

A  
DESCRIPTIVE CATALOGUE  
OF THE  
GRÜNE GEWÖLBE  
OR THE  
GREEN VAULTS

BY  
DR. J. G. TH. GRAESSE.

DIRECTOR OF THE GREEN VAULTS, COUNSELLOR OF COURT, ETC.

2<sup>ND</sup> EDITION ENLARGED AND CORRECTED.

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DRESDEN, 1880.

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A list of

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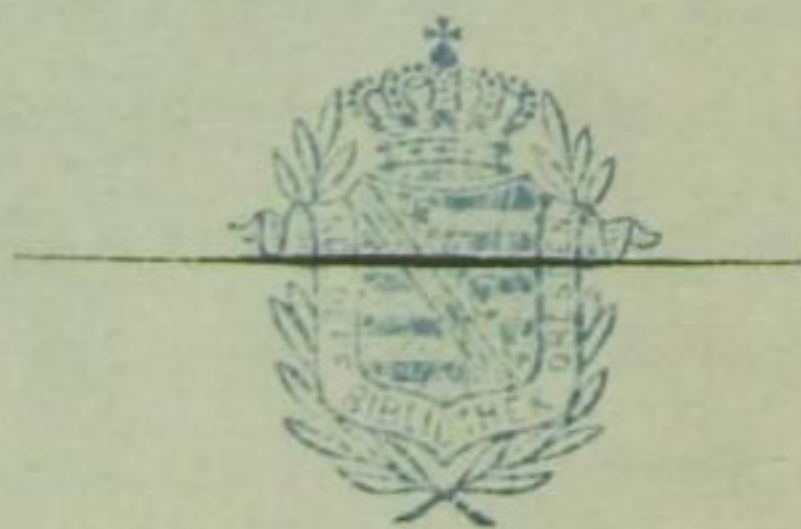


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1881\* 890

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DEZEMBER 1871

GRUNDGESETZ

ART. 1

DEUTSCHES REICH

VERFASSUNG

1871

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VERFASSUNG

1871





## PREFACE.

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The treasury of the Saxon Royal family known by the name of the „Grüne Gewölbe“ or Green Vaults contains perhaps the most renowned collection of precious things on the continent of Europe and can be compared for this reason only with the treasury of Vienna. It occupies eight rooms of the western wing of the royal palace of Dresden and comprises not only the jewels and the silver vessels of the royal family, but also a great many specimens of the finest works of art from the end of the 16<sup>th</sup> to the beginning of the 18<sup>th</sup> century.



With respect to the origin of the curious name, which has been given to this museum, it is certain, that this name came not from the celebrated green diamond, preserved in the Jewel-room, because this name is already mentioned in an old inventory of the y. 1610. In default of any historical document it has been thought to owe this name to the original colour of the vaults themselves.

The first stock of this rich collection of treasures was laid in the reign of Duke George the Bearded († 1539) and the Elector Morice added several things. But it is ascertained, that the Elector Augustus, who reigned between the years 1553 and 1586, was the first, who deposited in these vaults a large collection of various rare and valuable productions of art, which he partly inherited or purchased or received as presents from other princely persons. Several clocks and rarities, collected by him and incorporated in a second similar institute, called the Chamber of Art, are now in the Green Vaults and that is the reason, why the Elector Augustus can be justly considered as the founder of our museum. What this elector began, his successors completed and they made



several important additions to it, but it was not till the reign of Augustus the Strong, whose taste for the fine arts was cultivated and refined by travel and study, that the above collection was raised to its present state of excellence. The same king arranged anew the different objects of the collection and gave to the rooms their magnificent and elegant decoration.

Considering the immense number of works of art and value preserved in the eight rooms of the Green Vaults and not arranged successively according to the inventory, but with respect to the symmetry, the harmony and the elegance, it would be difficult and unprofitable, to describe every article particularly, I think, that it will be better, to point out in the order in which they are placed in each of the eight rooms, what most deserves the necessary historical and artistical informations. The German and French catalogues made according to an other plan will be consulted for a more exact study of the Museum.

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## FIRST ROOM.

### CABINET OF BRONZES.

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The Cabinet of Bronzes, the entry-room of the Green Vaults, contains 115 statues, groups and models of different sizes and works of art, for the most part copies of ancient sculptures. Some of the best were purchased by the three Electors Christian I, Christian II and John George I or obtained in the reign of Augustus II from the collections of Bellori, Albani, Chigi, Kircher and at last from the museum of Count Brühl.

We commence with the row on the right hand, and see first

No. 1. A crucifix (18 inches h.) by *John of Bologna* (1524—1608) the most renowned bronze in this room.

No. 2. A small statue of Charles II of England known by the name of St. George and the dragon.



It is worked (1667) out of a solid piece of iron (67 p.) by *Godfrey Leigebe*, a blacksmith and sculptor at Nuremberg (1630—83). The height is 9 inches and the weight 14 pounds (s. Fig. 2).

No. 4. A good copy of the famous antique group of Dirce tied to the horns of the bull, called „The bull Farnese“. This group, the largest of the remains of ancient sculpture, is the work of Apollonius and Tauriscus of Rhodes, who lived 400 years before Christ. It was conveyed to Rome in the reign of Augustus, when it was placed before the house of Asinius Pollio and it was discovered in the baths of Caracalla in the pontificate of Paul III and deposited in the porch of the Farnese palace, whence is derived the name, by which it is commonly designated. In 1788 Ferdinand IV became possessor of it and had it transported to the garden of his palace in Naples, afterwards it was placed in the Bourbon- now the National-Museum in Naples. This wonderful work is reproduced here on a reduced scale by *Adrian de Vries*, a Flemish artist in Hague (1600).

No. 5. An equestrian statue of the emperor Marcus Aurelius, after the original in the capitol at Rome. This bronze was a present from Pope Clement XIII Rezzonico. The monogram of the founder: „*Gia. Zof. F.*“ is on the caparison of the horse.

No. 7. A small Russian Bronze-crucifix from the year 1725 with a legend in old Slavonic characters.

No. 8. Polyhymnia, the muse. (12".)

No. 9. A vestal (12"), or a portrait of a Roman empress. The original is in the gallery of Florence.

No. 10. A Sibyl or Nemesis Angerona.

No. 12. Antinous, called in former times by mistake the Pythian Apollo or the Belvidere Apollo (10").

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No. 17. A dog scratching itself, done by the famous sculptor *Peter Vischer* of Nuremberg († 1530) (s. Fig. 1).

No. 19. A man with a pipe snudging. (3".)

No. 20. A nymph bathing.

No. 21. A sacrificing priestess. (12".)

No. 23. The bath of Apollo (24 inch.) copied from a group in the garden of Versailles. The original by *Francis Girardon* (1628—1715) and *Thomas Regnauldin* (1627—1706) is there in size as large as life and in marble, forming a fountain. But the god Apollon is the young king Lewis XIV and the nymphs are portraits of ladies of the French court.



Fig. 1. The dog by *P. Vischer*. No. 17.

No. 24. *Diana* and *Endymion* (40") by *Cornelius van Cleve*, a Flemish artist (1645—1732).

No. 25. The rape of *Proserpine* (45"), copied from the original by *Girardon* in the garden of Versailles. The same group, but on a reduced scale (18"), stands near No. 67.



10 Cabinet of Bronzes (Bronzenzimmer) Div. A. B. C.

- No. **26.** The rape of a Sabine. (18".)
- No. **27.** A model from the equestrian statue of Lewis XIV, as it was before the revolution of 1792 on the place Victoire at Paris. The name of the artist is *Girardon*.
- No. **28.** Hercules reposing or Hercules Farnese (18"). This statue, one of the master-pieces of antiquity, was discovered in the ruins of the Caracalla's baths about the year 1540 and presented by Pope Paul III of the Farnese Family to his nephew; by whom it was placed in the court of the Farnese Palace. This group by Glycon, a pupil of Lysippus, is now in the National-Museum of Naples.
- No. **29.** Diana with a bow and quiver: a hind is near her. The original in Paros marble is in the Gallery of Versailles. (15".)
- No. **34.** Venus and a sleeping Satyr. (13 1/2".)
- No. **37.** Pluton and Cerberus. (16".)
- No. **38.** A statue of Bacchus. (16".)
- No. **40.** A crucifix by *Carlo de Cesare*, an artist of the 18<sup>th</sup> century.
- No. **41.** The rape of the nymph Orithyia by the god of the winds, Boreas. The original of this piece by *Gaspar Marsy* (1625—81) and *Anselme Flamen* (1647—1717) stands in the garden of the Tuileries in marble.
- No. **42.** A Vestal, copied from the original in the Gallery of Versailles. (15".)
- No. **43.** A Vestal. (15".)
- No. **45.** The rape of Europe by Jupiter. (10".)
- No. **52.** A priestess of Bacchus. (18".)
- No. **53** and **56.** Two (imperfect) copies of the Venus of Medicis in Florence. (14 and 5".)
- No. **57.** Leda, an imperfect copy of the original in Rome.



- No. 61. Juno. (10".)  
 No. 62. Amphitrite. (16".)  
 No. 63. Nessus, the centaur. (9".)  
 No. 64. A gladiator. (16".)  
 No. 65. Hercules, imitated from the Hercules Farnese. (10".)  
 No. 67. A model of a statue of Augustus the Strong, made in Paris, but not executed. (40".)  
 No. 68. Fame and  
 No. 86. Mercury (not Bellerophon), copies of originals by *Ant. Coysevox* (1640—1720) which stand at the entrance of the Tuileries.  
 No. 69 and 85. The rape of Dejanira by Nessus after the original in Rome.  
 No. 70. Fortuna. (21".)  
 No. 71. A Satyr. (15".)  
 No. 72. Bacchus. (11".)  
 No. 73. Venus with the mirror.  
 No. 75. A group of two championesses. (16".)  
 Nr. 77. A witch riding on a buck, and the devil with a lantern flying before. (14".)  
 No. 78. A Satyr holding up his hands. (13".)  
 No. 81. Venus und Amor by *Adrian de Vries*. (10".)  
 No. 83. 90. 94. Mercury soaring up from the head of Boreas, copies of the group by *John of Bologna* in Florence.  
 No. 87. A model of the statue of Augustus the Strong, seen in the square of the New-town of Dresden, the pedestal of which is incomplete. This model was made during the reign of Augustus III by the captain of the artillery and cannon-founder *Lewis Wiedemann* (1694—1754). The four naked figures on the four corners of the base represent the four parts of the world.



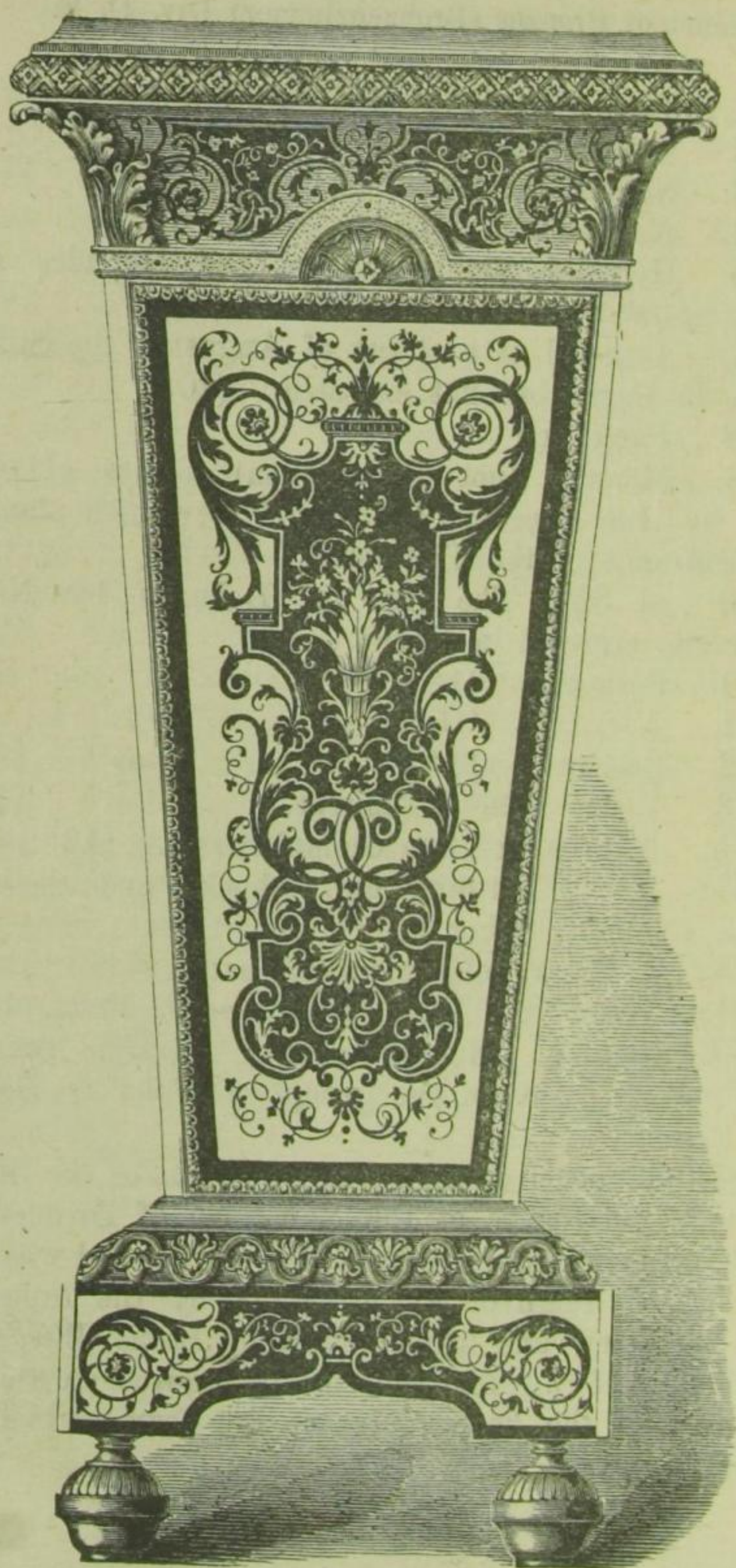


Fig. 2. An incrusted bracket. Nr. 2.



- No. 88. Hercules, who delivers Prometheus stained.  
 No. 91. An athlete. (12 .)  
 No. 95 and 97. Two horses grasing. (13" and 9".)  
 No. 99. 104. 105. 106. Four statues called erroneously the four elements of Michael Angelo. The genuine author of those pieces was *Michel Anguier*, a French sculptor (1612—86). The originals are in the Louvre at Paris.  
 No. 100. Flora. (11".)  
 No. 103. The young Bacchus riding on a he-goat and surrounded by four children (14") is attributed to *Francis Du Quesnoy* surnamed *Il Fiamingo* (1594—1646).  
 No. 108. A Satyr. (9".)  
 No. 113. A medallion in bronze by *Pollajuolo*, repres the judgment of Paris.  
 No. 115. The five great medallions on the top of the room, worked in gilded copper by *J. W. Damman*, a goldsmith of Augsburg, represent Augustus the Strong, his son Augustus III and his consort Mary Josepha, also Frederick William I King of Prussia and his consort Dorothy princess of Hanover.

The brackets on which the larger groups of this room are placed, are beautifully inlaid with boulework, called so from the name of the renowned joiner of Lewis XIV, *Charles André Boulle* (1642—1732).







## SECOND ROOM.

### CABINET OF IVORIES.

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This magnificent collection of Ivories, one of the richest known in Europe, amounts to 450 in number. Some are turned and some are carved subjects. The former, exposed for the most part on the top, are the works of the court-turners *E. Lobenigke* and *G. Weckhardt*, who lived in the 16<sup>th</sup> century; the latter, more artificial and more valuable, excite the admiration of every visitor. The first class (of the turned ivories) consist of balls, pyramids, goblets, bocals, chains, pillars etc., the second (or the real carvings) comprehends groups, figures, monuments, cups, goblets etc.

We commence to explain those works, which are placed on the lefthand side of the entrance. Here are some tankards, welcomes, ewers and pitchers with carvings



in relievo, for the most part set in silver gilt and decorated with precious stones and enamelled ornaments.

The drinking-cups most worthy of observation are on the left:

No. 19. Hippodamia and the fight of the Lapiths and Centaurs, deeply carved and well executed, an Italian work of a pupil of Michael Angelo.

No. 20 and 24. Two bacchanals.

No. 21. A battle between Christian and Turkish cavaliers.

No. 23. Seagods.

No. 22. A ludicrous representation of naked and ugly women washing one another.

No. 25. Judith with the head of Holofernes accompanied by a festival procession.

No. 28. A goblet carved in relievo, representing the triumph of Neptune and Amphitrite.

No. 29. A pitcher, representing an allegorical exhibition of the five senses personified by five women: the sixth figure is the art.

No. 30. Diana and her followers.

On the table of the lefthand side of the entrance are placed:

No. 40. A group by *Albert Dürer*, representing a fight of two old drunken beggars or musicians.

No. 41 and 42. Hercules and Omphale by *Balthasar Permoser* (1651—1732).

No. 47. A group of two young men, leading a bull to be immolated. This piece by *Melchior Barthel* († 1674) was sometimes confounded with the Farnesian bull.

Over this table are to be seen some carvings in relievo, of the middle age, most interesting on account of their great antiquity.

No. 51. The oldest of all is the half of a diptych



Byzantine, carved on a plate of ivory, 8" high and 4" wide, turned brown by time. The plate itself is bordered by a small margin, which bears traces of gilding. The upper side represents Christ after the resurrection and two women prostrate before him, behind a palm and a cypress. Near them is placed vertically the word: *Χαίρετε* (hail to you). On the under side is Christ, lifting up a man bound hand and foot and near him a female figure expressing thankfulness (the holy virgin?), on the left are three of his disciples. On the reverse is carved a cross with the lettres IC. XC. NI. KA. (*Ἰησοῦς Χριστὸς νικᾷ*, Jesus Christ triumphs) and the word *H ANASTASIS* (the resurrection) is carved over this group.

No. 52. A part of a triptych, representing the apostles St. John and St. Paul asking the Prince Constantinos Drakoses (the last Byzantine emperor) to save Constantinople. The plate is 9" high and 4 1/2" wide.

This byzantine very artistic work is far superior to the

No. 56, 57, 59 and 60, four plates destined for a reliquary, all performances of the 14<sup>th</sup> century, when the art declined.

No. 106. The flagellation of Christ is attributed to *Benv. Cellini*.

No. 107. A model of a Dutch frigate by James Zeller of Deutz 1620. On the sails are seen carved in relievo the arms of Saxony and Brandenburg and on the frigate the names of the Saxon Electors till the time of John George I. The cordage is of gold wire and the whole 2' high and 2 1/2' wide. The beautiful pedestal represents Neptune seated in a shell, drawn by two sea-horses, whilst behind him sits a Triton blowing a conch.



No. 108. Before the No. 107 lies a pike, carved out of a very large piece of ivory (1' 9"), a kind of drinking-horn. In the same show-glass are several good carvings in ivory, parts of tobacco-graters.

No. 116. Over the frigate is placed a skeleton ( $\frac{1}{2}$ ' high) by *C. Angermann* 1672.

No. 131. A colossal group of 141 figures in one solid piece of ivory, representing the fall of the angels, more a work of patience than of art. It is ascertained to have been the work of a Neapolitan unknown monk in the XVII<sup>th</sup> century and to have been sent by a princess of Sicily to the Saxon Court. This piece is surrounded by a garland of chased silver and would be a suitable altar-piece for a private chapel. The whole is 16" high. Over this piece is placed No. 132 a similar group, reproduced on a reduced scale and containing only 19 figures, but treating of the same idea.

On both sides of the foregoing work are placed two drinking-horns of German and Indian workmanship and over this table are suspended reliefs of heads and figures, also a scaramouch, a poltrone and a beggar (Nos. 137—139) and (No. 140) a bust of Lucretia.

No. 181. An Ecce Homo, attributed to *Benv. Cellini*.

No. 199. A small goblet, the carving of which represents a Turkish chase of lions.

On the corner are remarkable

No. 200. A powderflask with the Saxon Arms, containing a fine watch.

No. 201. A very old man of chess, a bishop.

Placed on the next table is

No. 208. A work of the 18<sup>th</sup> century by *Simon Troger* († 1769), a celebrated sculptor in ivory at Munich,



representing the sacrifice of Isaac and on the opposite table is seen a second large work by the same artist, the rape of Proserpine (No. 247). The figures are cut out of ivory, but the clothes and the ornaments of firwood. In the same style are made the groups of gypsies by *Krabensberger*, a pupil of Troger.

Over those two tables are suspended several more well done relievos, among which are worthy of observation on the left

No. 227 and 229. Two heads of <sup>weeping</sup> whining children.

No. 230. Diana with her nymphs surprised by Actaeon, very deeply carved and well executed.

Between those two tables before the shaft of the window is suspended the most remarkable one:

No. 246. An immense crucifix executed by *J. K. Lewis Lücke*, a Saxon court-sculptor († 1780), chiselled out of one piece of ivory, except the arms of the Saviour (1' 5" h.)

On the table below the crucifix is placed a laver with a well carved border and medallions, representing several scenes of the Metamorphoses of Ovid; the interior is composed of stag-horn.

On the next wall we see

No. 253. A fine basso-relievo of two horses-heads attributed to *Michael Angelo*, which appears not to be finished (s. Fig. 3).

No. 257. The large crucifix in a glass-case attributed sometimes to *Michael Angelo* is a work of *Balthasar Peruzzi* (1480—1536) his pupil. The two sculptures on the two sides of the crucifix, the catholic church and the theatre in Dresden (the last was destroyed by fire 21. September 1869), were executed by *Hanke* and son, ivory-carvers in Breslaw, but against the laws of proportion and perspective.



The next table contains in a show-glass No. 269 many artistic carvings and curious pieces of ivory, viz.:

The four seasons and a statue of Jupiter, carvings by M. *Barthel*.



Fig. 3. The two horses-heads by M. *Angelo*. No. 253.

A plant (water-lily), chinese workmanship.

A sleeping child by *Balthasar Permoser*, a copy of an original by Fiamingo in Rome.

A beautifully carved tobacco-pipe, sometime given for a present to John George I.



A nice toilet-table, which belonged to Magdalen Sibyl, consort of John George II.

A goblet made of stag-horn and silver gilt, representing a chase of the King Frederick Augustus I, accompanied by his brother, Prince Anthony etc.

Two candlesticks decorated by carvings made by the artist of this goblet *L. W. Schulz* (1774—1864).

No. 274, a scent-box in the form of an elephant of war and decorated with several jewels, is an oriental work, but the inkstand (No. 273) ornamented with gold and precious stones like No. 274 and representing an Emperor of China and two Roman soldiers was executed, I think, by an artist of Augsburg.

No. 330. A nice goblet, unset, representing sea-gods.

No. 337. An allegorical group, but made with affectation by *J. C. L. Lücke* in the y. 1736, represents the Art sinking to the ground and lifted up by the hand of Time.

No. 338. A horse assailed by a lion, a copy from an antique in Rome by *Melchior Barthel*.

No. 340. Jupiter sitting on a flying eagle, an exquisite carving, copied from an antique cameo in Genoa by *B. Permoser*. The chaste Corinthian column in tortoise-shell, on which this group nests, is the work of *Dinglinger*, his friend and contemporary.

No. 341. The rape of a Sabine, a copy by the same artist of the well known group by John of Bologna, seen in the Loggia dei Lanzi in Florence.

On the same wall are remarkable three plates of the 16<sup>th</sup> century:

No. 346. The Holy Family.

No. 347. The flight to Egypt, and

No. 343. The descent from the cross



and four medaillons representing the last supper, Christ's humility, Christ before the judges and the ascension into heaven.

The next shelf contains a second set of pitchers. No. 388 and 392. Two battle pieces. The small one represents a fight of Turks, the larger one a battle between the Frenchmen and the Burgundians, a very deep and excellent carving.

No. 389. Apollo and the Muses.

No. 391. The Olympus and the twelve gods.



Fig. 4. A group of children. No. 396.



No. 395. The intoxicated Silenus, a much older work than the former, and apparently a copy from Rubens.

No. 396. A fine group of children (s. Fig. 4).

No. 398. Saturn or an allegory of the time.

No. 399. The largest ewer of this room! Its height is 25", its circumference 23", the setting is in silver partly gilt. It represents the wise and foolish virgins. On the cover is sitting a St. John, carved on ivory. The carving is inferior or not finished.

On the corner is a large pitcher, representing in front a portrait of a Mongol and behind his back-side.

The portrait on the top of the door made by *Manyocky*, represents the famous Dinglinger, the favourite jeweller of Augustus the strong.







THIRD ROOM  
OR  
THE CHIMNEY-ROOM.

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This room contains mosaics, enamels, ambers, ostrich eggs, set and unset, corals, shells and mother of pearl. The collection of mosaics in the Green Vaults contains exquisite specimens of modern and antique, Florentine and Roman workmanship. The style of these two classes is very different. The Florentine mosaic is always composed of large pieces of half-precious stones, for instance: jasper, agate, chalcedony, cornelian, lapis lazuli etc., which are inlaid in black marble, and by a judicious selection of the different shades of colour, burnt in and burnt out, are made to represent flowers, fruits, leaves, birds, insects etc. But the Roman mosaic on the contrary is composed of smaller stones, generally of a square shape, or of glass-pastes of clearer or darker colour.



The specimens of each kind in the collection are considered very superior, but the Florentine mosaic is twenty times more expensive than the Roman, for example the second table on the left, which stands on the middle shaft of the two first windows, in which are inlaid flowers, fruits, birds, insects etc. and in the centre a beautiful garland, is a work of such immense labour, that it would take 10 or 12 years for a workman, to complete such a table as this. This piece is 2' 10" long and 1' 15" wide. The next large table is more elaborate, but overloaded, the third is tasteless, and the fourth with leaves and fruits in each of the four corners in alto-relievo the most valuable for the style of mosaic, of which there are but few specimens extant. Among the Roman mosaics the Saviour (after G. Reni), St. Pieter weeping (after Rubens), a present given to Augustus the Strong from Pope Benedict III, the shepherd-girl with the owl, an emblem of watchfulness, and the portrait of Augustus the Strong are specimens of the modern art, but the two heads, hanging opposite to them and representing the apostles St. Paul and St. Bartholomew are indisputably the most famous and in point of antiquity the best pieces of this class.

To the same kind of workmanship belong the fire-place in the middle of the room, which gave the name to this chamber. It was arranged by the court-jeweller *J. Chr. Neuber* († 1808) at Dresden after a design of Professor Schönau in the reign of Frederick Augustus the Just A. D. 1782 and is richly ornamented with well executed relievos in biscuit china, precious stones and minerals. We find here a great number of pebbles from Zabeltitz, topazes from the Schneckenstein in the Voigtland, agates from Rochlitz



and Kunersdorf, moss- and eye-agates, noble amethystes and amethyst-mother, red-, green- and band-jasper, cornelian-stones and Saxon pearls of the Elster, cut in two.

From these mosaics we proceed to the enamels. The art of painting in enamel was known by the Phoenicians, Greeks and Romans and much used and cultivated by the Byzantine artists from the epoque of the Emperor Justinian. The city of Limoges in France claims to have originated this art in Europe in the XII<sup>th</sup> and XIII<sup>th</sup> Cent., when the same declined in Byzantium. It was first employed here in ornamenting vessels of copper for the use of princes, priests and wealthy persons, such as: lavers, vases, plates etc. and at a later date the same art was applied, like by the old Romans, for necklaces, chains, rings, buttons, ear-rings etc. The numerous systems of enamelling, which have at various times been introduced, may be classified under three schools, having distinct processes of manufacture and artistic peculiarities. These are known as 1<sup>st</sup> the incrusted or embedded, 2<sup>nd</sup> the translucid and 3<sup>rd</sup> the painted. In the first class the enamel pastes are applied to metal grounds prepared with metal divisions, either applied to the plates in the shape of filagree work or created by portions of the plates being hollowed out, leaving the divisions in relief. The former of these methods and the most ancient known is called the „Cloisonné“, the latter the „Champlevé“. Translucid enamels are produced by means of metal grounds engraved with designs in a kind of bassrelief, the raised surfaces of which are covered with transparent coloured enamels, through which the engraved ornament is seen. The third and most simple method has come down to our



day almost unaltered in its manipulation, because the metal grounds were here in the first place covered all over with a uniform coating of enamel, upon the surface of which, as upon porcelain or glass, the designs are painted in enamel pigments with brushes, in the same manner as oil or water colours and then fixed by the action of fire.

- No. 1. A beautiful salt-cellar in coloured enamel by *Jean Limosin* (1597—1625).
- No. 5 and 9. Two baptismal basins of the XIII<sup>th</sup> century (?), champlevé enamel, made in Limoges in the Byzantine style, representing Cherubim and St. George.
- No. 8. A large wash-bowl in coloured enamel like the vase No. 6 and the tankard (by *Jean de Court*) No. 12. It represents a passage from the Revelation of St. John.
- No. 11. A tankard by *Pierre Rexmon* (1571).
- No. 12. A basin in grey enamel by *Pierre Courteys* (1498—1568), the painter of the five plates on the corner No. 22—27.
- No. 15 and 16. Two bowls in grey enamel by *Jean de Court* (1556).
- Nos. 14, 17 and 18, drinking-cups by an unknown enameller. All the 5 pieces are in grey enamel (grisaille).
- No. 19—22. Four medallions representing the heads of two Roman Emperors, Antoninus Pius and Cajsus Caesar, and the portraits of the Empresses Cornelia and Faustina.
- No. 23. A large enamel (12" h. and 16" w.) called by mistake the repast of Cleopatra by *George Frederick Dinglinger* († 1720), the brother of the renowned jeweller, who lived in Dresden and was one of the most distinguished artists of his time, a pupil



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,



Venus and Cupid, the holy virgin and St. John, the judgment of Salomon by *Pingart*, the judgment of Paris, Europa with the bull.

No. 39. A tablet with six female heads „en camayeu“ by *Dinglinger*, stated portraits of mistresses of Augustus the Strong.

No. 40. A plate containing five small paintings in enamel: the daughter of Cimon, Thetis and Vulcan, Diana and Actaeon, Venus and Mars, Pan and Cupid.

No. 41. Mary Magdalen by an unknown artist.

No. 42. A bears-burrow by the same *Dinglinger*.

• On the opposite wall are suspended

No. 48. A fruit-dish superior to the preceeding (No. 30) in point of painting by *Noël Laudin* (1667—1727) of Limoges, whose name is written in full length on the reverse. The subject is a battle-piece of the time of Darius and Alexander. The centre is decorated with an ancient bronze-coin, bearing the portrait of Alexander.

No. 49. A tablet (7" h. and 9" w.) executed by *Ismael Mengs*, representing Diogenes and Alexander, entirely different in style and painting from the preceeding, but nevertheless exquisite in colour and drawing.

No. 50. A grey enamel (grisaille) by *Pierre Penicaud* (?) representing Troy in flames and Eneas, Ascanius and Anchises flying, beautifully done and one of the most distinguished specimens of old Limoges-enamel of the 16<sup>th</sup> century in the collection.

The collection of ambers, which is placed on the next wall, 36 in number, is very rich. Among other smaller objects some pitchers of most elegant form and elaborate workmanship of the 16<sup>th</sup> and 17<sup>th</sup> centuries, two crucifixes and a large carving out of one solid piece of amber, representing the three Graces, are particularly worth notice. But the most valuable



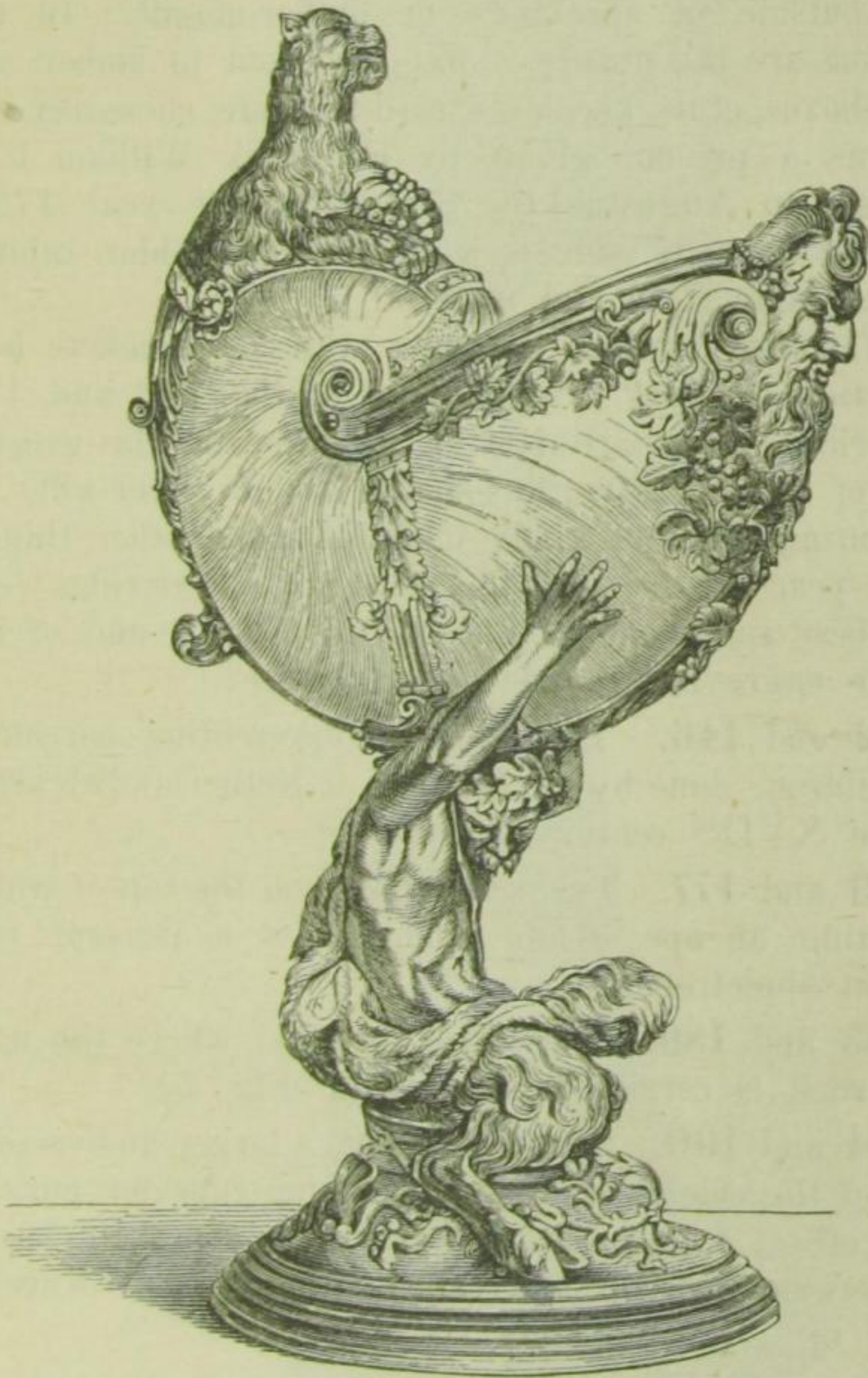


Fig 5. A nautilus shell carried by a Satyr. No. 189.



piece is a cabinet of oak veneered and formed inside and outside of all kinds of amber-mosaic. In the drawers are the neatest objects, worked in amber, as: snuff-boxes, etuis, necklaces, card-markers, chess-men etc. It was a present given by Frederick William I of Prussia to Augustus the Strong in the year 1728. On the opposite side is a smaller and older cabinet of the same style and material.

Fastened against the next wall on brackets is a collection of fancy drinking-cups of the 16<sup>th</sup> and 17<sup>th</sup> centuries. They are 104 in number and the greater part of them are nautilus-shells, set in silver gilt, representing different kinds of animals and other things, as a peacock, a pelikan, a ship, a partridge etc. The best specimens of fine silversmithery and of exquisite engraving round the shells are:

No. **142** and **146**. Two goblets representing baccanals of children, done by *C. Bellekin*, a Netherlandish artist of the XVII<sup>th</sup> century.

No. **169** and **177**. Two salt-cellars, on the top of which is sitting an ape, while from below a peasant will fell an appletree.

Nos. **185** and **189**. Two drinking-cups, where the nautilus shell is carried by Satyrs (s. Fig. 5).

Nos. **184** and **190**. Two specimens, a larger and smaller one, of the celebrated double drinking-cups for puzzle, in forme of female figures carrying over their heads another moving cup and called „the girls of Nuremberg“ or „Maidengoblets“ (s. Fig. 6).

The two pieces of larger dimension fastened on brackets in the middle of the looking-glass-wall on the right merit particular attention, also a monument composed of precious stones of the second class, corals





Fig. 6. The maiden-goblet. No. 184.



and enamels, imitated from the St. Mary's column on the market of Munich, and a splendid piece of misshaped pearls representing a grotto, over which is placed a crucifix of metal, considered as a very valuable work of Italian workmanship of the XVII<sup>th</sup> century.

On a mosaic table representing several animals we find an inlaid work, the subject of which is a nosegay, made out of mother of pearl, with several insects and a parrot. The year 1654 and the name *D. van Ryswyck* is inscribed on it.

On the tables under the shells are placed Nos. **191** and **183** two clever jewel- or toilet-cases: the larger and square one, covered with carvings in coral and festoons in silver dates from the end of the XV<sup>th</sup> century, the oval one inlaid with corals and cornelians and ornamented with medallions in ivory is certainly a Sicilian work of the XVI<sup>th</sup> century. The medallions represent incidents from the life of Saul and David. The knives, forks, spoons and the rosary in the show-glass were made in Florence at the same time.

We are now come to a collection of cups, vases and sugar-boxes formed of ostrich-eggs, set in silver gilt, a curious workmanship of the 17<sup>th</sup> century, the most remarkable of which is

No. **224** (on the right of the entrance), an egg of an ostrich, which was laid in the park at Moritzburg in the year 1734 and was set in silver gilt and china by order of Augustus III, king of Poland and elector of Saxony.

On the opposite side of the large incrustation are placed on a table travelling-cases, work-, medicine- and jewel-boxes of the 16<sup>th</sup> and 17<sup>th</sup> century, added to the collection in the epoch of the electors Christian I

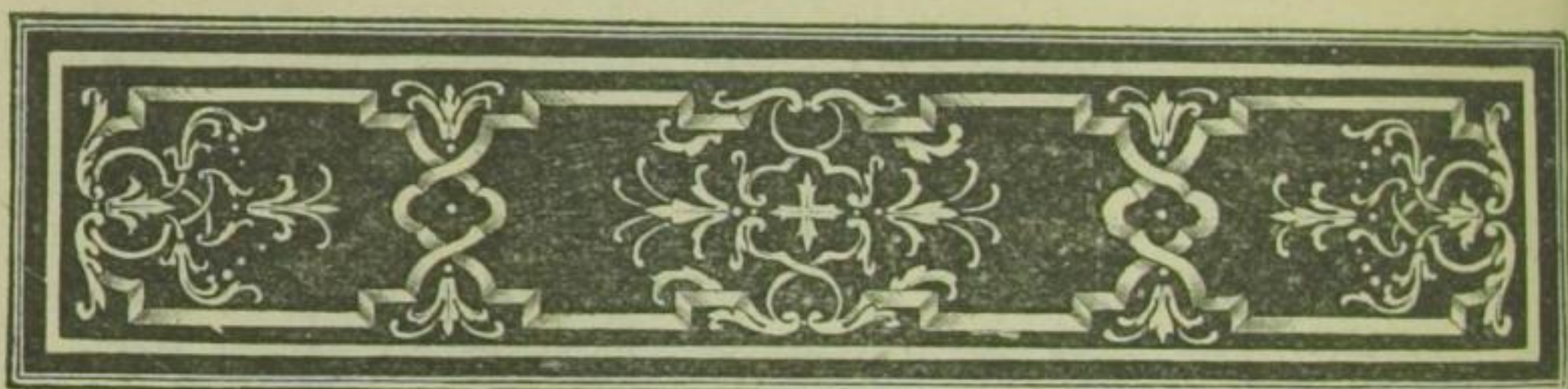


and II. The material of these boxes is wood covered with mother of pearl and silver: two are of Indian origin, the rest is Viennese. Several of these travelling-cases are ingeniously contrived and furnished with all necessities.

Behind the boxes we see a perpetual calendar moved by wheels and set in a shrine of Florentine wood- and stone-mosaic.







## FOURTH ROOM.

### THE SILVER-ROOM.

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This room, the colour of which gave the name to the Green Vaults, contains an exquisite collection of vessels of solid gold, silver gilt, filigrane-work, ruby-glass and clocks made from the end of the XVI<sup>th</sup> to the beginning of the XVIII<sup>th</sup> century. These vessels of various forms were formerly and are still used on state-occasions for sideboard ornaments or for ornamental buffets at the balls and galla-dinners of the Saxon Court.

On the table are placed a beautiful jewel-box or inkstand, decorated with diamonds and made by a French jeweller, and two astronomical clocks, made by a Venetian (No. 1) and (No. 3) a Saxon clockmaker: the name of the last was *Andrews Schelhorn* (1576).



On the first division of the wall on the left we see several vessels in silver gilt, among which the largest

No. **10** is a lion with a crown and shield, on which are engraved the arms of Thuringia: his body is hollow and the piece is a fancy wine- or alepot. On the two sides of the lion are placed

No. **8** and **12** two large goblets, representing a bunch of grapes or a pine-apple, the arms of Augsburg. Fastened on the same wall we admire a large basin, executed by *Andrews Thellot* (1654—1734), a celebrated goldsmith of Augsburg, in the year 1714, and representing a feast of Bacchus and Ariadne.

On the next table beyond stands

No. **33** the magnificent and heavy money box in silver gilt, belonging to Augustus the Strong. It was, no doubt, originally intended for some sacred purpose, because it represents scenes from the life of Christ. The ciselure and roodwork is very fine and elegant.

On the same division of the wall is fastened

No. **34** the baptismal basin in silver gilt, which is used at the Christenings of the Royal Family to the present day. It is an exquisite work by *Daniel Kellerthaler*, a celebrated goldsmith of Nuremberg and was made in the years 1611—15. It represents the ceremonies of Christening by John the Baptist and by the disciples of Christ.

The next table contains in a show-glass

No. **40** seven remarkable pieces, four of which, made of solid gold, are more or less interesting for their excellent workmanship or historical associations.

a) A Roman Patera with 22 antique Roman gold coins, several of which are cast, and not stamped. The weight is  $3\frac{1}{2}$  Mark, the diameter  $7\frac{1}{2}$ ". In the



centre is a larger medallion, added, I think, in the beginning of the XVI<sup>th</sup> century, on which is imprinted a sitting genius, pressing grapes and surrounded by garlands and bearing the inscription: *Genio Libero Q Patri*. On the reverse is the inscription: *Aug. Olom. Sibi Et Gratae Posteritati M. D. VIII. Phœbigenum Sacrata Cohors Et Mysticus Ordo. Hac Patera Bacchi Munera Larga Ferant Procul Hinc Procul Este Prophani (sic!)*. This piece was a present given by the Royal Hungarian Chancellor Augustin Kesenbrot of Olmütz († 1513) to the learned society of the Danube. It has had extraordinary vicissitudes and was at last transferred in the year 1845 from the Royal Saxon Collection of coins to the Green Vaults.

b) An elegant Chalice, with ornaments in enamel and some precious stones. It was originally derived from the Electress Magdalen Sibyl († 1659) and was executed in the middle of the XVI<sup>th</sup> century by a pupil of Benvenuto Cellini. On one side is a small crucifix in white enamel, on the other the arms of the Elector of Cologne, Everard, a Count of Mansfeld (1558—62).

c) A Russian drinking-cup, called a Kofschik, a present given by Pieter the Great to Augustus the Strong, when he was in Dresden 1708. This piece, adorned with inferior sapphires and with the Russian eagle and some other devices has on the outside an inscription in Slavonic characters to the effect, that it came originally from the Grandduke John Basilides and was made in Polozk in 1696. Its weighs 4 M. 4 ounces.

d) A Danish drinking-cup in form of a horn, on which are admirably engraxed in nine rings small



mythological figures and crowns in gold-enamel, adorned with rubies, etc. In the upper ring are biblical representations in enamel and under the second ring is engraved the monogram M S (Magdalen Sibyl) and the date 1650. This piece is attributed to the celebrated jeweller *Daniel Herbach* of Copenhagen, surnamed „Kunst-Kaspar“.

f) A little pot in silver gilt, adorned with jewels and destined for the holy sacrament. This exquisite work of the XV<sup>th</sup> century bears the monogram V (vinum).

g) A second Roman patera, of silver, but not antique and made in the XVI<sup>th</sup> century, with the inscription: *Dona Praesentis Cape laetus horae*. In the centre is a larger Greek antique coin bearing the portrait of Alexander the Great and 25 antique deniers of Roman families.

h) A very nice favour in silver filigree, in the centre of which is a Netherlandish medal, stamped in remembrance of the death of the prince of Orange William Charles Henry, IV. February 1752.

i) A sacred vessel of the Russian church with ornaments in silver gilt (XVIII<sup>th</sup> century).

k) A Russian diptych of silver gilt bearing the monogram of Christ and the images of Russian saints.

On the next table is a fine table-clock of silver gilt decorated with emeralds, diamonds, rubies etc. by *James Streller* of Nuremberg at the end of the XVII<sup>th</sup> century.

Over this clock is suspended a wash-hand-basin by the celebrated goldsmith *Daniel Kellerthaler*. His initials and the year 1629 are marked on it. The subject of the scene represented in the interior is the tale of Midas. The ewer belonging to the basin is placed

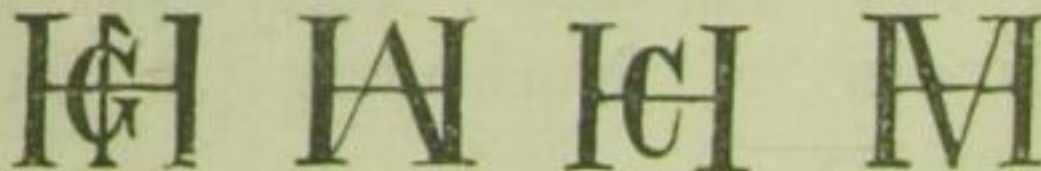


on the left of the large lion on the first wall, but, I think, it is not the right one.

On the two sides of the windows over the basins we find several silver plates with embossed work by *D. Kellerthaler* and *D. Harmstorf*. The one most worthy of notice is in the middle of the third wall under glass, representing Esther and Ahasverus. It is very well executed by an unknown artist of the XVII<sup>th</sup> century.

Following the same line we find fastened on brackets several larger and smaller pieces in gold, among which are

Nos. 69, 70, 77, 78 four cups weighing 5 marks and 7 <sup>1</sup>/<sub>2</sub> ounces each. The history of which is this: when John George I divided his land between his sons, each of them received a cup on condition, that when he died, it should be restored to the Electoral branch. The cups are very simple in form and are adorned with ancient Saxon coins, for instance a medal of Frederick III or the Wise bearing the inscription: *Seculum Lutheranium 1517*, one of John Frederick the Constant with the inscription: *Nomen Domini Turris Fortissima 1530. 25. Juni.* and two of John George I with the legends: *Verbum Dei manet in aeternum 1617* and *Confess. Luter (sic!) Aug. Exhib. Saeculum 1630. 25. Juni.* The four

monograms  engraved

on the four goblets denote John George II Elector of Saxony, Augustus Duke of Weissenfels, Christian Duke of Merseburg and Morice Duke of Zeitz.

Here also are seen a host-box and a host-plate belonging, I think, to the mentioned Chalice (No. 40b), a



cup with two handles and the monogramm *W. S.* and No. **72** a beautiful hunting-goblet with ornaments in enamel and the arms of Saxony by the jeweller *Irmingier* 1697, and 3 mark 4 ounces in weight.

On the table we see

No. **95** an ink-stand belonging to Augustus III and bearing the date 1734 6. January, and

No. **98** a small goblet presented by the citizens of Suhl to Frederick Augustus I on his jubilee 20. September 1818.

On the next wall are suspended several works of engraved and inlaid silver and No. **105** a large punched plate of gilded copper by *D. Conrad*, the pupil of Kellerthaler, representing the Elector John George III.

On the door near the next window we see

No. **106** a small altar-piece of the XVII<sup>th</sup> century in black wood with three pressed silver plates in rood-work, representing scenes from the life of Christ. The monogram bears *H K D* (*Harmstorf* or *Kellerthaler*) 1608.

On the opposite side of the punched plate we see on the table

No. **109** and **107** two goblets of modern workmanship. One (14" h.), made by the silversmith *Westermann* in Leipsic and presented to King Frederick Augustus I on the 50<sup>th</sup> anniversary of his reign by the citizens of Leipsic (1818), was added to the collection in 1818 and the ornaments observed on it have relation to this jubilee. The other one was presented to the Saxon General Bevilaqua, the chief of the common-guards of Dresden by the members of this militia (1841). The silver-group No. **108** is a Mexican votive gift made of silver and shark-teeth.



Over this table is suspended  
 No. **110**, an ancient looking glass of the year 1592.  
 Its frame is of silver gilt, ornamented with figures  
 and fantastic decorations, many arms painted under  
 glass and some large pebbles and Bohemian stones.  
 This exquisite work was formerly the property of the  
 Emperor Rudolf II. The inscription on the reverse  
 of the cover is thus:

Galenus. In Oratione Suasor. Ad Artes. Capi(te) Quinto  
 O Mensche Besichstu Deine Gestalt Im Spegel Klar  
 So Bedenke Deinen Sundtliken Standt Auch Furwar.  
 Befindestu Dir schon Weis und Wolgestalt,  
 So Thu Auch Was Godt Und Deinem Negesten Wol-  
 gefalt.

Mangelt Dir Aber Ahn Weisheit Vnd Sconheit  
 So Erstate Sulchs Midt Tugenden Vnd Bescheidenheit  
 Also wirdt Godt Dir Wol Geben Gute Gelegenheit,  
 Dartzu Hilf Vns Du Heilige Dreifaltigkeit  
 Amen 1592.

The face of the same cover represents the angel an-  
 nouncing the last judgment.

Over the mirror is placed a plate by *Theodor* (or  
*Dirk*) *de Bry* (1528—98), an engraver and goldsmith  
 at Francfort, similar to the frame of a looking-glass,  
 with elegant and fine ornaments, flowers and arabes-  
 ques engraved in silver and containing five little plates  
 of gold, representing scenes respecting the effect and  
 the use of a mirror and intended to be reprinted  
 (No. **148**).

On the next table is placed  
 No. **115** a jewel-box or reliquary by *Wenceslas Jam-  
 nitzer*, one of the most celebrated artists of Nurem-  
 berg (1508—86), who obtained the surname of the



German Benvenuto Cellini. This piece is certainly one of the most finished works of the Green Vaults, the various animals and insects and the woman reposing on the lid are particular to his style of workmanship. On the same wall are placed on brackets several bocals of silver gilt, the most remarkable of which are No. **120** the elephant bearing on his back a tower defended by soldiers, made by *W. Neudorffer*, the friend of Jamnitzer and No. **124** St. George and the dragon (33 m. 7 ou. w.).

On the next table we see

No. **145** a second jewel-box or reliquary, made in Geneva by a French artist in the year 1590, and on brackets behind this piece two running works of silver, No. **154**, St. George and the dragon and No. **150** a Centaur bearing a woman (Diana?), a clock. The figures move the eyes and the dogs spring and the Centaur shoots an arrow on the stroke of every hour. The artist of the last piece (attributed to W. Jamnitzer) is called *C. Werner* († 1545) and was a clockmaker at Nuremberg.

On the next table are fine filigree works of Genoa, a work-box and two cannons, made in the XVII<sup>th</sup> century, and over this table on the left

No. **186** the great homage goblet from the city of Wittemberg, delivered on the 24 September 1637 to the Elector John George II and bearing the following latin inscription: „In Aeternum Vivat, Vivat, Vivat Floreatque Joh. Georg. II Dux et El. Sax. Sac. Rom. Im. P. F. Vicarius etc. Sit Maneat Qu. Dominus Clementissimus Sen. Populus Qu. Wittemberg. Fidelitatem Juranti Et Plaudenti. D. XXIV. Sept. MDCLVII“, and No. **185** a goblet in the shape of a flower and bearing a Roman warrior on the cower.



This last piece is no doubt superior to all the others in form: it is 1' 6" high and ornamented with rood-work.

Nos. **192** and **193** two Arabian or Persian goblets of glass set in silver with legends in Arabic letters, works of the 12 and 13 centuries, and a great many large and small silver vessels, between which is

No. **197** the guild-bocal of the goldsmiths of Dresden (XVII<sup>th</sup> cent.) and

No. **198** the guild-bocal of the skinners of Leipsic bearing the date 1617.

The following collection of ruby-coloured glasses is (with the exception of No. **217** a square plate of blue purple glass made by the alchymist *Sebald Schwertzer* [† 1598]) by the adept *John Kunckel* (1630—1702), who first discovered the art of colouring glass. And he was honoured for this invention by a patent of nobility and called Kunckel von Löwenstern and at his death (1702) this art was lost and was not recovered till a very recent date. Three very large vessels in silver gilt are placed beneath these glasses, a water-vase and two rinsing-vessels of enormous weight: the second water-vase is on the opposite side of this room.

On the next wall are placed several pieces of Venetian iridescent and opal glass and many ancient drinking-cups of different forms. The most remarkable and largest piece is No. **253** a wine-cooler for travelling (1' 18" h.) representing scenes of the quarrels of the knight Wilhelm von Grumbach (1567) and two antique figures in silver gilt ciselure and rood-work, representing the transformation of Daphne and Actaeon, adorned with immense corals (Nos. **260. 261**). But the most interesting piece on the same



side is No. **247** an astronomical clock by *Christopher Ullmeyer* of Nuremberg, placed on the table beneath the wall, which shows the days of the week, the twelve months, the date and the revolutions of the moon. The figure of Saturn points with his scythe to the hour of the day. The filigree ornaments on this piece are not so fine and elegant as in the foregoing Genoese work.

The most remarkable pieces of the last wall are No. **287** a large dish inlaid with mother of pearl and tortoise-shell, a magnificent Persian work, and Nos. **290, 292** and **294**, three goblets in the form of giants supporting the globe on their heads. They are 18" high and by means of a hidden mechanism in the base two of the goblets move round and along the table. These two goblets belonged to King Gustavus Adolphus of Sweden, presented to him by the city of Nuremberg in the y. 1632, and remained after the battle of Lützen in Weissenfels. A very curious piece is on the top  
No. **302** the owl, an ale-pot.

On the shaft of the pillar we see a nice clock by *St. Martin* in Paris, formerly presented by the Marchioness of Pompadour to the King Augustus III: the case is made of exquisite boule-work.







## FIFTH ROOM.

# THE GREAT HALL OR THE HALL OF PRECIOUS THINGS.

This beautiful room, decorated in white and gold contains a large number of costly vessels cut out of stones of the second class, a collection of cameos and gems and vessels in rock-crystal.

We commence at the lefthand side of the entrance and we admire on the middle of the first table  
No. 1. A large cameo ( $4\frac{1}{2}$ " high), the portrait of Tiberius or Caesar Octavianus Augustus carved in the second century after Christ on a three-coloured onyx-stone and elegantly set in gold in the XVII<sup>th</sup> century. On the brackets are fastened against the mir



rors set in the wall, 9 cups of lapis lazuli, 16 small pieces cut out of blood stone or heliotrope and several other vases made of every kind of jasper, chalcedony, agate etc. and richly set. The attention of the visitors is particularly invited to

No. 12 a vase of onyx set in magnificent gold-filigree-work by an oriental jeweller of the 16/17 century and to two small bocals, entirely covered with Bohemian and oriental garnets. But the most valuable things are three large goblets in silver gilt, especially worthy of notice, because they are adorned with a great number of antique cameos (176, 168 and 24), the oldest and the best of which is a head of Jupiter in white chalcedony with eye-balls of turquoise, and the largest a bust of Caesar cut out of green jasper ( $1\frac{1}{2}$  ").

In the glass-cases close to the large cameo we see many lovely and nice pieces in cornelian, chalcedony, jasper and onyx etc. as handles, snuff-boxes, cups, spoons, knives, cane-heads etc. and the two hand-seals of the late King Frederick Augustus II and his first consort Princess Caroline and the signet of the Queen of Spain Josepha, consort of Ferdinand VII, a Saxon Princess, cut out of rock crystal and four intaglios (Psyche [Amethyst]; Luna, Leda and a wood-cock, [topazes]) made by *Welzel*, a modern artist († 1878).

Hard by this table is a nice tablet made out of malachite.

On the two opposite next tables we find four obelisks of Arabian marble and two vases cut out of limestone of Solenhofen by *Melchior Dinglinger*. The material of the two tables is snail-shell-marble of Blankenburg.



46     The Hall of precious things (Preziosensaal) Div. C.

The table in the middle of the two mentioned objects bears a very curious and interesting piece No. **140** a clock, called the tower of Babel, from the form of the case. The history of this wonderful work, made in the year 1618 by *Hans Schlotheim*, a clock-maker of Augsburg, is this: every minute a crystal-ball comes out of the hole on the top and runs down round the building to the opening in the base, where the ball falls in and returns back rebounded by a lever on the same way and Saturn strikes every minute with his hammer. The figures on the first and second floor, musicians and planets, formerly moved and connected with a musical work in the interior of the tower, but this last artificial work has been destroyed long since. The case of the clock is made of bronze and decorated with the portraits of Roman Emperors made of stamped silver.

On the next wall is fastened a large mosaic in alto- and basso-relievo (20" h. and 3" wide) composed of several kinds of marble and agate. The subject is the triumphant entrance of a young prince into life: he is surrounded by the muses, arts and virtues, before them strides Hercules with his club driving away the passions and the vices. The sculpture was made by *Bernard Schwarzeburger* († 1741) and sons, at Francfort. The architectural part is good, but the figures and the clouds very stiff. The whole is a flattery for Augustus the Strong.

No. **145.** The small statue of a fatted Bacchus, made out of oriental alabaster, bears the legend *Nyseus Bacchus in aedibus Borghesis* and is copied from an antique piece.

Over the chimney piece hangs

No. **152.** The largest (34" high and 18" large) en-



amelled work known, a painting in enamel on copper by *Frederick Dinglinger*, representing a holy Magdalen, an imitation of a picture by Manyocki, a Hungarian painter in the beginning of the XVIII<sup>th</sup> century. The original is in the Louvre-palace in Paris.

The next table bears a statue of a nigger, made of wood and richly decorated with half-precious stones, the prototype of the celebrated Moor by Dinglinger in the Jewels-room. The nigger holds a piece of ore with different crystals and minerals on its surface.

On the three succeeding tables near the windows is placed a collection of gems. They are well done, but for the most part are modern works by *J. Christopher Dorsch* (1680—1732) in Nuremberg and by *Frederick Henry Krüger* (1794—1803) in Dresden. These gems represent (254) portraits of the Popes from St. Pieter to Benedict XIII and of the Roman and German Emperors from Caesar to Constantine IV and from Charles the Great to Charles VI. The Emperors are carved on chalcedony, agate and jasper, the Popes on cornelian-stone.

On a table of the opposite side of the altar-piece are placed in a show-glass No. **161** a basin and a jug of Venetian thread-glass remarkable for the little air-bubbles between each mesh of the net.

Along the next wall follows a rich collection of rock-crystal (266 Nos.). Many of these pieces were among the treasures of the Green Vaults and the Chamber of Art before the year 1640, but a great number of them, which were purchased by Augustus the Strong from Italy, are elegantly and richly set and cut by the renowned crystal-grinder *G. B. Metelino* of Milan. The greater portion of these crystals



48    The Hall of precious things (Preziosensaal) Div. D.

came from Switzerland, Savoy and Hungary and were given for presents by the Emperors of Austria.

The attention of the visitors is particularly invited to the following pieces:

- No. **171.** A toilet-looking-glass on a high pedestal in rock crystal twisted, set in gold and silver gilt, reminds one of the works of Benvenuto Cellini. The frame and the pedestal were made, I think, by two different masters. The looking-glass has two plates: the difference of a glass-mirror and a stone-mirror is this, that the first has colour and the second not. Two other plates of crystal are placed on the fourth table of this side.
- No. **174.** The massive ball, the largest and clearest known: it weighs 15 pds. and is  $22\frac{1}{2}$ " in circumference. This piece was used no doubt for prophecy.
- No. **183.** A  $\frac{3}{4}$ ' high crystal-beer-pot, not only remarkable for its size, but for the setting of lid and base. The mass of jewels and cameos laid in represents a value of 1000 english pounds.
- No. **184** and **185.** Two lavers in the form of galleys, on which are drawn the tale of Perseus and Andromeda, well done, and an allegory of the art of music.
- No. **186.** A pilgrims-bottle with two handles in gold and enamel. Round the bottle is cut in an allegorical representation of the tilling of vineyards and of gardening.
- No. **188.** The rock-crystal goblet of Martin Luther, given by him to his friend Conrad von Nesen († 1524) and presented to the Green Vaults in the y. 1793 by Mrss. Höfgen, the last descendant of the Nesen-family (s. Fig. 7).
- No. **232.** An ebony-cabinet in the form of a Turkish palace at Pera in Constantinople, destroyed by fire



in the 18<sup>th</sup> century. It is adorned with a great number of large and small plates of very pure rock-crystal. In the cabinet is a second rock-crystal ball and in the drawers on the top a collection of minerals found in Saxony.

On the side of the cabinet we see a large crystal block in a raw state and in the natural hexagonal form: 12" high and 7" wide.

No. **306**. A spheroidal tankard by *G. B. Metellino*: the golden handle represents a devilish individual, probably Caliban of the Shakspearian Tempest (s. Fig. 8).

In the glass-case we find one of the largest and clearest smoke-topas-stones known.

The subsequent wall contains numerous vessels in serpentine-stone of Saxony, among which are some specimens of a now rare kind of a clear green colour: all these pieces are set in silver gilt. But the most splendid piece is

No. **381**, a lovely cup in Oriental or Indian serpentine, dark green with black veins. It is set in gold and enamel and represents the king lion, surrounded by a few other enamelled and golden lions. This piece richly studded with diamonds and rubies bears the arms of Danemark and Norway and the initials M. S. (Magdalen Sibyl) with the date of the y. 1651.

On the table in the middle of this wall we see No. **433** a vase of steel, bored and chiselled by *M. Dinglinger*. It represents an antique offering-feast. The ornaments are all in the overloaded style of this artist.

Here are also two vases of Saxon porphyry and Nos. **435**, **437** two bottles made of old Saxon or Böttger's china (second or polished quality) and on





Fig. 7. The goblet of Dr. M. Luther. No. 188.



the shaft of the pillar between the two walls on the  
lefthand side

No. 439. An Arabian magical cup with a legend in  
Arabic characters.



Fig. 8. The rock-crystal tankard by *Metellino*. Nr. 306.

On the last wall is a collection of vases and cups  
of different sorts of jasper and agate, some beautiful  
ones in moss-agate, several cups and vases of Chinese



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soap-stone, beyond which is a large one of a green colour with engravings, seven cups made of boiled rice, a kind of alabaster-glass, and many vases cut of grey, sea-green and yellow jade-stone.

On the shaft of the pillar fronting to the large mosaic we observe

No. **592** a bust of Diana, made out of Derbyshire spat, an extraordinary piece.

Round the pillar in the middle of the hall stand four tables bearing some ancient and modern jewel- and treasure-boxes and reliquaries, more or less adorned with half precious stones or gold and enamel: the finest is the jewel-box of blackwood with an enamelled female figure reposing on the lid. On the opposite side of the windows we see

No. **593** an altar-piece done in the beginning of the 17<sup>th</sup> century by an artist of Pisa. Though it is richly embellished with jewels and half precious stones and with arabesques, flowers, fruits and paintings in enamel and with beautiful carvings in coral, the style is very overloaded. In the glass-case

No. **594** hard by the exhibition-shrine we see several costly objects, viz. a jasper card box set in gold, a Chinese inkstand, a clockwork adorned with a great many precious stones and representing a dromedary lying by the side of a moor, Venus sitting in a sedan carried by chairmen, an ale-pot decorated with enamels and emeralds, and two large blocks of solid silver, one of which weighs 6 mark 4 ounces. Both are from the Saxon mines near Freiberg and were presented as curiosities to King Frederick Augustus the Just on the occasion of the anniversary, of the L<sup>th</sup> year of his reign by the miners-academy of Freiberg in the y. 1818.

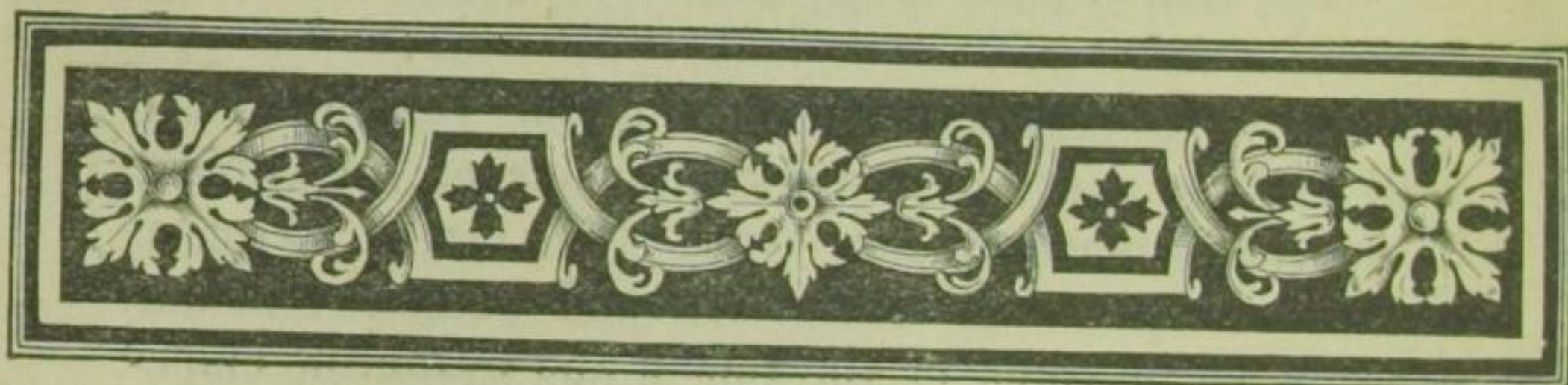


The large exhibition-shrine in the centre of the Hall contains a set of remarkable coins of the cabinet of medals connected now with the Green Vaults. We see here a suit of greek and roman consular coins, a set of coins of the roman and byzantine emperors and of the arabian califs. It follows a choice of the finest medallions of the XV—XVII century, a series of medals of the german emperors from Frederick III to the emperor William I and a complete suit of saxon coins from Conrad the great to King Albert, and several proofs of saxon paper-money. The last compartment gives a choice of curious oriental modern coins and proofs of american, turkish, chinese and japanese paper-money.

Between the windows of this hall hang the portraits of the Electors of the Albertine line, who contributed to this collection, painted as large as life. They are there hanging in the order, in which they reigned, viz. the Electors Morice (1541—52), Augustus (1553—86), Christian I (1586—91), Christian II (1591—1611), John George I (1611—56), John George II (1657—80), John George III (1680—91), and John George IV (1691—94), Frederick Augustus I (King of Poland II 1695—1733) and Frederick Augustus II (King of Poland III 1733—66). These pictures are for the most part later copies made by the court-painter Louis de Silvestre (1675—1760), but those of Augustus, Christian I and II and George I appear to be old originals.







SIXTH ROOM  
CALLED  
THE CORNER-CLOSET.

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This magnificent room arranged and decorated with the finest taste contains more than 240 specimens of beautiful carvings in ivory and half precious stones and a large number of misshaped oriental pearls, for the most part nicknacks made from the end of the 17<sup>th</sup> to the middle of the 18<sup>th</sup> century, presents and tokens of friendship to the Royal family of Saxony.

On the two sides of the entrance are four wine-dressers (Nos. 1, 3, 4, 6), men and wives, made of wood, silver and gold and adorned with half-precious stones by *A. W. Braun*, a jeweller at Francfort in the 17<sup>th</sup> century, and two magnificent clocks, the richest of which is the work of *Köhler*, a jeweller at Dresden in the beginning of the 18<sup>th</sup> century.



This magnificent piece, stuffed with diamonds, emeralds, chrysoberyls and enamelled gold, represents the legend of St. Hubertus.

Placed on brackets against the lefthand wall are to be seen many beautiful nicknacks in gold, enamel and precious stones. Among this large collection of valuable things are particularly worth notice:

- No. 10. A flower-basket in gold and enamel, filled up with a great number of different flowers, in each of which is a diamond or ruby: the lid bearing the flowers opens.
- No. 12. The celebrated golden egg, the most surprising and ingenious work of this cabinet, given by a Polish gentleman as a gift of courtesy to Augustus the Strong. This piece was intended for a scent-box and contains several surprises. When opened on the bottom, a reservoir for perfumes was disclosed, when opened on the top, at first is seen the yolk of an egg in gold and enamel, under this is a chicken of the same material, and inside this is a seal in the form of the Polish crown, richly adorned with small diamonds, pearls and a cornelian, on which is engraved a French device with the inscription: „Constant malgré l'orage“. This crown also opens and discloses a diamond-ring, under the largest stone of which was painted a burning heart and the motto: „Constant et Fidèle“.
- No. 14. A sugar-box in fine Saxon agate, the golden lid adorned with enamel and precious stones, represents a Danish frigate displaying the Danebrog flag.
- No. 15. A smaller one in oriental onyx-agate, covered with a fine and elegant net-work in gold.
- No. 16. The figure of a court-dwarf of Augustus II,



done in gold and enamel and the body in water-sapphire. His name was Hante and he was only 24" high.

No. 17. An owl in gold-enamel with eyes of onyx-stones studded with diamonds was intended for a smelling bottle.

No. 18. A blood-stone vase by *Dinglinger* (s. Fig. 9).

No. 19. A group executed in gold and enamel and surrounded with a capsule of rock-crystal: it represents Orpheus charming the beasts with his music. Over the crystal-case is a much smaller one, in which is a watch-work, the dialplate of which is of gold and enamel. A small figure of gold and enamel in Roman garb holding a stick in one of his hands, points to the dial. It is possible, that this work served for a game of hazard. The drawing of the figures is very like the works of Cellini and the name of the artist, *D. Herbach*, has been already mentioned (p. 37).

No. 20. A sugar-box made of matrix of Saxon amethyst and decorated with large amethysts set in gold.

Under the glass-cases on the table we see several little things embellished with gold and precious stones, belonging to some of the Saxon Princes and Princesses and used by them. There are many beautiful smelling boxes, etuis for needles (a Santo Bambino, a fusil, a lute etc.), scissors and sewing implements, compasses and pedometers, sundials, and two specimens of the first pocket watches, invented (?) by *Pieter Hele*, a clockmaker at Nuremberg in 1500. The most remarkable piece under the glass-case is a small relick-box made in the beginning of the 17<sup>th</sup> century by *Daniel Voigt* of Breslau. This magnificent work



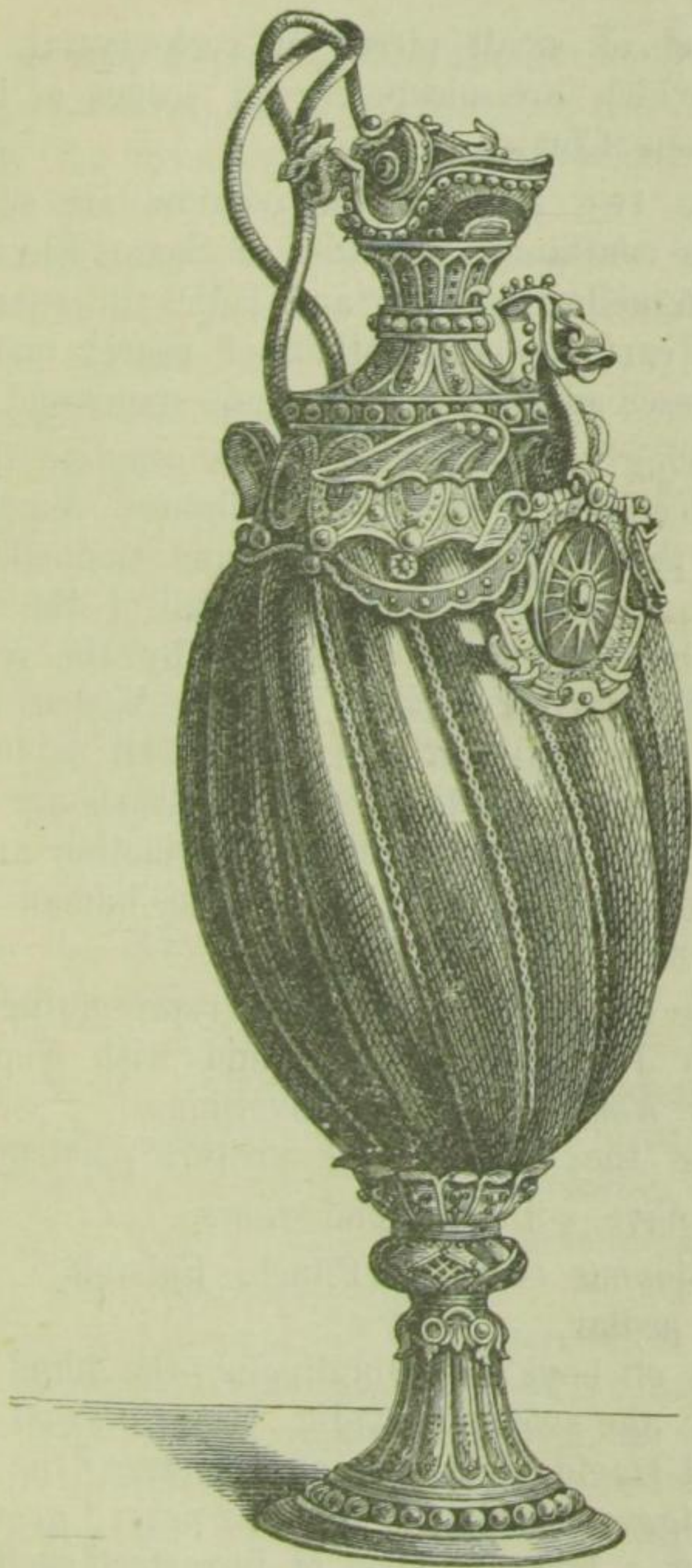


Fig. 9. The blood-stone vase by *Dinglinger*. No. 18.



is composed of small pieces of rock-crystal, on the inside of which are nicely carved scenes of the passion of Jesus Christ.

On the two sides of the window are suspended two tablets containing portraits of Saxon Electors and other distinguished persons and ladies in enamel and miniature, carvings in mother of pearl, and toilet-looking-glasses adorned with precious stones and cameos.

Advancing to the next wall we come to the celebrated collection of groups and figures composed of misshaped pearls, precious stones and enamelled gold. All these pieces made from the end of the 17<sup>th</sup> to the beginning of the 18<sup>th</sup> century by the renowned jewellers *Ferbecq*, *Gerardet*, *Köhler*, *Nessler* and *M. Dinglinger* are costly in material as well as in design and performance. All these monster-pearls are ingeniously employed by their peculiar formation and with the help of gold-enamel to represent human figures, animals, fruits etc.

No. 82. The sea-piece on the table representing a shipwreck with Jonas the prophet and with Neptune is a work by *Köhler*, but very overdone.

I invite the attention of visitors particularly to  
No. 86, the dove with diamond-wings,  
No. 88, the joyous cook or (Punch) Falstaff,  
No. 89, the pedlar,

a bacchanal of boys by Dinglinger, the blind beggar and his son, the swedish invalid, the two swiss guards, Goliath and David, Satyrs on an appletree,<sup>8</sup> the skating boy, the nigger bearing a monster-pearl,<sup>1</sup> grown together out of a large number of imperfect shells etc.

No. 97. One of the most curiously shaped pearls represents the court-dwarf of Charles II of Spain,



named Sennor Pepe. It has the form of a heart and is quite as large as a hen's egg.

No. **100**, the drunken wine-dresser sitting on a tub is a little smaller.

But besides pearls a great number of lovely and rich works by the mentioned jewellers is placed on brackets fastened to the same wall. Deserving of notice are here for instance a nautilus shell richly set in gold as a drinking-cup and adorned with the figures of Venus and Cupid in ivory by *Dinglinger*, No. **93**, a bocal of jasper, called „the dragons-bocal“, representing the fabulous bird Rokh of the Arabian nights, which bears a lady (the countess Kosel) holding a royal coat of arms with the monogram A. R. and Nos. **119** and **132** two vessels of Rhinoceros-horn, the one a term richly decorated with diamonds, the other a drinking-horn by the same artist, who enriched the Green Vaults with his magnificent masterworks.

In the glass-cases Nos. **81** and **83** on the table we find a rich collection of enamelled snuff-boxes of gold, of bracelets and of note-books adorned with diamonds etc. The two bracelets representing an eye and an arm and painted in enamel were given by the late Queen of Spain, Christina, Princess of Naples, to the late consort of the Prince Maximilian of Saxony, Luise, born Princess of Lucca.

The last division of this magnificent cabinet contains more than 100 very well carved figures in ivory and ebony, which were done for the most part by the court-sculptors of the 17<sup>th</sup> century *Permoser*, *Lücke*, *Krüger* etc. and which for design and expression and in comparison with the smallness of their dimensions produce a very wonderful effect. A great





Fig. 10. The dragons-bocal. No. 93.



part of these groups is decorated with diamonds and precious stones, being used for buttons. Many characters and scenes are here represented to the very life, viz. drunken musicians, Pantaloon and Harlequin, gardeners, male and female dancers, criers, pedlars, court-dwarfs (Sulkowski and his wife), the four beggars called the beggars of the countess Königsmark, carved in ivory by *Krüger*, but the most remarkable are the bag-piper, the potter, the knife-grinder, the shoemaker (Hans Sachs or James Böhme) and the woman making lace (Barbara Uttmann), all by *Köhler*, and the sledge-driving conducted by moors (Nos. 194) the two fruit-women (Nos. 201, 210) etc.



Fig. 11. A beggar by *Krüger*. No. 173.





## SEVENTH ROOM

CALLED

# THE WOOD- OR THE ARMORY- ROOM.

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The walls of this room, not decorated with looking-glasses, but wains-coted with oak contain shrines, where the cases for packing up the treasures of the Green Vaults in time of war are preserved. The scutcheons of old Saxon provinces embossed with latten-brass gave the name to the room.

Beginning on the left side we see six figures made of wood and adorned with enamel, four wine-dressers, No. 8 the caricature of Joseph Frölich, a court fool of Augustus the Strong and bearing here the head of an owl, and No. 3 the small statue of



Weidemann, a counsellor of the Saxon Court in the same time (1728), a merry blade.

I invite the attention of the visitors to a curious piece, placed on the next table

No. 9, a vase made of bread or paste by Miss E. Meier of Stettin in the year 1855. (6 1/2" high, 9" diam.)

No. 24. The large group in box-wood, standing on the table and representing the archangel St. Michael vainquishing the devil, done in Paris (?) at the beginning of the last century merits attention as well as the fool with the ensigns of the generation on his cap. One of the two cocoa-nuts, set in silver, which are placed on the side of the mentioned group of St. Michael, has a fine carving representing scenes taken from bible-history.

On the same wall to the left of the window are suspended several remarkable tablatures carved in wood, viz

No. 22 and 23. Two buttle-pieces in basso-relievo, cut in box-wood in a very small compass (6" wide, 4" high) by *Alex. Colin* of Mechlin (1526—1612), the famous sculptor of the tumb of the emperor Maximilian in Innsbruck, no doubt, the best works of this kind in the Green Vaults.

No. 25 representing the crucifixion bears the monogram F. D. and the date of 1528.

No. 26 with the monogramm W. R. 1517 signifies the justification.

No. 27 representing the descent from the cross by the master J. C. L. is the most feeble piece of all.

No. 29, the larger one (25" wide and 20" high) exhibiting the resurrection of Christ in the style of Mantegna was carved by the master P. D. in the year 1529. We observe in this piece a vault in a



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rock and over the vault a small tablet stating, that this carving was dedicated to the Duke Henry the Pious of Saxony (born 1473, died 1541). Traces of colour are observable on this piece as well as on the foregoing ones.

Nos. **30** and **31** (on the top). Two carvings in walnut-wood made by a master of the school of Dürer represent the fettered saviour.

The two Russian carvings in cedar-wood, a triptic and the middle tablet of a triptic, representing scenes of the passion and portraits of saints of the Russian Church were done by monks of the Athos mountains or of a cloister in Kieff in the 18<sup>th</sup> and 17<sup>th</sup> century. The plate on the right hand represents the Elector Augustus.

A sandstone-relievo, placed on the table near the clock is, without doubt, a very ancient work and represents the birth of Christ.

To the right of the window are to be seen two remarkable tablatures in wax by *Daniel Neuberger* at Nuremberg (1600—60), the siege of Prague in the Thirty Years war and the battle of Vienna 1683.

On the same wall are suspended some smaller carvings in German grey soapstone, viz. the dentist by the master B. B. B. J. V. (S. Behaim?) and the pair of old lovers and of drinkers by the monogramist C. V. B. and also a relievo in alabaster by *Sebastian Walter* 1640 (No. **34**) representing the Gloria in excelsis. On the top is a very characteristic portrait of Charles V cut out of slate. The royal saxon escutcheon on the top, is a very nice boule-work made in Paris by *Aug. Seidel* a saxon joiner (1840).

In the glass-case are preserved several carvings in wood of the smallest dimensions, viz. six small



medallions by *Albert Dürer*, representing the history of Adam and Eve; a Byzantine cross, on which is carved St. Mary, a crucifix, the capsule as large as a walnut, in which are cut scenes out of the Old and New Testament by *M. Wohlgemuth* (?) or by *Hieron. Faba*, an artist of the 16<sup>th</sup> century, and a peach-kernel, on which are cut many laughing visages by *Propertius Rossi* of Bologna († 1530). But the greatest and most celebrated curiosity among all these carvings is a cherry-stone, on which are cut 80 larger and smaller heads, which can only be seen through a good microscope. The frame is of gold and this piece was made by *Leo Pronner*, a sculptor in Nuremberg (born 1550, † 1630) as a charm (?).

The wooden spoons are said to be partly of German and partly of Russian carving, the tankard was cut out of a bufflehorn, and the wooden scroll, made to represent paper, a kind of begging letter by *Tobias Vopel*, a Saxon sculptor of Zittau in the 17<sup>th</sup> century, was presented in 1665 to the Elector John George I with the following poem engraved on it:

Land vnd Leute sind erfreut  
Das dem edlen Rautenkrantz  
Aufgeht itzt ein neuer Glantz  
Alles Glück und Segen schreyet  
Der ander Johann Georg sey  
Dem ersten gleich an Glück vnd Trew.  
Alle Künste wollen leben  
Gleichsam new von seiner Gunst  
Drum auch des Bildhaurs Kunst  
Kömmt den treuen Wunsch zu geben  
Bey Hertzog Johann Georgen sey  
Des Höchsten Güte täglich new.



Indulgens seros tunc Rex Deus augeat annos!  
 Eccos (*sic*)! Jô! Deus annuit  
 Patri Patriae CeLsIssIMo offert  
 SUBDItUs Tobi. Vopael<sup>s</sup>. Zittaw.

As a fine specimen of modern carving we have here a pipe with a hunting-scene by a Tyrolese artist (1841) presented by him to his late Majesty Frederick Augustus II, King of Saxony, in Berchtesgaden. Two other similar minute works are in the same glass-case, a brace of pistols made by the Saxon Lieutenant *O. Vitzthum von Eckstädt* in 1853, and the small bocal cut out of a half hazel-nut and containing 200 hammered iron-nails, a work made in Chemnitz by *L. A. Thranitz* in 1870.

On the opposite side is a large cross of Arabian or Sicilian marble (without the crucifix) given by the Pope to Augustus the Strong and standing on a rock composed of a piece of ore with crystals in it, but not of good taste.

In the shrine near the cross we find the two crowns, the two sceptres and the two globes used for the coronation of Augustus the Third and his consort Mary Josepha in Cracow in the y. 1734. In the same shrine we can see the Royal cloak and the carpet or canopy of the throne, embroidered by the same Queen and bearing her monogram M. J. R. (Maria Josephina Regina). The stones set now in the crown are glassy stones, called pierres de Strass, because the real jewels were taken out and laid in the next room, where is to be seen the collection of the Saxon crown-jewels.

In the next shrines we see a collection of ivories for the most part modern, bequeathed to the Green



Vaults by the late princess Luisa of Lucca consort of the prince Maximilian, the grandfather of His Majesty Albert, the present King of Saxony. The best pieces of all are six small japanese carvings, a nuptial ark and a bag-piper (Shr. IV. III).







## EIGHTH ROOM.

### JEWEL - ROOM.

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This room contains the most costly objects of the collection and forms the proper treasury of the Royal Saxon family. The decoration of the interior is the most splendid in comparison with the other rooms, except the corner-closet, and the effect of this mirror-room painted in red and gold is very fairy and astonishing.

We begin on the lefthand side with the crown-jewels. Under this head are included six (or eight) different sets of precious stones of the first class, which for size and brilliancy of water are not to be surpassed in Europe. This magnificent collection of jewels was commenced by the first Electors of Saxony, principally by the Elector Augustus, and augmented



by doweries and inheritances, but was particularly enriched during the reigns of Augustus II and III. These sumptuous Kings purchased several white diamonds and the renowned green brilliant and all the garnitures of diamonds, rubies, emeralds, sapphires and cornelians were set by their order. The King and the Queen of Saxony can wear all these jewels. They are sometimes called the Polish Regalia, because they were set for the coronation in Warsaw by order of Augustus the Strong.

The first glass-shrine contains in six compartments the crown-jewels of the first class and we find in the first compartment a garniture of rose-diamonds, composed of 30 waist-coat-buttons and 30 coat-buttons, four shoe- and kneebuckles, a clasp with a rose of  $97\frac{1}{2}$  grains, an epaulet with a diamond of  $66\frac{1}{2}$  grains and a sword, the hilt of which contains 780 rosets. The seven orders of the golden Fleece, belonging to this set, are adorned with very fine precious stones of the second class, viz. onyxes, opals, cat's-eyes, Brazilian and Oriental topazes, hyacinths of Ceylon and Bohemian garnets. Among the latter is the largest in Europe, weighing  $46\frac{3}{4}$  carats.

The second compartment contains the garniture of brilliants, composed of 60 waist-coat- and coat-buttons, an epaulet with the two largest brilliants of the whole collection, weighing  $194\frac{1}{2}$  and  $154\frac{1}{4}$  grains, the star of the order of the white Polish Eagle with a brilliant of  $78\frac{3}{4}$  gr., a sword, the hilt of which consists of 1898 single stones, many buckles, a clasp containing the lion of the Green Vaults, the unique green brilliant, which weighs  $40\frac{1}{2}$  carats or 160 grains, two other egrets, one of which is composed of pink brilliants, and four splendid yellow brilliants



of the weight from  $52\frac{1}{2}$  to  $117\frac{1}{2}$  grains. All these buttons, epaulets, clasps for the hat and for the heron-feathers, swords, neck-buttons were requisite for court-dress and worn by His Majesty the King of Poland and Saxony on state occasions.

In the next compartment we see eight strings of pearls, four of which are from the pearl-fishery of the Elster, a Saxon river, and four are Oriental ones. The superiority of the latter over the former is easily discerned by their colour. Here is also the set of brilliants, which was used by Her Majesty the Queen of Poland and Saxony on state occasions. It consists of a magnificent necklace, composed of 38 stones of first water, weighing from 10 to  $24\frac{1}{2}$  carats with a drop of  $29\frac{1}{4}$  carats; a magnificent brooch or shoulder-knot for the Royal cloak, composed of 51 large and 611 small brilliants, with a splendid one in the centre, which weighs  $21\frac{3}{4}$  carats; two beautiful ear-rings, ten hair-pins, three brilliant drops and three ornaments in the form of a sun, a half-sun and a half-moon. In the same compartment we see a collection of 62 rings, which are set with rose-coloured diamonds, rubies, emeralds, sapphires, garnets, hyacinths, opals, cornelians etc. A few of these rings are historically interesting. One with a large-sapphire, which belonged to the Elector John Frederick of Saxony and which was given as a present by him to a knight, named Thilo von Trotha, when the Elector was made prisoner in the battle of M $\ddot{u}$ hlberg 1547. Two rings are here, which belonged to Dr. M. Luther, one with a small compass, on which is painted a skull of a dead body with the inscription: „Mori saepe cogita, ero mors tua o mors. D. M. L.“, the other with a small cornelian-stone, on which are engraved a rose and a



cross, the emblems adopted by Luther, and intended to signify, that „a man's heart is in perfect peace, when resting on the cross“. It is said to have been worn by John George I to the day of his death. A golden ring with a stone bearing an eye belonged to Philip Melanchthon. Two rings with small watches belonged to the Kings Frederick Augustus I and Anthony; the latter made by *Fischer* and Sons in Grossenhain was used by the King during his life time, the other larger one was made by *Seiffert*. A small golden ring with the portrait of the last mentioned monarch engraved on it was presented to him on his 80<sup>th</sup> birthday by the peasants from the environs of Dresden and bears the inscription: „Heil dem Gütigen!“

The fourth compartment contains the set of rubies, viz. spinel-rubies and blood-rubies, set in buttons, buckles, sword-hilts, snuff-boxes etc. and two pendant rubies, the largest and the best of which weighs  $59\frac{7}{16}$  carats, besides a great number of rubies unset.

In the next compartment are the emeralds in more modern setting and besides the same ornaments of dress, already enumerated. It contains the order of the golden Fleece, a decoration for the White Eagle adorned with small ornaments, a splendid cane-head, three large single unset emeralds and a snuff-box made out of matrix of emeralds. Here is also the diamonds-star of the order of the House of Saxony called „rue garland“.

In the sixth compartment is a set of sapphires in ancient setting. It comprises coat- and waist-coat-buttons, buckles, hunting-couples and girdles, sword-hilts, clasps and a decoration of the order of the Polish White Eagle. The two largest sapphires in



their natural state, cut „en cabochon“ and unset were presented by Pieter the Great to Augustus the Strong. The largest forming a brooch bears the nick-name „Nose of Pieter the Great“. This garniture was used in the time of Augustus II, but not since.

Here too is placed over against the six compartments the staff of the Great-marshal of the Polish Court, richly adorned with diamonds and precious stones, which is still used on certain feasts and ceremonies of the Saxon Court.

On the shaft of the next pillar is suspended a very large onyx and over this piece hangs a beautiful sardonyx, on which is engraved the judgment of Salomon.

On the shaft of the pillar near the second window we see the largest onyx known with three pendant small onyxes. Its formation is quite regular and of three different colours, dark-brown, white and clear-brown. It is  $6\frac{2}{3}$ “ long and  $4\frac{1}{4}$ “ wide. This ornament forms a crown, the golden setting of which is richly adorned with emeralds, diamonds and misshaped pearls.

On the same side is a second glass-shrine containing five compartments: the two first belong to the collection of the crown-jewels. The first comprises a complete court-dress, adorned with tortoise-shell inlaid with gold, and consists in coat- and waist-coat-buttons, hat- and shoe-buckles, girdles, swords, snuff-boxes and pocket watches. The second contains the garniture of a complete court-dress enriched with cornelians and diamonds. This set called „the hunting-diamonds of Augustus the Strong“ and comprehending moreover a cutlass and a whip is similar in other respects to the former.



In the adjoining compartment is a set of 84 buttons in gold, with a large Saxon topaz in the centre of each, and several other larger unset topazes of the same origin. Moreover is placed here the chain and the star of the French order of the Holy Ghost, founded in 1578 and extinct in 1830.

The next objects in the IV<sup>th</sup> compartment of this case that deserve attention are two English orders of the Garter, which belonged to John George II and IV (? without the chain), that is the two medaillons with the device: „Honny soit qui mal y pense“ and the two decorations of St. George in gold-enamel, the one ancient, the other more modern, adorned with diamonds and emeralds, the chain or collar of the Russian decoration of St. Andrews with the device: „pro fide et fidelitate“, which was used by Augustus II, the Saxon military order of St. Henry in its original form, founded by Augustus III 1736 and renewed (and changed) in 1768 with the device: „pro virtute in bello“ (the former was „pro pietate et virtute bellica“) and the portrait of Augustus II cut in onyx (No. 251) belonging to a Venetian chain (No. 247) in the next compartment.

In the last compartment we see some gold chains, one of which made in Madras is of the finest quality, another has the form of a snake, the head of which is of green enamel with diamonds and a large opal-stone, a third (No. 261) composed of twisted hands and coats of arms of Saxony and Brandenburg in recollection of the marriage of Christian I and Sophia of Brandenburg (1582), and a fourth (No. 266) formed of twisted hands, holding an enamelled heart with the monogram C. S. in remembrance of the espousals of the Elector Augustus and Princess Ann



of Danemark (1548): the medallion belonging to the chain shows a double A formed of table-diamonds etc.

The most part of these chains was given to different Electors by foreign Princes as gifts of courtesy and friendship or as marks of personal distinction and they were formerly used by the Princes and Princesses of Saxony on state occasions. Others were intended to do honour to important family events, such as marriages, alliances etc.

The numerous badges or favours, laid under and near these chains, belong to them. Among these ornaments particularly worth notice for their elegance and their excellence the following may prove, to what a high state of perfection the goldsmith's art had attained at that time. Therefore the attention of the visitors is invited to:

No. 263. An ornament with the Saxon Coat of Arms.

No. 275, 290, 292. Three decorations of the Union of fraternal love and friendship, founded by Frederick William, Duke of Saxe-Altenbourg, administrator of the Electoral House of Saxony (1592) for the minor sons of Christian I.

No. 281. A marriage-ornament representing the judgment of Paris, said to have been done by *Benvenuto Cellini*.

No. 282. A favour made by *Caradosso*, the rival of Benvenuto Cellini, remarkable for the beautiful red enamel.

No. 283. A favour representing a winged Siren.

The third glass-shrine contains several fine canes, adorned with jewels, and a complete miners-dress, worn by John George II at a great procession of miners in the y. 1675. It comprises an axe, sword, lamp, powder-box, hammer, ornaments for the cap,



buckles and spurs, all adorned with enamel-paintings and various precious stones of Saxony. The handle of the axe bears the following legends: „with the Lords benediction St. Daniel of the Schneeberg gave the silver for this work A. D. 1676“ and „the stones used for this miners-dress were found by the Lords benediction in this country, S(amuel K(lemm) fecit“.



Fig. 12. The Sirens-favour. No. 283.

In the next compartment are many precious arms from the east, that is Turkish, Japanese, Burmese swords and poignards, a Malay empoisoned kris, the cimetar of Mohamed IV, the Turkish Emperor, a Italian dagger with a golden hilt, the pierced blade of which contains bane-globules, a Polish sabre formerly belonging to John Sobieski, and two Turkish paschal-staves, one of which belonged to Kara Mustapha,



the famous Great-vizir, and was conquered by the Elector John George III 1683 at the deliverance of Vienna. It is composed of agate and chalcedony and adorned with turquoises. The other, which belonged to a Khan of Tartary and was purchased in 1656, is made of coloured wood and has a serpentine head with a yellow stone called *oculus bellicus*“.

The fourth glass shrine comprises a magnificent collection of swords of state used by the Saxon Electors in the 16<sup>th</sup> century. The hilts of most of the swords are made of gold and enamel, adorned with precious stones. Some of the hilts are of rock-crystal. The blades were made by the best armourers of Toledo. Among these pieces the most remarkable is the Electoral sword of Saxony: the blade of German manufacture bears the wolf as mark, the handle and the sheath is of silver gilt, beautifully executed, and the latter adorned with the Arms of Saxony and the date of the y. 1566. We find in the same case splendid spurs and belts, all worn by the Electors on state occasions.

The second division of the Jewel-room is formed by the works of *John Melchior Dinglinger*, the favourite jeweller of Augustus the Strong (born 1665 in Biberach near Ulm, he died in Dresden in the y. 1731), called the German Benvenuto Cellini.

We commence from the lefthand side and we see the first larger work of this artist. It is a representation of Egyptian Divinities and of heathen worship. The base is an agate-onyx, on which are carved the Deities Ibis, Anubis, Serapis etc. In a recess stands the renowned Apis before a golden crib surrounded on all sides by priests. Two crocodiles, whose backs are entirely covered with diamonds, are placed



on both sides to represent Evil spirits, and the various figures of animals, which are seen around, point to the superstitious belief of the Egyptians in the transmigration of souls.

On the top of this monument is placed an obelisk, imitated from the original in the Lateran and on its point the Ibis. The two large turquoises and the chrysoprase are worth observation.

We proceed now to the following table, where is placed a tea-service or a table-ornament of silver gilt by the same artist and adorned with precious stones and figures of ivory and carvings in rock-crystal. The cups are made of gold and decorated with paintings in enamel, many of which are lascivious. This work was intended for a present to the Great Mogul Aurengzeyb, but he died before it could be sent away (born 20. October 1619, he died 21. Februar 1707).

The next and the most celebrated work of the same artist is of historical interest. It represents the birth-day (or the new-years-day of 1673) of the mentioned Emperor of India in Delhi. The idea of this object was suggested to Dinglinger by a French traveller, named Tavernier, who passed through Dresden on his way from India, and had witnessed the pomp and splendour of this court. In the centre of the great silver slab (2' square) on the renowned peacock-throne, which is approached by steps, sits the Great Mogul. Around and before him are 132 small figures done in gold and enamel in every variety of attitude. Here are represented deputations from the different provinces of his empire, who approach with their respective trains, doing homage and offering presents of horses, elephants and camels, splendidly decorated palankins, vases, clocks and services, all richly adorned



with precious stones and executed in gold and enamel. Around the Emperor are his Ministers and Guards and the three Ambassadors in a kneeling posture on the steps. The great balance behind the fountain in the foreground has reference to the ceremony of weighing the Great Mogul every year on this day and of fixing the account of tribute, which each province had to pay accordingly for the current year. The two colossal hands in the niches, which appear to bear a part of the presents, were taken by Dinglinger out of the Greek mythology and are of heterogeneous elements intended by him for thanks and victory offerings. This magnificent work took 8 years of incessant labour, viz. from 1701 to 1708, to accomplish for Dinglinger, his brothers and sons and 14 work-men and was then presented to Augustus the Strong, who bought it for 58,485 thalers.

On the next corner are placed four other works by the same artist. A cup or vase of chalcedony, set in gold and enamel, representing the bath of Diana and the metamorphosis of Actaeon (16" h. and 5" w.). On the brim is the device: „*Discretion sert, Effronterie perd*“. The two paintings in enamel on the front and on the back represent the portraits of the Countesses Königsmark and Kosel. A second cup or vase of chalcedony represents Hercules reposing. The third larger vase has reference to the immense personal strength and prowess of Augustus II, whose portrait is here painted in enamel on the back. This vase of Egyptian jasper in the form of a shell represents Hercules (or Sampson) fighting with the Nemaean lion. The pedestal is adorned with a great many precious stones, pearls and enamel-paintings in form of cameos, representing his twelve principal labours.



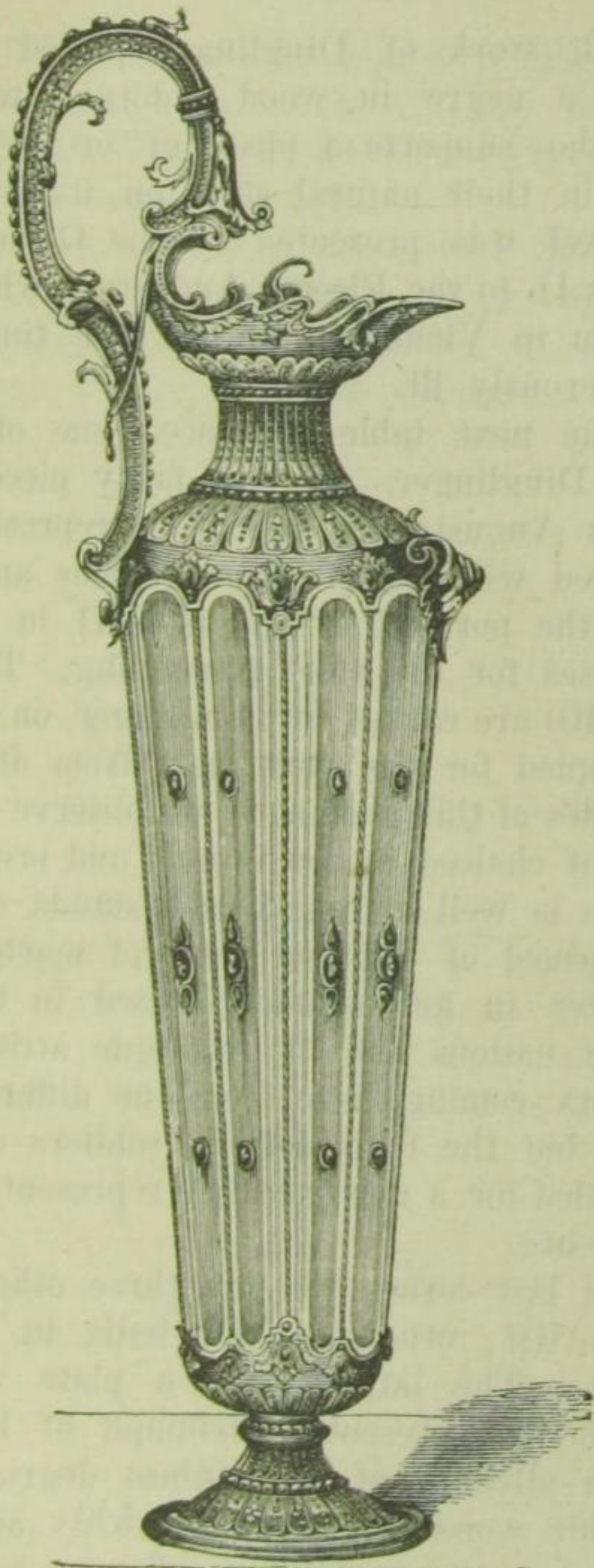


Fig. 13. The chalcedony-vase by *Dinglinger* (s. p. 80).



The fourth work of Dinglinger placed here is the figure of a negro in wood, adorned with precious stones, who supports a piece of ore with Peruvian emeralds in their natural state on its surface. This costly jewel was presented by the German Emperor Rudolphus II to the Elector Augustus, when the latter visited him in Vienna in 1581, at a time, when he was dangerously ill.

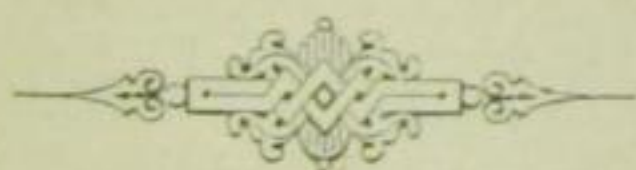
On the next table is placed one of the larger works of Dinglinger. It is a fancy piece, called the „Obeliscus Augustalis“, because it represents an obelisk adorned with many gems, cameos and busts and also with the portrait of Augustus II in gold-enamel, which passes for the most resembling. The gems and cameos (240) are carved by Dinglinger on half-precious stones, copied for the most part from antiques. On the two sides of this monument we observe two wonderful vases of chalcedony set in gold and precious stones. The whole is well arranged and stands on a slab of mosaic, formed of different sorts of marble. Twelve small figures in gold-enamel dressed in the costumes of different nations and in grotesque attitudes, represent visitors coming here from the different parts of the world, but the four sleeping soldiers on the steps were intended for a non-executed representation of the holy sepulchre.

On the last corner we find three other works by the same artist, ornaments for halls in the form of tabernacles. The larger one, a plate of sardonyx (in the centre) represents a triumph of Bacchus and exhibits an allegory of the highest degree of human mirth. This wonderful piece is richly adorned with precious stones and medallions of moss-agate and an enormous monster-pearl, resembling the head of a



peasant. The two others represent the origin and the end of human joy in the allegory of a sacrifice to Ceres and Bacchus and of Charon ferrying a deceased in his boat over the Styx.

Having now arrived at the end of the Jewel-room and endeavoured to describe those works of art, which were most deserving of mention in the eight rooms of the Green Vaults, we now return to the Bronze-room.





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The Green Vaults (**Grüne Gewölbe**) in the Royal Palace is open from the 1<sup>st</sup> of May to the 31<sup>st</sup> of October daily, except Mondays, from 9—2 in the morning and on Sundays and Holy-days from 11—2. Admission 1 Mark (1 sh.). On Mondays in the Summer-Season and every day during the months of November—April, except Sundays and Holidays, the inspector and the guides conduct parties of 1—6 persons with tickets previously procured, and explain the most remarkable objects. The time appointed for every party is 1 hour. The fee for 6 persons cost 9 Marks (9 sh.), every extra-person joining the number of 6 pays 1½ Marks (1½ sh.).