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Chapter 4 investigates "the way . . . women are named and their role . . . in establishing the identity of a male." Higbie assesses varying designations of female characters by personal name, with or without patronymic, and by identification with husband's name. She finds that Penelope's epithets jibe with her manipulation of traditional women's roles and her equal partnership with Odysseus.

In chapter 5, Higbie interprets peculiarities in naming patterns for Telemakhos, Odysseus, and Laertes. Regarding Telemakhos, she believes that the lack of a patronymic adjective based on Odysseus' (or Laertes') name suggests he was a minor figure in the epic tradition and that Homer may have been specially creative in the Telemakhia.

In chapter 6, Higbie sums up by ascribing the prominence of naming scenes and patterns both to the tradition and to the individual poet, influenced by a culture in which the poets' audience "believed in the etymological significance of names and the importance of knowing a man's ancestry and town in placing him in society" and in the heroic tradition. An appendix treats "The Genealogy of Objects" (scepter, weapons, jewelry, gifts, etc.).

Higbie has produced a serviceable introduction to her topic, best suited to the needs of advanced undergraduate or graduate student readers.

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Donald Lateiner. *Sardonic Smile: Nonverbal Behavior in Homeric Epic*. Ann Arbor: University of Michigan Press, 1995. Pp. xxi, 340. \$44.50. ISBN 0-472-10598-1.

In this definitive treatment of nonverbal behavior (NVB) in the Homeric epics, Lateiner asks readers to consider not only the words and actions of Homer's individuals but also "a third, *in-between*, but very wide, nonverbal channel that communicates character and motivation" (vii).

Aware that students of Homer rarely read the *Journal of Clinical Psychology*, the author helpfully lays theoretical groundwork in an introductory chapter on the leading concepts and common terminology of NVB theory (glossary included). A second chapter argues the value of NVB awareness for literary criticism.

Lateiner casts his net wide, aiming to identify (a) ritualized, conventional gestures and vocalics; (b) out-of-awareness emotion indicators, (c) communicative objects, tokens, and clothing; (d) social manipulations of space (proxemics) and time (chronemics); and (e) in-awareness gestures and non-lexical sounds. He contends that such features of human interaction are constantly present in Homer's poems and profoundly inform the poet's portrayal of character and construction of social dynamics.

The bulk of Lateiner's book is precise explication de texte via investigation of NVB. A sort of preliminary test-case demonstration (chapter 3) shows the crucial role of NVB in *Iliad* 24; the rest of the study (chapters 4-11) focuses on the *Odyssey*.

One overarching concern is nonverbal respect/disrespect: there are assessments of the etiquette of arrival, departure, and gift-giving; the management of "face" and the modulation of tone; tactical issues of posture, elevation, and deference; and the control of interpersonal distance.

A second major thesis stresses the importance of NVB in Homer's development and presentation of character. Telemakhos, Odysseus, and Penelope are shown to be especially rewarding subjects for examination because they are so adept at such behavior in their presentations of self.

The principal propositions of the book are supported by thousands of discrete, careful, acute analyses. For each topic, Lateiner provides nearly line-by-line critiques of salient material; taken as a whole, these constitute an invaluable specialized commentary. Such thoroughness makes for dense reading, but also for incontrovertible documentation of a "central channel of (underappreciated) meaning" in Homer. And, too, the author's vivacious prose style has a leavening effect throughout.

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Charles Penglase. *Greek Myths and Mesopotamia: Parallels and Influence in the Homeric Hymns and Hesiod*. London: Routledge, 1994. Pp. ix, 278, plus 2 b/w maps, 1 chronological chart. \$69.95. ISBN 0-415-08371-0.

Penglase has written a persuasive brief for the presence of Mesopotamian mythological themes in the literature of archaic Greece. Though Near Eastern inspiration for various elements in the works of Homer, Hesiod, and the *Hymns* is nowadays commonly maintained, the author is commendably cautious in setting his criteria for influence. The Mesopotamian literary materials must have existed at times of actual historical contact with Greece, whether commercial, cultural, or other (in Penglase's opinion, 850–600). The proposed parallels must be "numerous, complex, and detailed," and exhibit similar underlying ideas and conceptual usage. Their examination must proceed uncontaminated by favored interpretive or "philosophical" approaches—anthropological, sociological, psychoanalytic, or whatever.

Penglase selects for particular comparison a nexus of myths dealing with a "journey for power" by some deity. Major subsets include the goddess-and-consort strand and the heroic strand. Later in the book, there is also a consideration of creation myths. The author begins with a clear synopsis of the Mesopotamian myths of Inanna's/Ishtar's Descent to (and Return from) the Netherworld; he then turns to the myths of journeys and conquests by Ninurta and gods identified with him (e.g., Marduk). These summaries are based on a meticulous canvass of Sumerian, Babylonian, Assyrian, Hittite, and other sources. Throughout, the author highlights persistent, meaningful details and patterns.

The Greek works next scrutinized for parallels to the Mesopotamian myths include Hesiod's poems and the long *Homeric Hymns* to Apollo, Demeter, Aphrodite, and Hermes. Penglase makes impressive cases in each instance, proving that correspondences are extensive and very close indeed, and even that gaps in our knowledge of the background of some Greek myths can sometimes be filled by reference to Mesopotamian analogues.

It is hard to imagine more cogent documentation of parallels in the two mythic traditions than Penglase has furnished. The fact that evidence of parallels does not conclusively verify directions of influence or resolve questions of possible common sources or rule out spontaneous independent creation is no disparagement of Penglase's contribution. Both for subject matter and