

itory of ancient gems, catalogued by the great Furtwängler. Dressel's career and collecting activity is carefully recorded and assessed here.

The catalogue achieves the expected highest standards in excellence of description, recording and discussion, by a scholar who has proved her command of the subject in other publications. Descriptions have to be meticulous – it is easy with such small objects to overlook significant details. A bonus is the full listing of comparanda and the discussion, of both familiar subjects and the more obscure. This is a boon to researchers although it makes the task of the writer more exacting. It is not easy to hold the images of all the discussed gems in the memory while searching the by now immense literature and many catalogues devoted to the subject and to related subjects for comparanda. This is far more exacting than vase or sculpture publication.

The collection includes many pieces already known through the publications of Furtwängler and others, and is not altogether confined to the familiar range of the gems available on the Rome market. The catalogue wisely assembles in a single section the late Hellenistic, Italic and Roman, divided by subject; the Italic is well represented in the collection. Good photographs of the original gems are reinforced with illustrations of casts where necessary, which is wise since photographs of the original stones can sometimes deceive, distort or obscure detail.

I notice especially the amethyst fragment of a large Hellenistic intaglio with Apollo (16); what seems a head of Mars admiring a pinax with Venus (32); a strange large Asclepius with a large snake (50); Eros with biga (60) like the odd Pompeii piece (see Pagans and Christians. From Antiquity to the Middle Ages. Papers in Honour of Martin Henig, Presented on the Occasion of His 65th Birthday [2007] 76); Eros frightening a Psyche butterfly through a massive mask (65); Africa riding a lion (174); a large Athena Lemnia bust (180); a disrobing Venus or Hermaphrodite associated by Weiss with the engraver Aulos (225); a strange barbarian rider (402). There are a few cameos, too often omitted in catalogues.

Oxford

John Boardman

Carina Weiss, *Die antiken Gemmen der Sammlung Heinrich Dressel in der Antikensammlung Berlin*. Publisher Ergon, Würzburg 2007. 496 pages, 102 plates.

This is an important addition to the many publications of engraved gems which have appeared, notably in Germany, over the last thirty years, a response to the renewed interest in the subject on the part of classical art-historians. Not the least of the new approaches is the greater attention paid to the collectors themselves – in this case Dressel, who did his collecting in Rome before 1885 and was later head of the Münzkabinett in Berlin. He died in 1920, when his gems (743 in number) were given to the Berlin Antiquarium, already a major repos-