

provenance for John but endorsing one for 2 Peter. Benjamin Schliesser has some useful things to say about the Jewish origins of early Alexandrian Christianity. Wolfgang Grunstäudl revisits the shadowy figure of Pantaenus in the context of a discussion of the sources of Clement of Alexandria's *Eclogai propheticae* and Hypotyposesis. Thomas A. Kraus presents a learned piece on the complex nature of Clement's interaction with Greek culture as seen through his critique of religious statues in the *Protrepticus* and Tobias Nicklas has some interesting remarks on the little-studied (he gives us the first published translation of the work) Greek text *The martyrdom of Mark*, which he seeks to contextualise in late fourth-century Alexandria, emphasising in particular the text's severe engagement with pagan practices. These are to mention just a few of the essays, the majority of which make plain the *lacunae* in our knowledge as well as the complex character of the relatively minimal evidence remaining.

The scholarly world still needs a properly systematic volume on ancient Alexandria along the broad lines set out in the introduction to this volume. Such a work would highlight the complex questions relating to the identity of Alexandria over about eight hundred years, raising questions, *inter alia*, about continuity and discontinuity, the effect of Christianisation, and the persistence of paganism and Judaism. This volume has the virtue of showing, through its diverse studies, why this might be the case, even if its medley of stimulating studies can only hint at what such a volume would look like. Against this background it is a pity that the editors did not round the volume off with a conclusion in which interconnected themes emerging from the volume were highlighted and future prospects for study laid out.

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*The Arch of Titus. From Jerusalem to Rome – and back.* Edited by Steven Fine. Pp. xxi + 196 incl. 102 colour ills. Leiden–Boston: Brill, 2021. €110. 978 90 04 44778 3  
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This superbly illustrated volume was produced to accompany an exhibition with the same name put on at the Yeshiva University Museum in New York as the culmination of the Arch of Titus Project of the Yeshiva University Center for Israel Studies. The exhibition celebrated the success of the Arch project, directed by Steven Fine (who has also edited the current volume), in discovering remains of the original pigment on the menorah depicted on the panel of the arch which represents the spoils of Jerusalem being carried through the streets of Rome as part of the triumphal procession of Titus and his father Vespasian, and one of the more striking images in the book, as in the exhibition, represents the arch reliefs in vivid colour. The volume, written for the most part with engaging enthusiasm and clarity but with occasional lapses in English grammar which should have been picked up by a copyeditor, contains chapters on the making of a polychrome model of the arch reliefs (and on the importance of colour in Roman sculpture more generally); the role of triumphal processions in ancient Rome; the relationship between the arch reliefs and the attitude displayed in the written sources, particularly Josephus, which commemorated the war of Rome against the Jews; the development of rabbinic legends about the sufferings of Titus; Christian

perceptions of the arch in the Middle Ages (about which there is only a little evidence) and the early modern period (about which there is a great deal, expertly discussed by William Stenhouse in one of the most extensive and detailed contributions); Moses Mendelssohn on the depiction of the menorah on the arch (and the significance of its substantial differences from ancient rabbinic descriptions); the architect Valadier behind the papal reconstruction of the arch in the nineteenth century; artistic representations of the arch in the nineteenth and twentieth centuries; the significance of the setting up of two menorahs, a gift from a prominent American Jew, to flank the altar in the cathedral of St John the Divine in New York in the 1920s; and the ambivalent attitude of mourning and defiance displayed by modern Jewish pilgrims to the arch. Fourteen contributors are listed, but Steven Fine himself is credited for three of the eleven substantive chapters as well as for the preface, introduction, postscript and exhibition checklist, and it is clear that his vision and erudition, already displayed in his volume on the menorah (*The menorah: from the Bible to modern Israel*, Cambridge, MA 2016), underlie both the project from which this fine volume emerged and the production of the volume itself.

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*The Cambridge companion to apocalyptic literature*. Edited by Colin McAllister. (Cambridge Companions to Religion.) Pp. xviii + 356 incl. 2 figs. Cambridge–New York: Cambridge University Press, 2020. £22.99 (paper). 978 1 108 43689 2  
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Scholarly and popular interest in apocalyptic has grown considerably in recent years and so this reliable and authoritative companion to apocalyptic literature, from its inception to the contemporary period, is certainly welcome. Colin McAllister has performed a valuable service in bringing together such a rich collection of essays, mostly by leading figures within their respective fields, and each a stimulating and perceptive contribution. Most of the book's sixteen chapters reflect its title and either provide useful introductions to apocalyptic texts themselves or their receptions, whether evident in commentary traditions or more widely within culture. Collectively the chapters provide an excellent foundation for approaching apocalyptic writings.

Following a useful introduction by McAllister, which is largely a summary of the book as a whole but also includes some engaging reflections on the relation of apocalyptic to music, John Collins provides a characteristically lucid introduction to the origins and salient features of apocalypticism in ancient Judaism and Christianity. The following two chapters provide valuable introductions to their respective subjects: the first, by Ian Paul, to the Book of Revelation, and the second, by Dylan Burns, to the Gnostic apocalypses, focusing specifically upon the Apocryphon of John and Apocalypse of Paul. Then follows a series of chapters that are largely concerned with the written reception of apocalyptic traditions, and which follow a roughly chronological sequence, beginning in the fourth century CE, with Jesse Hoover's study of Donatist exegesis of the Apocalypse, through to Brett Whalen's introduction to Joachim of Fiore in the twelfth century, by way of examinations of apocalyptic thinking in response to the crises of the fifth