

of the French school of Aved. This piece is a copy of the repast of the Olympian gods by Ottomar Ellinger and was destroyed by fire.

We find in the show-glass on the table No. **30** an oval fruit-plate studded with Bohemian garnets and offering in the centre a small enamel-painting, representing the judgment of Salomon. The name of the painter is *S. Klemm* (1656), who lived in Freiberg and of whom we shall have to speak again in the description of the Jewel-room (p. 75). In the same case is a large number of knives, forks, spoons, salt-cellars etc. made of mother of pearl, shells, agate etc. and set in silver gilt and crystal.

No. **32**. A plate containing four enamel paintings: the flagellation, the crucifixion, Christ bearing the cross, and the holy virgin sitting under trees.

No. **33** and **36**. The portraits of Pieter the Great and Augustus the Strong by *Dinglinger*. These portraits, as almost all on this side are enamelled on gold and deserve notice for their strict resemblance to the living originals and for their freshness of colours.

No. **34**. The holy virgin (not the holy Magdalen) by the same artist.

No. **35**. A tablet containing two female portraits; the portrait of Alexis, the son of Pieter the Great; the mother of Rembrandt, copied by *Ismael Mengs* (1690—1750) from the original in the Belvidere Gallery in Vienna; two Magdalen's by *Jean Pierre* and *Ami Huault*, painters in enamel at Berlin (1690), and the repast of Cleopatra by *Dinglinger*.

No. **37**. An Ecce Homo by *Raphael Mengs* (1728—79).

No. **38**. A tablet with six paintings in very bright enamel colours: the holy virgin with the child Jesus,