Gregentius, *Disputatio cum Herbano Judaeo* from sixth-century Yemen; *De Altercatione Ecclesiae et Synagogue Dialogus*, by an anonymous writer of the late fifth century. The section on Jewish writing consists of the *Mosaicarum et Romanarum Legum Collatio* and the *Epistle of Anna to Seneca*; there are no passages from the Talmud or any other rabbinic writing.

Twelve inscriptions are provided as entry M97. N. rules out using most of the Jewish inscriptions from Rome because of their imprecise 'third–fourth century' dating, but includes the synagogue inscription from Stobi (CIJ 694) whose date is probably 281. For the trilingual CIJ 661, from Tortosa in Spain, he gives a translation of the Greek/Latin text but not of the Hebrew. CIJ 611, from Venosa, is incorrectly said to be mainly in Greek (rather than Latin), and *maiores civitatis* were certainly officials of the city and not elders of the Jewish community. A full translation of the Aphrodisias donor inscription is provided (producing two pages of lists of names), with some very up-to-date discussion of the relationship between the two parts of the inscription; other inscriptions do not have recent bibliographical references.

Part IV of the archaeological and artistic section concerns 'Christian adaptations of Jewish motifs', with examples of biblical scenes on a cup, a sarcophagus, and an ivory diptych. The stories are mainly from Jewish scripture, but N. has no examples of such scenes in Jewish art; the wall-paintings of Dura-Europos are too early for him to include. The motifs may be Jewish, but their use in art seems to have had little Jewish precedent. There are pictures of mosaic floors from synagogues at Rehob and En Gedi which contain lengthy inscriptions, but only brief summaries of the inscriptions are provided. On the other hand, the inscriptions in the mosaic floor at Hammath Tiberias are invisible in the picture, but exact translations are given of all nine.

German-speaking readers will clearly be very pleased to have so much material made accessible to them. Inevitably, such a collection does not have everything it might contain, and some notable omissions are: Severus of Minorca on the forced conversion of the Jews there in 418; Epiphanius on the conversion of the Patriarch's apostle Joseph in the early fourth century; the mosaic inscriptions from the synagogue of Apamea, dated to 391; inscriptions and archaeological finds from the synagogue of Sardis.

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ANCIENT EDUCATION REVISITED

Y. L. Too (ed.): *Education in Greek and Roman Antiquity*. Pp. xi + 477. Leiden, Boston, and Cologne: Brill, 2001. Cased, €159. ISBN: 90-04-10781-9.

This collection has been assembled on the principle that, fifty-odd years after Henri Marrou's *Histoire de l'Education dans l'Antiquité*, it is time to rethink his definition and description of ancient education and offer some 'alternative narratives'. The influence of Marrou is indeed still very strong (though not as universally unchallenged in the interim as Too suggests), and nowhere more so than in this volume. T. has organized her contributors to begin, like Marrou, in the archaic period, with a nod to Homer; to linger over classical Athens and deal rather more

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briefly with Sparta; to assess various aspects of the Hellenistic and Roman curriculum and the Roman debt to Greece; and to finish with late antiquity and the Christian adoption of pagan literature, grammar, and rhetoric.

There is good reason for Marrou's influence on this volume: he gives a superb survey of the evidence which was available to him and many of T.'s contributors have used the same material. There are various ways in which one might get away from his shadow: most obviously, by using new or different evidence (such as new papyri or inscriptions), by asking new questions, or by examining the rôle of education in less familiar social contexts. All these would be good starting points for constructing new narratives. The delight of this book is that some contributors do it; the disappointment is that more do not.

Among those who raise interesting new questions or have a new angle on the evidence are Josiah Ober, David Kaster, and Joy Connolly. Ober observes a difficulty for democratic Athenians who want to create or maintain a degree of social homogeneity while allowing freedom in what is taught in the city. He makes use of the idea he has explored elsewhere, of an ongoing dialogue between the democracy and its critics, to show how the teaching of civic values changed gradually in the course of the fifth and fourth centuries. Kaster addresses Roman declamation, and through a study of three fictional rape cases, argues that it teaches upper-class young men that social order can be created or restored out of even the messiest and most disruptive situations, and that this has precise social advantages under the Roman empire. (He also reports Marrou's vivid comparison of declamation with jazz improvization on a well-known theme, reminding us how much we can still learn from the master.) Connolly deals with the much discussed subject of Greek self-definition under the Roman empire, but by a delicate and probing analysis, mainly of Plutarch, shows brilliantly how Greek authors tailored the canon to suit their circumstances, how they redefined the excellence of literature in terms of entertainment value and charm, and even how they persuaded themselves that living under a foreign power was a good democratic exercise. These are also the three authors who relate their material in the most satisfactory way to its social context, helpfully bringing up-to-date social and educational history together.

Three essays stand out as bringing material into the subject area which fully belongs here but has not often had its due. Elizabeth Asmis examines the practice of Epicurean education in illuminating detail, though perhaps overemphasizing how different it was in all aspects from what was going on elsewhere in the Hellenistic world. Robert Lamberton does a similar and even more illuminating job for the school of Plotinus, widening his discussion to include Platonic schools in general, and shows how much evidence we have for these schools and how much depth and detail it adds to our understanding of education in later antiquity. Perhaps most striking of all, Aline Rousselle discusses the educational value of the images with which ancient towns and cities were so richly decorated. She points out how useful images and scenes of gods, heroes, plays, and places could have been for teaching and testing children, relates the allegorical interpretation of painting to other forms of allegorical and moralistic literature used in education, and reflects on rhetoric as a technique for creating images in the minds of others. This is a highly original and stimulating addition to thinking about ancient education which deserves more consideration.

Less strikingly original but worth having are Ruth Webb's analysis of the themes and values of the progymnasmata as a preparation for life in the élite, and Raffaella Cribiore's suggestions as to why the *Phoenissae* was such a popular play in Greek schools. Other essays give a useful survey of the evidence for various topics without

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perhaps illuminating them in new ways: these include Mark Griffith's account of the diverse crafts, skills, and civic competencies in which archaic youth might be inducted, Andrea Wilson Nightingale's of liberal education in Plato and Aristotle, Anthony Corbeill's of Roman republican borrowings from Greek education, and Sara Rappe's of the Christian debate over pagan education. One or two contributions, such as Andrew Ford's essay on sophists, arguing that they did not teach the art of speaking, and Yun Lee Too's on the Law as teacher in classical Athens, give the impression of arguing against the evidence for the sake of novelty.

Overall, this volume gives the impression that progress in thinking about ancient education since Marrou has not been more than incremental. It certainly does not add up to an alternative narrative, let alone more than one. Sadly, this does less than justice to the range and originality of recent scholarship, including works by several of these contributors, which have significantly changed our thinking—about athletic education, the education of women, education below the ranks of the élite and in very late antiquity, the nature of the literate mind, the social rôle of various kinds of teachers, and the presence or absence of central control of education, to name only a few themes at random. However, it is rare for a volume of essays to redefine a field, and if one discounts the introductory claims for it, this is an interesting collection with some significant contributions to the subject, and much which is worth having on the shelf.

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THE PARTHENON

J. NEILS: *The Parthenon Frieze*. Pp. xix + 294, 174 ills, insert, CD. Cambridge: Cambridge University Press, 2001. Cased. ISBN: 0-521-64161-6.

Jennifer Neils's impressive array of studies of the Parthenon now includes this comprehensive summary of the major scholarship on the Parthenon's frieze. The book consists of eight chapters, an odd epilogue, a sparse chronological table, chapter notes, a glossary, a bibliography, and an index. The illustrations in the book are copious and clear. A separate page gives a restored drawing of the entire frieze with all figures (but not slabs) numbered (according to Jenkins). A CD-ROM presents photographs of the frieze: Basel casts and line drawings over photographs.

Chapter 1 presents the religious background; 2 and 3 discuss the frieze's planning and execution; 4 concentrates on style (mostly poses rather than drapery or modeling); 5 identifies the figures in the frieze; 6 gives the major interpretations; 7 outlines the frieze's artistic impact from its installation to the present day; and 8 boldly tackles the controversy over repatriating the frieze.

N.'s approach is art-historical. Most valuable are her sections on *Meisterforschungen* (pp. 116–23) and the immediate resonance in classical vase painting (pp. 203–13); she gives a concise account of the master sculptors that scholars have identified for the frieze, and she lists (pp. 271–3 nn.) and illustrates the vases that incorporate its scenes and styles. N. notes many technical aspects (the evidence for cartoons, preliminary sketching, repeated designs), but the Parthenon is, she repeats, 'perfect': 'the standard

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