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A

DESCRPTIVE  
INVENTORY

OF THE SEVERAL  
EXQUISITE AND MAGNIFICENT  
PIECES

OF

MECHANISM AND JEWELLERY,

Comprised in the Schedule annexed to an ACT  
of PARLIAMENT, made in the Thirteenth  
Year of the Reign of HIS MAJESTY,  
GEORGE the THIRD;

For enabling Mr. JAMES COX, of the City of  
LONDON, Jeweller, to dispose of his MUSEUM  
by way of LOTTERY.

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Growing Arts adorn Empire.

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L O N D O N :

Printed by H. HART, Crane-Court, Fleet-Street, for  
Mr. COX.

To be had, Price 6d. of all the Booksellers in Town and  
Country; at the Office, No. 104. Shoe-Lane, Fleet-Street;  
and at the MUSEUM, in Spring-Gardens. 1774.

N. B. This Inventory is delivered gratis to the Purchasers of  
Tickets in the said LOTTERY, with Models of the  
fine Pair of BRILLIANT EARRINGS,



THE ACT for enabling Mr. COX to  
dispose of his MUSEUM by way of  
Lottery sets forth,

THAT in the prosecution of his Trade, he had invented  
fundry pieces of uncommon and expensive workmanship,  
in the construction of which, employment had been afforded to  
numbers of ingenious artists and workmen; and that many of  
the said pieces have for several years past been dispos'd of in  
foreign countries, much to the honour and advantage of this  
kingdom; that having with great labour and expence, con-  
triv'd and brought to perfection other pieces composing the  
Museum in Spring Gardens, which were originally intended to be  
dispos'd of in the East Indies; AND THAT THE SAID MUSEUM  
on account of the great value and price thereof, and also on  
account of the great scarcity of money in the East Indies, as  
well as in Europe, cannot easily be dispos'd of in the common  
way of sale; and that unless encouragement under the sanction  
of parliament be given him to enable him to dispose of the said  
Museum by way of Lottery, AND BY SUCH SALE to continue with  
success his useful endeavours in the course of his Trade as a jewel-  
ler; AND THAT A GREAT NUMBER OF ARTISTS AND WORK-  
MEN may not be depriv'd of employment, AND THAT SO USEFUL  
A BRANCH OF BUSINESS brought by him to so much perfection,  
may still be carried on with success: AT THE HUMBLE PETI-  
TION of the said JAMES COX, be it enacted by the KING's most  
excellent MAJESTY, by and with the advice and consent of the  
LORDS SPIRITUAL AND TEMPORAL and COMMONS in Parlia-  
ment assembled, and by the authority of the same, that it shall  
and may be lawful to and for the said James Cox, his heirs or  
assigns, to sell and dispose of the several pieces composing the said  
MUSEUM, specified in the schedule to the Act annex'd in such  
manner as he the said James Cox, his heirs or assigns, shall  
think proper without being liable or subject to any penalty or  
forfeiture, impos'd by any Act or Acts of Parliament against  
any sale or sales by way of Lottery; and that such sale or sales  
so to be made of the Museum, and of the several pieces com-  
posing the same shall be good and valid, any law or statute to  
the contrary notwithstanding. And that this Act shall be  
deemed, adjudged and taken to be a public Act, and be judi-  
cially taken notice of as such by all judges, justices and other  
persons whomsoever.

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T H E  
P R E F A C E.

**T**HOUGH Mr. COX from the moment the Legislature benevolently permitted him to dispose of his Museum by a Lottery, has been incessantly desirous to give the public every possible information, it was wholly out of his power either to deliver so particular a Scheme, or so accurate a description of the Prizes, as he wished, 'till the intended additions to his superb collection, were nearly finish'd.—That period has at length arriv'd, and he is encourag'd by many of the most distinguish'd names in the scientific, as well as in the great world, to hope, that the bare admission to a sight of his labours, abstracted from the eventual interest which every Ticket is allow'd in the property, will be universally acknowledg'd to deserve even twice the money which procures both that admission and that interest to the several adventurers.—In reality, the merit of the Artists employed on the several works which are now to be sold through the medium of his Lottery, is so very extraordinary, that he can find no words in the whole extent of the english language to do them sufficient justice; the Reader therefore must not be surpriz'd if in the course of the following inventory, the descriptions are every moment mingled with epithets of admiration.—



Let him, at least, see the works in question, before he censures the warmth with which they are describ'd, and he will soon find in the greatness of his own astonishment, an ample apology for the fervour of the describer.

It is universally acknowledg'd, that in all polish'd countries the cultivation of the fine Arts has been constantly attended to as a circumstance essentially requisite, to elevate the character of the people.—Greece is more celebrated for its genius, than Rome is for its dominion; and it is the peculiar glory of Great Britain, that the protection in this age, so liberally extended to artists of every denomination, is look'd upon no less as an honour to our national good sense, than as an elegant avenue to our national property.—The arts, Mr. Cox begs leave to observe, have their importance as well as their beauty; and we are fortunately blessed with a sovereign who is perfectly acquainted with their worth; — they open the powers of the human invention, and furnish employment for thousands, — they keep immense sums at home, which the opulent would otherwise send abroad for works of splendour or ingenuity; and they even bring in immense sums from other kingdoms.—Mr. Cox for his own part, is happy enough to have prov'd before the honourable House of Commons, while the Bill for his Lottery was in agitation, that besides giving bread to many large families, his exports have brought more than half a million sterling to the port of London within the last seven years.—Mr. Cox must therefore, again remark, that the fine arts are treated much too lightly, when they are consider'd only as so many ministers of pleasure to a splendid curiosity.—They are to be weigh'd in the scale of utility, as well as in the ballance of ornament, when they either save or bring us money, and of course deserve every encouragement which is given to our most capital manufactures.—To philosophize and rail against the arts, as luxuries, is to lay a general axe to the root of all Art and all Science.—The luxuries of the rich, are the chief sources of employment for the poor, and the revenues of the State are collect'd in a great measure from the luxuries of the whole community; let us not look at luxury then partially, and dwell entirely upon its casual inconveniencies, when in fact it is the grand stimulus which gives universal being to industry, and forms not only our chief happiness as individuals, but our chief greatness as a people.—'Tis the

## P R E F A C E.

desire of possessing the comforts, nay the elegancies of life, that quickens all our pursuits, and without this desire, our national coffers would not only be speedily exhausted, but nine tenths, of our inhabitants immediately without bread. — If Philosophy would reduce us to a state of pastoral simplicity, and confine us to those articles which are solely necessary for our existence, let Philosophy recollect the wretched situation of feebleness, ignorance, and barbarity, in which those countries are plunged, that have hitherto continued unacquainted with luxury. — The Aborigenes of America, the Negroes on the Gold Coast, the Tribes of Arabia, are all strangers to luxury in our sense of the term, and sit down philosophically contented with food, rest, and covering. — Yet who will venture to say that the contracted circle of their wants, has made them happier, wiser, or more formidable than those nations in which luxury has most extensively sown the numberless demands of artificial necessity. — Little as they have to contend for, they are engaged in almost perpetual hostilities; and few as their wants are, they find a greater difficulty in satisfying them, than we do in the acquisition of our principal enjoyments. — Their utter unacquaintance besides with that bugbear of philosophy, luxury, neither renders them more numerous, nor more virtuous, than the sons of civilization. — On the contrary, they are remarkably addicted to our worst vices, and so impotent an enemy, that a single European regiment would exterminate a whole nation, — what then have these poor people benefitted by their ignorance of luxury? This island, when its manners were equally simple, when the bare earth serv'd our ancestors for a bed; when the skin of a beast was an appendage of Gentility, and a fine Lady conceiv'd herself elegantly drest if she could decorate her shoulders with a piece of an old blanket, this island was equally wretched, barbarous, and defenceless; nor was it 'til Trade had so extended the arms of luxury, as to introduce ten thousand artificial wants, which furnished ten thousand sources of employment for the people, that we were able to make a figure among the nations, and formidable enough to repel the invasion of our enemies. — As Luxury encreas'd, the fine arts gradually made their appearance, the Sciences were cultivated, and every man desirous of obtaining the elegancies of life for himself,



laboured to strike out a certain method of precuring them.—Hence originated the noble spirit of industry.—hence the powers of the human mind were happily call'd forth, and hence what Philosophy absurdly reprobated as the bane, became in reality the greatest blessing of society.—Superficial reasoners however are eternally recurring to the *usefulness* of things, and condemning every art indiscriminately, for which they do not perceive an immediate *necessity*.—But surely in a commercial country, where luxury must constitute the very soul of Trade, nothing can be more impolitic.—It has, for instance, been repeatedly observ'd of Mr. Cox's labours, that though they are wonders of ingenuity and splendour, they were nevertheless of no real *use*,—but surely they were of great utility, if they brought half a million into the kingdom.—If for years they furnished employment to hundreds, and tended in that employment to encrease the public revenue.—Casuists of the nature alluded to, may on the same principle tell us, that we can live very well without Poets, Painters, Musicians, Architects, Statuaries, Carvers, Gilders, Engravers, and the whole army of workmen dependent on the fine arts; nay, they may go farther, and tell us, that we can do very well without Goldsmiths, Jewellers, Watchmakers, Mercers, Coachmakers, and an infinite variety of other artificers.—All this is very true, and life may be supported as our ancestors experienc'd before the Roman Invasion, without shoes or stockings, without hats or wigs, without silks or velvets, without cambric or lace, without linen or woollen, and without sending a single ship for luxury, either to the East or West Indies; but will these consummate Philosophers tell us, how our people in such a case are to be maintain'd; how our Trade is to be kept up on their system of simplicity, how our Taxes are to be rais'd, and how we are to prevent the encroachments of our enemies?—If our Trade extends in proportion to our luxury, and our opulence is to result from our Trade, every new manufacture, let the species be what *it will*, is a real benefit to the state, which strikes out a new mode of honest employment for the people.—Mr. Cox has, perhaps, been too minutely explicit on this occasion; but as it is extremely fashionable at present to rail against luxury, without considering that it forms the great  
foundation

foundation of our private enjoyments, as well as of our public prosperity, he judg'd this digression necessary as a general defence for the fine arts, and shall now turn to the particular business of his Lottery.

T H E

## SCHEME of the LOTTERY,

Granted to Mr. *James Cox*, of the City of London, Jeweller, UNDER THE AUTHORITY OF AN ACT OF PARLIAMENT, PASSED IN THE THIRTEENTH YEAR OF THE REIGN OF HIS MAJESTY GEORGE III. for the Purpose of selling his MUSEUM in *Spring Gardens*, is as follows, *viz.*

2 Prizes of the value of £ 5,000	—		£	10,000
2 Ditto	—			6,000
12 Ditto	—			18,000
18 Ditto	—			13,500
52 Ditto	—			23,400
100 Ditto	—			30,000
212 Ditto	—			31,800
2 Ditto	—			100
2 Ditto, first drawn	—			200
2 Ditto, last drawn	—			1,500
£20,000 Tickets of admission to the Museum, at 10s. 6d.				63,000
<hr/>				
120,404 amounting in all to	—		£	197,500
<hr/>				
60,000 Tickets mark'd A	}	120,000, at £ 1. 1s.		126,000
60,000 Ditto B				
Balance in favour of the Public			-	71,500
<hr/>				
			£	197,500
<hr/>				



The Museum Lottery will be determined by the State Lottery of the year 1774, unless there is a disagreement in the number of Tickets, or unless any other unforeseen circumstance shall prevent such a determination; in that case, it shall be drawn in Guildhall, or some public place near the Royal Exchange, in the State Lottery Wheels, under the management and direction of Commissioners who have assisted in drawing one or more of the State Lotteries, and in the same manner as the State Lotteries are usually drawn and conducted.

If there should be no State Lottery in the year 1774, the Museum Lottery shall be drawn within three months of the time, which has been usually set apart for drawing the State Lottery.

Persons subscribing for one hundred tickets and upwards, to send in their names on or before the first of November next, to the Museum Lottery Office, No. 104. Shoe-Lane, Fleet-Street, where *receipts* will be delivered on the following Conditions.

First payment of 20 per cent. to be paid on subscribing,

Second payment of 20 per cent. within two months.

Third payment of 20 cent. within three months,

Fourth payment of 40 per cent. within four months.

when *Tickets* will be delivered to the Subscribers on returning their *Receipts*.

} From  
the time  
of sub-  
scribing.

Subscribers to this Lottery for One Hundred Tickets and upwards, anticipating any payment after the first, to be allowed interest at the rate of 5 per Centum per Annum, to be computed from the time the money is paid, to the several periods above-mentioned.

Subscribers not making good their payments, shall forfeit their deposits.

The money received for Tickets is deposited in the hands of Messrs. Fuller, Halford and Vaughan, Bankers, in Cornhill, to answer the sole purpose for which the Lottery was granted.

In order that the Tickets of the classes A and B, may be upon a perfect equality, the first drawn Ticket shall decide in which class the Earings and their fellow prize shall be; for instance, if the number of the first drawn is 30,000 or *under*, then the Earings with the bust of the Empress of Russia shall be in class A, and the fellow prize in class B; on the other hand, if the num-

ber

ber of the first drawn Ticket is *above* 30,000, then the buff of the Empress and the brilliant Earrings shall be in class B, and the fellow prize in class A; and previous to the drawing of the Lottery, an account shall be published in the daily papers of the arrangements of the several prizes, and if determin'd by the State Lottery, the order in which every prize shall stand relative thereto.

The prizes in this Lottery shall be delivered to the several fortunate adventurers, or their representatives, in three months after the drawing of the said Lottery.

Mr. Cox engages for himself, his heirs, executors and administrators, to deposit in the Bank of England, previous to the delivery of the prizes, Ten Thousand Pounds, to be paid to the possessor or possessors of the brilliant Earrings and Buff of the Empress, and their fellow prize, if they, or either of them, think proper to relinquish the same to Mr. Cox, his heirs, executors, or administrators; the proprietor or proprietors of those prizes to deliver to Mr. Cox, his heirs, executors or administrators, their determination in writing, within fourteen days after the drawing of the Lottery, whether they will accept the said Ten Thousand Pounds in lieu of the said prizes, or not.

That the fortunate adventurers may have as speedy an account as possible of their success, the numbers of the Tickets drawn against each prize, will be published in the daily papers during the drawing of the Lottery; and one month after the drawing is over, a regular and correct list of the fortunate Tickets, drawn against each prize, check'd and examin'd by the commissioners or managers of the said Lottery, shall be also publish'd both in the daily and evening papers.

That the subscribers to the Lottery may not be incommoded when they visit the Museum, in the improved state of that superb collection, no money will be taken at the door 'till after the drawing of the Lottery, nor any persons be admitted without the Ticket of admission, which is sold with the Lottery Ticket, though to consult the public convenience as much as possible, a Ticket will be then issued at one guinea and a half, which  
will



will entitle two persons to view the Museum, but will give no more than one eventual chance in the property.

Tickets to be had at the Lottery Offices in Town and Country.

**I** *THE* above-mentioned JAMES COX, do solemnly bind and engage myself, my heirs, executors and administrators, to all and every the purchasers, holders and bearers of any of the Tickets in the said Lottery, to perform in substance, manner and form, all the articles herein before-mentioned, and have annexed thereto the inventory and schedule as deliver'd to the honourable House of Commons, previous to the passing of the Act of Parliament, which schedule is annex'd to the said Act. In Witness whereof I have hereunto set my hand and seal this thirteenth day of August One Thousand Seven Hundred and Seventy-three.

Sealed and delivered, (being first duly Stamp'd) in the Presence of

JAMES COX.

Thomas Monkland, Fleet-street.

B. Stephenson, Ludgate-hill.

N. B. The original Obligation, with the above Scheme and Schedule annex'd, under the hand and seal of the said James Cox, is deposited with Messrs. Fuller, Halford and Vaughan, Bankers, in Cornhill, who kindly take custody of the same, for the benefit of those who may be interested therein.



A  
DESCRIPTIVE  
INVENTORY, &c.

Those marked with a \* are the new Pieces.

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THE FIRST AND SECOND PIECES.

\*



Superb HORSE and TENT, accompanied with two magnificent VASES of Flowers, constituting one prize; for which the fortunate adventurer, if inclined to part with them, may receive Five Thousand Pounds of Mr. Cox, or his representatives.

The Horse is of exquisite workmanship, sumptuously caparison'd; the housings on its back are set as richly as art can execute, not only with jewellery in trophies and other fine designs in high relief, but border'd with a treble row of jewellery, fring'd and tassell'd with pearls; the bridle is equally rich to correspond with the furniture. The contrast between the gold on the horse and the richness of the jewellery, in which all the colours of the gems are finely imitated, adds greatly to the beauty, as well as the magnificence of this matchless piece of mechanism. The Bridle is held by a golden figure of an Arabian, whose apparel is rendered gorgeous with jewellery; in particular his Turban and Robe of gold, which are set with stones of various colours, in the Asiatick taste. The Pedestal on which this Horse and Figure stand, is as capital as



what it supports; it is surrounded by a balustrade of gold, and contains an exquisite effort of musical workmanship; on each side there are elegant designs and curious motions; the ornaments are grand, bold and masterly; they stand before a splendid Tent of gold, ornamented with an astonishing profusion of jewellery. The Tent is lined with Mirrors, by which the Horse is universally reflected, and seen in every part to inconceivable advantage. The whole is supported by a superbly gilt Table, upon the right and left of which, are raised two Stands, so elevated as to receive two finely imitated Rhinoceroses; in the bodies of these Rhinoceroses are musical Bells, which play different tunes. On their backs is a magnificent Ornament admirably chased, which contains a most curious piece of mechanism, that during the playing of the chimes sets vertical stars and flowers in motion. At the four corners, above the stars, are flower-pots and bouquets copied from nature, and set with pearls and stones of various colours. Over the flowers, on spiral springs of gold, are butterflies hovering. Between the flower pots is a curious Clock, which terminates with a larger vase of flowers, corresponding with those at the four corners. This piece is near eight feet high, and stands in the middle of two magnificent vases of flowers, No. 2. and No. 3. forming the richest set of imperial ornaments ever made, and well deserving a place in the first palace of the earth.

The two magnificent Vases of flowers to accompany the Horse and Tent, and to stand on each side of it, are of an octagon shape, composed of the finest aventurine or gold stone, and lapis blue and gold, overlaid with rich ornaments of dragons, satyrs, festoons of flowers, and other fine designs, executed in the highest taste, and decorated with jewellery of every colour, on every side. The Pot contains a curious chime of twelve bells, playing twelve tunes; and during the playing of chimes, a double procession of men, women, carriages, and animals, in a circular form, is seen, passing both to the right and left. Upon the top of the Pot, in right angles, are rocks, whereon stand four Storks curiously made of silver, turning towards each other in spirited attitudes; near them are several lizards; in the center is a large rock, containing

taining a curious Time-piece ; in the center of the rock is fix'd a most splendid Bunch of Flowers, copied with the utmost exactness from nature, in all its infinite variety of tints and forms, with different colour'd gems.

The flowers are all in motion, being fixed to springs of temper'd gold, which gives them vibration as if they were blown by the wind ; innumerable flies and insects, all of jeweller's work, hover upon and amongst the flowers ; the piece terminates above the flowers with a large animated Bird ; the different flowers have their different leaves, made of the finest transparent green, and amidst the flowers and leaves splendid stars of various magnitudes, are introduced so artfully, as to move vertically in contrary directions during the playing of the chimes, which the flower pots contain. The stars are of jeweller's work, adding greatly to the elegance and richness, of those very capital ornaments, and have been the labour of many years. They are placed on Pestsals, which for richness, elegance and design, correspond with the rest, and are nearly the height of the superb Horse and Tent, which they accompany, composing the most capital set of royal ornaments ever made. A set much inferior was the year before last purchased for the Emperor of China, and conveyed from Canton to the city of Pekin, where they remain with the Chronoscope in the Imperial palace, as lasting monuments of British ingenuity.

### PIECE THE THIRD.

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A Bust of her Imperial Majesty the Empress of Russia, with brilliant ornaments, constituting one prize, for which the fortunate adventurer, if inclined to sell, may receive Five Thousand Pounds from Mr. Cox, or his representatives.

This Bust of her Imperial Majesty Catharine II. the present Empress of all the Russias, was modell'd for Mr. Cox by that celebrated English artist Mr. Nollekins, from an original portrait in the possession of his Excellency Mon. Mouschkin Pouschkin, the Imperial Russian Ambassador at this court, and is esteem'd a striking likeness of that great Princess. The brilliant ornaments that accompany the bust, are a pair of the richest Earrings that have for many years been seen in this kingdom, and are by  
far



far the most capital now on sale in Europe ; they weigh 44 carats 3-16ths, and are set transparently ; the drops alone were several years matching, even at a time when the diamonds of Golconda poured in upon us more abundantly than they ever did, or probably ever will again. They are as incomparably fellowed, as if cut from one divided stone ; they are of the first, and purest cristaline water, of the finest form, the nicest proportion, and the most beautiful lustre ; and when an advantageous occasion offers for the sale of such a pair, will entitle the possessor, (if disposed to part with them) to a price far exceeding the present estimation of them, tho' they are now estimated at 5000l.

N. B. The two before-mentioned prizes, No. 1. and No. 2. are determinable in the Museum Lottery by one number, the one in class A, the other in class B, so that any person possessor of the two tickets A and B, will be entituled to both prizes, as every possessor of a double number will also be thro' the whole lottery.

#### PIECE THE FOURTH.

A very large and rich Elephant, supporting a magnificent double Gallery and sumptuous Temple.

The terras or pedestal on which this finely finished animal stands, is as splendid and elegant as fancy could contrive, or as art could execute. In the center is a large rock, decorated with branches of coral ; smaller rocks project in right angles, upon which lesser trees of coral are placed, with shrubs and other ornaments. Between each rock is a hollow recess of a fine green, running from one rock to the other, and united to the great rock. Upon the other parts of the ground, crocodiles, lizards, serpents, and various different animals are seen in most animated forms ; various shrubs and plants are also interspersed, and between the gilt rocks are pannels of gold stone.

This Elephant is the exact model of one of those animals brought from India some years ago, and presented to her present Majesty ; it is richly gilt, and caparisoned with elegant ornaments of jewellery ; the back, forehead and neck are adorn'd with a profusion of embellishments. Upon the saddle, on a ground finely wrought, a four-branch'd ornament is fix'd, extended at the top to receive a large double Gallery and Temple,  
which

which it supports; the fronts of the four branches are set with stones of various colours, and not only from branch to branch festoons of flowers (the largest and most capital ever made) are suspended, but between the branches there is a very bold and noble ornament in jewellery.

The Gallery, supported by the Elephant, is surrounded by a Gothic railing highly finished, form'd into different divisions, in which finely chas'd masks are placed in uniform directions, supporting festoons of fruits and other ornaments on every side; the body of the gallery is also enriched with coque de perles, fixt in frames richly gilt. The ground of the gallery is a platform, even and regular, upon which there is a triumphal Chariot, with the figure of a conqueror in martial habiliments, attended by his generals; this chariot is made to go round the gallery, the horses being also kept in animated motions. Behind the figure of the conqueror, are trophies of war, and over them a curious transparent time-piece, the movement and motion of which are seen through the dial. The wheels of the chariot are set with jewellers work, and the horses, men and time-piece, are ornamented after the same manner.

In the middle of the gallery is a large plate of looking-glass, of a circular form, supporting two large Swans of silver, which do incredible honour to the abilities of the goldsmith and the chaser; these swans move upon the plane and surface of the glass, as if swimming, both in a regular and meandering direction, though there is no mechanism whatever within them to create their motion, of which the spectator may satisfy himself, as they may be taken off the glass at pleasure; two cygnets follow the mother swan, swimming after her constantly, whether her course is even or irregular, and the philosophic as well as the mechanic principles are united in the cause, by which this motion is effected. Upon the verge of the pond of artificial water, at equal distances, are four richly chased and finely wrought ornaments, which support a second gallery of a lesser diameter, yet still more rich and elegant than the first; within this second gallery is a finely polished ground, and upon it, a Chariot drawn by flying dragons, with swifter motion than that in the lower gallery. A Turkish lady sits in the chariot, and behind her a slave holds a rich canopy over her head; before her is a golden paroquet, and behind, a Turkish officer;



officer; in the center is a time-piece of the same construction, as in the other chariot; the mechanism is also the same, and the wheels are in like manner richly ornamented with jewellery.

In the center of the gallery, round which the chariot is made to run, is a most superb Temple; the architectural part is finely designed, and highly executed; the columns and pilasters, the capitals, cornices, and bases, are extremely rich and beautiful; so are the many ornaments that decorate it in every other part. Within the temple is a most capital piece of mechanism, representing a cascade and fountains of water, some of which appear to descend in torrents, whilst others ascend in different directions, equally to the wonder and delight of every beholder. Upon the top of the temple stands a very capital sphere, fixt in a rich frame, which, during the falling of the cascade revolves on an axis in a very curious manner, giving motion at the same time to a spiral worm placed above it, and set with ruby-colour'd stones; this worm forms the termination of the building, which contains besides, a chime of twelve bells, playing various tunes, and has such communication with the cascades and fountains, as to make their motion continue and end together.

The roof of the temple is a mass of jewellers work, being cover'd entirely with fine stones of innumerable colours, and the whole building is, in short, an uniform labour of ingenuity and magnificence. The height of this very capital piece is near eight feet; it has afforded great entertainment to many thousands of the most intelligent spectators, who from the first opening of the Museum have particularly inspected it.

#### PIECE THE FIFTH.

A musical Chime, with mechanical movements.

\*

It is contained within a richly ornamented Pedestal, which stands on feet of jeweller's work; on every side within frames of jewellery, are figures, animals, and other pleasing objects in progressive motion: the pedestal supports an elegant toilet dressing glass, and on the back of the glass is a concave magnifying mirror; the glass turns on a swivel, so that either side may be used at pleasure, and is calculated to adorn the commode of the greatest personage.

PIECE

## PIECE THE SIXTH.

\*

A ditto, in every respect the same.

## PIECE THE SEVENTH.

\*

A ditto, equally rich and elegant.

## PIECE THE EIGHTH.

\*

A ditto, ditto, ditto.

## PIECE THE NINTH.

Two rich caparisoned Bulls.

With housings of jeweller's work, border'd, fring'd, tassell'd, and set with artificial gems; the Bulls besides are adorn'd with garlands of flowers, leaves and branches (in jewellery) as of old when prepar'd for sacrifice; they support an ornament, on which stand four winged Dragons, bearing an elegant Commode, enriched with many embellishments, and filled with musical chimes and mechanical motions; the chimes play upon twelve bells various tunes, with the most perfect exactness. Upon the Commode is fix'd a Clock of exquisite workmanship; the Case is finely wrought and executed with great skill; the Dial is the richest and most singularly elegant that has ever been made; it is placed in a center of blazing stars, all of jeweller's work, which move vertically in contrary directions, whenever the chimes are made to play; above the Time-piece, forming the most curious and singular inventions of the kind, are two ornaments, which, like the wings of a windmill, move vertically in contrary directions; above these ornaments is a pyramid of spiral stars, and other decorations of jewellery, part of which have vertical, and part spiral motions, at the same time that they move together horizontally, and produce, from the variety of their movements thus blended together, a most surprizingly agreeable effect.

These superb ornamental pieces are placed on very rich pedestals, composed of cristal pillars and cristal rocks, corals, reflecting mirrors, chased ornaments richly gilt, and other highly finished embellishments: their height is eight feet.



## PIECE THE TENTH.

One Bull, in every respect the same.

## PIECE THE ELEVENTH.

A Camel and Bridge.

The Camel is copied from nature, and esteemed a very correct and close imitation of that Eastern Animal; it is adorn'd with a profusion of ornaments in jewellery, form'd in high relief into emblems of music, and other elegant decorations; the caparison is sumptuous beyond conception, border'd, fring'd and tassell'd with real pearl, of which the very elegant bridles are also compos'd. On the back of the animal is fixt a rich pavillion of gold, set in every part with stones of various colours, resembling the finest gems of the East; the Canopy of the Pavillion is covered with them, as is almost every part of the Pavillion itself, in which is the figure of an Eastern Princess, that moves from right to left, holding in her hand a guttar, form'd of an artificial ruby, in a most brilliant socket; the figure is likewise splendidly dress'd. In the front of the Canopy is a curious small Time-piece, and the Pavillion terminates with a vertical Star, that appears to extend its points; within the body of the Camel is a musical Chime of Bells, playing various tunes. The Pedestal of this curious piece is equally rich, singular and elegant, with the subject it supports; it is in form of a bridge of three arches; on each side, and in front, ships sailing and other pleasing views are seen: the arches are on each side set with artificial gems, and between them are large scollop shells of jewellery; the bridge is bounded by rocks of gold, placed on borders of artificial water, whereon Swans and other Water-fowl appear sporting; upon the rocks are lizards of various sizes, also storks with dogs barking at them, as well as water plants, corals, and other curious embellishments; on each side the great center Arch are vertical stars set with brilliant cut stones, which are set in motion, as are the stars, &c. by a communication with the musical Chimes contained within the middle Arch. The top of the bridge is decorated with a gold balustrade, and the whole is finished with a masterly hand of elegance and execution; it is also like the Camel, equally rich on both sides.

PIECE

## PIECE THE TWELFTH.

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A camel and bridge, in all respects the same as No. II.

## PIECE THE THIRTEENTH.

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A Rhinoceros, standing on a rock of gold stone, supporting an onyx and gold cabinet.

This is made of copper overlaid with gold; the various foldings, which, like a natural coat of mail, compose the skin or hide of this extraordinary beast, are wonderfully imitated by the artist, who executed this truly capital piece of exquisite workmanship. In the body is contained a curious chime of eight bells, playing six tunes, and standing on a large rock of the finest avanturine of gold stone: In the corners of the rock are four pots filled with flowers of jeweller's work, copied from nature, and set with artificial gems of the various colours of the flowers; above the flowers on spiral springs of temper'd gold, are insects hovering over the flowers. On the back of the animal is a richly chased ornament, with vertical stars in jewellery on each side, which during the playing of the chimes, by a communication with them, are set in motion, and have a most pleasing effect. Upon the part wherein the star work is contained at right angles, stand four small Elephants, supporting a rich Cabinet of the finest ruby-coloured agate, overlaid with ornaments of gold, finely chas'd in flowers and open work; the front of the Cabinet, which pulls out, contains essence bottles mounted in gold, with a microscope and perspective glass; also burning, magnifying, and looking glasses, a knife, scissars, and various other instruments. On the top of the cabinet is a small Elephant, supporting a time-piece of excellent workmanship; above the time-piece is a most curious globe or sphere, which, by a secret communication, is set in motion, and revolves with the time-piece upon its axis in a most agreeable manner. Upon the upper corners of the cabinet are fixed vases of flowers in jewellery. This elegant piece is placed upon a ground of crimson velvet, enclosed within a shade of glass, so as to be preserved from air and dust; the stand and frame of the shade are overlaid and border'd with silver.



## PIECE THE FOURTEENTH.

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A Rhinoceros standing on a Rock of gold stone, supporting an onyx and gold Cabinet, in every respect the same as No. 13.

## PIECE THE FIFTHTEENTH.

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## A Goat.

Made of molten copper, with the closest exactness, and in every respect a highly finished imitation of the Animal: it is •has'd with great skill, so that the shaggy hair, beard and other parts are surprizingly depicted.—Over the body is an housing adorn'd with jewellery, border'd, fring'd and tassell'd with pearls; upon the back are richly embols'd ornaments in high relief, which support a most elegant case of fine workmanship.—At the four bottom corners are Leopards heads, and at the upper corners golden Eagles with extended wings. On each side, within frames of jewellery, are spiral stars, the points of which are all set with stones; these during the playing of musical chimes fixt in the body of the Animal, are set in motion, and have a most pleasing effect; within the spiral points are center'd vertical stars that move also by the same power. Upon the top of the case which contains the stars, at the four corners are flower pots of jewellers work; over the flowers, on spiral springs of temper'd gold, butterflies vibrate as if really alive. A Gothic ornament or railing all of jewellery surrounds the parts where the flower pots are placed, and within the railing are four golden branches uniting at the top, where there is a large sun flower finely set with stones of different colours, and the whole terminates with a large flower pot, nosegay and butterfly.

The pedestal of this elegant piece is a quadrangular rock, fixt to the backs of four Turtles; upon each corner of the rocks over the Turtles, are four figures of Mariner's holding on their heads baskets of flowers in jewellery, with moving butterflies of the same. Within the recesses of the rock both in the front and at the sides, are streams of artificial water upon which Vessels are seen sailing in contrary directions; at one end is a Rock of gold, and at the other a Castle  
 I through

through both of which they pass, and make a spectacle inconceivably attracting.

PIECE THE SIXTEENTH.

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A Goat, in every respect the same as No. 15.

PIECE THE SEVENTEENTH.

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A superb Cabinet.

Of the finest and most beautiful red onyx; it is overlaid and mounted in every part with ornaments of gold, richly chased in festoons of flowers and other fine designs. In the front are folding doors lin'd with mirrors, which when opened discover the draws of the Cabinet; these draws are fronted with chrystal finely cut and overlaid with gold to correspond with the Cabinet; the upper draw contains a great number of fine instruments and essence bottles mounted in gold; the under draw contains the key of a most curious time piece, which when wound up gives motion to a sphere of gold, revolving on its axis during the going of the time-piece. At the corners of the Cabinet are golden vases fill'd with flowers of pearls and jewellers work, above which, on spiral springs of temper'd gold, are insects that move with the smallest touch as if hovering over the flowers; above the sphere is a larger nosegay suitable to those at the corners, and terminating the whole.

In the bottom part of the Cabinet is a most curious chime of bells, playing various tunes; at the four corners are four bulls that support it; they stand on a gilt rock, in the front of which is a cascade and running stream of artificial water, where Swans are seen swimming in contrary directions; at the corners of the rocks are Dragons with extended wings. The Cabinet stands upon a pedestal of crimson velvet, with a glass shade, the frames both of the shade and pedestal are cover'd with silver, by which the whole is kept from air and dust.

PIECE THE EIGHTEENTH.

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A superb Cabinet, in every respect the same as No. 17.

B 3

PIECE



## PIECE THE NINETEENTH

A musical Chime with rockwork.

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In a rich quadrangular stand is contained a musical chime of bells; on each side, also at each end within frames of jeweller's work, are perspective representations of a forest, with distant prospects; and during the playing of the chimes, Lyons, Tygers, Leopards, Panthers, and a number of other ferocious animals issue from the forest, pass along, and at a distance horsemen are seen likewise in motion. Upon this superb pedestal stands a Rock compos'd of ores, spars, fossils, petrefactions, corals and corallines, and upon the protuberance of the Rock are storks form'd of silver finely executed.

## PIECE THE TWENTIETH.

A musical Chime with mechanical motions.

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This is contained within a rich pedestal ornamented on every side with stones of different colours, and within frames of jewellers work, are perspective representations of men, women, animals, carriages and other pleasing objects in motion; the feet of the pedestal are richly ornamented, and upon the center of it, is placed a toilet dressing glass in a finely wrought frame, contrived to turn on a swivel. At the back of the glass is a concave magnifying mirror; the top of the stand is contriv'd to take off, so that the curious construction, the pleasing motion, and highly finish'd execution of the mechanism may be seen, and in case of accident rectified with facility. This piece is adapted to adorn the Commode or Cabinet of the greatest personage.

## PIECE THE TWENTY-FIRST.

A rich Vase supported by Turtles.

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It is modell'd from the antique, has a large extending foot that rests upon the backs of four Turtles; it is chas'd and ornamented both in the front and on the sides, with suitable decorations; dragons and other designs are fixt to the handles and top of the Vase, from which proceed four finely wrought branches, forming a very rich and elegant girandole.

Note. This Vase is elevated on a rich pedestal containing an organ of curious workmanship, playing ten tunes.

PIECE THE TWENTY-SECOND.

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A rich vase supported by Turtles, in every respect the same as No. 21.

PIECE THE TWENTY-THIRD.

A Goat.

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The Animal is in every respect the same as No. 14 and 15; the housing is also of pearls and jewellers work; this goat contains in its body a musical chime which plays various tunes, and gives motion also to a vertical and brilliant Sun placed on each side, during the playing of the bells; vertical stars are likewise fixt therein. The ornaments of gold and jewellery are the same as before described in No. 15. the pedestal indeed is different; the rock is supported by four Elephants caparison'd and ornamented with pearls; at each corner are Tartarian figures, with javelins in their hands, striking at dragons fixt on the rocks; within the recesses in front, is a running stream of artificial water; festoons of leafage finely chased and richly gilt, hang down on each side between the Elephants.—At the back and sides on a beautiful green ground, are fine chasings in bas relief, representing a Stag pursued by huntsmen and dogs in full cry. Two of these pieces were purchas'd at a great price in Canton, from whence they were sent with the presents annually made to the Court of Pekin from that province. This stands within a shade of glass, upon a ground of crimson velvet.

PIECE THE TWENTY-FOURTH.

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A Goat, in every respect the same as No. 23.

PIECE THE TWENTY-FIFTH.

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A musical Chime with mechanical motions.

It is of a triangular shape, ornamente on every side with jeweller's work, as are also the rich feet on which it stands; in the front, back and sides are finely painted prospects in



the landscape stile, with human figures, animals and other objects passing in progressive motion. Within the pedestal is a most curious chime of bells, playing various tunes, and the chime is so contriv'd that the top may be remov'd, by which means the curious workmanship of the whole machine can be seen, the principle of the mechanism examin'd, and every part easily mended should it sustain any accidental injury.

PIECE THE TWENTY-SIXTH.

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A musical Chime with mechanical motions, the same as No. 25.

PIECE THE TWENTY-SEVENTH.

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A musical Chime with mechanical motions equally rich and elegant as No. 25 and 26.

PIECE THE TWENTY-EIGHTH.

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A ditto, in every respect the same as No. 27.

PIECE THE TWENTY-NINTH.

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A large eight-day Clock in a richly ornamented case.

It stands upon four superbly chas'd and gilt feet, border'd also in several parts with wrought frames, mouldings, and other embellishments. At the angles of the case are richly chas'd therns, with ornaments of flowers dropping loosely down.—Upon the corners are gilt vases, and upon the center of the top is an octagon Temple standing on a quadrangular ground; at the corners of which are four gilt pine apples. The dome of the Temple is blue and gold, terminating with a gilt vase; within the Temple is a moving procession of the various characters in Shakespeare's Jubilee. This elegant case contains a very excellent musical Clock playing eight tunes. The enamel'd dial is fixt within a finely wrought, highly emboss'd, and richly gilt frame supported by Lions couchant. Above the dial are a wind and water mill, a horse grazing, and a Mason working. By the side of the windmill, is a cart, which is both loaded and unloaded alternately; and is always mov'd by the movement of the Clock; the Miller moreover is seen descending from the mill, and the sacks are con-

convey'd to, and placed regularly in the cart 'till full, when it is again emptied, and this succession of changes is continued perpetually. The watermill is equally curious and pleasing, the river is seen to flow, the watermill to work, and the water to run down under the wheel; the door of the mill also flies open, and discovers the Miller standing within by the side of the hopper, into which the flour descends, and after so continuing for some time, the door closes again and the motion ceases.

PIECE THE THIRTIETH.

A large musical Clock.

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The case is black and gold; it stands upon richly chas'd gilt feet surrounded with corresponding ornaments. Upon the feet which project from the Clock in right angles, stand four Grenadiers or Centinels finely modell'd and gilt, resting on their firelocks with bayonets fixt. Above the Soldiers, at the angles of the case, are four antique therns, finely chas'd and gilt, also as supporters of the cornish at right angles are gilt figures of the four seasons; behind the figures are pannels of leaves and openwork through which the sound of the chimes proceeds. In the front below the door, are chas'd festoons of flowers superbly gilt; over the door is another gilt ornament; at the sides are doors that open, by which the construction of the clockwork may be seen; these doors are chas'd in high relief, in flowers and openwork; they are gilt like solid gold, and so are the doors at the back.

This Clock is design'd to stand on a pedestal, that it may be seen every way to advantage. The doors behind open to regulate the pendulum and the going; the musical barrel by which twelve tunes are play'd upon the bells, is there also visible, so are the motions of the hammers and other parts of the mechanism. Above the rock is a christal dome enrich'd with gilt frames and other ornaments; within the dome stands a gilt figure which strikes the hours and quarters on a bell fixt in the center of the dome, and on the top (terminating the whole) is a golden figure holding in one hand a sword, and in the other a pair of balances.

PIECE



## PIECE THE THIRTY-FIRST.

An Elephant and superb silver Temple.

The Elephant is copied from one of the finest models ever seen in this Kingdom, which came from Rome; it is acknowledged by every artist that has examin'd it, to be as perfect an imitation as can be executed, and is made of one entire piece. The mechanism contained in the body of it is so finely constructed as to animate the eyes, trunk, and tail to perform the various motions of life, as if in actual existence; it is also most sumptuously comparisn'd, the housings are richly adorn'd with jewellery in flowers and other beautiful imitations. Upon the back of the Elephant is placed a superb Temple of silver, containing a very fine musical clock, in the front of which, besides elegant ornaments of jewellery, are cavalcades, which during the playing of the music are set in motion; they are mov'd also every hour, from the same cause. In the attic story of the Temple stands a golden figure that strikes the hours upon a bell placed therein; the pillars, cornishes, arches, ballustrades, and other architectural ornaments of the Temple are executed with great skill, so are the ornaments of gold and jewellery that farther embellish it: It terminates with a figure sitting on the pinnacle of the building, which holds a bouquet of flowers in jewellery copied from nature. The stand or pedestal that supports this truly elegant master-piece of fine workmanship, is compos'd of pillars of copper richly gilt, and beautifully wrought; in the center is a rich basket filled with various fruits, moulded from the different fruits represented, and placed between the pillars of the pedestal which is rais'd from the ground by several steps, and is one of the very distinguish'd pieces of art that have so much engaged the attention of the public. It is near eight feet high.

## PIECE THE THIRTY-SECOND.

An Elephant and silver Temple, in every respect the same as No. 31.

PIECE

## PIECE THE THIRTY-THIRD.

A large splendid Bouquet of Flowers in a magnificent Amber Vase.

This capital Vase is made of the finest amber in a most masterly stile; the ornaments are rich and elegant beyond description, so are the works of the jeweller, the modeller, the goldsmith, the chaser, the lapidary, and every artist employed therein. It contains a large and elegant bouquet of flowers copied from nature: the colours of the flowers are curiously imitated in the colours of the stones with which they are set. Large tulips are seen unfolding and closing as if actually growing in a garden; butterflies and other insects, are perch'd amongst the flowers, and terminate with a large horn'd beetle, all of jeweller's work, so animated as to wave its wings, and open and shut its horns as in real life; the mechanical powers by which those motions are performed are so artfully arranged as to be no where visible; the leaves of every flower are exactly copied and enamel'd with as beautiful transparent green; these leaves are decorated with caterpillars and snails, besides a most beautiful lizard, all of jewellery; the recess of the Vase is fill'd with mechanism and artificial water-works; the vase itself stands on the backs of four moving Turtles, and is placed on a pedestal rais'd on columns of crystal, finely adorned with gilt shells amongst lively cascades, and other exquisite ornaments of gold, and artificial gems.

## PIECE THE THIRTY-FOURTH.

A capital Amber Vase, in all respects the same as No. 33.

## PIECE THE THIRTY-FIFTH.

A Stag supporting a triangular Temple.

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The Stag is large as life, exactly and finely modelled from nature; the horns are moulded from those of the creature itself; it stands on a ground of copper first silvered, and then coloured with a most beautiful transparent green, like the finest enamel; the Stag is gilded so as to have the appearance of solid gold; the horns are of copper richly gilt: the figure is covered with a mag-



magnificent housing, ornamented with flowers, leaves, and branches of jewellery, border'd fring'd and tassell'd with pearls. Upon the back is fixed a rich stand, supporting a beautiful triangular temple, the first of the kind ever made; it is covered with gold and jewellery, and contains a fine time-piece with three dials, which from one movement act as if there were three clocks. Above the dials are men, women, horses and carriages, passing before different landscapes; at the corners are large winged dragons; above them, jets d'eau; in the center a fine cascade of artificial water: the part fixt to the back of the animal, is ornamented with lizards, flowers and caterpillars of jewellery and other embellishments; the whole is eight feet high, and a pair of these magnificent pieces, will fill a most distinguished place in the Museum.

PIECE THE THIRTY-SIXTH.

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A Stag, in every respect the same as No. 35.

PIECE THE THIRTY-SEVENTH.

A Gardener's Boy, large as life, with Pine-apple.

This figure, which is of the most masterly execution, is of molten copper richly gilt; the coat and other parts of the dress are embroidered and studded with jewels, the boy's hat is ornamented with a brilliant feather, and he carries on his head a vase of *avanturine*, or gold stone, and lapis blue and gold, adorn'd with jewellery. The Vase contains a musical Chime, an irradiating Star, a curious Time-piece, and a Pine-apple of exquisite workmanship; the Pine-apple is of silver richly gilt: when the chimes play it bursts open, and discovers a nest of six birds; in the center of the nest stands the mother bird, form'd of jewellery; the plumage is set with stones of various colours, and she is so exceedingly animated, as to feed her young alternately, moving round from one to the other with a pearl, which she drops into the mouth of each, and by a very ingenious piece of mechanism, the pearl passes through the young one, and is conveyed again to the mother bird, who all the time flutters her wings, as if agitated by the strongest emotions of maternal anxiety, till the pine-apple closes. The ground on which the figure ~~keels~~ is of copper, colour'd with beautiful green, containing

ing various fruits, roots, leaves, insects, and implements of gardening, differently composed of gold and jewellery.

This piece is placed under a canopy of crimson velvet, enrich'd with gold and pearls, terminating with plumes of finely gilt feathers. It is lined with mirrors, by which the figure is reflected, and the motion of the birds seen on every side; curtains of crimson velvet and gold are suspended in festoons on each side. The piece is fourteen feet high, and esteemed a miracle of art.

PIECE THE THIRTY-EIGHTH.

A Gardener's Boy and Pine-apple, in all respects the same as No. 37.

PIECE THE THIRTY-NINTH.

A Palm Tree.

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This very singular and curious Tree is form'd of numberless leaves, that cover every part of the body, increasing in size and length to the top, gradually expanding and spreading a luxuriancy of branches, and again declining in magnitude, to terminate in a beautiful symmetry peculiar to that celebrated perennial exotic.—The leaves are all of copper, first cover'd with silver, and then with a transparent verdure like the finest enamel, through which the very veins and fibres of the leaves may be seen. It is ornamented with dates (its proper fruit) also with various insects and flowers in jewellery. It stands in a tub of great richness three feet in diameter; the hoops are of large brilliant cut stones, the staves of brown and gold aventurine. Within the tub is a most melodious chime of bells that rings changes, expresses the piano and forte with other graces of music, superior to any thing of the size yet attempted. The mechanism which gives motion to the chimes, at the same time causes two snakes made in gold of various colours, so jointed as to bend into the most serpentine, extended, or contracted forms, not only to issue from the root of the Tree, but (twining round) to ascend to the top where one enters amongst the branches, and disappears, while the other issuing from below, in like manner ascends; each doing this in regular successions during the playing of the chimes. Upon the ground

or



or terras surrounding the Tree, which is of copper richly gilt, are various suitable decorations dispos'd with the greatest propriety.

This piece is the first of the kind ever made, is near fifteen feet in height, and design'd to fill a distinguish'd place in the Museum.

P I E C E   T H E   F O R T I E T H .

A Temple of Agate, with triumphal Chariots moving on a rich Gallery, supported by Palm Trees.

A richly caparison'd Elephant, standing on a magnificently ornamented terras, whereon shells, corals, reptiles, and a variety of ornaments are placed. Upon the ground, at right angles, are fixed the supporters of a rich gallery, in which the chariot of Minerva moves round upon wheels of jewels; it is set all over with stones of various colours, so as to make a most splendid appearance. The Chariot is fill'd with music and mechanism, it moves round within the first gallery, as does a triumphal chariot within the second; in the center of the chariot is the figure of the goddess, form'd of solid gold, standing under a pavillion; the canopy is richly embellish'd to correspond with the figure: a flying dragon, on a spring of gold fix'd to the chariot, appears to convey it along. The Chariot that moves round the upper gallery, is that of a conqueror, making a publick entry, attended by his generals; it is drawn by four horses, animated with the proper motions of life: the gallery forms a border or balustrade round a golden rock, upon which a Temple of most beautiful agate is placed; within the recesses of the rocks, and also within the doots of the temple, are fountains of artificial water; the temple is in every part enrich'd with ornaments of jewellery, and terminates with a spiral star, that seems to extend its points. The decorations about this very magnificent piece, are almost numberless and indescribable. The Elephant under the gallery (whose eyes, trunk, and tail, seem really in a state of positive existence) is a masterpiece of art; it is sumptuously caparisoned, and the whole piece is near nine feet high.

## PIECE THE FORTY-FIRST.

A large and most superb Vase of Flowers.

It is the largest, the most capital of the kind, and the richest ever made; the ornaments are in high relief, and finish'd with a masterly exactness. It is open on every side, being fill'd with rock-work, upon which are animals blowing down streams of artificial water; swans form'd of silver swim round the rock, and at every opening is a frame of jewellery; the sides, feet, handles, and all the other parts are also enrich'd with the workmanship of the jeweller, the goldsmith, and other artists. The vase displays a superb bouquet, containing nearly all the flowers of the garden, copied from nature, with the closest exactness; the leaves of every flower are also given, and the bouquet is set with upwards of an hundred thousand stones of different colours, like the finest gems, by which every shade of every flower is express'd, not only with a beauty, but with a truth, beyond conception. There are eight capitally large flowers, two in the center, and three on each side, which by a secret communication with the mechanism contained in the bottom of the vase, unfold and close again like nature; all the rest being fix'd on springs of temper'd gold vibrate with the smallest motion, as if blown by the wind; among the flowers, as if perch'd thereon, are various butterflies of the rarest kinds, represented in their infinite diversity of captivating colours, with a nicety inconceivable; the stones are cut, and proportion'd to every shade of the insects, as they are to every flower; a work so prodigious, that for several years it employ'd a great body of artists, consequently supported numerous families. Above the flowers, terminating this magnificent bouquet, are two birds on a spray; one of the birds is perch'd lower than the other; the under looking up with open mouth, is fed by the upper with pearls, and is so exceedingly animated as to keep its wings fluttering all the time. The mechanism, by which the whole is perform'd, is contracted in so small a space as the foot of the flower-pot; one spring and one wind-up part, give motion to this combination of wonders, and the entire piece may be set off or stop'd at pleasure. At right angles, parallel with the vase, are tritons  
striding



striding sea-animals, each holding a rich girandole. This matchless work is fixt on a magnificent pedestal, supported by four gilt columns, at equal distances, and is adorn'd with large sun and other flowers of jewellery, held in the mouths of four reptiles; from the top of the pedestal hang down, on every side, festoons of flowers in jewellery, set with the greatest ingenuity, and enriching the whole with the most happy correspondence imaginable. Within the center of the pedestal is a spiral ornament, enrich'd with leaves and flowers of jewellery; from the top descend numberless large gilt balls in regular succession, so as neither to obstruct nor touch each other; at the foot of the spiral is a golden crocodile, which at the approach of every ball, opens its jaws and swallows it with seeming avidity. In the center of the spiral is a large stream of artificial water. This piece is rais'd on a step of gold, and is nine feet high.

PIECE THE FORTY-SECOND.

A Cage of Singing Birds.

It is placed upon a most superb commode of gold stone and lapis lazuli, set in frames of silver and pannels of gold; ornamented with the greatest taste and elegance, with trophies and finely adapted designs; the cage is supported at the four angles by rhinoceroses, and in the front by an elephant. The commode contains a very fine set of bells, that rings changes, and plays many curious tunes. The doors in front, when opened, discover a grand cascade of artificial water falling from rocks: besides this, fresh streams are poured down from dolphins, and blown up by tritons out of their shell; while a number of mirrors, placed in the cavities of the rock, reflect the whole, and render the effect most pleasingly astonishing. Upon a superb pedestal stands a cage of incredible richness and beauty, composed of gold, silver, jewellery and agate; it is designed from an elegant architectural plan wrought in silver and gold, with an execution truly masterly. Under the doors of the cage, several birds are seen in motion; on the right appears a nest of birds fed by the old one; on the left, birds are seen picking fruit and flowers.

flowers. Upon the cage is an eight-day musical clock, the chimes, strikes and repeats, has two dials, and at the right and left of the cage gives motion to vertical stars in jewellery. Above the clock is a temple of agate, adorn'd with pillars of silver, and ornaments of gold and jewellery: in front, there is a representation of a house, with a mill, bridge, people, and other pleasing objects in motion. Above the temple is an hexagonal pavilion, in the center of which is a double vertical star, terminating with a large star in spiral motion, that appears to extend its points. Within the cage are a bullfinch and a goldfinch, all of jeweller's work, their plumage form'd of stones of various colours: they flutter their wings, they warble, and move their bills to every note of the different tunes they sing, which are both duets and solos, surprizingly melodious, to the universal astonishment of the auditors.

#### PIECE THE FORTY-THIRD.

An Automaton playing on a Flute.

This figure is richly habited, seated under a grand pavillion of gold stone and lapis lazuli, supported by silver columns of the corinthian order; the cornices, mouldings, and pilasters, are of the same metal, enrich'd with gold; on the top of this pavillion is a small but elegant temple, containing an eight-day musical clock, terminating with a large extending star, in the center of which are numbers of smaller vertical stars of jewellery, and a Chinese procession.

The automaton, or figure, plays various tunes on a flute of gold, ornamented with jewels, with the strictest musical truth; the wind proceeds from its mouth, and it actually graces the performance with its fingers. The pedestal of this very extraordinary piece, is compos'd in the same stile of elegance, richness and design as that of the bird cage (to the description of which the reader is refer'd) and displays, on opening the doors, a most curious water-mill, with rivers, bridges, passengers, waterfalls, cascades, and other objects, in various directions. Behind the water-works is a mechanical organ of excellent workmanship, playing a great variety of tunes, different barrels being fitted to it for that purpose.



## PIECE THE FORTY-FOURTH.

## A Pyramid of Fountains.

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This is a most capital work of art and elegance. It is in form of a pyramid, consisting of fountains and cascades of artificial water, moving in all directions, ascending, descending, and running in an almost countless variety of larger and smaller streams. The base is a large rock, in the caverns of which on every side are falls of water; in the front, ships pass and repass, agitated as in a gale of wind; at the corners of the rocks, at right angles, are many-headed dragons, above them sea nymphs and tritons seated upon rocks, from which issue fountains of water; the nymphs and tritons hold chains of gold, fixt to the necks of the dragons. From the rock ascends the pyramid of fountains; with various animals having water issuing out of their mouths, from one to the other on every side; above them is a group of dolphins blowing up multiplied streams of water, united in one large column, which terminates with spirals of jewellery; on each side the pyramid are two beautiful fountains, that terminate in like manner; between the sea nymphs; above the rock, is an irradiating sun; below it, a beautiful peacock of jeweller's work, whose plumage is of stones of radiast colours like nature. The sun is fixt in a frame of the finest ruby colour'd agate, decorated with splendid ornaments of jewellery, forming the closest imitation of the most costly gems and finish'd to perfection.

To increase the elegance of this very capital piece, a pedestal of cristal pillars and rocks is made to receive it; this pedestal is adorn'd with artificial water and artificial gems on every side; executed with great taste, and by a beautiful contrast with the other parts, affords a most happy, a most delightful variety of fine works, in which every class of artists employed has endeavoured to excel. In the center is a very finely executed boy, drawing a bow, seated on a sea-horse, which is cast from one of the finest antiques in Europe; it is raised from the ground on steps, and stands within one of the richest and most splendid pavillions of mirrors ever made, by which the whole is surprizingly reflected. Upon each side are rich and highly finished

finished clocks, fixt upon the backs of eagles : above the mirrors is a dome of copper richly gilt, and ornamented in a masterly manner ; the outside of the dome is overlaid with embellishments of gold, upon a ground of silver ; at the top and center of the dome is a rising sun, whose rays seem to issue from the center, which has an astonishing effect.

This is the first and most capital piece of artificial water-works that Mr. Cox ever made ; it is accompanied with musical chimes, and displays several hundred motions, which are made to play or cease in an instant.

This piece is fifteen feet high.

#### PIECE THE FORTY-FIFTH.

A Swan as large as life.

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It is made of silver, the plumage finely copied, and the whole so nicely, closely, and artfully imitated, as at a distance to deceive the most accurate observer. It is represented as upon the water, and is fill'd with mechanism, communicated even to the bill ; it turns its neck in all directions, extending it backwards and forwards, and moving round on each side to the very tail, as if feathering itself ; during the playing of several chimes that are heard from beneath, it beats time with its bill to every note of the music ; and as the tunes change from swift to slow, or from slow to swift, its motion changes with surprizing exactness. This Swan is seated upon artificial water, within the most magnificent stand ever made, and is reflected by mirrors which produce the appearance of several Swans. Under the seat is a rock of crystal finely constructed and ornamented ; it is mechanically set in motion to represent the flowing down of water, which is also so reflected by mirrors, as to multiply the appearance of water works in different directions. The rock likewise is embellished with a profusion of jewellery and other elegant designs. Above the mirrors is a costly dome of great magnitude, on the top of which is a rising sun that terminates the whole, and makes it near eighteen feet high. The rays and points of the Sun seem to extend from a body of fire in the center, and this piece is so astonishingly executed, that many illustrious person-



ages who have seen it, even in its unfinish'd state, have pronounc'd it rather the creation of absolute magic, than the production of human mechanism.

PIECE THE FORTY-SIXTH.

The Chronoscope.

In the year 1769 the fellow to this stupendous piece, was sent on board the Triton Indiaman to Canton, and now adorns the palace of the Emperor of China.

This however far exceeds that, and therefore the term *fellow*, may in strictness be denied, on account of many capital improvements; it stands within a pavillion of mirrors, upon a ground of red morocco and gold, rais'd several steps; the Canopy is also of morocco and gold, ornamented with pearls, border'd, fring'd and tassell'd with gold; elegant curtains of crimson and gold hang in festoons from each side. The pedestal of this superb piece is compos'd of dragons, dolphins, storks and lizards introduced upon the frame, the borders, and ground of the table; in the center of the pedestal at right angles are four Bulls sumptuously caparison'd and ornamented with festoons of flowers in jewellery; parrots besides in rich swings of jeweller's work embellish the border of the table, which is of the finest variegated tortoisshell; upon it is a magnificent gallery supported by eight Lions. The ground of the gallery is of gold stone with a double circle of blue and gold, whereon stands a richly decorated Elephant fill'd with mechanism extended even to the trunk and tail, which are in motion. This finely modell'd animal passes round the gallery, and causes two figures of gold in Turkish habits sitting on the battlements of a castle fixed to its back, to play upon twelve bells, seven different tunes both with their hands and feet. The Castle is quadrangular, of solid gold and jewellery; it is enamell'd with the finest blue, and enrich'd with various birds and animals; it contains a most curious clock with dials on each side, which in front are of transparent crystal discovering the motions of the clock; these dials are divided into three parts, containing not only a minute, a second, and an hour hand, but a fourth, dividing the minute into two hundred and forty proportions; the side of the clock next the tail, is also of crystal, through which  
the

the balance and other parts of the motion may be seen; the hands are of diamonds; the furniture of the Elephant is extremely rich in jewellery, and adorn'd with fringes, tassels, and other ornaments of pearls. The top of the castle is beautified by a gallery rais'd upon pillars and arches of gold and jewellery; on this gallery there are figures placed, which, by a secret communication with the clock below, strike the hours and quarters upon a bell placed in the middle; from this bell ascends a spire of jewellery compos'd of twelve stars of different magnitudes, vertical in their motions: these are terminated by a flying dragon standing between dolphins, waving its wings, and dropping pearls in constant succession from its mouth.

In the center of the rich gallery round which the Elephant is made to move, is an obelisk of the most admirable workmanship, supported by Elephants. The pedestal which is a square, contains the mechanism that gives life to the whole, and by this, stars, spiral worms, irradiations, serpents, lizards, and an endless diversity of other objects in jewellery are set in motion, and constitute an appearance seemingly supernatural.—At the corners are golden eagles with scollop'd shells on their heads; above them stand large flying dragons with their wings fork'd and ribb'd with jewellery. They discharge from their mouths large real pearls into the shells at every motion of their wings, and the pearls by an admirable invention ascend again invisibly into the dragons mouths; as one pearl passes, these gorgeous monsters catch it between their teeth and forked tongues; and when a succeeding pearl presents itself, they let the first go, and seize upon the other, moving their wings all the time with the most animated exactness. To the backs of the dragons the column part of the obelisk is fix'd; upon the four sides are snakes upwards of a foot long, and four lizards proportionably long, all of gold, in various colours; and they are so curiously jointed, as to bend into the most serpentine forms, to extend, contract, or turn their bodies in almost any direction. This piece is one of the most surprizing works that art can possibly boast of; the snakes, as well as the lizards, move on the surface of the obelisk, following each other over the sides and corners, ascending and descending with the regularity of actual existence; they

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pass



pass through vines with which the obelisk is decorated, and numberless insects set with pearls, diamonds, and other precious stones, fixed on springs of gold which keep a constant motion, at the same time fasten on various parts of the vine; the stalks, the leaves and fruit are all of jewellery, containing many thousand stones set with great skill, and so contriv'd as not to obstruct the serpents or lizards in their motion, but on the contrary so calculated as to render it if possible more agreeable. Above the vines in letters of ruby colour'd stones, is the inscription, *J. COX, London 1772.* Upon the top of the obelisk over the name, is the figure of an old man finely executed, bending under the weight of a large sphere of surprizing execution; the foot is elegantly set with stones of various colours. Upon the zodiac are the twelve signs finely wrought in gold upon a red ground; the figure treads on the neck of a serpent twining round it, holding the tail in its right hand, and the forked tongue in motion issues from the reptile's mouth.

The revolution of the sphere is parallel with the horizon, and communicated in an almost invisible manner through all the motions: the sphere is besides so artfully contriv'd as to move, in a vertical manner, twelve splendid stars round the frame in which it is fixt. On the top of the sphere, is an ornament of jeweller's work, upon which stands a terrestrial globe, enamell'd, and as perfectly drawn and divided as if ten times the size: the motion of this globe is also parallel to the horizon, and it moves a triangle of large stars round its own frame, both horizontally and vertically at the same time; it keeps constantly moving when the other stars are mov'd, by a curious connexion with the whole machine, and the machine requires but one winding up to give its almost innumerable parts an instant animation. Above the globe to make it terminate agreeably, is a large spiral worm set with stones of a brilliant cut; upon this worm is a small golden globe supporting a golden figure of Fame, with a wreath of laurel in one hand, and in the other a trumpet of gold. The spiral worm by the most amazing invention, receives from the fixt power, such a circular motion, as to appear seemingly winding up without end; and not-

notwithstanding its motion is quick, yet such is the farther stretch of invention, that the figure it supports turns very slowly round on every side, and does not as we might reasonably expect, by any means participate of a comparative velocity.

Besides the great weight of gold employ'd in this magnificent piece, there are near one hundred thousand stones in its embellishments, including diamonds, rubies, emeralds and pearls. In short, whether we consider the luxuriancy of fancy display'd in the Chronoscope, the miracles of its mechanism, or the magnificence of its decorations; whether we view it as a labour of genius, or a monument of splendour, it may be justly reckon'd among the wonders of the world, and will be an eternal honour to the artists of this kingdom. — The mechanical parts, tho' delicate beyond conception, are constructed with such excellence, and executed with such strength, that nothing but violence can injure them, or prevent them from performing their various and extraordinary motions to a long duration.

#### PIECE THE FORTY-SEVENTH.

##### The perpetual Motion.

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Is a mechanical and philosophical time-piece, which after great labour, numberless trials, unwearied attention, and immense expence, is at length brought to perfection; from this piece, by an union of the mechanic and philosophic principles, a motion is obtained that will continue for ever; and although the metals of steel and brass, of which it is constructed, must in time decay. (a fate to which even *the great globe itself, yea all that it inherit*, are exposed) still the primary cause of its motion being constant, and the friction upon every part extremely insignificant, it will continue its action for a longer duration, than any mechanical performance has ever been known to do.

This extraordinary piece is something above the height, size, and dimensions of a common eight-day pendulum clock; the case is of mahogany, in the architectural stile, with columns



and pilasters, cornices and mouldings, of brass, finely wrought, richly gilt, and improv'd with the most elegantly adapted ornaments. It is glazed on every side, whereby its construction, the mode of its performance, and the masterly execution of the workmanship, may be discovered by the intelligent spectator. The time-piece is affixed to the part, from whence the power is deriv'd; it goes upon diamonds, or (to speak more technically) is jewell'd in every part, where its friction could be lessened; nor will it require any other assistance than the common regulation, necessary for any other time-keeper, to make it perform with the utmost exactness. Besides the hour and minute, there is a second hand, always in motion; and to prevent the least idea of deception, as well as to keep out the dust, the whole is enclosed within frames of glass, and will be placed in the center of the Museum, for the inspection of every curious observer.

N. B. The very existence of motion in the time piece is originated, continued and perfected from the philosophical principle, by which *alone* it acts.

#### PIECE THE FORTY-EIGHTH.

A superb Sopha.

It is finely carv'd and richly gilt, and besides being embellish'd with a variety of the most capital ornaments, is decorated with convex and other mirrors, in frames of gold, both in front and at the sides. The seats and bolsters are of crimson velvet embroider'd with gold. On the top stands a peacock in all the beauty of the most exquisite plumage, and the eye of every feather is form'd by a small concave mirror, which has a most pleasing effect. Under the peacock is a temple of christal, wherein is placed a pine apple in a golden basket. At the sides are pedestals supporting pots of hesperian fruit, with enamell'd leaves. This sofa, if we except its companion, is supposed to be the richest and most magnificent ever completed; it was intended for the Emperor of China, and by direction made sufficiently deep for two persons to rest thereon a-breadth; it is near fifteen feet high, and artfully contrived to separate into various pieces, so as to be pack'd up and remov'd with great facility.

PIECE

## PIECE THE FORTY-NINTH.

A superb Sopha.

In every respect the same as Piece 48. They are both placed at the upper end of the Museum, at the right and left of the throne.

## PIECE THE FIFTIETH.

The Throne of Gold.

Is thirty-two feet in circumference, of six steps, in a circular form, finely carv'd like a large scoliop shell, and gilt like solid gold; the steps ascend to two finely adorn'd altars of silver, border'd and embellish'd with gold; the side pannel is enrich'd with palms and other ornaments of gold, and upon the front, within a wreath of oak, is the cypher of His Majesty in letters of the same metal; upon the other pannel, within a wreath of myrtle, is the cypher of her Majesty, finely executed. The altars display, in high relief, various attributes and emblems; one is distinguished as the altar of peace, the other as that of concord. Beneath and behind the throne, is a band of mechanical music, compos'd of kettle-drums, trumpe's, and other instruments, which perform various fine pieces, and among the rest, the grand chorus of *God save the King*. At the foot of the throne, on each side, are pillars of silver, corresponding in richness, elegance, and design to the altars; these pillars support two elegant vases, fill'd with flowers of jewellery, copied from nature, and containing not only musical chimes, but mechanical motions, whereby the flowers unfold, and insects move as in actual life. The sides of the pedestal, on which each vase stands, contain various movements and artificial water-works. Above the altars are the pictures of their Majesties, painted by Mr. Zoffanii, on ovals of copper. These royal portraits are magnificent beyond description, being placed in frames of gold, which pour numberless rays, forming sun-beam-like irradiations, in various colours of light, upon the sight of the spectator.

Suspended from above by genii over each picture, are imperial resplendent crowns, embellish'd with jewellery and pearls, under a canopy of crimson velvet, border'd, fring'd, and tassell'd, not  
only



only with gold, but decorated with pearl. Upon the cieling, as well as in the front, imitations of light are apparently descending on the exalted personages pourtrayed. Curtains of the finest crimson velvet, lac'd, and friny'd with gold, fall in festoons from every side, and are join'd at top to the canopy, forming a pavillion, that in magnificence, surpasses even what is related of the celebrated tent of Darius; the pavillion is lined throughout with velvet and gold; around the portrait of the King, is a wreath of golden palm and laurel; and around that of the Queen, another of roses and lillies. The genii which were modell'd for the purpose by *Carlini*, are justly esteem'd a masterly performance, and the whole of No. 50. taken together, is superior to any work, either of art or magnificence, which can be produc'd in any other part of Europe.

Besides the fifty articles already specified and describ'd, as compriz'd in the Schedule annex'd to the Act of Parliament, Mr. Cox, in order to contribute as much as possible to the entertainment and advantage of the public, adds the following capital prizes to the collection, to be drawn against the first and last Ticket of the Lottery.

PIECE THE FIFTY-FIRST.

A musical Clock.

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The case is of the finest variegated tortoisshell, form'd into planes, hollows, arches and mouldings; the feet are chased, and of metal richly gilt; the case is border'd round with an ornament in leafage, finely chased and gilt, to correspond with the feet; in the front is an embellishment of grapes and vine leaves, the back is finely decorated, and musical emblems beautify the sides; at the corners, festoons of flowers drop down from rich brackets, supporting the angles of the arches; above them there are other superbly wrought designs, resting on the corners. Over the doors are horns of plenty, and in the middle a crown; the sides and corners are elegantly ornamented with

with flowers and open work, through which the sound of the music proceeds. Above the arches are burnish'd mouldings, and at the corners vases, chased, gilt and burnish'd; the top of the clock is also of tortoisshell, overlaid with embellishments of equal taste and richness as the rest; in the middle is a square pedestal, at the front and back of it, is a bas-relief of an Eastern Prince, sitting under a pavillion of gold; upon the pedestal stands a finely gilt figure, that terminates the whole. This elegant case contains a musical clock, that plays ten tunes, the dial is of enamel, placed within a border, wrought with great fancy and magnificence; over the dial are perspective views and mechanical motions, equally curious and entertaining. This exquisite clock is placed on a rich pedestal, which contains an organ, the music of which is extremely melodious, and is the first of the kind ever executed; it plays ten tunes.

PIECE THE FIFTY-SECOND.

A rich musical Clock.

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In a case of the finest and most beautifully-variegated tortoisshell, standing upon an elegantly embellish'd pedestal, within an organ is contain'd; but it will be needless to enter into a minute description of this article, when the reader is inform'd that it is a copartner in richness, elegance, and workmanship, with No. 51.

PIECE THE FIFTY-THIRD.

A curious Bull.

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With baskets of flowers, moving stars, water works, music and mechanism. The fine model from which this inimitable piece was made, is esteem'd a very correct and close imitation of nature. It is comparisn'd and adorn'd with a profusion of rich and elegantly disposed ornaments in jewellery; it is border'd, fring'd, and tassell'd with true pearls. Upon its back is a basket fill'd with flowers and branches, set with stones of various colours, expressing the various tints of the flowers, in a most beautiful manner, the leaves are actually form'd like nature of the finest green; amongst the flowers and branches, as if hovering

over



over them, are a multitude of insects and butterflies, whose exquisite shades are as exquisitely preserved in multifarious gems, by the ingenuity of the jeweller. In the center flower is a curious small time-piece, and the basket in which the flowers are contained, are embellish'd with jewellery; in the middle is an opening, where a constellation of stars, in jewellery, is so placed, as to move regularly, with musical chimes, artfully placed within the body of the bull, and at the same time to give motion to a fall of artificial water. The pedestal that supports the bull, is in form of a golden rock; at the four corners are four figures highly finish'd, finely form'd, and richly gilt, holding pots of jewellery on their heads; the flowers are elegantly executed, and have insects and flies fluttering over them; the pedestal is also finely embellish'd, and contains a curious piece of mechanism, that gives motion to some vertical brilliant stars, which produces a most pleasing effect. The pedestal is placed on the back of four turtles, model'd from the life, and the whole stands upon a crimson velvet ground, within shades of glass, by which it is preserv'd from air and dust.

## PIECE THE FIFTY-FOURTH.

A curious Bull.

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With baskets of flowers, water works, music and mechanism, richly caparison'd, with ornaments of pearls and jewellery, in every respect the same as No. 52.

## PIECE THE FIFTY-FIFTH.

A Goat.

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In the execution of this very capital piece of art, it is utterly impossible ever to say enough of the artists. It is so close, so exact a copy of the animal, as to equal any thing of the kind, ancient or modern; the shaggy hair, the beard, the horns, and every part of the creature are perfectly depicted, and richly cover'd by the gilder; the caparison is incredibly splendid, being overlaid and adorn'd on each side with flowers

and

and ornaments of jewellery, border'd, fring'd, and tassel'd with real pearls. Upon the back, fix'd to the housing, are four brackets of an emerald colour, extending at right angles, and in the middle is a finely finish'd figure in an Eastern habit kneeling, supporting on its head a basket fill'd with flowers of jewellery, copied from nature; upon the four green brackets, stand four small, but exquisitely executed elephants, bearing the cabinet of great richness; it is made of the most beautifully vein'd oynx, overlaid with a profusion of ornaments of festoons, trophies, and other designs; at the four corners are cherubims with extended wings, looking towards each other; above the cherubims are pots of flowers, the workmanship of the jeweller: over the flowers, fixt to spiral springs of temper'd gold, are insects in a state of vibration; both the flowers and the butterflies are imitated from nature; the various colours and tints of the flowers and insects, are most admirably express'd in the various colours of the artificial gems. Within the cabinet is a musical chime of bells, playing various tunes; a rich gilt plate, like mosaic work, of flowers and open-work, covers the top of the cabinet, through which the sound of the music proceeds. Upon it is a rich pedestal finely ornamented, in the middle is an elephant grandly caparisoned, carrying a castle; on the battlements of which is placed the clock or time-piece; above the clock is a rich ornament, supporting a large vase fill'd with flowers, corresponding in richness and elegance with those at the corners; over this ornament, on a spring of gold, is a flying dragon, holding in its mouth a pearl drop. On each side the elephant are two pillars, supporting two Asiatic figures kneeling; each bears a basket fill'd with flowers, and set with stones of various colours, in imitation of nature, while flies and other insects vibrate above. This magnificent piece stands on a pedestal, corresponding perfectly with it in elegance and fine workmanship; at the four corners are four turtles, on which it rests, and on every side finely chased in bas-relief, is a representation of a stag, pursued by hounds and huntsmen in full cry; the animals are richly gilt, on a transparent green ground, like the most beautiful enamel. At the four corners are Tartar figures, arm'd with javelins, pointed at dragons lying on the foot of the pedestal.



pedestal. At the upper corners of the pedestal, are also pots of flowers in jewellery; the whole of this piece together, composing a great display of astonishing workmanship; it is placed upon a crimson velvet ground, within shades of glass, by which it is preserved from air and dust.

PIECE THE FIFTY-SIXTH.

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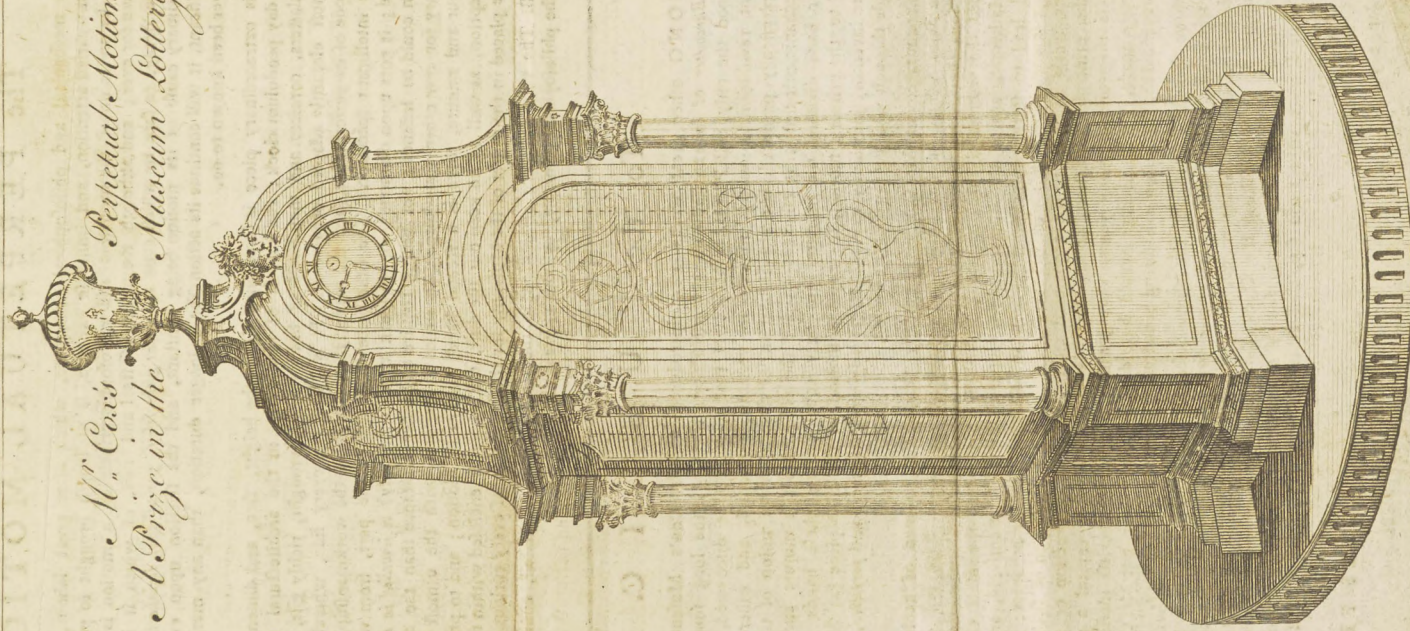
A rich onyx musical cabinet, supported by a large finely carved paragon'd Goat, in every respect the same as No. 55.

N. B. As soon as it is possible to arrange the order of every piece preparatory to the Lottery, the separate and collective Prizes will be accurately distinguished.

**F I N I S.**



*M. Cox's  
Perpetual Motion,  
A Prize in the  
Museum Lottery.*





# The PERPETUAL MOTION,

**I**s a mechanical and philosophical time-piece, which after great labour, numberless trials, unwearied attention, and immense expence, is at length brought to perfection; from this piece, by an union of the mechanic and philosophic principles, a motion is obtained that will continue for ever; and although the metals of steel and brass, of which it is constructed, must in time decay, (a fate to which even the *great globe itself, yea all that it inherit, are exposed*) still the primary cause of its motion being constant, and the friction upon every part extremely insignificant, it will continue its action for a longer duration, than any mechanical performance has ever been known to do.

This extraordinary piece is something above the height, size, and dimensions of a common eight day pendulum clock; the case is of mahogany, in the architectural stile, with columns and pilasters, cornices and mouldings of brass, finely wrought, richly gilt, and improv'd with the most elegantly adapted ornaments. It is glazed on every side, whereby its construction, the mode of its performance, and the masterly execution of the workmanship, may be discovered by the intelligent spectator. The time-piece is affixed to the part, from whence the power is deriv'd; it goes upon diamonds, or (to speak more technically) is *jewelled in every part*, where its friction could be lessened; nor will it require any other assistance than the common regulation, necessary for any other time-keeper, to make it perform with the utmost exactness. Besides the hour and minute, there is a second hand, always in motion; and to prevent the least idea of deception, as well as to keep out the dust, the whole is enclosed within frames of glass, and will be placed in the center of the Museum, for the inspection of every curious observer.

**N. B.** The very existence of motion in the time-piece is originated, continued and perfected from the philosophical principle, by which *alone* it acts.

## To the PUBLIC.

**A**MONG other great works now introduced at Mr. Cox's Museum, is an immense *Barometer* of so extraordinary a construction, that by it the long sought for, and in all likelihood the only **PERPETUAL MOTION** that ever will be discovered, is obtained. The constant revolution of wheels moving in vertical, horizontal, and other directions, is not only physically produced, but the indication of time from an union of the philosophic with the mechanic principles, is effected.—Upon the dial, besides a minute and an hour hand, is another hand dividing the minute into sixty equal parts; three hands are motionless, till affixed to the primary motion, so that the motion of the time-piece (as Mr. Cox in his descriptive inventory judiciously expresses it) is *originated, continued and perfected*, by the philosophic principle through which it is (solely) actuated.

The encouragement Mr. Cox has for many years given to men of genius, and the perseverance with which he has pursued the great line of utility, have not only given birth to productions that have astonished all Europe, as well as the Eastern world, but have at last produced the wonderful machine above described. Several of the most eminent Philosophers and Mathematicians in this kingdom, who have examined it attentively, are of opinion, that it will lead to farther improvements both in philosophy and mechanics; and we hear that Mr. Cox intends to devote a part of every week to the gratification of such Gentlemen in the scientific world as wish to be acquainted either with the construction or the mode of operation, the principles of action, or the masterly execution of so capital a performance. This article is the work of many years, during which time the numberless inefficual and expensive trials were made, which perhaps would have damped any ardour but Mr. Cox's, and probably have prevented the world from ever being benefited by so valuable a discovery.

“ I have seen and examined the above-described Clock, which is kept constantly going by  
“ the rising and falling of the quicksilver in a most extraordinary Barometer; and there is  
“ no danger of its ever falling to go, for there is always such a quantity of moving power  
“ accumulated, as would keep the Clock going for a year, even if the Barometer should be  
“ taken quite away from it. And indeed, on examining the whole contrivance and construction,  
“ I must with truth say, that it is the most ingenious piece of Mechanism I ever  
“ saw in my life.”

Bolt-Court, Fleet-Street,

Jan. 28, 1774.

JAMES FERGUSON.



