

towards the end of the volume.

The rest of the book is taken up by five chapters on typology (by W. Müller), string and artifact impressions (by W. Müller and I. Pini), inscriptions (by J.-P. Olivier), dating (by I. Pini), and on manufacture and function (by I. Pini). The typology is fairly simple, based first on the manner of attaching the seal to the object and then on the morphology. Most seals were attached with a piece of string from varying materials and the clay either actually sealed a knot or then was attached to the object with a piece of string, perhaps as some kind of label or proof of quality. There are also some which were attached directly to the object and some which are morphologically similar to seals, but which have not been attached at all ("nodules"). The intact seals were X-rayed to find out the shape of the string inside and silicon casts were made of the suitable fragments for the same reason. Müller and Pini also did some experiments with strings and knots for acquiring comparative material.

Only 22 of the 114 seals were inscribed. Compared with the other palace seal assemblages, the difference is clear as the Pylos seals are not a very uniform group. They were inscribed by several different persons and were found scattered inside the palace area, unlike many of the other finds, which come from more concise deposits of seals. From these inscriptions one might hope for clarification of, e.g., room functions or on the type of commodity held in magazines, but unfortunately in most cases this cannot be achieved. The seals have usually been connected with the baskets which held clay tablets of the palace administration, but the study of the strings and the attachments might point to their use in connection with the actual transportation or to storage vessels or packages. Another way to get more enlightenment on this matter could perhaps be the study of the architecture and the complete artifact assemblages, especially in those rooms whose function cannot be directly determined. The contexts of the seals were not discussed very much and this, to me, would seem to most important part.

The date of the seals is an even more problematic issue than their function. The dates given are mostly based on the images which sometimes can be connected to actual seal stones or metal ring seals. Unfortunately, despite the intense interest in the Minoan and Mycenaean seal stones, a solid typological study is still missing and the opinions on their dates given by scholars can vary considerably.

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ELIZABETH ANGELICOUSSIS: *The Holkham Collection of Classical Sculptures*. Photographs by RAOUL LAEV and KEN WALTON. Monumenta artis Romanae 30; Corpus signorum imperii Romani: Great Britain, vol. 3, fasc. 10. Philipp von Zabern, Mainz am Rhein 2001. ISBN 3-8053-2697-1. 189 pp., 43 figs., 101 pls. EUR 76,69 ca.

This beautiful volume continues the series of catalogues dedicated to classical sculpture in British private collections, a Cologne-based project that was started some thirty years ago. This time the material comes from Holkham Hall (Norfolk) which houses a most remarkable collection of classical antiquities. The formation of the collection goes back to the efforts of one individual, Thomas Coke (1697-1759), later the 1st Earl of Leicester. Besides its size, the assemblage impresses by the superb quality and the excellent state of

conservation of individual pieces. As Frederik Poulsen already noted in his *Greek and Roman Portraits in English Country Houses* (1923, p. 13), Holkham undoubtedly ranks first among English private collections of ancient sculpture. The nucleus of the collection was acquired by Coke himself during a youthful grand tour of Italy, especially Rome, between 1712 and 1718. Over subsequent decades, during and after the erection, and the redesigning of, the Holkham complex, a considerable number of sculptures were collected through a special agent travelling in Italy. The display of the marbles and their integration into a superb 18th-century private house is a chapter in itself. "At Holkham the visitor can experience ancient art as part of a living whole, which has preserved Thomas Coke's unique vision" (p. 78).

The catalogue includes 78 numbers, all but two of Roman date: copies of Classical, Hellenistic and Graeco-Roman statuary, Roman imperial statuary, portraits and heads of divinities, funerary sculptures and architectural decoration, mosaics, Post-Classical portraits of celebrated personalities of antiquity, casts of statues. Some of the monuments are inscribed: in No. 51 (*CIL VI 18091*), note that the cognomen of the deceased is *Hermes* (dat. *Hermeti*), not 'Hermetes'. A similar slip is in footnote 3 of the same number: the husband's cognomen is *Adiutor*, not 'Adiutoris'. In No. 54, the Piranesi fake (fig. 39; *CIL VI 3508\**) is not quite correctly cited in footnote 2.

The book concludes with concordances, a glossary, and various indices. The photographs are of excellent quality.

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WINFRIED HELD: *Das Heiligtum der Athena in Milet*. Milesische Forschungen 2. Philipp von Zabern, Mainz am Rhein 2000. ISBN 3-8053-2594-0. x, 194 pp., 81 figs. and 40 pls. EUR 51.

Although German scholars have been working in Miletus for more than 100 years, the last decades have seen a strong increase in their activities in this important Ionian colony. As a result the German Archaeological Institute in Berlin has decided to found a new publication series, *Milesische Forschungen* (as a parallel to the series *Olympische Forschungen*), where monographs and collections of papers on different Miletian aspects may be published. The present volume, written by Winfried Held about the sanctuary of Athena, is the second monograph in this new series.

The history of the excavation at the sanctuary of Athena in Miletus stretches over most of the 20th century. The main periods of work took place 1903-1908 and in the 1950s and 1960s with a shorter excavation campaign in 1938. Architectural reconstructions of the two subsequent temple buildings have been published (by Armin von Gerkan and Alfred Mallwitz), but a summarizing discussion of the finds from all the excavation campaigns taken together with a complete outline of the history of the sanctuary and the temple has so far been lacking. H.'s work thus clearly fills a desideratum in Miletian research. It is indeed good to have the stratigraphical results of the different excavation campaigns collected and compared in one publication as well as to have a full description of the remains from the sanctuary. Even though a great deal of the small finds and pottery found during the earlier campaigns were lost during the wars,