leading to a disruption of the ties that connected the levels of the society with each other. Instead of securing favours from and offering services to the *patron*, the aspiring man always could turn to the *matron*, as is described in the next chapter, devoted to the practice of "hunting for inheritances". The phenomenon is not quite as one-sided as the literary sources often imply, for as Hartmann shows, it is closely connected to the question of why the Roman elites had so few children and also to the wider value system of the times. Hartmann discusses partly similar changes that had taken place in the previously discussed role of the clients, these two chapters seem to form the "social-historical core" of the book

The nature of the conspicuous consumption of the newly enriched freedmen in particular is also a natural continuation of the discussion, and brings it back to the public spaces and places. Here Hartmann aptly displays the difference in consumption habits between the old elite and the new rich. The division between the old and the new, as well as the receding public status of the senatorial elites, is also the theme of the discussion on public bathing habits, where Hartmann argues that this social practice was also mostly for classes other than the senators, who instead retired behind both the moral code and the walls of their villas.

The last theme Hartmann discusses is the rise of the *delatores* and the public denunciation of crimes, especially against the *maiestas* of the emperor. Although this is a logical addition to discussions on the role of clients and the hunt for inheritances, it somehow does not seem to be placed in the right place; perhaps the explanation is in the title of this chapter, where denunciations are seen as the expression of the lack of social order ("Denunziationen als Ausdruck gesellschaftlicher Unordnung").

The thematic narrative thus constructed is interesting, and even if the chapters with their separate themes seem only loosely connected, the book actually carries with it an argument. Contrary to what one might expect from looking at the table of contents, this does not seem like a collection of essays previously written for other purposes, but a thought-out whole that was written in the form it was planned.

The book is very carefully written with detailed references and a good bibliography. Its merit is in the totality of its view, and a full read of this relatively thin book can be recommended.

Harri Kiiskinen

KLAUS JUNKER: *Interpreting the Images of Greek Myths. An Introduction*. Translated by ANNEMARIE KÜNZL-SNODGRASS – ANTHONY SNODGRASS. Cambridge University Press, Cambridge 2012. ISBN 978-0-521-72007-6. XIV, 225 pp. GBP 55, USD 95 (hb), GBP 17.99, USD 32.99 (pb).

Klaus Junker's *Griechische Mythenbilder. Eine Einführung in ihre Interpretation* (2005) has for some time been available in an English translation in both paperback and hardback formats. This notable contribution can be viewed alongside other recent overtures to the study of ancient pictorial representations of mythological subjects, namely those of Susan Woodford, Jocelyn Penny Small, and Luca Giuliani, all published in 2003, to which Junker promises to add his own text as "the first to focus solely on the contextual meaning of images of Greek myths" (p. xiii).

The book does not presuppose a familiarity with either Greek mythology or ancient art. In theoretical thoroughness and depth of analysis, however, it goes far beyond the needs of a general reader whose aim is to gain a summary view of the imagery of Greek mythology. Rather, the book is ideal reading for an introductory course in Greek mythology or in Greco-Roman art history, while also offering plentiful insights for more advanced students and scholars who hope to deepen their acquaintance with the pictorial representation of Greek myths, or more precisely, to quote from chapter 3, with "myth production through images," as one of the foundational themes of the book is the existence of image-making as an independent and genuinely original means of creating and commenting on the substance and meaning of myths familiar from verbal accounts (whether transmitted orally or in written form). With this argument, Junker rejects the still current treatment of mythological images as "illustrations" of literary versions of myths and ventures to question the taken-for-granted primacy of the verbal medium to the pictorial one in presenting myths. Instead, he offers a balanced treatment of the weaknesses and advantages of both media in comparison with each other and suggests that many ancient artists were not insensitive to the strengths and limitations of their facture when it came to representing mythical subjects.

The principal contribution of the book is the presentation of a hermeneutic method for interpreting ancient (Greek and Roman) images of Greek mythology. Having given, in chapter 1, an introductory demonstration of its employment in practice, with the image of Achilles tending a wounded Patroclus in a cup by Sosias as his study case, Junker postpones the detailed treatment of his method until chapter 5, thus keeping his readers in a state of excitement while equipping them with a useful set of theoretical tools for handling images of mythology. In chapter 2 the reader is presented with basic definitions, beginning with the problematic one of 'myth,' and classifications which help to conceptualize such elements of mythological images as the treatment of time and the representation of narrative action. Junker does not abandon sight of the fact, however, that such classifications, as he and others have employed them, are merely a theoretical aid whose terms and boundaries cannot be strictly fixed. The same applies to the concept of 'image of mythology' which Junker develops through chapter 2, to arrive at the conclusion that the division of ancient images into those 'of myth' and those 'of real life,' conventional in Classical Archaeology, does not do justice to the actually found, complex variety of images which employ mythical elements and to the level of intellectual engagement, which Greco-Roman art testifies to, by the artists with the subjects of mythology and their bearing on contemporary everyday life. Through the striking example of the Barberini Faun, Junker demonstrates how the breaching of the boundary between the 'lifeworld' (*Lebenswelt*) and myth, in this case brought about within a potential viewer's mind through his or her familiarity with myth, can even function effectively so as to place the viewer as an implicit actor in a scene of myth.

In chapter 3 Junker takes a closer look at how the changing attitudes towards myth manifest in literature shaped the production of mythological images from Late Geometric to Imperial times. His intriguing overview of the birth of mythological representations in the pictorial and written media at the dawn of Greek Antiquity pays special attention to the relations between the two media, whereas his treatment of the later eras considers rather how shifts in the philosophical and social atmospheres influenced the reception and employment of myths in art: in this connection it becomes evident that no theory which tries to explain myth by assigning to it a mere single function is able to grasp its full significance and tendency to evolve within ancient societies. In chapter 4 Junker

treats individually the four major classes of art form from which he derives his examples, namely vase painting, sculpture (architectural and free-standing), Roman wall-paintings and mosaics, and Roman sarcophagi. He also addresses here the Roman reception of Greek mythology. In chapter 5, as stated above, Junker gives a detailed account of his methodology for interpreting images of myth and explains the historical and theoretical background of hermeneutics and contextual research. Immediately upon formulation, the method is put to the test in the exemplary case of Myron's *Athena and Marsyas*. Chapter 6 focuses on the thematic and topical contents of images on the types of monuments introduced in chapter 4 and discusses their interpretation, demonstrating again the practical application of the methodological principles presented in chapter 5. The end-matter of the book consists of an index and a useful guide to further reading.

For Junker, 'context' is the key to a successful interpretation of ancient depictions of myth, and much of the book is devoted to defining (in chapter 5) and framing out (in chapters 3 and 4) the various factors he includes in it, ranging from the history of motifs and the function(s) of the object carrying an image to the place of myths in the contemporary discourse and society which may have influenced, on one hand, the artist's intentions in creating the picture, and, on the other, how it was experienced by its ancient observers. As the elements of interpretation unfold and widen the reader's horizon of ancient imagery throughout the chapters, the fruitfulness of Junker's approach becomes evident. Even if it is impossible (and in many cases must have been so already in ancient days) to reach an interpretation of an image that can be confirmed as "correct" with the certitude characteristic of the natural sciences, by working systematically towards a multi-varied approach to ancient images of myth we can, as Junker demonstrates, at least gain a convincing glimpse of what thoughts the images may have invoked in the minds of their creators and viewers. While this sounds rather modest, this is precisely what much of humanistic research into Antiquity (and much of humanistic research in general) aims to do. Thus, the process of interpretive research merits the application of a sound method, such as the one presented by Junker, lest we be bound to make do with such readings of images which on close scrutiny appear as "learned guesses" based more on individual inspiration than on an earnestly critical evaluation.

Junker repeatedly draws analogies to contemporary phenomena, such as cinema, comics, and cartoons. While such comparisons are not out of place, it could be asked whether our understanding of ancient imagery really gains much from them. Another feature of the text is frequent cross-references, which can be a slight distraction, although they are an advantage for someone who does not wish to study the entire book but to read only some of the individual chapters, all of which are accessible separately. Read this way, however, the reader should miss one of the prime virtues of the book, that is, the virtuosity with which Junker builds up his thesis by uniting a whole spectrum of ways to look at ancient mythological images. In each chapter he demonstrates his theoretical points by referring to examples, mostly drawn from well-known works of Greek and Roman art and given illustration in 48 black-and-white figures.

I have not read the original German version of the book, so I cannot comment much on the English translation. There is not really any need for me to give reassurances of the obvious and, from the readers' point of view, propitious circumstance that the rendering into English of Junker's contribution has been carried out by expert scholars, as is to be expected in the case of a work as ambitious and as filled with specialist terminology as this one. Previously Künzl-Snodgrass and Snodgrass have prepared an English edition (2004) of Tonio Hölscher's

book on the *Bildsprache* of Roman art. The general impression of the English version of Junker's book is one of clarity and preciseness, although the tendency towards condensed and occasionally rather long sentences, perhaps an echo of the original German text, demands good focus from the reader.

Jamie Vesterinen

At first glance this book looks more like a coffee table book left to wait for a glossy magazine's interior photo shoot. This, however, is a false impression. The only relation to coffee table books is its high-quality photographs of art. This volume belongs to a series of publications on Roman art by the publishers von Zabern. The book does not have an introduction and starts with an overview of its subject in 48 short chapters: Musse und Geschäft (pp. 9–14), Zentrum (pp. 15–18), Entwicklung (pp. 19–22), Persönlichkeiten (pp. 23–26), Frauen (pp. 29–34), Verfassung (pp. 43–48), Augustus (pp. 49–52), Religion (pp. 53–61), Struktur (pp. 67–70), Eigenständigkeit (pp. 71–74), Kopie (pp. 75–80), Musterbuch (pp. 81–84), Bildhauerei (pp. 85–90), Malerei (pp. 91–94), Architektur (95–106), Römische Marmore (pp. 107–110), Kunstgewerbe (pp. 111–116), Legitimation (pp. 117–122), Dynastie (pp. 123–130), Jupiter und Erden (pp. 131–136), Mythos: Aeneas und Odysseus (pp. 137–142), Familienbild (pp. 143–146), Natur und Kunst (149–154), Land in der Stadt (pp. 155–158), Autokrator (pp. 159–170), Brot und Spiele (pp. 171–176), Triumph (pp. 177–184), Reliefsäulen (pp. 185–190), Markt (pp. 191–196), Modelle (pp. 197–204), Adoptivkaiser (pp. 205–210), Bilderreichtum (pp. 211–214), Mosaike (pp. 215–222), Reiterstatue (pp. 223–228), Stilwandel (pp. 229–234), Genealogie (pp. 235–240), Die weibliche Linie (pp. 241–246), Soldatenkaiser (pp. 247–258), Schlacht (pp. 259–264), Militär und Zivil (pp. 265–270), Aurelianische Mauer (pp. 271–276), Tetrarchie (pp. 277–280), Palatium und Castrum (pp. 281–284), Ein neues Rom (pp. 285–290), In diesem Zeichen (pp. 291–296), Schönheit der römischen Kunst (pp. 297–298) and Nachwort (pp. 299–300).

These chapters, which can be described as short essays, amount to a surprisingly coherent whole. The subjects that are discussed are bibliographies also taking into account contemporary research. The only more problematic chapter, Chapter 17 on "Architektur", seems somehow out of place. Since Roman architecture and art could in many ways be seen as a Gothic *Gesamtkunstwerk*, a general essay on architecture does not really seem necessary, especially as architecture is in any case well discussed in the context of several other chapters.

An account of Roman art over a period of more than 300 years is by no means an easy task and Andreae has chosen this partly thematic, partly chronological approach, as can be seen from the table of contents above, which in my view was a good decision since it is a more novel way of tackling this wide subject. Andreae's view of the traditional classical chronology of Roman art, based on emperors' reigns, is discussed in Chapter 2. This imperial contribution to the development of arts is one of the threads of the book. This chronology, along with the discussion of a large number of aspects of Roman art, should not be misunderstood as aiming toward any kind