

too much imagination may be required to agree with Schefold (and some others) that the funerary relief from Mantinea shows none other than the Platonic Diotima. As a matter of fact, the identification of the persons represented constitutes a major problem in Schefold's work. Though a number of attributions of the first edition have been revised, many questionable entries remain. In general, it seems that Schefold is too optimistic about the possibilities of identification. Some proposals are based on no more than what have been traditionally regarded as typical attributes of a philosopher or of a poet. Even inscribed pieces are often problematic, for an epigraphic label may be of secondary, even spurious origin. To cite an example, despite the fact that his name is displayed, can we be sure that fig. 244, and thus also fig. 243, really represent Seneca? But even if Seneca could be thus established, it may be too simplistic to postulate a connecting link between him and the Socrates represented on the opposite side of the double herm: the reason why such a herm was erected would be that both figures were known to have committed suicide. Another case (fig. 245): a man on a funerary relief (now in Basle) is identified as Phaedrus, the writer of fables, because a mouse is represented to the left of his head: interesting rather than convincing (note that animals, including mice, are not an uncommon topic in Roman funerary art). To be sure, Schefold is well aware of such difficulties, and so he has frequently added a question mark after the person's name.

The essays, accompanied by 177 endnotes, provide a great deal of pertinent reading (see, respectively, within Ch. 1 [Einleitung: Geschichte der Bildnisse der antiken Dichter, Redner und Denker] and Ch. 4 [Ergebnisse]). Among the many important insights into ancient portraiture, one may note the following: One and the same individual could be represented in stylistically varying versions in many different periods. A good example is, of course, Homer who was portrayed in most periods of antiquity. As a further case, one may cite Aristophanes (provided that the attributions are correct): While the Late Classical fig. 50 (+ 64), regarded as belonging to the comic poet's funerary relief, portrays a spiritually tense figure, the famous (High) Hellenistic bronze head fig. 149 f. shows a fairly serious drunkard (note that, according to Ath. 10, 429 a, not only Alcaeus but also Aristophanes composed his pieces in a state of intoxication). Regarding the differences between Greece and Rome, it is interesting to observe with Schefold that Roman poets were generally not represented in plastic art before Trajanic Classicism.

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CHRISTIAN ZINDEL: *Meeresleben und Jenseitsfahrt. Die Fischteller der Sammlung Florence Gottet*. Von Sammlern und Stiftern 3. Akanthus, Verlag für Archäologie, Kilchberg – Zürich 1998. ISBN 3-905083-13-2. 207 p. CHF 98.

In this book, Chr. Zindel publishes 36 fish plates from a Swiss collection. 'Fish plate' is traditionally used to denote a certain type of shallow and circular ceramic ware on which fishes were often depicted. Early interpretations of the application of fish plates were obvious: they would have served as plates for fish dishes.

Unfortunately, since the Gottet pieces come from the antiquarian market, the

exact places of discovery and the finding conditions are totally unknown. However, analysis of material, style and imagery suggests that their origin is in the following areas: Attica, Sicily, Campania, Paestum, Apulia (Tarentum and Canusium). The last of these is an interesting case, for it seems that the Apulian fish plates were manufactured especially for funerary use. So it may be that the motif of fish (and of other sea animals) is to be explained as a symbol of Okeanos, the sea by which it was possible to get to the life beyond. This is one of the main conclusions of the book.

Not only is the text factual, but the volume also abounds with high quality illustrations that make it aesthetically enjoyable reading. Though probably meant as funerary symbols, I should add that some scenes with mullets and sepias are very appetizing. In one case, however, the expression in the eye of a fish is so touching (p. 75), that I would let it swim into the Ocean together with the departed.

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KLAUS GREWE: *Licht am Ende des Tunnels. Planung und Trassierung im antiken Tunnelbau*. Zaberns Bildbände zur Archäologie. Verlag Philipp von Zabern, Mainz am Rhein 1998. ISBN 3-8053-2492-8. 218 S. DEM 78.

When looking at the achievements of ancient technology, the question that often comes to mind is "How did they do it?" Finding an answer to this question can be puzzling as most often no plans or written descriptions of their construction are available. Klaus Grewe has taken up the formidable task of recreating the process of planning and quarrying tunnels in the entire ancient world. The work is also his doctoral dissertation and a result of his almost lifelong interest in the making of ancient tunnels. The volume is part of the *Zaberns Bildbände zur Archäologie* which is very fortunate as the text is greatly illuminated by the huge amount of photographs, plans, and sections mostly taken or drawn by Grewe himself.

The ten chapters first treat terminology and technological aspects of tunnelling and then move on to describe a large number of ancient tunnels chronologically starting from the Qanat tunnels of the Iron Age Near East. The water tunnels of ancient Israel are also examined. Most of the book is dedicated to Roman tunnel building and this long chapter is divided into several subsections by the function of the tunnels: drainage tunnels, tunnels for lowering water in lakes, river diversions, road tunnels, and aqueduct tunnels. The last two chapters are very short and describe the use of tunnels in warfare and the continuation of Roman tunnel building in later periods.

For the benefit of the non-specialist reader (such as myself), the technical part is fairly clearly written and covers the most important techniques. Perhaps the two pages devoted to the meaning of the term "tunnel" as defined in German is a bit exaggerated, but otherwise most terms are explained concisely and clearly. After the terminological chapter, the strategy of tunnel building is explored, both for the two-end technique and for the Qanat (or light-hole) technique. In the later various descriptions, these theoretical explanations are seen at work in the actual tunnels. The technical chapters also include a description of ancient measuring equipment.