cuneiform script from the Hattusa archive, recently reinterpreted as being not a record of outgoing correspondence, but uniquely as coming to Hattusa from the king of Thebes. (However, the Catalogue, and the launch from Aulis, more probably reflects the position of the ambitious Euboeans at the end of the Iron Age, sponsors of epic poetry and the first possessors of the Greek alphabet.)

But how did the tale of Troy reach Homer? Through the traditional song of the *aoidoi*, of course (as most agree). One unmetrical line, often examined, can be explained as arising from change in the vocalization of Mycenaean consonants, so that we can be happy to regard Homer's traditional language as beginning in the Bronze Age and not after it. Other linguistic clues suggest a stage of Homeric Greek precedent to Homer.

To sum up: Hittite and Egyptian knowledge of an important Aegean power; the names Wilusa, Taruwisa, *tniw*, Alaksandu, and others; the fact of cultural continuity; and the great age of the Homeric hexameter make it probable that an Achaean campaign against a Hittite stronghold in the Late Bronze Age did take place, inspiring the framework which Homer inherited and within which he placed his contemporary stories of moral crisis and homecoming. However, I was surprised to read that the Homeric poems 'display features of linguistic, intellectual, and structural compression such as can only have appeared with the deployment of writing', as if the arguments of Parry, Lord, and myself for the creation of an alphabetic text through dictation had never been made. I also doubt that Homer belongs in Ionia, when the Euboeans were dominant in the late ninth and early eighth centuries, the venue for Homer's fame, and L.'s notion of a catalogue of names and ships that survived four hundred years of oral transmission as a coherent 'poem' is not likely. Mere quibbles against the outstanding contribution L. has made to understanding how recent archaeological finds and cross-cultural studies have illuminated the historical roots of the Homeric poems.

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PENELOPE'S WEB

B. CLAYTON: *A Penelopean Poetics. Reweaving the Feminine in Homer's* Odyssey. Pp. xii + 143. Lanham, Boulder, New York, Toronto, and Oxford: Lexington Books, 2004. Paper, US$22 (Cased, US$75). ISBN: 0-7391-0723-2 (0-7391-0722-4 hbk).

Since Penelope has disappointed the expectations of feminists seeking to justify a gendered *Odyssey*, Clayton tries to establish a new feminine poetics through the ποίησις of Penelope's web. Her readership will be students of feminist theory, women's studies, and classics. C's main argument is as follows: Penelope, excluded from the (male) μῦθος of Phemius, constructs a discourse of her own by weaving a story into her web and then unweaving and reweaving it. The discourse of the web presents an alternative to the apparent reality of Phemius' song, that Odysseus was lost, along with many other Greeks, on the way back from Troy. Odysseus' true account to the Phaeacians of his real experiences corresponds to the song of Phemius, but the false identity he constructs in his Cretan lies corresponds to the discourse of the web. Clayton's 'Penelopean Poetics' refers to the process of making and remaking a song with each oral performance, rather as Penelope's web is woven

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and rewoven. The first chapter, 'Not the *Iliad*', explains how critics find the poem inferior to the *Iliad*, and charmingly feminine. Employing italics, and not much else, she excoriates Kirk's use in the *Cambridge History of Classical Literature* of terms like 'flaccid', 'nerveless', 'relaxed' . . . to describe the *Odyssey*. Recognizing that Odysseus and the poet control the narrative, and fearing that identification with Odysseus could lead to a betrayal of (undefined) feminist ideals, C. fastens upon μῆτις, which 'may be viewed in gendered terms as feminine'. (p. 12. Why we should connive at regarding μῆτις as a feminine trait is beyond me.) μῆτις is one aspect of the ὁμοφροσύνη shared by Penelope and Odysseus. Previous poetics have concentrated on Odysseus as the bardlike narrator of his own adventures. C.'s connections between weaving, μῆτις, and poetry cause her to focus on a bardlike Penelope, weaving and reweaving the alternative feminine discourse of the poem in her μῆτις of the web. On p. 18 C. cites her inspiration: 'The web itself is a coded language which contains the major themes of the *Odyssey*: memory and forgetting, marriage and death, and trickery.'[1] (The trouble is, Homer does not tell us what, if anything, Penelope's web contained.)

The core of the book, Chapter 2, 'Unweaving to Reweave', seeks to reconcile Penelope's trick of the web with the stories and storytellers of the *Odyssey*. Athene, most renowned among the gods for μῆτις (13.298–9), will weave a clever scheme (μῆτις, 13.303) with Odysseus to recover his position in Ithaca (p. 27). Similarly Penelope makes κλέος for herself (2.121–5) by the μῆτις[2] of weaving and unweaving her web. Because Helen's web depicted the contests of the Greeks and Trojans for her sake (*Il.* 3.126–8), Clayton believes that Penelope must be weaving a story into her web (p. 34). Much is built on this belief. But Andromache's web bore a design of flowers (*Il.* 22.441), so not all textiles produced by Homeric heroines were 'story-cloths'.

The rewoven identities of Chapter 3 refer to the Cretan lies in which Odysseus improvises false identities to suit the occasion. The second of these lies (to Eumaeus) borrows (reweaves) material from the true identity constructed by Odysseus for the Phaeacians. The Cretan lies celebrate the process of inventing fiction: they contrast with the traditional songs of Phemius and Demodocus.

Chapter 4, 'Weaver and Artist: Surveying a Penelope Tradition', considers Joyce's Molly Bloom and a selection of later explorations of the figure of Penelope in such poets as Ovid, Spenser, Theodore Weiss, and Derek Walcott. For the most part, the poems discussed show Penelope's work as a creative feminine activity through which Penelope fashions meaning for herself. Clayton recognizes that the web is completed before Odysseus returns (pp. x–xi) but argues that the tradition (including Plato, *Phaedo* 64a5) presents a Penelope whose work is never completed, but continually woven and rewoven. The repetitive process is akin to the repeated performances of oral poetry.

The work lacks an *index locorum* and all reference to scholarship in German. Important work in English is missing too.[3] A glossary might have deterred the

[1] I. Papadopoulou-Belmehdi, *Le chant de Penélope: poétique du tissage féminin dans l'Odyssée* (Paris, 1994), p. 20. C.'s other starting point is M. Katz, *Penelope's Renown: Meaning and Indeterminacy in the* Odyssey (Princeton, 1991).

[2] *Od.* 19.158, a reference I have not been able to find in C.

[3] For example, where are A. Ford, *Homer: the Poetry of the Past* (Ithaca and London, 1992) and M. Finkelberg, *The Birth of Literary Fiction in Ancient Greece* (Oxford, 1998)? The omission of J. Th. Kakrides, *Homer Revisited* (Lund, 1949) is serious: his 'Imagined Ecphrases' (esp. pp. 112–24) offers valuable information on figured textiles in the Greek tradition.

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apparently indiscriminate use of terms like 'phallocentric' and 'phallogocentric'. I would have expected a feminist poetics to discuss inspiration by the Muse. The main achievements are the stringent feminist analyses of critics of Homer, and interpretations of the texts of the Penelopean tradition.

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HOMERIC HYMNS AND HESIOD

D. J. RAYOR: *The Homeric Hymns*. A Translation, with Introduction and Notes. Pp. xiv + 164, map. Berkeley, Los Angeles, and London: University of California Press, 2004. Paper, US$14.95, £9.95 (Cased, US$35, £22.95). ISBN: 0-520-23993-8 (0-520-23991-1 hbk).

A. N. ATHANASSAKIS: *The Homeric Hymns*. Translation, Introduction, and Notes, 2nd edn. Pp. xxii + 106, map. Baltimore and London: The Johns Hopkins University Press, 2004 (1976^1). Paper, £13.50. ISBN: 0-8018-7983-3.

A. N. ATHANASSAKIS: *Hesiod:* Theogony, Works and Days, Shield. Translation, Introduction, and Notes, 2nd edn. Pp. xxiv + 163, map. Baltimore and London: The Johns Hopkins University Press, 2004 (1983^1). Paper, £13.50. ISBN: 0-8018-7984-1.

When the first edition of his translation of the Homeric Hymns appeared in 1976, Athanassakis was for the most part justified to state in his preface that 'The Homeric Hymns have been neglected both in antiquity and in modern times'. This comment remains in his recently published second edition (p. ix), but there is no longer justification for its inclusion. First, research since 1976 has suggested that the Hymns were not as neglected in antiquity as had previously been thought. Numerous echoes in later Greek literature seem to reflect substantial knowledge of the Hymns; even if the poems have always existed in the shadow of the two great Homeric epics, it is at least no longer prudent to say that they were neglected. More strikingly, it can certainly not now be claimed that the Hymns have been neglected in modern times. Translations alone speak to this fact. Whereas A.'s work was a rarity in 1976, recent years have produced a steady flow of translations of the Hymns; S. C. Shelmerdine (Newburyport, MA, 1995), M. Crudden (Oxford, 2001), M. L. West (Loeb, 2003), and J. Cashford together with N. J. Richardson (Penguin, 2003) have all published translations, together with an introduction and notes. Rayor's new book is the latest addition to this fast-growing collection.

R.'s book includes a small map of Greece, a short introduction, a verse translation of the Hymns, brief notes for each poem, a select bibliography of relevant scholarship, and a glossary of names and places. The translation itself is on the whole very faifthful to the original Greek, and, although such judgement must necessarily be subjective, it is attractive to read; R. should be pleased with her overall result. She has at times, however, let poetic fancy get the better of her. For example, she translates Artemis' epithet κελαδεινός throughout as 'with baying hounds'. The epithet seems to

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