





Diana Triumphal chariot clock with automata. Southern Germany, c. 1610. Gilt bronze, silver, gilt brass, ebonized wood. 305 x 410 x 170 mm. Inv. 1149.

The clockwork mechanism hidden inside the throne causes Diana's eyes to move, and when the inner spring is wound, the chariot moves forward, the bodies of the panthers oscillate back and forth and turn their heads side to side, and the monkey eats an apple. In a later version of this same automaton at the Yale University Art Gallery in Boston, Diana shoots an arrow when the chariot stops. The sculpted pieces resemble those by the goldsmith and clockmaker Achilles Langhenbucher (1579–1650), creator of a Minerva's chariot in the Habsburg imperial collections. It was purchased by Gian Giacomo Poldi Pezzoli before 1874. In 2015 the mechanism was restored and filmed in action.



Pendant watch. France? 1630. Gold, silver, enamel, 37 x 32 x 15 mm. Inv. 5898. Donation from the Luigi Delle Piane collection, 2017.

This elegant pendant hides a watch. The case was certainly made by a very skilled goldsmith. It is shaped as a *boteh*, a motif used in oriental textiles and rugs. The hinged front and back covers are engraved with a foliate motif with flying birds. Very unusual is the technique of the gold ground standing out on a transparent and translucent emerald green enamel. The silver dial is engraved with flowers, leaves and a snail at the bottom. The hour circle has Roman numerals from I to XII, while the lower central disk is decorated with flowers and has an elegant gold hand. The balance wheel cock and the saddle over the barrel are carved with floral motifs. This watch was probably produced in 1630s France, where the new enamel technique reached the highest quality.



Table clock. Southern Germany, c. 1575. Gilt brass. 250 x 132 x 132 mm. Inv. 3391. Donation Bruno Falck 1973. This clock has a rotating globe representing the moon placed inside a glass covering, with the hemispheres, half painted blue, showing the lunar phases. The four faces of this clock are engraved with branches and floral motifs amidst cherubs and other figures. The finest one shows Atlas pointing to the celestial sphere supported by Hercules taken from a series of engravings dated 1550 by Heinrich Aldegrever (1502–1561), an engraver and goldsmith who collaborated with Dürer.



Pedestal Monstrance Clock. Andreas Rabe, Hamburg, Germany, 1638. Silver, gilt silver, rock crystal. 370 x 130 x 110 mm. Functions: hours, quarter hours, days of the week, days of the month, moon phases, hour chimes. Inv. 3417. Donation Bruno Falck 1973.



Stationary and pendant neck timepiece with separate pedestal. Christophorus Schissler, Augsburg, Germany, 1562. Gilt brass and silver filigree. Ø 64 mm. Sundial: 'CS'. Inv. 3405. Donation Bruno Falck 1973.

It is equipped with a ring to be suspended from a chain as a large pendant. Alternatively, a grooved ring resting on three lion-shaped feet ensures a stable basis. On the cover, which is perforated to allow the time to be read, is a sundial compass compendium bearing the date 1562 and the initials of Christoph Schissler (c. 1531–1608), a famous manufacturer in Augsburg of sundials and scientific instruments.

On the following page: Altar clock with carillon. Wood, brass, copper, gilt bronze. 730 x 465 x 290 mm. Inv. 3430. Donation Bruno Falck 1973

This splendid example of Baroque Italian clockmaking is called an altar clock because it incorporates the architectural forms of church altars, with lots of frames with columns, tympanum, and a painted central 'altarpiece'. It displays the hours in a semicircle, the minutes are indicated along a large oval course by an engraved and gilded hand with an ingenious device that appropriately lengthens and shortens it. The clock is signed by Giovanni Pietro Callin, a German-born master living in Genoa and documented in the city in the last quarter of the seventeenth century. The perforated base contains a blue carillon (music box) that plays four melodies.





Perpetuelle watch (self winding) with repetition of hours and quarters. Abraham-Louis Breguet, Paris, 1797. Gold. Ø 52 mm. Movement signed 'N.34 Inventé par Breguet à Paris', dial signed 'Breguet et Fils'. Mark on the case: 34. Inv. 6004. Donation from the Luigi Delle Piane collection, 2017.



Watch by David Bouquet, London, c. 1650. Enamelled gold, silver. Ø 64 mm. Donation Bruno Falck 1973.



Pocket chronometer Ø 64 mm, mounted in gimbals, by Abraham-Louis Breguet, Paris, 1806-1815. Inv. 3565-3566. Inscribed 'Breguet N. 2180'. Donated by the Academy of Science at Turin in 1975.



Two views of the redesigned Clock Room.