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Cover: see Fischer in this volume, p. 323, *Fig. 22b*.

cles seemed to mock the calm dignity that was expected by audiences marked by the Winckelmann conception of Greece and—once again, what Goldhill identifies as—the German idealist tradition. Even more scandalous was Reinhardt's production of Hugo von Hofmannsthal's *Elektra* (1903), especially the ending with Elektra's wild ritual dance, leading to her death. As Goldhill summarizes: "The blood of violence and the new perspective on the blood of the German Hellenic inheritance were both threatening challenges to the comfort of German Philhellenism." (p. 196). During the rest of the 20th century, and up until now, scholars and directors even more eagerly confronted the German aesthetic tradition and instead stressed the political and ethical discourse to be found in the Athenian tragedies, as we can see in the writings of Jean-Pierre Vernant and the stagings by Peter Stein.

As stated above, in the 'Coda' Goldhill tries to bring the two parts together, mainly with the purpose to describe the distinctiveness of Sophocles, compared to Aeschylus and Euripides. But in the 'Coda' one can also see an attempt to cope with theoretical issues in general; for instance, with references to Hegel, the need of historicity of reading and, as Goldhill puts it, the risk of naïveté when classical scholarship is marked by an idealistic view of ancient Greek culture and society. Further, Goldhill suggests that we should generally renounce the term *text* in favour of the term *script*, at least when we cope with artefacts which only come "into voice in and through performance" (p. 262). Here, before taking leave of his readers, the author also pleads for a personal engagement with the object of the study; if not, scholarship will be reduced to what Goldhill prefers to spell in German: *Wissenschaft*.

The structure of the book, with its two heterogeneous parts, might seem odd: rather two books in one, than one coherent study. (However, as mentioned above, in the 'Coda' the author endeavours to join the two parts, to unite philology with historical criticism.) Sometimes, one is apt to think, Goldhill is rather harsh when he discusses other scholars and perhaps a bit too content with his own interpretations, but—as indicated in the beginning of this review—a new book by Simon Goldhill is of utmost interest and joy for all who devote themselves to the study of ancient Greek literature.

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M.S. Cyrino, *Aphrodite (Gods and heroes of the ancient world)*, London & New York 2010, 155 pp. ISBN 978-0-415-77523-6.

The goddess Aphrodite has received a lot of attention lately. In the wake of V. Pirenne-Delforge's fundamental study *L'Aphrodite Grecque* (1994), several monographs have appeared, e.g., S. Budin, *The origin of Aphrodite* (2003), R. Rosenzweig, *Worshipping Aphrodite. Art and cult in Classical Athens* (2004) and G. Pironti, *Entre ciel et guerre: Figures d'Aphrodite en Grèce ancienne* (2007). A 2008 conference at the University of Reading was devoted to the goddess, *Aphrodite revealed: A goddess disclosed* (later turned into the *Brill companion to Aphrodite*, eds. A. Smith & S. Pickup, 2010), and in 2011–2012, a major art exhibition, *Aphrodite and the gods of love* travelled the United States and graced the Boston Museum of Fine Arts, the Getty Villa and the San Antonio Museum of Arts. Monica Cyrino's contribution to the flourishing Aphrodite literature appears as a part of the Routledge series *Gods and heroes of the ancient world* and aims at introducing the goddess's cults, character and origins to the general and academic audience alike.

Cyrino's book consists of three parts: the introduction 'Why Aphrodite?', the central section 'Key themes' and finally the lately obligatory reception chapter 'Aphrodite afterwards'.

'Why Aphrodite?', begins with the short introductory section 'Who is Aphrodite?' which presents Aphrodite as the traditional "goddess of erotic love and beauty". Then follow, under the heading 'Aphrodite emerges', three ideas Cyrino finds fundamental for understanding how the ancient Greeks conceived Aphrodite: her *anodos* ("going up"), i.e., the powerful epiphany of the goddess emerging from the sea and rising into the sky, the *kosmesis* ("adornment"): bodily adornment as underlining Aphrodite's power to attract and thereby more or less intrinsic to her nature, and, finally, *mixis* ("mingling"). The latter concept, as forcefully argued by Gabriella Pironti,⁴ designates the goddess's ability to unite: (primarily) bodies in sexual as well as martial encounters. A following short section then presents the 'Evidence for Aphrodite': Cyrino bases her study on iconography and literary sources.

The 'Key themes' part is opened by a chapter with the self-explanatory title 'Birth, origins, names'. The initial discussion of the goddess's birth presents the different pedigrees given by Hesiod and Homer, and underlines that although her parents vary in the two accounts (Ouranos in Hesiod and Zeus and Dione in Homer), Aphrodite's connections to the sky and the sea are expressed through both. The account of the Homeric Aphrodite also introduces the goddess's affinity with the bat-

⁴ G. Pironti, *Entre ciel et guerre: Figures d'Aphrodite en Grèce ancienne* (Kernos suppl., 18), Liège 2007.

tlefield, to be explored further in Chapter 3. Cyrino next gives an overview of the three major theories concerning the vexed question of Aphrodite's origin as a Near Eastern, a Cypriot or an Indo-European deity. Closely bound together with theories of origins, the subsequent 'Names' section follows in the same track, exploring the search for possible Indo-European or Semitic roots within the goddess's name, as well as a discussion of the Greek etymological understanding of Aphrodite's name as alluding to *aphros*, foam (and thereby to the goddess's Hesiodic birth), along with epithets alluding to the islands of Cyprus and Cythera.

'Love, sex, war' are the next key themes to be explored. Under a first heading, 'Love and sex', we encounter Aphrodite in her traditional role as goddess of sexuality and all things erotic. The concept of *mixis*, mingling, is introduced, as are the epithets or companions Peitho, Pandemos and Philommeides. Notably, there is a section on prostitution, which, following the work of Pirenne-Delforge, presents a clear dismissal of the modern popular idea of sacred prostitution in the Greek cult of Aphrodite. This is followed by a section treating Aphrodite as the goddess of beauty ('Beauty, adornment, nudity'), which discusses the goddess's appearance and its significance to her powers. The next chapter, 'Intimacy with mortals', examines Aphrodite's sometimes extraordinary closeness to the human realm. Aphrodite's love for Helen and Paris, Anchises, Aeneas and Adonis, her hatred for Hippolytos and her connections to Pandora are analysed and Cyrino suggests that each relationship "encapsulates and confirms a particular aspect of her [Aphrodite's] overall divinity" (p. 80): e.g., the couple Helen and Paris show Aphrodite's dominion over both love and warfare, whereas Aphrodite's abandonment of her son Aeneas as an infant and her failure in protecting the adult Aeneas on the battlefield indicates that she did not function as a kourotrophic deity.

In Chapter 6, the author treats the (interwoven) themes 'Sea and sky'. Aphrodite, as a deity born when the severed genitals of the sky god Ouranos fell into the sea, is closely connected to both elements. Cyrino, as many scholars, thus argues that this myth illustrates the vast domains over which the goddess holds sway: she is simultaneously a marine and a celestial deity, and "the entire natural world lies under the goddess' control" (p. 103). Aphrodite, as the goddess of *mixis*, mediates between the two realms: when Aphrodite moves between them and their boundaries blur, "contact, blending and unity" (p. 103) is attained, thereby explaining the importance of the goddess's *anodos*, or rising, in myth and iconography. The 'Sea and sky' chapter furthermore includes sections on Aphrodite worshipped as a marine goddess and a survey of the goddess's various associations with the sky, such as the epithet Ourania, mountains and birds.

The closing section, 'Aphrodite afterwards', is an eclectic one, treating many and varied contexts where the goddess Aphrodite, or simply her name, appears. Chronologically it covers a huge time span: from the Hellenistic period to the present day. Initially, Greek Aphrodite's relationship to Roman Venus is discussed, both during antiquity and, very briefly, during later centuries. Then follows a somewhat amusing survey of Aphrodite in modern society, which includes an analysis of Aphrodite as a brand name in the contemporary fashion and cosmetics industry, as well as Aphrodite's appearances on film and TV.

An overview of something as complex as a major Greek deity is a difficult task, no less so in a book of restricted format. This is clearly illustrated by Cyrino's book, which would have needed a few extra chapters to paint a full portrait of Aphrodite. As it is, the book offers an account of Aphrodite as she appears in the literary sources, especially in early poetry, and to some extent in iconography. Cyrino shows elegantly how the concept of beauty and bodily adornment are not superficial qualities but intrinsic and fundamental features of Aphrodite's capacities, and how her divine entourage (e.g., the Graces, the Hours, Eros and Himeros) both externalize some of her capabilities and "supply the tangible emblem of Aphrodite's sphere of authority" (such as flowers, perfume, jewellery, etc., p. 73).⁵ The analysis of the goddess's exceptionally close relationship to certain humans, or semi-humans ('Intimacy with mortals') is likewise very interesting, as Cyrino demonstrates how in each of these relationships, there is a correspondence between the interaction goddess-mortal and a certain aspect of Aphrodite's power.

Lately the literary image of Aphrodite, with traditional focus on sex and beauty has been, if not rejected, enlarged and diversified. Pironti's work, for example, has focussed on the violence in Aphrodite's character, inherent to the goddess through the concept of *mixis* that is at the heart of her powers. Archaeology continuously offers new evidence for the prime importance of Aphrodite's links to the sea: the excavation of her sanctuary in Miletos, and the Koan inscriptions related to the harbour cult site of Aphrodite Pontia (and Pandemos) are recent examples.⁶ Epigraphic material from all over the Greek

⁵ As noted recently by Rosenzweig, in iconographic sources, Aphrodite is often only identifiable through her retinue: Eros, Himeros, Peitho, etc. These personifications represent the goddess's powers and they function as her attributes: without them, Aphrodite becomes quite anonymous and hard to recognize (R. Rosenzweig, *Worshipping Aphrodite. Art and Cult in Classical Athens*, Ann Arbor 2004, 24).

⁶ R. Senff, 'Das Aphroditeheiligtum von Milet', in *Neue Forschungen zur Religionsgeschichte Kleinasiens*, ed. G. Heedemann (Asia Minor Studien, 49), Berlin 2003; R. Parker, 'The cult of Aphrodite Pandamos and Pontia at Cos', in *Kykeon: Studies in honour of H.S. Versnel*, eds. H.F.J. Horstmanshoff et al., Leiden 2002, 143–160.

world keep underlining her role as protectress of officials,⁷ both military and civic: when all available evidence is considered, Aphrodite, like most major Greek deities, appears as an almost disconcertingly multi-faceted deity. Cyrino certainly underlines the polyvalence of Aphrodite throughout her account, but to do justice to this plurality of meanings more stress on the actual cults of Aphrodite would have been necessary, along with more extensive evidence from archaeological and epigraphical sources as well as from literature and iconography. As it is, the fundamental question of who worshipped the goddess and in which circumstances, is only partly answered. Furthermore, perhaps due to the restricted format of the contributions to the *Gods and heroes of the ancient world* series, some complex issues are too narrowly presented, such as the concept of *mixis*, and the epithets Pandemos and Ourania. Although Cyrino notes the many meanings of the first two concepts, their polyvalence is obscured by their placement in the 'Love and sex' section. Whereas both *mixis* and Pandemos clearly can belong to an erotic context (the *mixis* of bodies in sexual encounters and Pandemos as an epithet used for a goddess approached in the marital process) they are not limited to this framework. *Mixis* spans Aphrodite's entire spectrum: she makes bodies mingle in love, war and civic harmony and although sometimes involved in the erotic sphere, Pandemos is mostly encountered in civic circumstances. (It is moreover questionable that it is an epithet specific to the Athenian *polis*, p. 38; the title is attested all over the Greek world.) Ourania, on the other hand, is not mentioned in the 'Love and sex' chapter, although we now know for certain that at least the Athenian Aphrodite Ourania was worshipped as a marriage deity. An inscribed treasure box testifies to the fee due to this goddess at the occasion of a wedding (*SEG* 41. 182, see for example Pirenne-Delforge 2007). *Aphrodite* thus gives an image of the goddess largely based on literary evidence that provides a starting point for a closer acquaintance. For a fuller picture of the goddess, readers of *Aphrodite* will hopefully be inspired by Cyrino's engaging style and use the 'Further reading' section to further explore Aphrodite's cults and character.

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Labraunda and Karia. Proceedings of the International Symposium commemorating sixty years of Swedish archaeological work in Labraunda. The Royal Swedish Academy of Letters, History and Antiquities Stockholm, November 20–21, 2008, eds. L. Karlsson & S. Carlsson (Acta Universitatis Upsaliensis, Boreas, 32), Uppsala 2011. 475 pp. ISSN 0346-6442, ISBN 978-91-554-7997-8.

The Swedish excavations at Labraunda in Karia have a long but far from continuous history. Between the early campaigns (1948–1951, 1953, 1960) and their modern resumption (from 2003 onwards), 43 years passed, devoted particularly to the study and publication of the early finds: ten fascicles appeared between 1955 and 1995, covering large parts of the early discoveries. While this work is still in progress, the new excavations have focused upon "three study areas that were given very little attention in the early excavations" (p. 12): the military installations and tombs around the Sacred Way and the sanctuary, and the Late Roman and Byzantine buildings.

In spite of the long time that passed between the early and modern excavations, they now undoubtedly must be seen as parts of one and the same grand-scale project, and it is only natural that scholars active at the site today seized the opportunity to celebrate the 60-years memorial of their endeavours. In November 2008, a symposium was arranged in Stockholm, the *acta* of which appeared three years later.

The book is divided into four parts, the first of which is an introduction containing a history of the excavations by Lars Karlsson (pp. 9–17) and a survey of the documentation of Labraunda by the 18th and 19th-century travellers, written by Pontus Hellström (pp. 18–47).

Part II (pp. 49–272) contains 13 papers directly relating to the Labraunda sanctuary and its surroundings. Three of these discuss inscriptions and their historical implications, two are devoted to the festivals and banquets celebrated at the site, one to the coins found there, and seven to various architectural issues. Among the latter, I have chosen three for more detailed discussion.

Abdulkadir Baran presents his studies of 'The Sacred Way and the spring houses of Labraunda sanctuary' (pp. 50–98). The Sacred Way from Mylasa up to Labraunda had a total length of c. 14 km, but it can be traced only in its upper part, c. 6 km from the sanctuary. Its construction, presumably in the Hekatomnid period (392–333 BC), had various possible reasons: first of all to carry marble from Mylasa to the sanctuary, but perhaps also for military purposes, not least as the road continued past Labraunda towards Alinda. From 2003 onwards, the ten preserved stretches of the Sacred Way and the two of the Alinda road have been carefully documented.

⁷ J. Wallensten, *ΑΦΡΟΔΙΤΗ ΑΝΕΘΗΚΕΝ ΑΡΕΑΣ. A Study of dedications to Aphrodite from Greek Magistrates*, diss. Lund University 2003.