The Origin of Aphrodite. By STEPHANIE LYNN BUDIN. Bethesda, Maryland: CDL Press, 2003. Pp. xi + 338 + 9 figs. $45.

This book is divided into ten chapters followed by two appendixes, a basic bibliography, and an index that is too "selected" to be useful. There are few illustrations and no maps.

In chap. 1, "Introduction," Budin lays out the basic schools of thought concerning the origin of Aphrodite. Homer and Hesiod associate Aphrodite with Paphos in Cyprus; Herodotus is the first to identify the blending of Cypriot and Levantine sources. Modern scholars have focused on this blending; others have concluded an indigenous development in Cyprus or in Greece or from an Indo-European dawn goddess. To Budin, Aphrodite is only a sex goddess.

Chap. 2 is entitled "The Persona of Aphrodite." Budin assumes that the sexuality of a goddess is conveyed by her being depicted nude.

Chap. 3, "Aphrodite in Early Greece," discusses the doubtful etymology of Aphrodite's name ("*aphros*," foam or mist, and "*-dite*" perhaps from IE *dei, to shine), but the etiological story of her emerging from sea foam or the sperm of Ouranos's severed genitals is probably a folk etymology. Budin then surveys nude female representations from early Greece. In her discussion of the cult of Hermes and Aphrodite at Kato Symi, Crete, she is aware of "the probable male initiatory use of the sanctuary" (p. 62, no. 91), but she does not explore this.

Chap. 4 usefully lists "The Cults of Aphrodite" in the Greek world.

Chaps. 5 and 6 discuss "Aphrodite and Cyprus" from the Chalcolithic into the Protohistoric Age (MC III to the end of the Bronze Age, ca. 1725–1050). She does not identify any Chalcolithic figurines (3900–2300 B.C.E.) as goddesses. EBA "plank" figurines do not usually reveal their sex. Middle Cypriote (beginning ca. 1900) plank figurines become more anthropomorphic and nude; most are female, but Budin does not identify them as deities.

The LC II sanctuaries (ca. 1200) at Ajios Jakovos-*Dhima* and Kition saw the worship of two deities, probably a male and female. Plank figurines now become spindle-shaped, rounded, and nude (incised pubic triangle). "Normal"-faced figurines look relatively realistic but never carry anything, while their counterparts, the "bird-faced" figurines often carry things, including children. These figurines have pinched faces with pronounced ears and beaky noses (fig. 6b); they closely resemble figurines from Syria, although these never carry anything. If Aphrodite is not a mother goddess, then the Cypriot bird-faced figurines (which often carry children) do not, by Budin's definition, represent her.

In LC III (ca. 1200–1050), Mycenaeans arrive. The bird- and normal-faced figurines are almost completely replaced by male and female bronze statuettes. These divinities were probably associated with copper working, as at Kition where a bothros contained a "Goddess with Upraised Arms" (GUA, a Cretan type) and shrine models, which Budin calls "sub-Minoan." Palaipaphos received an Achaean settlement. Though much of the early sanctuary was destroyed by the later Roman temple to Aphrodite, its female deity was associated with copper working.

At the end of chap. 6 (pp. 175–79), Budin recapitulates her argument that Aphrodite originated in Crete (for example, at Kato Symi), was then transferred to Cyprus by Minoan settlers in LC II (cf. the GUAs from Kition, Enkomi, and Ajios Jakovos), that she merged with local female deities (the "strongly eroticised" normal- and bird-faced figurines) to become, in LC III, a local (non-mother) nude goddess "linked to bronze and warfare" (the "Paphian" or "Kyprian") who eventually is named Aphrodite. "[T]he

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goddess revered throughout Cyprus since LC II was, in fact, an early form of Aphrodite" (p. 177).

In chap. 7, "Cyprus between Occident and Orient," Budin concludes, however, that Early Iron Age Crete was importing material from Cyprus and therefore probably imported Aphrodite as well—she thus explains the appearance of the contemporary sanctuary to Aphrodite and Ares at Olous.

Chap. 8, "Levantine Contributions to Aphrodite," lists a number of Levantine cult sites and goddesses that could have influenced the development of Aphrodite in Cyprus: Inanna/Istar, a goddess of sex, love, and violence; Ishara, who is similar but also a bride; Aserah/Athiret, the queen of the Ugaritic pantheon, mother, and sea goddess; Astart, the beautiful and nubile hunter; and the elusive, nude Qudsu. She concludes—"[i]n a stroke of simplicity"—that Istar and Ishara "are the most blatantly sexual" and that the bird-faced figurines of Alalakh, apparently representing Istar and/or Ishara, imply the worship of Aphrodite-in-the-making at least as early as LC II.

Chap. 9, "The Phoenician Question," then suggests that it was the Phoenicians who introduced the Paphian as Astart to the Aegean in the Early Iron Age. Though Astart was not a sex goddess, she in the East and Aphrodite in the West were seen as compatible, and Budin discusses how that came to be (pp. 251–71). When the Phoenicians refounded Kition in the eleventh century, they probably made Astart the city's deity (p. 264). At Amathus, the Phoenicians encountered "an Eteo-Cypriot population" whose local goddess was represented by GUA figurines. With this goddess, then, the Phoenician Astart mixed to become the "[o]ne 'Goddess of Cyprus' . . . simultaneously identified as the Paphian, Astart, and eventually by the Greek settlers as Aphrodite." In the mid-ninth century a new series of goddess figurines blends "Levantine, Cypriot, and Aegean styles. They mix the nudity typical of the Levantine iconography with the upraised arms of the Cretan style and the jewelry and facial characteristics prevalent in Cyprus since the Chalcolithic Age" (figs. 9e–g).

Chap. 10, "Aphrodite Becomes Greek," summarizes the book. In the Late Bronze Age, the Levantine goddesses Ishara and, to a lesser extent, Istar contributed the qualities of sex and love to the local Cypriot goddess. At the end of the Bronze Age, Minoans emigrated to Cyprus, bringing with them GUAs which influenced the iconography of the Cypriot goddess, and this, in return, was exported to Crete to merge with the old goddess of Kato Symi (p. 275). The Phoenicians, in the mid-ninth century, "eventuated a 're-sexualization' of the Cypriot goddess iconography."

The above summary conveys my occasional confusion, especially about the role of Crete in the development of Aphrodite. Confusion aside, however, without explanatory texts, Budin rightly relies on archaeology to provide the details of a goddess's developing iconography. But it is her definition, Aphrodite = sex, that she makes archaeology illustrate. I found myself asking: (1) is nudity always sexual? (I think about the Daidalic plaques from Gortyn which depict Apollo flanked by a frontal nude Artemis and Leto), and (2) what happens to the armed Aphrodite? Budin does not question the former and tries hard to dismiss the latter (pp. 78–80, 102, 276–77, 280).

An important part of Aphrodite, which Budin does not consider, is her role in the adolescent transition of males to adulthood. Hermes, Eros, and Herakles are the main gods of the gymnasium as protectors of a youth's transition, and it is probably in this capacity that Hermes teams up with Aphrodite at Kato Symi, Samos, and elsewhere (p. 74). Similarly, she teams up with Ares at Thebes, Argos, Sparta, and Olous (pp. 87, 101–2) and with Zeus in Paros (p. 92) and at Istros (p. 100). An armed Aphrodite makes sense as a goddess of young soldiers—and such armed goddesses have a long history in Greece and the Levant going back into the Bronze Age.

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Mitteilungen des deutschen Archäologischen Instituts Abteilung Kairo 60 (2004). Mainz: Verlag Philipp von Zabern, 2004. Pp. 283 + 40 pls. + 2 foldouts.

Mitteilungen des deutschen Archäologischen Instituts Abteilung Kairo 61 (2005). Mainz: Verlag Philipp von Zabern, 2004. Pp. 402 + 56 pls.

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