



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

scientific purpose in view. Barracco has admitted to his collection hardly any pieces but those which are of importance to the history of art and illustrate the specifically Greek workmanship from the Archaic to the Hellenistic period. The VI and V centuries are here represented by fine examples of sculpture, some of which are already known from casts and publications, such as the relief of a horseman on an Attic funerary stele, a marble head resembling those of Aigina, a replica of the head of Apollo at Kassel, and of the Marsyas by Myron, and the statue of an ephebe. This collection, which in recent times has had no parallel in private collections, except those of Saburoff and Jakobsen, has hitherto been difficult of access. The prospectus promises seventy plates, which certainly will be an important contribution to the history of art.—FRANZ STUDNICZKA in *Berl. Phil. Woch.*, 1893, p. 692.

THEODOR SCHREIBER. *Die hellenistischen Reliefbilder*. Mit Unterstützung des kgl. Sächsischen Ministeriums des Kultus und der kgl. Sächsischen Gesellschaft der Wissenschaften. Fol. Wilhelm Engelmann, Leipzig.

Since 1889, when the first instalment of this work was published, there have appeared eight more parts, leaving only two or three more to make the work complete. In the first forty plates are gathered the large landscapes, the *Prachtreliefs*, as the author calls them. In a second division of the work come the smaller, finely executed *Kabinetstücke*. The text is still unpublished. The quality of the heliogravures is well sustained.—ALF. BRUECKNER in *Berl. Phil. Woch.*, 1893, p. 1178.

FRIEDRICH KOEPP. *Ueber das Bildniss Alexanders des Grossen*. Programm zum Winckelmannsfeste der archäologischen Gesellschaft zu Berlin. Mit 3 Tafeln und 20 Abbildungen im Text. 4to. pp. 33. G. Reimer, Berlin, 1893.

This is an attractive publication, both in its illustrations and in its style. The bust which is nearest to Lysippos in style is taken to be the Hermes Azara in the Louvre. The Rondanini Alexander in the Glyptothek, Munich, is taken to be a copy of Leochares' chryselephantine statue of Alexander in Olympia. More in the school of Skopas is the portrait from Alexandria, now in the British Museum. The head in the Capitol at Rome is thought to be a Helios, and the dying Alexander of the Uffizi a dying giant. Several heads now in England are here published for the first time.—FRITZ BAUMGARTEN in *Berl. Phil. Woch.*, 1893, p. 852.