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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practice in Greek sculpture was to eradicate' preliminary designs and tool marks (pp. 80–1). Rarely does the book touch on social concerns. She notes the braids of the *thallophoroi* ('old fashioned hairdos . . . popular for older men and gods', p. 142), but does not relate them to the beauty contest that they had to win (Xen. *Symp.* 4.17). In her Thracian section (pp. 135–6) she details both costume and those who wear it in the frieze but slights the importance of Thrace in Athens's economy (the founding of Amphipolis in 437 was more than an 'attempt'), and she makes no mention of the extensive Athenian family connections and holdings in Thrace.

Equally rarely does N. offer new or personal opinions. She restates her reconstruction (surely correct) of the two-dimensional way the three-dimensional concept of the East frieze's composition was rendered. And she expresses repeated surprise at the popular acceptance of Joan Connelly's theory concerning the central peplos-folding scene. N.'s foray into modern politics and ethics is particularly lucid. In her discussion of whether the Parthenon sculptures should be repatriated (pp. 239–48), she methodically outlines the issues and comes down solidly for 'a moral and art historical argument' for repatriation: 'the Parthenon along with its sculptures was designed as an integral whole'. N. calls the minor *disiecta membra* (e.g. in Vienna and Palermo) 'trophies that make little sense aesthetically or intellectually in isolation'. Bringing the entire frieze together in Athens is of course the right thing to do—perhaps if the British Museum made the generous gesture, it might stem worldwide concerns over the implications of such a precedent.

One issue N.'s book does not completely confront is the eternal mystery of the central scene in the East frieze. She does identify the 'players': the two girls are the *arrhephoroi* (though one looks too old); the woman and man are the priestess of Athena Polias and the *archon basileus*; and the child is a boy. The cloth is the peplos being folded up. But the occasion and purpose remain 'obscure' (p. 126). The usual questions arise: is this peplos the old one or the new one, the small one or the large one? And why is the peplos for Athena Polias being depicted on the Parthenon? To this last question, N. implies a partial, and wrong, answer; she consistently speaks of the Parthenon as the Temple to Athena Parthenos (e.g. p. 226), as if there were a cult (rites and rituals) in honor of such a goddess and as if the chryselephantine Parthenos were an object of veneration, a cult statue (pp. 26, 68). N. defends her terminology by referring to 'the Temple to Zeus at Olympia' (p. 259 n. 17), though ritual centered on the ash altar, not the building. The issue is not, as N. implies, one of modern terminology (IG I^3.32.10–13, dated to *c.* 450, mentions overseers of 'the temple and the statue', usually taken to refer to the future Parthenon and Parthenos; see, however, G. Ferrari, *AJA* 106 [2002] 11–35, esp. 17–18, the latest to interpret the phrase as referring to the damaged but still functioning temple of Athena Polias and the cult statue therein). If we view the Parthenon as a treasury in temple-form, then the peplos-folding scene on the Parthenon implies that that building held the repository for Athena's old peploi. Since this book is directed at college students (p. xviii), N. should have corrected the misperception that the Parthenon is a temple in the modern sense; the religious buildings and cult center lay to its north.

In other respects, however, N.'s *The Parthenon Frieze* provides an overwhelming and satisfying wealth of information. It will be the major handbook on the Parthenon frieze that every scholar and student in classical studies should read often and always have at hand.

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