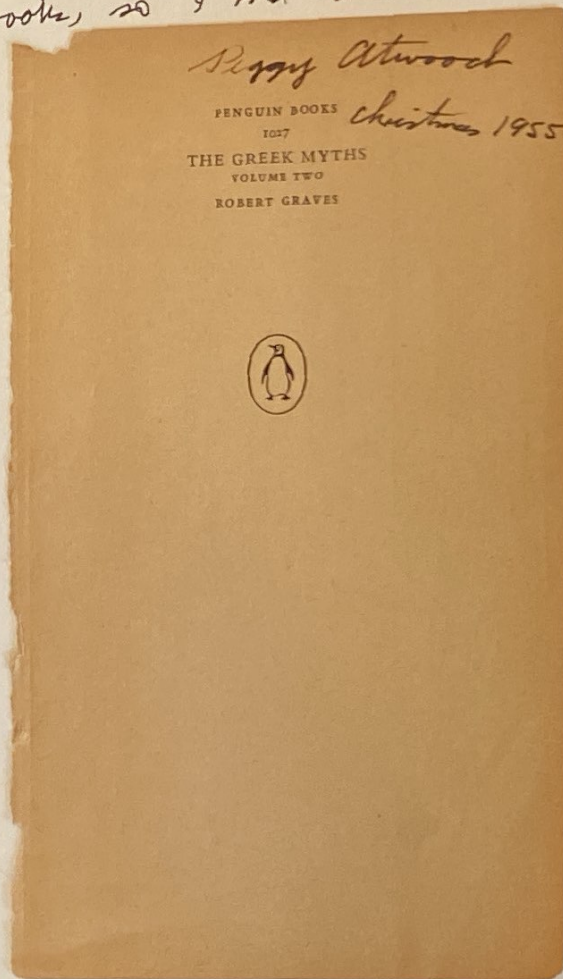


the frontispiece of Robert Graves' The Greek Myths, given to me by my parents when I was 16 (just) and in the third year of high school. I was studying Latin, which included The Aeneid - I don't think we got to that in another year - so needed to know the back story - the Iliad and the Odyssey. Before his time I'd had Charles Kingsley's odd book of re-told myths, and several other myth books, so I had to train stories put into my head at an

I wasn't however very good at Latin. But I needed it in order to study English in University. In those days students had five years of high school, with gruelling exams at the end - these determined whether or not you would go on to University.

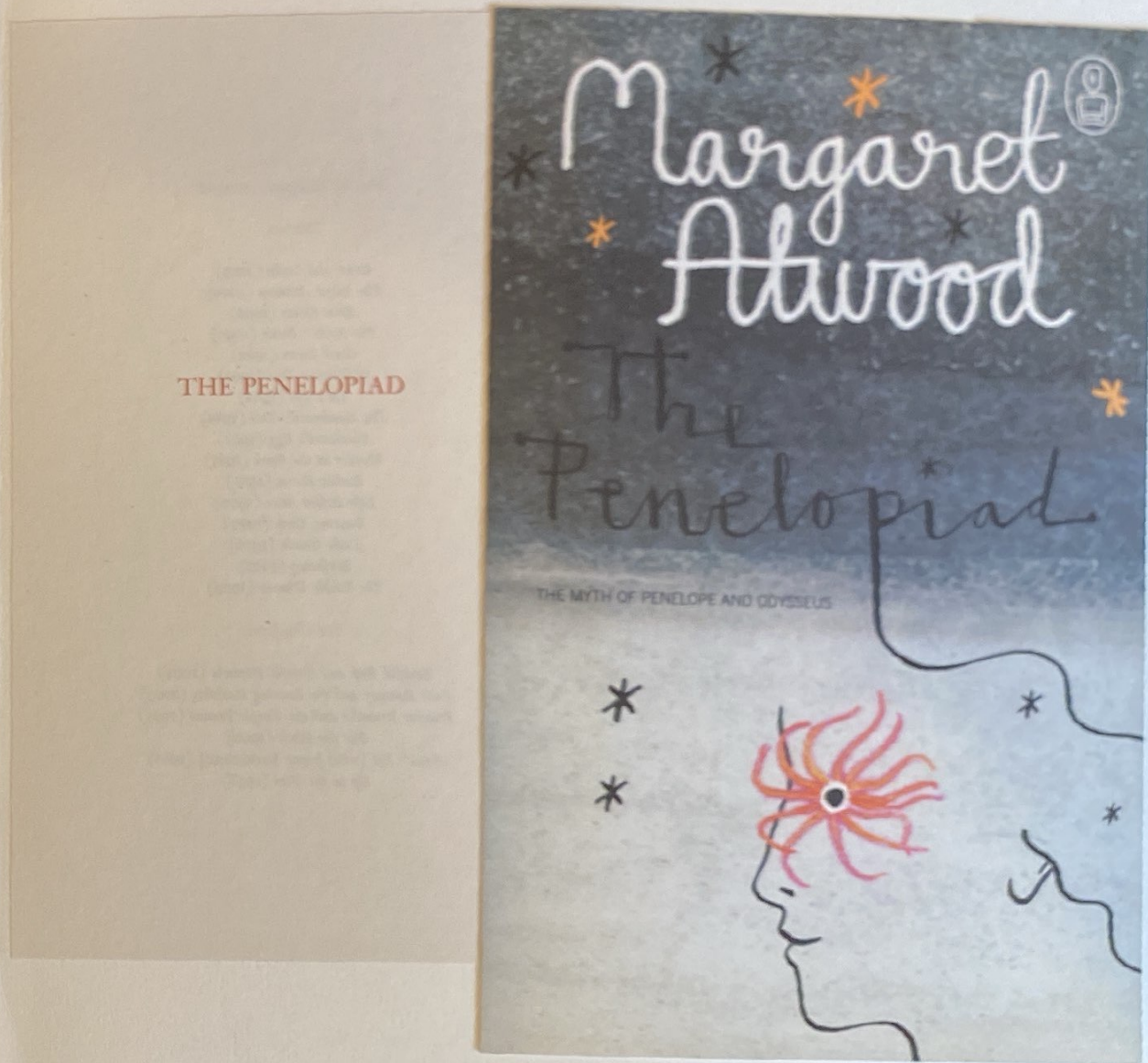


the handwriting is my mother's.

early age.

Robert Graves' tale on mythology was quite strange and rather non-narrative, but his book was very useful to me for the material on Penelope's early life.

First, congregate cover - based on design I drew



striking eye - Penelope was the daughter of a Naiad

THE PENELOPIAD

A TELL-ALL



NO HOLDS BARRED

The Year of the Flood (novel) → 2009

Mental Disorder (stories) → 2006

The Tent (very short stories) → 2006

Also by Margaret Atwood

Fiction

Oryx and Crake (2003)
 The Blind Assassin (2000)
 Alias Grace (1996)
 The Robber Bride (1993)
 Good Bones (1992)
 Wilderness Tips (1991)
 Cat's Eye (1988)
 The Handmaid's Tale (1985)
 Bluebeard's Egg (1983)
 Murder in the Dark (1983)
 Bodily Harm (1981)
 Life Before Man (1979)
 Dancing Girls (1977)
 Lady Oracle (1976)
 Surfacing (1972)
 The Edible Woman (1969)

For Children

Bartholomew and Doleful Dorinda (2004)
 Rude Ramsay and the Roaring Radishes (2003)
 Princess Prunella and the Purple Peanut (1995)
 For the Birds (1990)
 Anna's Pet [with Joyce Barkhouse] (1980)
 Up in the Tree (1978)

Non-Fiction

Moving Targets: Writing with Intent 1984-2002 (2004)
 Negotiating with the Dead: A Writer on Writing (2002)
 Two Solitudes: Conversations [with Victor-Lévy Beaulieu] (1998)
 Strange Things: The Malevolent North in Canadian Literature (1996)
 Second Words (1982)
 Days of the Rebels 1815-1840 (1977)
 Survival: A Thematic Guide to Canadian Literature (1972)

Poetry

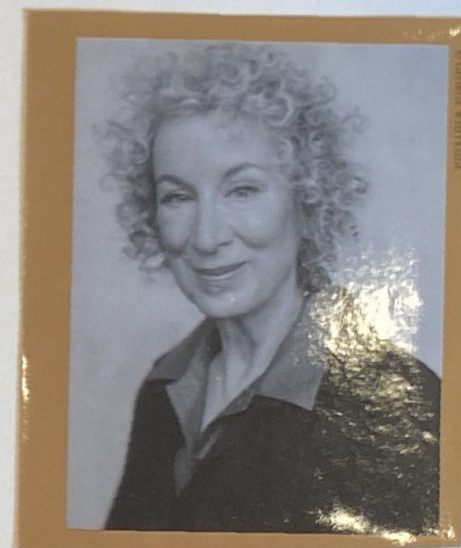
The Door — 2007

Morning in the Burned House (1995)
 Selected Poems II: Poems Selected and New 1976-1986 (1986)
 Interlunar (1984)
 True Stories (1981)
 Two-Headed Poems (1978)
 Selected Poems (1976)
 You Are Happy (1974)
 Power Politics (1971)
 Procedures for Underground (1970)
 The Journals of Susanna Moodie (1970)
 The Animals in That Country (1968)
 The Circle Game (1966)
 Double Persephone (1961)

→ first book —
 syncretical theme +
 descent to the underworld

So it is no surprise that
 Phoebe narrates from
 the underworld...

Payback: Debt and the Shadow
 Side of Wealth (2008)



author's portrait, by
 George Whitehead,
 @ 2004 (?)

doubtful

Myths are universal and timeless stories that reflect and shape our lives — they mirror our desires, our fears, our longings, and provide narratives that attempt to help us make sense of the world. The Myths series brings together some of the finest writers of our time to provide a contemporary take on our most enduring stories. Authors in the series also include Chinua Achebe, Karen Armstrong, A.S. Byatt, David Grossman, Milton Hatoun, Victor Pelevin, Donna Tartt, Su Tong and Jeanette Winterson.



THE PENELOPIAD

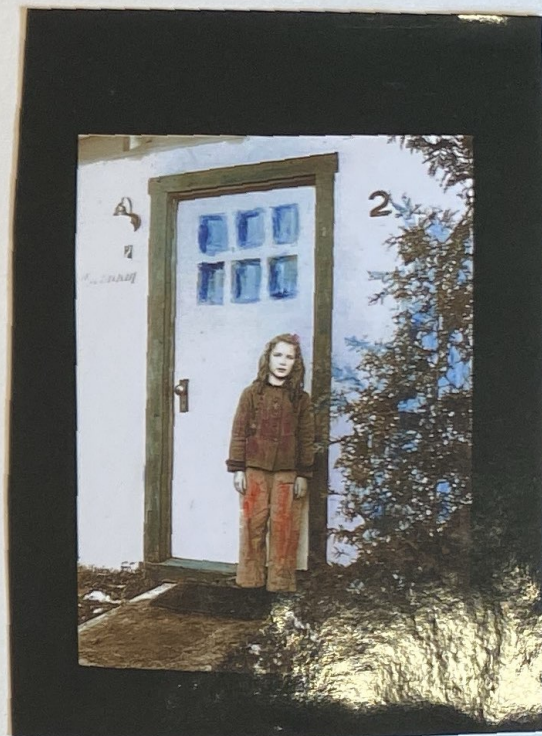
Margaret Atwood

Margaret Atwood



Alfred A. Knopf Canada

the title — of the liar, the the liar. —
 the liar = "the mother of liars." the "the Penelopiad" =
 "the mother of Penelope."



Picture of the author on her
 8th Birthday — @ the time
 when she was first learning
 about Greek myths via
 Charles Kingsley, "Tales of the
 Gods and Heroes" (a was it
 "Stories of ...")

Photo hand-scratched and
 coloured by the author. The door
 is the door of a motel.
 (1947)

his picture is an example of a kind of
"mythological," odyssey - based

picture & he
sometimes painted
in my own
eminent and
not of others -

his are now
painted @
1982

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10 9 8 7 6 5 4 3 2 1



c. 1982 Margaret Arwood

Siren Asleep in a Tree

his picture is an example of a kind of
 "mythological" odyssey - based
 picture of the
 sometimes painted
 in my own
 conversant and
 not of other -
 this is not
 painted @
 1982



Siren Asleep is a Tree

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THE DOOR

The door swings open,
you look in.

It's dark in there,
most likely spiders:
nothing you want.

You feel scared.
The door swings closed.

The full moon shines,
it's full of delicious juice;
you buy a purse,
the dance is nice.

The door opens
and swings closed so quickly
you don't notice.

The sun comes out,
you have swift breakfasts
with your husband, who is still thin;
you wash the dishes,
you love your children,
you read a book,
you go to the movies.
It rains moderately.

The door swings open,
you look in:
why does this keep happening now?
Is there a secret?
The door swings closed.

The snow falls,
you clear the walk while breathing heavily;
it's not as easy as once.
Your children telephone sometimes.
The roof needs fixing.
You keep yourself busy.
The spring arrives.

The door swings open:
it's dark in there,
with many steps going down.
But what is that shining?
Is it water?
The door swings closed.

The dog has died.
This happened before.
You got another;
not this time though.
Where is your husband?
You gave up the garden.
It became too much.
At night there are blankets;
nonetheless you are wakeful.

The door swings open:
* O god of hinges,
god of long voyages,
you have kept faith.
It's dark in there.
You confide yourself to the darkness.
You step in.
The door swings closed.

* could be many gods but specifically
here - of hinges, opener of doors,
messenger, lord of highways and crossroads,
and conductor of souls to the underworld -
as in the Odyssey, where he conducts the
sinner suitors.

THE
PENELOPIAD

MARGARET
ATWOOD

• 2005 •