sogyny." Despite its pessimism, it ends on a note of hope, that we may acknowledge both our spirituality and our sexuality and thus transcend the stereotypical Circe.

A book broader in its approach though chronologically narrower (it ends with Silver Latin epic) is the collection of essays on Apollo edited by Solomon. Growing out of a 1988 symposium at the University of Arizona titled "The Source of Apollo," its contents are summarized in the introduction thus: "Specific areas explored include Apollo's origins and religious nature (in essays by Nagy and Birge); his development and place within the Panhellenic movement of the archaic period (Clay and Solomon); methods in which Apolline imagery was developed (Burkert, Carpenter, and Bierl); and his portrayal in Augustan and post-Augustan literature (Miller and Ahl)." The book does not claim to have covered every important aspect of Apollo, but it aims to update the "handbooks, encyclopedias and textbooks" whose information is sometimes incomplete or misleading.

In this goal it succeeds admirably. If there is a common thread to these essays, it is that Apollo is much darker and more complex than the embodiment of Hellenic beauty, light, and reason presented to most students of mythology. Birge demonstrates the connection between Apollo's sacred groves and the god's associations with "marginality"; Clay examines the apprehension that Apollo will violently overthrow Zeus underlying the *Homeric Hymn to Apollo*; Carpenter traces the "dangerous Apollo" in sixth century Attic art; Bierl finds Apollo in tragedy "awful, horrible," forcing characters into tragic situations; Miller sees Apollo's role in the *Aeneid* as intimately connected with the disquiet and ambivalence surrounding the hero; Ahl shows that Apollo and his oracles in Ovid, Lucan, and Statius are frequently ridiculous, obsolete, or ineffectual. After reading this book, one will never again utter such clichés as "Apollo is the most Greek of all gods."

Yarnall's book is of most interest to those students and specialists working in the classical tradition. In particular, its discussion of comparatively unknown medieval and Renaissance works amid the canonical epics should provide others with much fruitful material for study. The Apolline essays make a useful supplement to a variety of undergraduate or graduate courses—on Greek religion, mythology, tragedy, or Roman epic.

Berkeley Preparatory School MARIANTHE COLAKIS
CW 90.6 (1997)

Beth Cohen (ed.). *The Distaff Side: Representing the Female in Homer's* Odyssey. New York: Oxford University Press, 1995. Pp. xviii, 229, incl. 60 b/w ill. $45.00 (hb.); $19.95 (pb.). ISBN 0-19-508682-1; -683-X.

Eleven essays on literary and art historical topics from a 1992 Bard College symposium called "Female Figures of Homer's *Odyssey*," held in conjunction with the exhibition "The *Odyssey* and Ancient Art."

Part 1 (introduction) begins with A. J. Graham arguing that "there is important evidence in the poem . . . concerning . . . overseas trade and colonization . . . and the role of women in both these activities." Next, Seth Schein explains that the conventional patriarchal assessment of Penelope and other women in the *Odyssey* risks the failure to recognize "how the poem partly undoes this reading." Diana Buitron-Oliver and Beth Cohen then offer a

survey of depictions of the *Odyssey*'s women, both divine and human, in archaic and classical art (many plates), with discerning comparisons to Homer's renderings.

Four essays in Part 2 address "Female Representations in the *Odyssey*" from a purely literary critical perspective. Sheila Murnaghan contends that Athena's masterminding of the plot signals the poem's "concern with issues of gender and its finally conservative position on those issues." Lillian Doherty points out how the discourse of female characters (especially Helen and the Sirens) empowers them to claim the authority of an epic poet, with unexpected consequences. Helene Foley reflects on the topic "Penelope as a Moral Agent," stressing that "the central moral decision" in the epic is that of Penelope, whose "female difference contributes to rather than undermines the social order." Froma Zeitlin illustrates how the symbolism of the bed in the recognition scene in book 23 "plays off the entwined but also divergent issues of Odysseus' identity and Penelope's fidelity."

Part 3, on art, comprises four essays. H. A. Shapiro discusses the meeting of Odysseus and Nausikaa, demonstrating that attention to vase paintings leads one to "reread the Nausikaa episode with a new appreciation of its many layers of meaning." Richard Brilliant exposes symbolic equations in the Kirke episode (e.g., greedy companions analogous to the suitors), and notes that the iconography of artistic renditions accentuates subtle variations in the holding and sharing of power by Kirke and Odysseus. Jenifer Neils offers pithy remarks on Skylla and the Sirens as "femmes fatales" in Greek art. Finally, Christine Havelock discusses telling peculiarities in the presentation of Eurykleia in scenes from Greek and Roman art based on the footwashing episode of book 19.

This attractive and useful book will appeal to undergraduates as well as professional scholars. I suspect the latter will find rather more that is new and true in the art historical than in the literary critical offerings.

Eastern Michigan University JAMES P. HOLOKA
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Carolyn Higbie. *Heroes' Names, Homeric Identities*. Alfred Bates Lord Studies in Oral Tradition, 10. New York: Garland Publishing, 1995. Pp. xi, 223, incl. 10 tables. $34.00. ISBN 0-8240-7270-7.

Higbie plows a well-tilled field, with solid, rather predictable results. Her thesis is that "names place a person in this world . . . reflect social class and skills or duties, or even provide a mini-biography."

In chapter 1, Higbie discloses the importance of etymology (folk and scientific) for evaluating Homer's use of names and patronymics. Social/familial, occupational, and status associations are signified or contrived through names and genealogies. The omission of patronymic (Thersites) is also significant. The author also discusses Homer's handling of gods' names and such human vs. divine doublets as Ino/Leukothee.

In chapter 2, the author examines the metrical utility of patronymics. In (long-since) standard revisionist fashion, she finds both "emotional tone" and a handy compositional tool.

In chapter 3, Higbie argues tentatively that patterns of naming constitute type-scenes, generally embedded in such larger contexts as *xenia*, battle, rebuke, formal addresses, etc., and with the motive of enhancing characterization.