

portal, on the left, Hercules delivering Prometheus chained to a rock of Mt. Caucasus; — on the right, Cupid kissing Psyche; — both the representations serve to express the truth that every Art-idea can be vested with a visible, truly artistic form only by treating the subject with power, love, and ardour. — As the sculptures on this front of the building are expressive of the classic age, so the other front facing the Zwinger-court represents in its ornamental carvings the idea of biblical history and legends. There is Samson tearing the lion; — Sigfried, the dragon-killer; — Judith carrying the head of Holofernes; — and St. George victorious over a dragon. At the sides of the upper windows are relief-figures representing the history of the Old Testament — Adam and Eve, etc. — and that of the New Testament — Mary with the child; John the Baptist, etc. — The top of the edifice is surmounted by the life-size figures of Goethe, Cornelius, Holbein, Durer, Giotto, and Dante. A little lower down, *beneath the cupola*, the figures of the great Italian masters, Raphael, Sanzio, and Michel Angelo. Under them are the genii of Painting, and the formative arts; and two reliefs representing Jacob seeing the angels ascending and descending the ladder of heaven; and Jacob wrestling with the angel. The inner arrangements of the building have been kept in unison with its external appearance. The strictest simplicity is prevailing, and every overloading with ornaments avoided to prevent the attention of visitors