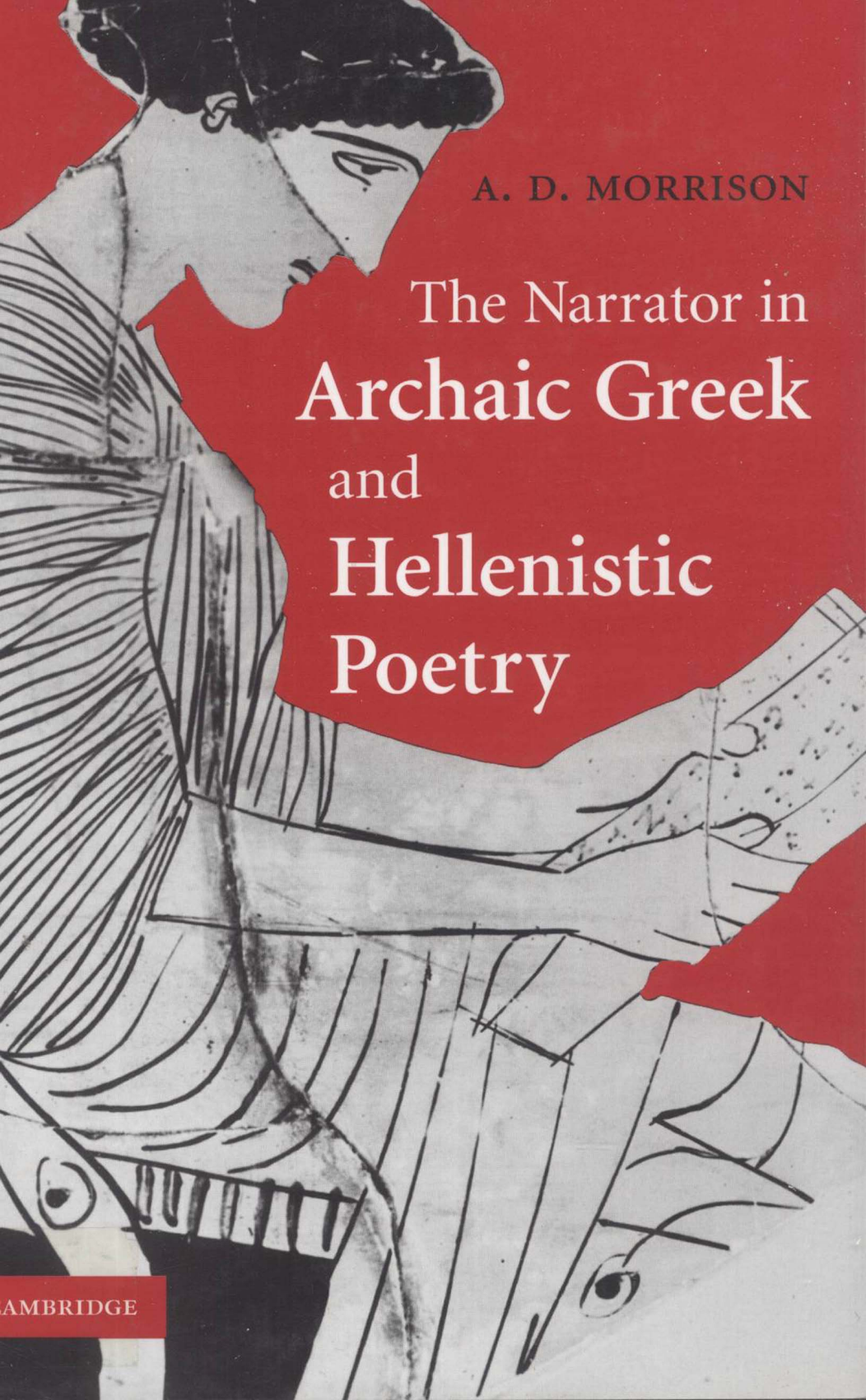

A. D. MORRISON

The Narrator in Archaic Greek and Hellenistic Poetry

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For Gioia

Preface

I have a number of people to thank for their help in the production of this book. First of all, I would like to express my gratitude to my supervisors, Herwig Maehler, Richard Janko and Alan Griffiths, for their help, guidance and advice throughout my time at UCL. In particular I would like to thank Alan, who was my principal supervisor for three years, for his patient and helpful criticism of my ideas about Hellenistic poetry, and his sage advice. I would also like to thank Angus Bowie, who first taught me about Greek poetry (and much else besides), and Paul Fentem, who first set me on the happy road which led to Pindar and Callimachus.

I would like to thank the Arts and Humanities Research Board of the British Academy for providing me with a Postgraduate Studentship which enabled me to carry out the thesis which eventually gave rise to this book, and to all my colleagues in the Department of Classics and Ancient History at Manchester for giving me the chance to teach and finish first my thesis and now this book in such a friendly and stimulating environment.

From my time in London there are various people to whom I am very grateful for a variety of things – five (then) fellow UCL Ph.D. students, Andrew Bevan, Leighton Pugh, Marielle Sutherland, Will Broadhead and Yumna Khan, as well as Matthew Entwistle, Anna Pearce and, of course, Eric Blaum. Thanks also to my Ph.D. examiners Richard Hunter and Chris Carey for extremely insightful and perceptive comments on the thesis. Richard Hunter first commended an earlier version of the book to the Press, for which I am also very grateful. The anonymous readers for the Press, who improved this book immeasurably, also deserve my thanks, as do Jo Breeze, Sarah Parker and Michael Sharp at the Press, and my hawk-eyed copy editor, Iveta Adams, who saved me from many errors. Thanks too to *BICS* and its editors for allowing me to adapt parts of my article 'Sexual ambiguity and the identity of the narrator in Callimachus' *Hymn to Athena*' in this book.

My greatest thanks go to my wife, Gioia, to whom this book is dedicated, and without whom it would not have been possible.

Translations are my own except where indicated (note that those from Philodemus' *On Poems* are taken from Janko's edition). I have tried where possible to reproduce the word order of the Greek (and in some cases Latin) in my translations, which are generally literal (and never of any literary merit). I have also attempted (where possible) to reflect the line divisions of the original in my translations.

Abbreviations

I have used standard abbreviations, but the following list may be helpful.

Works of Reference:

LSJ	Liddell, H. G., Scott, R., Stuart Jones, H., Mackenzie, R. (eds.) *A Greek–English Lexicon* (9th edn., with a revised supplement, Oxford 1996).
Montanari	Montanari, F. (ed.) *Vocabolario della lingua greca* (Turin 1995).
OCD[3]	Spawforth, A., Hornblower, S. (eds.) *Oxford Classical Dictionary* (3rd edn., Oxford 1996).
RE	*Paulys Real-Encyclopädie der classischen Altertumswissenschaft* (Stuttgart 1893–).

Editions of ancient texts or collections of fragments:

Adler	Adler, A. (ed.) *Suidae lexicon* (Stuttgart 1967–71).
Coll.Alex.	Powell, J. U. (ed.) *Collectanea Alexandrina* (Oxford 1925).
Consbruch	Consbruch, M. (ed.) *Hephaestionis enchiridion* (Leipzig 1906).
D.–K.	Diels, H., Kranz, W. (eds.) *Die Fragmente der Vorsokratiker* (6th edn., Berlin 1951).
Ebert	Ebert, J. (ed.) *Griechische Epigramme auf Sieger an gymnischen und hippischen Agonen* (Berlin 1972).
EGF	Davies, M. (ed.) *Epicorum Graecorum fragmenta* (Göttingen 1988).
FGrHist	Jacoby, F. (ed.) *Die Fragmente der griechischen Historiker* (Berlin 1923–30, Leiden 1940–58).
Heitsch	Heitsch, E. (ed.) *Die griechischen Dichterfragmente der römischen Kaiserzeit* (2 vols., Göttingen 1961–4).

Janko	Fragments of Heracleodorus in Janko 2000 (see bibliography).
K.	Koechly, A. (ed.) *Manethonis Apotelesmaticorum libri sex* (Leipzig 1858).
M.–W.	Merkelbach, R., West, M. (eds.) *Fragmenta Hesiodea* (Oxford 1967).
Pack^2	Pack, R. A. (ed.) *The Greek and Latin Literary Texts from Graeco-Roman Egypt* (2nd edn., Michigan 1965).
PEG	Bernabé, A. (ed.) *Poetae epici Graeci* (Stuttgart and Leipzig 1996).
Pf.	Pfeiffer 1949–53 (see bibliography).
L.–P.	Lobel, E., Page, D. (eds.) *Poetarum Lesbiorum fragmenta* (Oxford 1955).
PMG	Page, D. (ed.) *Poetae melici Graeci* (Oxford 1962).
PMGF	Davies, M. (ed.) *Poetarum melicorum Graecorum fragmenta* (Oxford 1991).
SH	Lloyd-Jones, H., Parsons, P. (eds.) *Supplementum Hellenisticum* (Berlin and New York 1983).
SLG	Page, D. (ed.) *Supplementum lyricis Graecis* (Oxford 1974).
S.–M.	Snell, B., Maehler, H. *Pindari carmina cum fragmentis* (vol. I Leipzig 1987, vol. II Leipzig 1989).
V.	Voigt, E. V. (ed.) *Sappho et Alcaeus: fragmenta* (Amsterdam 1971).
Wendel	Wendel, C. (ed.) *Scholia in Theocritum vetera* (Leipzig 1914).

Fragments of Archaic lyric are cited according to the numbering of Voigt (Sappho and Alcaeus), *PMG* or *SLG*, unless otherwise indicated. Fragments of Archaic elegy and *iambos* are cited according to the numbering of West 1989–92. Fragments of Callimachus are cited according to the numbering of Pfeiffer 1949–53, except for the *Hecale* (from Hollis 1990). The provenance of all other fragments is indicated.

The abbreviations of ancient authors, texts follow LSJ (Lewis, C. T., Short, C. (eds.) *A Latin Dictionary* (Oxford 1879) for Latin authors, texts), except for Callimachus, whose *Hymns* I refer to as *H.* 1 etc. (hence *h.Ap.* denotes the *Homeric Hymn to Apollo*, following LSJ, *H.* 2 Callimachus' *Hymn to Apollo*). The abbreviations of journals follow *L'Année Philologique*, with the obvious anglicising modifications (e.g. *TAPA* instead of *TAPhA*).

Contents

CHAPTER 1

Introduction

OUTLINE AND FOCUS

The subject of this book is the relationship between the Greek poetry of the Archaic and Hellenistic periods. In particular, I examine the ways in which the three major extant Hellenistic poets (Callimachus, Theocritus and Apollonius of Rhodes) use Archaic models to construct their primary narrators.[1] The Archaic models I focus on are Archaic poets from the eighth to the fifth centuries BC,[2] including Homer, Hesiod, the *Homeric Hymns*, Pindar and Bacchylides, as well as the fragmentary remains of Archaic epic, *iambos*, elegy and lyric (both 'choral' and 'monodic'). My scope is therefore large – I cover the great majority of primary narrators in Greek poetry (outside drama) from the eighth to the third centuries BC. I hope, therefore, that this book will be useful to those interested in any of the primary narrators of Greek poetry in this period.

The explicit foregrounding and development of primary narrators is much more common in Archaic lyric, for example, than in Archaic epic. The Homeric epics make prominent use of direct speech, and generally eschew the presentation of an intrusive narrator who catches the attention of the reader or audience, by largely avoiding such things as emotional and evaluative language on the part of the primary narrator.[3] Hence I concentrate on examining the influence of non-epic Archaic narrators on Hellenistic narrators. Nevertheless, the narrators in Homer, the *Homeric Hymns* and fragments of Archaic epic provide important material for comparison with the more intrusive narrators of non-epic Archaic poetry, and were themselves an important part of the poetic inheritance of the Hellenistic poets.

[1] The primary narrator is the 'outer speaker' in a given poem. Cf. Hutchinson 2001: x and below pp. 27–35.

[2] The latest poets whom I treat are Bacchylides and Pindar who are still composing in the middle of the fifth century, and I use 'Archaic' as a convenient shorthand to refer to them and all earlier Greek poets.

[3] Cf. Griffin 1986, Richardson 1990: 158–66 and below pp. 90–2.

Because this project concerns primary narrators, I do not deal with Hellenistic or Archaic texts of a dramatic nature, which have no primary narrator, nor with further embedded secondary narrators within the narrative of the primary narrator. Nor do I treat prose texts in either period. My focus is the relationship between the narrative poetic texts of both periods.

The project is structured as follows: in this introductory chapter I survey different approaches to the relationship between Archaic and Hellenistic poetry, and place my work in the context of the study of Hellenistic poetic manner, as it adapts and engages with the manner of different Archaic poets. I indicate some of the reasons why the Hellenistic poets chose to make use of a wide range of Archaic texts and genres. I also emphasise the importance of the study of narrator and voice to this consideration of poetic manner, and its centrality to the criticism of Hellenistic poetry. I go on to consider differences between Archaic and Hellenistic conceptions of genre, and make clear my reservations about the usefulness of the concept of 'crossing of genres' to a comparative study of Archaic and Hellenistic narrative, before considering to what degree the modification of Archaic poetic voices in the Hellenistic period, and the corresponding experimentation with genre, is related to Hellenistic views of the aesthetics of Aristotle and other critics. Finally in this section I outline the narratological terminology and approach which I employ, and illustrate some of the advantages and difficulties of such an approach. I go on in chapter 2 to survey the main features of Archaic narrators and the ways in which these personas are constructed, after re-examining recent views of the differences between Archaic and Hellenistic poetry in terms of their performance conditions and a shift from songs to books. This chapter is also meant partly as an introduction to the study of Archaic primary narrators, and I hope it will be useful in these terms too. Principal features which I treat include the ways in which Archaic poets draw attention to the presence of their narrating voices, the ways they use indications of a 'life' outside their poems and their basic ability to tell stories, the ways they develop personas across their different works, and the manner in which they create effects such as the impression that they are composing a song on the spot. In the three following chapters I provide a systematic and thorough examination of the primary narrators in Callimachus, Theocritus and Apollonius, paying particular attention to the ways in which they adapt features such as those listed above for Archaic poetic narrators. How does Callimachus, for example, take up or respond to the earlier creations of a persona or personas across the corpus of a poet's work? How do the personas of his different works resemble or differ from one another? In this way I focus in turn on

the *Hymns*, *Aetia* and *Iambi* of Callimachus, considering both the individual poems in themselves (e.g. the *Hymn to Zeus* or the *Hymn to Apollo*) and how their primary narrators function and adapt/exploit Archaic models, and also how collections of poems (e.g. the *Hymns*) develop Callimachean narrative voices across the collection. In the chapter on Theocritus I also study a wide range of individual poems and their primary narrators, though the nature of the Theocritean corpus means it makes sense to adopt a more thematic structure. Hence I examine groups of Theocritean poems from various points of view, such as the relationship between the primary narrator and historical author which they develop or imply, their use of indications of an extra-poetic life for the narrator, the experimentation with narratorial frames and points of view, the self-ironising of various Theocritean primary narrators, and the generic shifts which we see in some Theocritean *Idylls*. In each section I focus again on the question of how Theocritus is developing, adapting and exploiting Archaic narratorial models. The situation is rather simpler for Apollonius, as there is only one primary narrator in the *Argonautica*, but I sketch out the main features of the Argonautic narrator, his relationship with the Muses, and in particular how this is deployed as part of a type of ongoing narrative about the narrator himself, progressing from confidence to crisis as the epic progresses (and in some ways reflecting the travails of the Argonauts themselves). Here too I examine the adaptation of Archaic models for features of Apollonius' narrator such as his use of emotional or evaluative language. The final chapter surveys the approaches of the Hellenistic poets to their models, and draws out the implications for views of their interrelationship, aesthetic allegiances and broader characteristics of Hellenistic poetry, such as the place of genre and genre distinctions.

A caveat is necessary. Our knowledge of a large proportion of the texts from both the Archaic (in my sense) and Hellenistic periods comes from fragments. Such fragmentary texts include works as important as Callimachus' *Aetia* and *Hecale*, and much of the output of Archaic poets such as Simonides and Stesichorus. Michael Haslam has drawn attention to the small proportion of what there once was of Archaic poetry, and the continuing absence of complete poems by many famous names (e.g. Alcman, Hipponax, Alcaeus).[4] Nevertheless, these fragments remain important, and there is also a considerable body of well-preserved material – Homer, Hesiod, Pindar's epinicians, Theocritus, the *Argonautica*, Callimachus' *Hymns*. This very contrast, however, between fragmentary

[4] Haslam 1994: 99–100.

and better-preserved authors can lead to a skewed perception of which poets are most influential – whole texts attract more scholarly attention and inevitably yield more parallels and allusions than isolated, uncertainly restored half-lines in papyri. I aim to avoid falling into this trap here by not seeking to identify one author or set of authors as most influential.[5] I attempt instead to illustrate the general importance of Archaic poetry for Hellenistic narrators, while pointing out particularly important affinities with the style of particular poets. But my aim is not to list parallels and allusions – rather my focus is on the ways in which narrators are portrayed in Hellenistic poetry, and how these ways are adapted from the presentation of narrators in Archaic poetry.

Uncertain restorations and the indeterminacy of context of many fragments are further interpretative barriers. Parsons has illustrated the dangers by pointing out the enduring, but phantom, presence of Agallis in Sappho fr. 31 L.–P.,[6] finally dismissed by the unnumbered *PSI* papyrus edited by Manfredi.[7] A lack of context is a particular problem for a project such as this one, which is based on asking 'who is speaking?' in a given poem. Not knowing if the speaker is, for example, a primary narrator or a character complicates much of the evidence. Hollis' thought experiment considering what the 'next line' would be of the hypothetically fragmentary *ferream ut soleam tenaci in voragine mula*, 'as a mule its iron shoe in the sticky swamp' (Catullus 17.26), demonstrates the dangers which our attempts to supply context and continuation present.[8] This line is in fact the end of a poem, though in isolation it invites a subsequent line. We do, however, have enough material to make (cautious) speculation justifiable in many cases, and to be able to draw more secure conclusions from complete or more complete texts about who is speaking and what this means for the portrayal of Archaic and Hellenistic narrators.[9]

POETIC MODELS AND POETIC MANNER

This book is meant, then, as a contribution to the flourishing study of the complex relationship of Hellenistic poetry to earlier texts. The importance of earlier poetry to Hellenistic poetry has, of course, long been recognised. Indeed, although much ancient literature clearly depends on imitating and

[5] This has been one failing of some previous approaches to the general relationship of the two periods, a desire to demonstrate the primacy of allusions to one author or genre (e.g. Homer or Hesiod). Cf. pp. 10–12 below.

[6] Parsons 1994: 120–1. [7] Manfredi 1965: 16–17. [8] Cf. Hollis 1997: 115–16.

[9] In general on the problems of collecting, cataloguing and studying fragmentary texts see Most 1997.

transforming the work of earlier authors,[10] the density and type of allusions in Hellenistic literature seem different from that in earlier literature, characterised by a greater 'self-consciousness' and demanding perhaps more detailed knowledge of the source text.[11] Often these allusions take the form of reference to the precise wording of an earlier text, or depend on the application of an earlier meaning of a word, or mark a change in the meaning of a word used in an earlier text.[12] Though such close lexical allusion is undoubtedly an important part of the style of several Hellenistic poets, Hellenistic engagement with earlier texts goes much further.

Marco Fantuzzi, among others, has recently emphasised the importance of poetic predecessors in the Hellenistic period by drawing attention to the Muse-like role of poetic models in authorising certain Hellenistic developments and innovations with a problematic or unclear tradition, such as Theocritean bucolic.[13] The poets used as such authorising models are not restricted to simply Archaic hexameter texts, and recent studies of individual Hellenistic poems and groups of poems have deepened our understanding of how the Hellenistic poets engage with a wide variety of texts and authors.[14] To take Callimachus as an example,[15] Bing has illustrated how Callimachus' *Hymn to Delos* adapts the *Homeric Hymn to Apollo* (as well as several Pindaric poems),[16] while several studies have explored the use of Pindar's Cyrenean victory odes in Callimachus' *Hymn to Apollo*.[17]

[10] Cf. Russell 1979: 1.

[11] Cf. Hopkinson 1988: 8, Bing 1988: 73 with n. 38. On pre-Hellenistic allusions cf. Davison 1955, Harvey 1957, Barron 1969: 133–6, Fowler 1987: 20–39, Noussia 2001: 48–52, 198–200.

[12] The adaptation of Homer in this way has been a particular focus – for examples of the study of Hellenistic *arte allusiva* see Giangrande 1967 and 1970. For a history and examination of this kind of approach see Rengakos 1992: 21–3 and 1994: 9–20, and below pp. 10–12 for some associated problems.

[13] Cf. Fantuzzi–Hunter 2004: 3–9. Other examples of the authorising role of previous poets include Hesiod at the beginning of Callimachus' *Aetia* (though the range of texts the *Aetia* prologue engages with is great – cf. Acosta-Hughes–Stephens 2002: 246) and Hipponax in Callimachus' *Iambi*. This use of poetic authorities continues in Augustan Latin poetry – cf., e.g., Cucchiarelli 2001: 175–9 on the role of Callimachus within Horatian satire.

[14] Such developments of previous texts in Hellenistic poetry have often been approached in the past from the point of view of Hellenistic 'crossing of genres', a concept which itself recognises a complex redeployment of earlier poetry. For a history of the approach, which is older than Kroll's phrase *Kreuzung der Gattungen*, 'crossing of genres', see Fantuzzi 1993b: 50–1, and below pp. 18–21 for some of its problems.

[15] For important studies of the complex literary texture of Theocritus see, e.g., Hunter 1996, and of Apollonius Hunter 1993a and Knight 1995, and cf. also the interesting suggestions of Rosenmeyer 1992 on Apollonian affinities with lyric.

[16] Cf. Bing 1988: 94–143.

[17] E.g. Krummen 1990: 108–11 and Kofler 1996. Cf. also Giannini 1990: 88–92. Early analogues for this kind of work include Smiley 1914 (on Pindar and Callimachus) and Clapp 1913 (on Pindar in Theocritus 16 and 17).

The reuse of broader Archaic and Classical traditions in, for example, Callimachus' *Hymns* has been explored by Falivene, Fantuzzi and Depew,[18] who have demonstrated how Callimachus' 'mimetic' hymns develop various aspects of choral lyric and cultic hymn, such as deictic markers of the 'here and now' of performance, while several scholars have studied Callimachus' hymnic adaptations of rhapsodic hymns.[19] Asper has illustrated the Archaic and Classical precedents, including Pindar and Parmenides, for Callimachus' poetological metaphors across different poems,[20] and similarly Richardson has explored the ways in which later poets such as Callimachus reflect descriptions of poetic practice in Pindar.[21]

Much of the work cited here has drawn attention to specific adaptations of Archaic techniques, devices or poetic strategies, that is to the adaptation of what we might characterise as Archaic 'poetic manner'. This subject is even more prominent in work such as that of Acosta-Hughes on Callimachus' book of *Iambi* and its Archaic iambic forerunners,[22] or Fuhrer on the careful deployment and adaptation of epinician conventions in Callimachus' three epinician poems (*Iamb.* 8, *Victoria Berenices* and *Victoria Sosibii*).[23] It is, I believe, through the study of the relationship between the manner of Archaic and Hellenistic poets that we can gain the clearest understanding of how the two periods of poetry are related. In the examination of technique, of the ways in which poets achieve particular effects, we can better discern how Pindar, for example, is a literary model for Callimachus, even when the metres and genres in which they are working are distinct.[24] This book develops this tradition of the study of poetic manner, by concentrating on how the three major Hellenistic poets developed Archaic ways of constructing their narrators.

The study of Hellenistic poetic manner and its development of Archaic models is not, however, only a recent phenomenon. Such an approach goes back, in fact, to work such as Perrotta's on the style of the Hellenistic

[18] Cf. Falivene 1990, Fantuzzi 1993a, Depew 2000: 78–9.

[19] E.g. Hunter 1992: 9–12 on Callimachus' *Hymn to Athena* and Bing–Uhrmeister 1994, Vestrheim 2000 and Fain 2004 on the *Hymn to Artemis*, in addition to the major commentaries on the hymns (e.g. Hopkinson 1984a, Bulloch 1985a). That Callimachean hymns combine cultic and rhapsodic traditions is emphasised in Hunter–Fuhrer 2002.

[20] Asper 1997. Cf. also D'Alessio 1995: 164–74 and Knox 1999: 279–85 for path-imagery in Parmenides and Pindar and its relationship to Callimachus.

[21] Richardson 1985.

[22] Acosta-Hughes 2002. This subject is also dealt with in Kerkhecker 1999, though less prominently.

[23] Fuhrer 1992.

[24] Cf. also the parallels between Hellenistic and Pindaric narrative techniques pointed out in passing recently in Cuypers 2004 (on Apollonius), Harder 2004 (on Callimachus) and Hunter 2004 (on Theocritus).

'epyllion'.[25] Perrotta associated with a Hellenistic reinterpretation of epic through lyric ways of narrating such features as a diminution and domestication of epic characters and actions, and a greater tendency towards the dramatic and direct speech in poems such as Theocritus *Idylls* 24 and 25 or the *Megara*,[26] characteristics to which modern scholarship has paid much attention.[27] He also discerned in the reduced magnitude of the Hellenistic epyllion when compared to the Archaic epic the influence of the piecemeal rhapsodic recitation of Homer, which he also thought important to the sudden openings of Hellenistic epyllia.[28] This attention to the Archaic models of major components of Hellenistic poetic style was an important development in the study of Hellenistic poetry and remains an important approach for understanding the relationship between Archaic and Hellenistic poetry.

In a similar vein, Peter Parsons commented in his publication of the *Victoria Berenices* that in 'some sense Callimachus' normal manner is Pindaric: allusiveness, uneven tempo, mannerist distortions'.[29] The uneven and 'distorted' nature of Pindaric, lyric and later certain Hellenistic narratives, which Perrotta had described with regard to the Hellenistic epyllion as a kind of 'foreshortening' of epic,[30] is particularly clear in the phenomenon I shall term 'unusual narrative emphasis'. This is the postponing or marginalisation of the 'main event' in a narrative, which results in an asymmetric or 'skewed' narrative where a greater part is devoted to what we might ordinarily consider peripheral events.[31] Such unusual narrative emphasis is common in particular in non-epic Archaic narrative, as in Pindar's *Pythian* 4, where what we might normally take as the 'climax' of the Argonautic story is disposed of in two lines:

[25] Perrotta 1923. I doubt, however, the 'epyllion' is a separate generic category in the early Hellenistic period. Cf. for the epyllion as a useful term (e.g.) Gutzwiller 1981: 2–9, Hollis 1990: 23–6, and for criticism of the concept Allen 1940 (attacking the view exemplified by Crump 1931: 22–4) and Cameron 1995: 447–53. See also Fantuzzi–Hunter 2004: 191–3 for the wide range of poems grouped under the term 'epyllion', within which we should recognise at least two distinct groups – longer poems like the *Hecale* and shorter pieces like the *Europa*.

[26] Perrotta 1923: 36–8.

[27] For 'domestication' in *Idyll* 24 cf. Hunter 1996: 11–13 and below pp. 225–6, for the Hellenistic tendency to combine the narrative and the dramatic cf., e.g., Harder 1992, Fantuzzi 1993a and Hunter 2000: 66–7 on Apollonius.

[28] Perrotta 1923: 36, 38–40. He also noted the important parallel of the sudden openings in Bacchylidean dithyrambs.

[29] Parsons 1977: 46. [30] Perrotta 1923: 37.

[31] This asymmetry and skewed narrative perspective are some of the defining characteristics of Callimachean narrative, and part of Callimachus' engagement with Archaic models, for D'Alessio 1996: I.5–7 in an important discussion.

κτεῖνε μὲν γλαυκῶπα τέχναις ποικιλόνωτον ὄφιν,
ὦ 'Αρκεσίλα, κλέψεν τε Μήδειαν σὺν αὐτᾷ, τὰν Πελίαο φονόν·

He killed by cunning the grey-eyed snake with the multi-coloured back,
O Arcesilas, and stole the willing Medea, Pelias' killer. (vv. 249–50)

Pythian 4 devotes far more attention to the Euphemid descent of the Battiads from the Argonautic visit to the Lemnian women (vv. 251–62) and Medea's prophecy about Euphemus' descendants (vv. 9–56).[32] Bacchylides also displays a similar technique, ending his narrative 'immediately before climactic point',[33] for example at 5.175, where Meleager's mention to Heracles of his sister Deianeira is not followed by an account of their meeting, or of Heracles' fate. Poets can employ such narrative skewing for obvious encomiastic purposes, as in the foregrounding of the encomiastically important Euphemus in *Pythian* 4, but such skewing can also form a part of the creation of a pseudo-spontaneous narratorial persona, which itself can be put to a number of uses, e.g. the emphasis of the narrator's sincerity in encomiastic poems.[34]

Scholars such as Bühler, Cairns and Fuhrer have connected unusual narrative emphasis in Hellenistic poetry in general terms with the influence of Archaic lyric.[35] Bühler compares the abbreviated conclusion of Moschus' *Europa* with the end of the Pelops myth in Pindar's *Olympian* 1. At the end of the *Europa* (vv. 162–6) we hear of Europa's seduction and subsequent childbirth, but not the expected etymology of Europe. Bühler argues that this sort of narrative distortion is alien to Archaic epic, and that it is adopted as an epic technique in the Hellenistic period. There are two other well-known Hellenistic examples in Callimachus. In the *Hecale* (fr. 69.1 H.) Theseus' breaking of the bull's horn is told in a parenthesis which scholars usually take as indicating an abbreviated treatment of the struggle against the bull in favour of a concentration on the meeting with Hecale.[36]

[32] Argonautic narratives are perhaps particularly liable to this kind of treatment. The narrator of Herodotus' *Histories* dismisses the Argonauts' getting of the fleece with διαπρηξαμένους καὶ τἆλλα τῶν εἵνεκεν ἀπίκατο, 'having also accomplished the other things for which they had come' (1.2.2), while Apollonius sidelines, in different ways, both the building of the *Argo* (see Murray 2005) and the 'climax' of Jason getting the fleece. Nevertheless, unusual narrative emphasis is in fact typical of Pindaric narrative, where summary and ellipsis predominate (see Griffith 1993), and not confined to narratives about the Argonauts.

[33] Carey 1995: 102 n. 26. [34] Cf. below pp. 67–73 on pseudo-spontaneity.

[35] Cf. Bühler 1960: 198, Cairns 1979: 112–16, and Fuhrer 1988, who studies Callimachus' adaptations of the Pindaric 'break-off' as used, e.g., to skew narratives.

[36] E.g. Hollis 1990: 215; cf. also D'Alessio 1996: I.8. The degree of asymmetry here may, however, have been exaggerated – the fragments we can certainly or probably attribute to the description of the battle (frr. 165 inc.auct., 67, 68, 69.1–3 H.) suggest that the treatment of Theseus overcoming the bull may have been fuller than critics usually allow.