

classico e una brevissima bibliografia. Sebbene non si possa fare a meno di apprezzare la qualità dell'apparato cartografico e iconografico, va rilevata l'assenza di qualsiasi riferimento alla lingua e alla relativa diffusione di alfabeti e dialetti, alle anfronzolazioni e alla riflessione filosofica, giustificabili solo alla luce dell'economia di un volume che si prefigge *in primis* sinteticità e agilità espositiva. Meno giustificabile il macroscopico errore presente nella sezione dedicata alle riforme di Clistene (p. 32), in cui si afferma che questi avrebbe istituito ben 700 arconti!

Jessica PICCININI

Michaela STARK, *Göttliche Kinder. Ikonographische Untersuchung zu den Darstellungskonzeptionen von Gott und Kind bzw. Gott und Mensch in der griechischen Kunst*. Stuttgart, Franz Steiner Verlag, 2012. 1 vol. relié, 358 p. (POTSDAMER ALTERTUMSWISSENSCHAFTLICHE BEITRÄGE, 39). Prix : 67 €. ISBN 978-3-515-10139-4.

One of the challenges of anthropomorphic traditions is to acknowledge the possibility of deities with bodies that are far from perfect (Chr. Laes, “Disability”, in J. Bremmer, G. Petridou, J. Rüpke, E. Begemann (Ed.), *Religion in Context*, Leyde, 2021). This also counts for gods whose childhood life stage is depicted and narrated. In a painstakingly thorough analysis, including both the literary sources from the Homeric hymns up to the classical era and a wide array of iconographical material (vases, reliefs, statues, coins, mural paintings), Stark researches the divine childhood of gods and heroes Apollo, Hermes, Zeus, Dionysus, Athena, Artemis, Heracles, and Achilles (p. 19-163). These divine children seem to have some traits in common, not least the fact that they supersede their childhood stage with deeds that announce their future greatness. In the analysis, Dionysus gets special attention, since the iconography of this god in the fifth century BCE shows particular attention to everyday life depictions of childhood (p. 89: *vom göttlichen Kind zu kindlichen Gott*). The following part of the book compares the world of myth to society (p. 165-209: *Mythos und Bürgerwelt*). Various features stand out: the omnipresence of the father figure and the absence of mothers; the silence about the divine childhood of goddesses (possibly related to the fact that the gods whose childhood is depicted had some protective roles as children are concerned – though this argument would not count in the case of Artemis); the emergence of the Attic educational system from the early fifth century BCE ON in the depictions of Achilles and Heracles, the latter as a “troublemaker” (*Störenfried*) killing his schoolmaster Linus. In the concluding chapter, Stark summarises the main points, nuancing the term “divine children” (*göttliche Kinder*) – “gods as children” (*Götterkinder*) seems more appropriate, since it is the divine aspect which is stressed throughout in iconography. Almost one third of the book (p. 223-319) consist of an extremely useful catalogue of iconographical sources, and also the bibliography, the indices and the 32 tables with excellent photographs are a real treat to the readers. While the book still shows some traces of the original PhD at the University of Saarbrücken (2008), including some repetitions, it has merited its place as a work of reference for years to come. Several reviewers have already noted the lack of reference to S. Schlegelmilch, *Bürger, Gott und Götterschützling: Kinderbilder der hellenistischen Kunst und Literatur*, Berlin – New York, 2009. In Hellenistic times, images of divine children seem to reflect more and more the ideals of civil society. Christian LAES