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Kinyras: The Divine Lyre.

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Kinyras will be most familiar to Classicists as the unfortunate father of Myrrha/Zmyrna, whose incestuous relationship was a subject favored by Roman poets: principally Cinna's lost Zmyrna, and the lengthy treatment in Book 10 of Ovid's *Metamorphoses* (lines 298-502). He is therefore the father/grandfather of the cult-figure Adonis, whose prominence likewise outshines both of his parents in Greek and Latin literature. Franklin's extensive treatment of the Cypriot hero, therefore, is a welcome elucidation of a complex and elusive mythological figure, most noteworthy for its focus on the relationship of Kinyras to a type of Ancient Near Eastern instrument-god best known from his Ugaritic instantiation, Kinnaru, and the Semitic lyre known as the knr.

I find Franklin's arguments throughout this detailed work both carefully structured and highly persuasive. His reconstruction of Kinyras' pre-Greek history in the Ancient Near East (henceforth ANE) necessarily rests on the interpretation of fragmentary evidence that is widely scattered both temporally and geographically. However, the benefits of a careful investigation of Ancient Near Eastern sources far outweighs the dangers, and Franklin is doubtless correct that "Classicists can no longer afford to ignore the ANE, where relevant" (xxi). I must confess my minimal familiarity with the various ANE languages of Franklin's sources for the knr/Kinnaru question; however, due to Franklin's success in grappling directly with this linguistically and culturally challenging material, his book should have a lasting impact on Classical philology, and hopefully will encourage other Classicists to pursue similar avenues of research.

After an initial chapter discussing the history of Cyprus, which is focused on the island's interaction with the Bronze Age Near East, Franklin partitions his discussion of Kinyras into three discreet parts: respectively titled "The Cult of Kinnaru," "Kinyras on Cyprus," and "Kinyras and the Lands Around Cyprus." Each of these larger sections is further divided into a number of relatively brief and tightly

focused chapters devoted to a specific aspect of the larger knr/Kinnaru/Kinyras correspondence. For the sake of brevity, I will discuss these three parts, referring to specific chapters only where they are important for the larger picture.

Part One (Chapters 2-8), “The Cult of Kinnaru,” examines two important aspects of Kinyras’ pre-Greek origins: divinized musical instruments, especially lyres, in the ANE; and the Semitic instrument of the lyre-family known from the root knr. The first two chapters of Part One present necessary background material that frames much of the rest of Franklin’s approach. Chapter 2 contains an examination of the social and religious framework for the divinization of cult objects in the ANE, including musical instruments, and their role as intermediaries between king(dom) and god. Of striking interest in this discussion is that apparent merging of king, (divine) instrument, and god that arises through ANE ritual texts. The next chapter presents an overview of the linguistic and iconographic evidence for the knr, including two remarkable pullout maps depicting the distribution of lyre iconography in the Aegean and Near East during the Bronze and Iron Ages (48-51). From a musicological perspective, Franklin’s suggestion that the performance contexts of an instrument might outweigh morphological divisions in cross-cultural interactions is one of the most stimulating of his many proposals (53). The remainder of Part One introduces five case studies for divine instruments and the knr in specific cities/cultures: Ebla, Mari, the Hittites and Hurrians, Ugarit, and the Biblical hero David’s Israel.

Part Two (Chapters 9-16), “Kinyras on Cyprus,” examines the Greco-Roman evidence for the Cypriot hero in light of the ANE sources presented in Part One. Franklin covers a broad range of sources and methodologies in search of the elusive hero. Chapter 10, which treats the references to Kinyras in Pindar’s Pythian 2 and Nemean 8, is particularly illustrative of Franklin’s technique in combining ANE and Greek source material to arrive at a fuller picture of the peculiarly Cypriot, i.e. culturally hybrid, nature of Kinyras’ mythology. Chapter 12 ties Kinyras’ relationship to his children (particularly Myrrha and Adonis) to the lamentation/funerary function of musical ritual in the ANE, with a particularly intriguing side-discussion of the Linos-song mentioned by Homer (*Iliad* 18.567-572) and Herodotus (2.79). Chapter 15 argues for the treatment of pre-Greek Cyprus (known from the Amarna letters as Alashiya) as a cosmopolitan kingdom on the same level as other late Bronze Age centers, particularly in reference to the near-monopoly of Cyprus’ copper-mining industry (a probable explanation for the unexpected association of Kinyras, the musician, with metalworking, discussed in Chapter 13).

The accumulation of evidence in Part Two results in Franklin’s primary the-

sis, that Kinyras must have arrived on Cyprus from the Semitic-speaking milieu of Syria and the Levant prior to the Aegean (Greek) colonization/occupation of the island. Accordingly, he presents two fundamental assertions at the start of Chapter 15: first, that “Kinyras is at heart a Divine Lyre” of the ANE type discussed in Part One, and second, that “[t]his Divine Lyre was imported by one or more Cypriot cities in the L[ate] B[ronze] A[ge]” (371). This thesis necessitates a nuanced view of reciprocal Greek/non-Greek cultural interactions on the island of Cyprus, against the traditional perspective of cultural conflict and exclusivity.

Part Three (Chapters 17–21), “Kinyras and the Lands Around Cyprus,” again broadens the scope of Franklin’s examination to non-Cypriot sources for Kinyras or a related figure. In Chapter 17, Franklin embarks on a stimulating examination of Kinyras (ki-nu-ro) as a personal name or title in the Linear B tablets from Pylos. The next chapter attempts to further explain Kinyras’ Cypriot association with extra-musical activities (especially metalworking, pottery, and sailing) through a largely theoretical, but very well-argued, twinning of Kinyras and the ANE craftsman-god, Kothar. After two chapters discussing the evidence for Kinyras in relation to Adonis-cult at Byblos and Sidon, Franklin concludes his main text with an examination of the Syro-Cilician Lyre-Player seals.

This volume also includes seven appendices covering ancillary material that Franklin decided not to incorporate into his main text. These are followed by a separate monograph-length study of the ANE Balang-Gods by Wolfgang Heimpel, including a catalogue of all ANE texts that use the term to reference a chordophone. In contrast to Franklin, who associates the divinized balang with the lyre (especially the knr), Heimpel asserts that the ANE texts refer a type of harp rarely depicted in art due to its funerary contexts.

Kinyras is provided with an ample index locorum, a useful general index, and an extensive bibliography, which collectively increase the utility of the volume for specialists in the number of sub-disciplines implicated by Franklin’s wide-ranging discussion. I found remarkably few typos considering the length and complexity of the volume. Franklin’s language is lucid and clear, especially for the technical and linguistic material, but also stylistically complex, a truly rewarding combination for those who persevere through all 567 pages.

I have only two criticisms of the volume, both quite minor. First, Franklin’s tendency to use abbreviations without glossing them in the body of the text at their first appearance is confusing to a reader not already familiar with the conventions of Ancient Near Eastern scholarship. Although he does provide a list of abbreviations at the beginning of the volume, I found that the frequent need to consult that list

occasionally distracted me from following the flow of the argument. I found this even more discordant because of Franklin's deft approach to the linguistic material. Second, Franklin employs drawings (by Glynnis Fawkes, an artist who specializes in archaeological illustration) instead of photographs. He was doubtless motivated by legitimate issues of cost and accessibility (particularly of the more obscure objects d'arts); however, since his discussion of these objects frequently hinges on relatively small details, I found myself wanting to see high-quality photographs so that I could formulate my own interpretations (e.g., his discussion of the so-called 'Orpheus jug' from Megiddo, 159-161). In conclusion, Franklin's *Kinyras: The Divine Lyre* is a groundbreaking work of scholarship that will ideally inspire similar forays into the reciprocal cultural interchange between Greece and the ancient Near East.

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Georgia Petridou,
Divine Epiphany in Greek Literature and Culture.

Oxford: Oxford University Press, 2016. Pp. 427. Cloth
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In her wide-ranging book on the "advent of the god into the mortal sphere," Petridou aims at "reestablishing epiphany as a crucial mode in Greek religious thought and practice, underlining its centrality in Greek cultural production, and foregrounding its impact in both perpetuating pre-existing power structures and constructing new ones" (2). To accomplish these three goals, Petridou uses the term "epiphanic schema... to refer to what can be described as the molecular structure of epiphany" (11). To find and delineate this epiphanic schema, Petridou organizes literary and epigraphic evidence from the late seventh century BC to the end of the second century AD, thematically, not by chronology, author, or genre. Petridou's "central assumption"—one that justifies her organization—is that "the cultural pattern [of epiphany] exerts more influence on the literary one than has hitherto been acknowledged" (18). Petridou seeks to unearth and explore the cultural pattern of epiphanies.

While epiphanies had an "explanatory function" that addressed paradoxes of existence and an "authorizing function" that enabled privileged individuals to take