A CATALOGUE OF
THE
FINE ART
EXHIBITION
to aid the Establishing of the
ROYAL
GAMBRIAN ACADEMY
AT
CARDIFF
1884
THE Exhibition has been promoted by the Cardiff Scheme Committee of the Royal Cambrian Academy of Arts, and the profits derived from it are to be devoted to the purposes of the permanent establishment of the Academy in Cardiff.

On the settlement of the institution in Cardiff it is the intention of the Council to hold Annual Exhibitions of Works of Fine Art, for the reception of which Galleries will be erected, with Studios, Lecture Hall, and other requisites for an Art School, the tuition in which, given by members of the Academy, will be free to all students passing a certain standard entrance examination.

The Academy, although instituted for the encouragement of the Arts of Painting, Sculpture, and Architecture, will also, in so far as is practicable, give encouragement to the Art of Music at its Annual Exhibitions.

The Royal Cambrian Academy, having for its object the increase of the feeling for Fine Art in Wales, confidently hopes for the generous aid of all interested in culture in the Principality.

Any corrections or information likely to be of use in issuing subsequent editions may be sent to the Director, Mr. T. H. THOMAS, R.C.A., marked "Catalogue."
A CATALOGUE
OF THE
Fine Art Loan Exhibition,
CARDIFF PUBLIC HALL,
In Aid of the Fund for Establishing the
Royal Cambrian Academy of Arts
AT CARDIFF.

SECOND EDITION.

CARDIFF
SOUTH WALES PAINTING WORKS, 72, SAINT MARY STREET.
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<td>Sir Peter Lely</td>
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<td>The Pet Dog</td>
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<td>Abraham and Isaac</td>
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<td>Right Hon. Charles Greville, Castle Hall, Milford</td>
<td>Sir Joshua Reynolds</td>
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<td>Crossing the Ford</td>
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<td>Portraits of the Young Pretender</td>
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<td>43. Princess Sobieski</td>
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<td>Old Franch</td>
<td>Grimaux, Watteau</td>
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<td>51. Interior</td>
<td>Colonel Tynte</td>
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<td>53. Cavalier</td>
<td>J. Pyke Thompson</td>
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<td>J. Linnell</td>
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<td>H. Atkins</td>
<td>Old Crome</td>
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<td>W. Seward</td>
<td>Richard Wilson, R.A.</td>
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<td>Richard Wilson, R.A.</td>
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<td>Hercules and Omphale</td>
<td>John Cory</td>
<td>Alfred Freke</td>
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<td>Portrait</td>
<td>The Misses Rous</td>
<td>Thos. Gainsborough, R.A.</td>
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<td>Portrait of Sir John Gore</td>
<td>W. Seward</td>
<td>Van Huysum</td>
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<td>71</td>
<td>Flower Piece</td>
<td>The Misses Rous</td>
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<td>Portrait of Sir Francis Rous Speaker of one of Cromwell's Parliaments.</td>
<td>W. Seward</td>
<td>Van Huysum</td>
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<td>73</td>
<td>Portrait of Queen Elizabeth</td>
<td>The Most Hon. the Marquess of Bute School of Holbein</td>
<td>The Most Hon. the Marquess of Bute</td>
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<td>74</td>
<td>Family Group—Edward Lord Windsor, his lady (daughter of the Earl of Oxford), their children, Lord Frederick Windsor and two younger brothers, playing chess and cards (A.D. 1568.)</td>
<td>Edwin Seward, R.C.A.</td>
<td>The Most Hon. the Marquess of Bute</td>
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<td>75</td>
<td>King Henry VIII.</td>
<td>John Thomas Phillips</td>
<td>School of Holbein</td>
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<td>Landscape, with Figures, Fruit, and Flowers (on panel)</td>
<td>W. Seward</td>
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<td>A Landscape</td>
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<td>David playing before Saul</td>
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<td>Meeting of Achilles and Briseis after the Death of Patroclus</td>
<td>Robert Damen</td>
<td>Rubens or School</td>
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<td>Portrait of Lord Holfis</td>
<td>Sir Peter Lely</td>
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<td>The Alchymist</td>
<td>W. Seward</td>
<td>T. W. Wyck</td>
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<td>A. Freke</td>
<td>J. F. Herring, Senr.</td>
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<td>Madonna and Child</td>
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<td>Guido Reni</td>
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<td>Vander Meulen</td>
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<td>Vander Meulen</td>
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<td>David Cox</td>
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<td>W. Seward</td>
<td>Clarkson Stanfield</td>
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<td>J. T. D. Llewellyn</td>
<td>John Both</td>
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<td>Old Swansea Pier and Boats</td>
<td>T. W. Jotham</td>
<td>E. Seward, R.C.A.</td>
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<td>The Mill</td>
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<td>G. Chambers</td>
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<td>Mary, Queen of Scots</td>
<td>General Yorke, C.B.</td>
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<td>H. W. A. Graham-Clarke</td>
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<td>St. Jerome in the Desert</td>
<td>T. E. Briggstocke</td>
<td>Gaspar Poussin (1650)</td>
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<td>T. E. Briggstocke</td>
<td>Thos. Briggstocke</td>
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<td>J. Howe Farley</td>
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<td>Lancaster</td>
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<td>Murillo</td>
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<td>Peter de Hoogh</td>
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<td>T. E. Briggstocke</td>
<td>Leonard Bramer</td>
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<td>Landscape, with Figures</td>
<td>E. Hancock</td>
<td>after Hobbema</td>
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<td>W. Seward</td>
<td>Titian</td>
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<td>W. Seward</td>
<td>Albert Cuvp</td>
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<td>Queen of Sheba's Presents to Solomon</td>
<td>Rembrandt</td>
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<td>Harvest Time</td>
<td>Lewis Morris</td>
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<td>Landscape, with figures</td>
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<td>Sea, with Ships</td>
<td>Walter Hughes</td>
<td>W. Vanderealde</td>
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<td>Flemish Coast Scene, with horses and figures</td>
<td>Peter Price</td>
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<td>Portrait of a Gentleman</td>
<td>Sir Thos. Lawrence, R.A.</td>
<td>D. Hart</td>
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<td>Monkey Painting at an Easel</td>
<td>Landseer</td>
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### OIL PAINTINGS

#### MODERN

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<td>Forty Winks</td>
<td>Thomas Maddox</td>
<td>M. Stuart</td>
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<td>October Evening on the Wye</td>
<td>Jessie Maddox</td>
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<td>The Wye at Putson, near Hereford</td>
<td>T. M. Rooke</td>
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<td>Jephthah's Vow—£125</td>
<td>Kate Stanley</td>
<td>T. M. Rooke</td>
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<td>Sketch on the Thames near Henley—£4 4s.</td>
<td>Alice F. Tanqueray</td>
<td>Alice F. Tanqueray</td>
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<td>Chrysanthemums—£5 6s.</td>
<td>C. Finch</td>
<td>Wilfrid Evans</td>
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<td>Study of Ferns</td>
<td>W. A. Smith</td>
<td>John Mogford</td>
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<td>Coast Scene</td>
<td>C. M. Holland</td>
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<td>Good night</td>
<td>Arthur Stocks</td>
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<td>Her Sweetest Flower—£5 10</td>
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<td>186 The Expulsion</td>
<td>George M'Cullock</td>
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<td>187 Coast Scene—Ship signalling for Pilot</td>
<td>E. Hayes, R.H.A.</td>
<td>Henry Tamworth Wells, R.A.</td>
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<td>188 A Rustic Orlando</td>
<td>Henry Tamworth Wells, R.A.</td>
<td>H. Woolcott Thompson</td>
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<td>189 Border Troopers</td>
<td>Mrs. L. Alma Tadema</td>
<td>E. Woolcock F.</td>
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<td>190 A Wintry Day</td>
<td>Mrs. L. Alma Tadema</td>
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<td>191 My Youngest Daughter</td>
<td>L. Alma Tadema, R.A.</td>
<td>R. Alner Bowring</td>
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<td>192 Golenr Bwci (Will o' the Wisp)</td>
<td>£210</td>
<td>Albert Ludovici</td>
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<td>193 The Happy Valley</td>
<td>£200</td>
<td>Frank Walton</td>
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<td>194 Entrance to the Village</td>
<td>£45</td>
<td>Claude Hayes</td>
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<td>195 Portrait</td>
<td>Most Hon. the Marquess of Bute</td>
<td>Haynes</td>
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<td>196 A Nook, on the Thames</td>
<td>£14 4s.</td>
<td>J. F. Mullock</td>
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<td>197 A Christmas Present</td>
<td>£10 10s.</td>
<td>E. R. Hughes</td>
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<td>198 River Oakment, Devon</td>
<td>£4 4s.</td>
<td>J. W. B. Knight</td>
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<td>199 The Old Stile</td>
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<td>W. A. Norton, 1883</td>
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<td>200 Sea Coast Scene with rocks</td>
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<td>203 Crespo de Dijon Roses</td>
<td>Walter Hughes</td>
<td>A. Solomon</td>
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<td>204 At the Opera</td>
<td>£20</td>
<td>E. P. Martin</td>
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<td>205 The Ruins of Mont Aigle</td>
<td>£30</td>
<td>Andrew MacCallum</td>
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<td>206 Autumn in Sherwood Forest</td>
<td>£262 10s.</td>
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<td>207 The Town of Frejus</td>
<td>£105</td>
<td>L. J. Graham Clarke, A.R.C.A.</td>
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<td>208 Abdurahmann</td>
<td>£35</td>
<td>Knighton Warren, 1884</td>
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<td>209 In Port, Dieppe</td>
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<td>210 Fruit</td>
<td>£12 12s.</td>
<td>W. Jenkins</td>
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<td>211 Landscape and Rustic Bridge</td>
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<td>Claude Hayes</td>
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<td>212 On the Look-out</td>
<td>£8 8s.</td>
<td>W. H. Haines</td>
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<td>213 Landscape, with Horseman</td>
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<td>W. A. Smith</td>
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<td>214 Freshwater Bay, Isle of Wight</td>
<td>£15</td>
<td>Sydney Hodges</td>
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<td>215 O. P. Sea Piece</td>
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<td>Richard Short, R.C.A.</td>
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<td>222. Lion and Lamb</td>
<td>Edwin A. Norbury, R.C.A.</td>
<td>R. Barry</td>
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<td>223. Richard Short, R.C.A.</td>
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<td>225. Piping Girl</td>
<td>John Parker</td>
<td>R. Barry</td>
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<td>226. Lancashire Cockie Gatherers—£200</td>
<td>Mrs. L. Austin</td>
<td>R. Barry</td>
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<td>227. Forsaken—£6 6s.</td>
<td>Sherwood</td>
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<td>228. Angling—£2 12s.</td>
<td>Mrs. L. Austin</td>
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<td>T. L. Hughes</td>
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<td>James Ware, J.P.</td>
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<td>239. North Wales Scenery—£4</td>
<td>Mrs. J. Austin</td>
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<td>240. Baby and Pussey—£10 10s.</td>
<td>E. Williams</td>
<td>R. Barry</td>
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<td>R. Barry</td>
<td>R. Barry</td>
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<td>242. The Close of Day</td>
<td>R. Barry</td>
<td>R. Barry</td>
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<td>243. Premier Printemps</td>
<td>Chas. Marshall</td>
<td>R. Barry</td>
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<td>244. Bettws-y-Coed—£105</td>
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<td>245. From the Plough—£10</td>
<td>Claude Hayes, A.R.C.A.</td>
<td>Claude Hayes, A.R.C.A.</td>
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<td>245A. Race Horse</td>
<td>Mrs. Barker</td>
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<td>Storm</td>
<td>E. R. Moxey</td>
<td>Edwin Hayes, R.H.A., R.C.A.</td>
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<tr>
<td>Favorite</td>
<td>E. R. Moxey</td>
<td>A. Ludovici</td>
</tr>
<tr>
<td>Reading Christmas Number of Graphic</td>
<td>E. R. Moxey</td>
<td>Hayes King</td>
</tr>
<tr>
<td>Relics of the past—Portsmouth Harbour</td>
<td>A. W. Parsons</td>
<td>S. H. Baker</td>
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OIL PAINTINGS.

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<tr>
<td>St. Paul’s, Cray Common, Chislehurst—£15 15s.</td>
<td>Alfred de Breanski, A.R.C.A.</td>
<td>Alfred de Breanski, A.R.C.A., 1883</td>
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<td>Cupid Shaping his Bow—£30</td>
<td>George M'Cullock</td>
<td>George M'Cullock</td>
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<td>A Tranquil Day—£3</td>
<td>R. J. Hammond</td>
<td>R. J. Hammond</td>
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<tr>
<td>The Birch Trees—£5</td>
<td>Thomas Waters</td>
<td>Thomas Waters</td>
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<tr>
<td>River Scene</td>
<td>T. Griffiths</td>
<td>T. Waters</td>
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<tr>
<td>Vase with Nasturtiums—£30</td>
<td>M. Thornber</td>
<td>M. Thornber</td>
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<td>Waterfall</td>
<td>M. Thornber</td>
<td>M. Thornber</td>
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<td>Fairy Glen</td>
<td>Jessie Macgregor</td>
<td>Savile Flint</td>
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<tr>
<td>The Wanderings of Frejga, Scandinavian Goddess of Love and Beauty, in search of her husband, Odur the Immortal—£52 10</td>
<td>Savile Flint</td>
<td>Jessie Macgregor</td>
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<tr>
<td>Italian River Scene—£70</td>
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<td>River Scene—£65</td>
<td>R. E. Perling</td>
<td>Niemann (and Powell)</td>
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<td>16th Queen’s Lancers at Battle of Alkelli, 28th Jan., 1846—£65</td>
<td>A. W. Parsons</td>
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<td>271</td>
<td>Landscape, with figure (in silk)</td>
<td>C. Finch</td>
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<td>272</td>
<td>Landscape (on enamel)—£5</td>
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<td>L. J. Graham Clarke, A.R.C.A.</td>
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<td>275</td>
<td>Cutting and Contriving</td>
<td>Mrs. L. Austin</td>
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<td>276</td>
<td>On the Sands—£10 10s.</td>
<td>Walter Sickert</td>
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<td>277</td>
<td>Grey Day on the Usk—£2 10s.</td>
<td>Charles Knight</td>
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<td>278</td>
<td>Birthplace of Podgers—£6 15s.</td>
<td>Mrs. Ed. Gorse</td>
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<td>279</td>
<td>Pensive</td>
<td>C. Finch</td>
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<td>280</td>
<td>The Fishing Boat—£3 3s.</td>
<td>Walter Jackson</td>
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<td>281</td>
<td>Off to Work</td>
<td>J. Cory, J.P.</td>
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<td>282</td>
<td>Sunset at Sea</td>
<td>T. K. Peitham</td>
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<td>283</td>
<td>Tempest—£3 10s.</td>
<td>Hermann Eschke</td>
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<td>284</td>
<td>Margate Pier</td>
<td>S. L. Kilpack</td>
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<td>285</td>
<td>The Brooklet—£5</td>
<td>Thomas Waters</td>
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<td>286</td>
<td>Kettles to Mend</td>
<td>D. Knowles</td>
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<td>287</td>
<td>The Miser</td>
<td>A. T. Thomas, after E. Von Blass</td>
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"Horner Wood, near Porlock—£15 15s. | George E. Cook"
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<tr>
<td>299 The Fairy Glen (Early Spring) on the Conway, N. Wales</td>
<td>Julius Hare</td>
<td>Julius Hare</td>
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<td>300 At the Well</td>
<td>George E. Cook</td>
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<td>301 Happy Hours</td>
<td>W. H. Haines</td>
<td>George E. Cook</td>
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<tr>
<td>302 Absent Thought</td>
<td>Mrs. L. Austin</td>
<td>W. H. Haines</td>
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<td>303 A &quot;Shire&quot; Farm House</td>
<td>Mrs. Ed. Goss</td>
<td>William Luker</td>
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<td>304 Afternoon on the Essex Moors</td>
<td>J. Marshall</td>
<td>C. W. Mansel Lewis</td>
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<tr>
<td>305 Figure of Lady</td>
<td>J. W. H. Marr</td>
<td>C. W. Mansel Lewis</td>
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<tr>
<td>306 Twilight, Beustead, Kent</td>
<td>J. W. B. Knight</td>
<td>J. W. B. Knight</td>
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<td>307 Sunny Hill Side</td>
<td>Mrs. L. Austin</td>
<td>J. W. B. Knight</td>
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<td>308 First Earrings</td>
<td>John Corbett, M.P.</td>
<td>J. H. S. Moon</td>
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<td>309 The Sands, Morning</td>
<td>W. J. Hennesy</td>
<td>J. W. H. Marr</td>
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<td>310 Landscape, with haystacks</td>
<td>Cuthbert Grundy, R.C.A.</td>
<td>J. W. B. Knight</td>
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<td>311 A Quiet Spot on the Calne</td>
<td>Kate Stanley</td>
<td>Cuthbert Grundy, R.C.A.</td>
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<tr>
<td>312 Street in Venice</td>
<td>J. Vivian</td>
<td>J. Vivian</td>
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<td>313 Harvest Moon</td>
<td>Mr. Ellis</td>
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<td>314 Market Scene</td>
<td>G. J. Roberts</td>
<td>H. C. Bryan</td>
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<td>315 Highland Landscape, with cattle</td>
<td>J. E. Measham</td>
<td>J. E. Measham</td>
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<td>316 Cattle</td>
<td>J. Strick</td>
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<td>317 The Devil's Kitchen</td>
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<td>Charles Jones</td>
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<td>318 The Lord of the Downs</td>
<td>J. F. Mullock</td>
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<td>319 Landscape</td>
<td>S. Hodges</td>
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<td>320 Sea View, with Rocks</td>
<td>C. W. Ellis</td>
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<tr>
<td>321 Beddwellty Church</td>
<td>R. B. Shaw</td>
<td>C. W. Ellis</td>
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<tr>
<td>322 St. John's Church, Chester</td>
<td>H. Jackson</td>
<td>R. B. Shaw</td>
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<tr>
<td>323 The Thames at Pangbourne</td>
<td>J. F. Finnie</td>
<td>H. Jackson</td>
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<tr>
<td>324 Sir Garnet Wolseley</td>
<td>W. Jenkins</td>
<td>J. F. Finnie</td>
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<td>325 Flower Girl</td>
<td>J. Roberts, M.P.</td>
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<td>326 Figure of Lady</td>
<td>Watts, R.A.</td>
<td>G. F. Watts, R.A.</td>
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<td>Off the East Coast</td>
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<td>Reflections</td>
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<td>Le Matin</td>
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<td>Rupert Stevens</td>
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<td>Jack's Yarn</td>
<td>J. Marshall, sen.</td>
<td>William Oliver</td>
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<tr>
<td>Ripe Fruit</td>
<td>Samuel Aitken</td>
<td>J. Marshall, sen.</td>
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<td>At the Stile</td>
<td>E. P. Martin</td>
<td>H. Bryant</td>
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<td>The Spinning Wheel</td>
<td>J. Hearne</td>
<td>H. Selous</td>
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<td>Ophelia</td>
<td>H. Selous</td>
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<td>Jack the Blind</td>
<td>R. Beavis</td>
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<td>Portrait of David Morris</td>
<td>W. H. Weatherhead</td>
<td>T. BriggsT</td>
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<tr>
<td>A Farmer's Daughter</td>
<td>S. Hodges</td>
<td>W. H. Weatherhead</td>
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<td>Chalk Cliff at Freshwater</td>
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<td>T. G. H. Miles</td>
<td>W. Larry</td>
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<td>Flowers and Fruit</td>
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<td>Coast Scene with Fishermen</td>
<td>W. Larry</td>
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<td>Finding of Moses</td>
<td>A. T. Thomas</td>
<td>A. T. Thomas, after Velasquez</td>
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<td>The Last Supper</td>
<td>Joseph Lewis</td>
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<td>J. V. Carrington</td>
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<td>Fox and the Crow</td>
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<td>Portrait of Lady</td>
<td>J. Strick</td>
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<tr>
<td>Portrait of David, celebrated French Painter</td>
<td>David himself</td>
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<td>Major General Sir W. Nott, G.C.B.</td>
<td>Thomas BriggsT</td>
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<tr>
<td>The Vision of St. Francis</td>
<td>Dr. Lewis</td>
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<tr>
<td>Waterfall, with Ruins</td>
<td>Geo. Smith</td>
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Of the four or five "Ophelia" which have challenged the attention of the visitors to the season's exhibitions, that which forms the subject of our engraving is certainly not the least attractive. Not only has Mr. Selous produced a beautiful figure, but the accessories of wood, and bank, and field flowers, are so charmingly rendered, as to impress the whole of the pathetic story of the great tragedy on our minds, and to lead us to realize anew one of the most vivid of those suggested characters of the great dramatist which have such power over our imagination. Among the numerous striking pictures in the gallery of the new British Institution—a notice of which has already appeared in our columns—the recent work of Mr. Selous holds a deservedly prominent place. "Ophelia."—Extract from the "Illustrated Times," 1870.
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<td>A. T. Thomas</td>
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<td>Bear Hunt</td>
<td>William L. Eynon</td>
<td>William L. Eynon</td>
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<td>A French Beauty</td>
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<td>Marius Erand</td>
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<tr>
<td>Sea View</td>
<td>Geo. Thompson</td>
<td>Lumy</td>
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<td>The Youthful Christ</td>
<td>J. Heron Wilson</td>
<td>after Carls Dolci</td>
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<td>Ship Ashore</td>
<td>H. C. Sheppard</td>
<td>A. Freke</td>
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<td>Fruit</td>
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<td>C. W. Nichols, R.H.A.</td>
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<td>C. W. Nichols, R.H.A.</td>
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<td>Charles Stuart</td>
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<td>St. Mawes, near Falmouth</td>
<td>V. P. Yglesias</td>
<td>J. D. Mercier</td>
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<td>The late Mr. W. Bulkeley Hughes, M.P., Plas Coch, Anglesey</td>
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<td>409</td>
<td>Merry Making</td>
<td>G. R. Roberts</td>
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<td>Capel Curig</td>
<td>Mrs. L. Austin</td>
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<td>411</td>
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<td>412</td>
<td>Portrait of Albert Wood, Esq., Mayor of Conway</td>
<td>Henry Measham, R.C.A.</td>
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<td>Coity Castle, Bridgend</td>
<td>J. Clark Fairbairn</td>
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<td>414</td>
<td>Winter Scene, Austria</td>
<td>Thomas Heron Wilson</td>
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<td>415</td>
<td>Contemplation</td>
<td>W. F. Govier</td>
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<td>416</td>
<td>Path by the River, scene in N. Wales</td>
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<td>420</td>
<td>Making Friends</td>
<td>Franklin Tuttle</td>
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<td>421</td>
<td>Grandmother's Story</td>
<td>Edith M. S. Scannell</td>
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<td>422</td>
<td>The Parish Clerk</td>
<td>J. A. Madge</td>
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<td>Winter Scene</td>
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<td>424</td>
<td>The Alarm</td>
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<td>A. Wilde Parsons</td>
<td>E. P. Martin</td>
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<td>427</td>
<td>Lake Scene</td>
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<td>M. E. Dockree</td>
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<td>The Glyn, Pont Dulanog</td>
<td>W. Honnywill Hall</td>
<td>W. H. Hall</td>
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<td>429</td>
<td>A Fresher on the Wye, near Builth</td>
<td>J. D. Mercier</td>
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<td>The Bishop of Manchester, Right Rev. J. Frazer</td>
<td>Alfred de Branski, A.R.C.A.</td>
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<td>431</td>
<td>Moel Shabod, from the Head of Llyn Geirionydd, North Wales</td>
<td>Alfred de Branski, A.R.C.A.</td>
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<td>432</td>
<td>Highland Scene, with Cattle</td>
<td>J. E. Meadows</td>
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<td>433</td>
<td>Peel Harbour, Isle of Man</td>
<td>Gustave de Branski</td>
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<td>J. J. Bannatyne</td>
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<td>435</td>
<td>Conway Castle</td>
<td>Richard Wane</td>
<td>Richard Wane</td>
</tr>
<tr>
<td>436</td>
<td>Sea View off Dover</td>
<td>James Ware, J.P.</td>
<td>James Webb</td>
</tr>
<tr>
<td>437</td>
<td>San Pedro, Venice</td>
<td>George Clarkson Stanfield</td>
<td></td>
</tr>
<tr>
<td>438</td>
<td>Grace Darling</td>
<td>Col. C. H. Page</td>
<td>T. Brooks</td>
</tr>
<tr>
<td>439</td>
<td>A Portrait</td>
<td>Lewis Morris</td>
<td></td>
</tr>
<tr>
<td>440</td>
<td>John the Baptist's Head</td>
<td>W. F. Govier</td>
<td>Opie</td>
</tr>
</tbody>
</table>
**OIL PAINTINGS.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>441</td>
<td>Portrait</td>
<td>Lewis Morris</td>
</tr>
<tr>
<td>442</td>
<td>Cleopatra in Ephesus</td>
<td>Richard Short, R.C.A.</td>
</tr>
<tr>
<td>442A</td>
<td>&quot;Rajazet&quot; Race Horse, 1739 to 1750</td>
<td>William H. Simkin</td>
</tr>
<tr>
<td>443</td>
<td>&quot;Starling&quot; Race Horse, 1743 to 1751</td>
<td>Claude Hayes, A.R.C.A.</td>
</tr>
<tr>
<td>444</td>
<td>The Purling Brook—£16</td>
<td>Claude Hayes, A.R.C.A.</td>
</tr>
</tbody>
</table>

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**WATER COLOUR DRAWINGS.**

(WATER COLOUR DRAWINGS. (BY DECEASED MASTERS.)

I.—Works of Deceased Masters, Nos 445 to 503, on the Screen at the upper end of the Hall.

As an introduction to the study of the Water Colour Section, a small number of Drawings by Deceased Masters will be found placed together, with the object of displaying the progressive stages of the art of Water Colour Painting before it had attained its present position as one of the most beautiful and popular in the practice of the Fine Arts. Although Water Colour Drawing is essentially an English art, systematic collections of early works have been rare, and such a provincial Exhibition as the present one, although presenting some unusually choice examples, can only supply a limited number. The first Water Colour Drawings, like the earlier paintings on panel, etc., were executed in tempera, or opaque Water Colour, little removed in method from Oil Painting, but more delicate and delicate. Specimens are to be found on the fans, miniaturs, and other elegant works during the last century, this phase of the art being a survival of the minial painting of the Middle Ages. (Good specimens of both minial illumination and of fan painting will be found in cases at the ends of the Old Water Colour Screen). No. 445 (a classical landscape by Taverner) is an example of painting in tempera. The use of transparent washes in even at an early date, found side by side or in combination, with opaque or solid painting, the washing method gradually obtaining favour as the solid method declined, until the one has become merely an occasional help to the other. Partly on account of the apparent awkwardness of the medium, transparent work held a lowly place for many years in the annals of the artistic profession, and the best productions are little more than drawings in grey or brown, sometimes outlined with the quill, tinted with local colour, and usually approximating in appearance to the coloured prints and mezzotint of Morland, Hartolozzi, Cipriani, etc., which were the chief pictorial embellishments of the withdrawing-rooms of a century ago. Of this character are the exhibited works by Rowlands, Ibbetson, Skelton (1758), Barker, Weyler, Cozens, and Paul Sandby, R.A. By the last-named artist there are, adjoining the Water Colour Screen, some unique and highly interesting old views of Cardin, lent by the Marquis of Bute. (A volume of aqua tint therefrom will be found among a case of books on the eastern side, near the entrance.) The earliest examples of Water Colour Drawing, owing to the method of executing the subject in lamp-black, Indian ink, or similar substantive, over which local color was washed, and dried, and conservatively applied, were not of the water-colour method, but of that somewhat similar, but more opaque, technique, the example of which is shown in Nos. 446 and 447, by Glover, Varley, Cristall, and Francis Stevens. The colour is low, or even timid, with more of mannerism and attention to detail than of boldness or strength of colour. An early landscape sketch by Thomas Girtin, No. 445, in bluish tints—almost monochrome—with the river dashed in with opaque white, is an exception to this rule, being indicative of the coming force and vigour which were infused into the art chiefly by him and his great coadjutor Turner. Many of the possibilities of Water Colour had remained unrevealed until the genius of Turner revealed them, even his earliest sketches exhibiting his perception of the brilliances and radiance obtainable by the use of pure local colour, unadulterated by under-lining washes, of which Nos. 448 and 449, an early topographical sketch made by him in Yorkshire in 1793, and No. 450, a View near Rosia, may be taken as illustrations. The exhibited works of G. Bentley, David Roberts, Copley Fielding, J. D. Harding, R. P. Bonington, J. J. Pyne, and other contemporaries of Turner, are instances of the pure colour method. Although the works of this class in the exhibition is a score of fine examples of the works of David Cox, the earliest bearing date 1758, these are of exceptional excellence and interest, and, showing both his early and late manner, should be carefully studied; as also should the set of drawings by David Roberts, R.A.)
<table>
<thead>
<tr>
<th>Subject</th>
<th>Contributor</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>445 A Classical Landscape</td>
<td>Edwin Seward, R.C.A.</td>
<td>W. Taverner</td>
</tr>
<tr>
<td>446 A Mountainous Landscape, with a cottage</td>
<td></td>
<td>Joshua Cristall</td>
</tr>
<tr>
<td>447 Two Plates from an early work by Heesal</td>
<td>Edwin Seward, R.C.A.</td>
<td></td>
</tr>
<tr>
<td>448 A Landscape with Trees, dated 1758</td>
<td></td>
<td>J. Skelton</td>
</tr>
<tr>
<td>449 A Landscape with a distant Seaport, dated 1758</td>
<td></td>
<td>J. Skelton</td>
</tr>
<tr>
<td>450 A Landscape, with Gipsies and Cattle</td>
<td>Edwin Seward, R.C.A.</td>
<td>Benjamin Barker</td>
</tr>
<tr>
<td>451 A Landscape, with a Village and figures</td>
<td></td>
<td>Benjamin Barker</td>
</tr>
<tr>
<td>452 An English Landscape with Trees</td>
<td>J. Pyke Thompson</td>
<td>John Cozens</td>
</tr>
<tr>
<td>453 A Mountainous Landscape, with figures</td>
<td></td>
<td>W. A. Smith</td>
</tr>
<tr>
<td>454 Conway Castle, 1818</td>
<td></td>
<td>W. Payne</td>
</tr>
<tr>
<td>455 A Rustic Cottage</td>
<td>Edwin Seward, R.C.A.</td>
<td>Francis Stevens</td>
</tr>
<tr>
<td>456 A Rustic Landscape</td>
<td></td>
<td>W. Marychurch</td>
</tr>
<tr>
<td>457 A Rustic Landscape</td>
<td></td>
<td>J. C. Ibbetson</td>
</tr>
<tr>
<td>458 A Group of Floral Cupids</td>
<td></td>
<td>J. B. Cipriani, R.A.</td>
</tr>
<tr>
<td>459 A Stormy Landscape</td>
<td></td>
<td>J. Pyke Thompson</td>
</tr>
<tr>
<td>460 A Landscape, with Waterfalls</td>
<td>Edwin Seward, R.C.A.</td>
<td>Paul Sandby, R.A.</td>
</tr>
<tr>
<td>461 A Landscape, with a Castle</td>
<td></td>
<td>Paul Sandby, R.A.</td>
</tr>
<tr>
<td>462 A Wooded Landscape, with Cattle drinking</td>
<td>Edwin Seward, R.C.A.</td>
<td>John Glover</td>
</tr>
<tr>
<td>463 A Welsh Landscape</td>
<td></td>
<td>J. Pyke Thompson</td>
</tr>
<tr>
<td>464 A Woodland Landscape</td>
<td></td>
<td>John Varley</td>
</tr>
<tr>
<td>465 North Coast of Cornwall</td>
<td></td>
<td>Thos. Gainsborough</td>
</tr>
<tr>
<td>466 Near Boston, Lincolnshire</td>
<td></td>
<td>F. de Courcy Hamilton</td>
</tr>
<tr>
<td>467 Portrait of a Lady (miniature)</td>
<td></td>
<td>Thos. Gainsborough</td>
</tr>
</tbody>
</table>

This work is painted entirely in tempera. 

On Water Color Painting, exhibiting the old method of Painting in Lampblack, &c., and afterwards applying local tinting.

The two last are the earliest exhibited examples of the old method of tinting a subject already drawn in monochrome.

This contains many characteristic features of early landscape work; technically it is a good specimen of a complete ground previous to colour.

In Indian Ink, with colour outline by quill.
<table>
<thead>
<tr>
<th>Subject</th>
<th>Contributor</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>468</strong> A View from St. Michael's Hill, Yorkshire, with Studley Manor, Ripon Minster, and the Hambleton Hills <strong>J. M. W. Turner</strong>&lt;br&gt;300 A View from St. Michael's Hill, Yorkshire, with Studley Manor, Ripon Minster, and the Hambleton Hills&lt;br&gt;A very early example of the transparent colour method (free from outline or blocking of shadows in neutral tint), painted when Turner was about 20 years of age. (E. W. Colt Williams 1775, D. 1851)</td>
<td><strong>Edwin Seward, R.C.A.</strong>&lt;br&gt;D. 1879, D. 1851</td>
<td><strong>W. Gill</strong>&lt;br&gt;B. 1788, D. 1855</td>
</tr>
<tr>
<td><strong>469</strong> Frozen River Scene <strong>J. B. Pyne</strong>&lt;br&gt;From the Bland Collection&lt;br&gt;E. W. Colt Williams</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1800, D. 1879</td>
<td><strong>W. Gill</strong>&lt;br&gt;B. 1788, D. 1855</td>
</tr>
<tr>
<td><strong>470</strong> On the Teme at Ludlow <strong>W. Gill</strong>&lt;br&gt;Walter Hughes</td>
<td><strong>J. D. Harding</strong>&lt;br&gt;B. 1789, D. 1863</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1787, D. 1855</td>
</tr>
<tr>
<td><strong>471</strong> Lake Scene—£20 <strong>J. D. Harding</strong>&lt;br&gt;From the Hard Hall Collection&lt;br&gt;J. Pyke Thompson</td>
<td><strong>Attributed to Copley Fielding</strong>&lt;br&gt;B. 1787, D. 1855</td>
<td><strong>Frederick Wedmore</strong>&lt;br&gt;B. 1793, D. 1859</td>
</tr>
<tr>
<td><strong>472</strong> Landscape <strong>J. D. Harding</strong>&lt;br&gt;J. Pyke Thompson</td>
<td><strong>Attributed to Copley Fielding</strong>&lt;br&gt;B. 1787, D. 1855</td>
<td><strong>Edwin Seward, R.C.A.</strong>&lt;br&gt;B. 1798, D. 1859</td>
</tr>
<tr>
<td><strong>473</strong> Bishopsgate Bridge, Norwich <strong>J. S. Cotman</strong>&lt;br&gt;Exhibited at the Grosvenor-Gallery Loan Exhibition, and considered one of the finest and most typical specimens of the Artist extant. It was exhibited about here. See Winter's Studies in English Art—First Series</td>
<td><strong>E. W. Colt Williams</strong>&lt;br&gt;B. 1775, D. 1851</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1775, D. 1851</td>
</tr>
<tr>
<td><strong>474</strong> The Church of St. Pierre, Caen <strong>J. D. Harding</strong>&lt;br&gt;P. E. Masy</td>
<td><strong>J. D. Harding</strong>&lt;br&gt;B. 1798, D. 1853</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1775, D. 1851</td>
</tr>
<tr>
<td><strong>475</strong> Distant View of Ross—£50 <strong>J. M. W. Turner</strong>&lt;br&gt;J. Pyke Thompson</td>
<td><strong>J. M. W. Turner</strong>&lt;br&gt;B. 1775, D. 1851</td>
<td><strong>Chas. Blanden</strong>&lt;br&gt;B. 1782, D. 1851</td>
</tr>
<tr>
<td><strong>476</strong> Water Mill (sketch) <strong>J. Pyke Thompson</strong>&lt;br&gt;Moel Siabod, North Wales</td>
<td><strong>Moel Siabod, North Wales</strong>&lt;br&gt;W. J. Müller</td>
<td><strong>J. Pyke-Thompson</strong>&lt;br&gt;B. 1806, D. 1854</td>
</tr>
<tr>
<td><strong>477</strong> Moel Siabod, North Wales <strong>W. J. Müller</strong>&lt;br&gt;W. J. Müller</td>
<td><strong>W. J. Müller</strong>&lt;br&gt;B. 1812, D. 1845</td>
<td><strong>J. Pyke-Thompson</strong>&lt;br&gt;B. 1806, D. 1854</td>
</tr>
<tr>
<td><strong>478</strong> Valley of the Dee, near Llangollen <strong>Bernard Evans, R.C.A.</strong>&lt;br&gt;Bernard Evans, R.C.A.</td>
<td><strong>Bernard Evans, R.C.A.</strong>&lt;br&gt;B. 1798, D. 1859</td>
<td><strong>Bernard Evans, R.C.A.</strong>&lt;br&gt;B. 1798, D. 1859</td>
</tr>
<tr>
<td><strong>479</strong> Butchers' Row, Hereford, 1815 <strong>David Cox</strong>&lt;br&gt;David Cox</td>
<td><strong>T. Cam</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>T. Cam</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
<tr>
<td><strong>480</strong> Tintern Abbey <strong>David Cox</strong>&lt;br&gt;David Cox</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1775, D. 1851</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1775, D. 1851</td>
</tr>
<tr>
<td><strong>481</strong> Backwater in Lugg Meadows <strong>David Cox</strong>&lt;br&gt;David Cox</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1775, D. 1851</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1775, D. 1851</td>
</tr>
<tr>
<td><strong>482</strong> Barmouth Sands, with Cader Idris in distance <strong>E. W. Colt Williams</strong>&lt;br&gt;David Cox</td>
<td><strong>E. W. Colt Williams</strong>&lt;br&gt;B. 1775, D. 1851</td>
<td><strong>E. W. Colt Williams</strong>&lt;br&gt;B. 1775, D. 1851</td>
</tr>
<tr>
<td><strong>483</strong> Grey Morn <strong>David Cox</strong>&lt;br&gt;David Cox</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
<tr>
<td><strong>484</strong> Hayfield, with Figures <strong>David Cox</strong>&lt;br&gt;David Cox</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
<tr>
<td><strong>485</strong> Landscape <strong>David Cox</strong>&lt;br&gt;F. Taylor, R.W.S.</td>
<td><strong>F. Taylor, R.W.S.</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>F. Taylor, R.W.S.</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
<tr>
<td><strong>486</strong> Landscape <strong>David Cox</strong>&lt;br&gt;David Cox</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
<tr>
<td><strong>487</strong> View of Greenwich from the Hill—£80 <strong>David Cox</strong>&lt;br&gt;T. Garford</td>
<td><strong>T. Garford</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>T. Garford</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
<tr>
<td><strong>488</strong> Landscape, with Ruins—£16 <strong>David Cox</strong>&lt;br&gt;W. J. Müller</td>
<td><strong>W. J. Müller</strong>&lt;br&gt;B. 1812, D. 1845</td>
<td><strong>W. J. Müller</strong>&lt;br&gt;B. 1812, D. 1845</td>
</tr>
<tr>
<td><strong>489</strong> Lake Scene (Cumberland) <strong>David Cox</strong>&lt;br&gt;David Cox</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
<tr>
<td><strong>490</strong> Organ Screen, Dixmude <strong>J. Pyke-Thompson</strong>&lt;br&gt;C. Healey</td>
<td><strong>J. Pyke-Thompson</strong>&lt;br&gt;B. 1806, D. 1854</td>
<td><strong>J. Pyke-Thompson</strong>&lt;br&gt;B. 1806, D. 1854</td>
</tr>
<tr>
<td><strong>491</strong> Sea Piece <strong>C. Healey</strong>&lt;br&gt;D. Roberts, R.A.</td>
<td><strong>C. Healey</strong>&lt;br&gt;B. 1806, D. 1854</td>
<td><strong>C. Healey</strong>&lt;br&gt;B. 1806, D. 1854</td>
</tr>
<tr>
<td><strong>492</strong> Water Mill <strong>T. Garford</strong>&lt;br&gt;David Cox</td>
<td><strong>T. Garford</strong>&lt;br&gt;B. 1806, D. 1854</td>
<td><strong>T. Garford</strong>&lt;br&gt;B. 1806, D. 1854</td>
</tr>
<tr>
<td><strong>493</strong> Butchers' Row, Hereford, 1815 <strong>David Cox</strong>&lt;br&gt;David Cox</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
<tr>
<td><strong>494</strong> Hayfield, with Figures <strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>J. Pyke Thompson</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
<tr>
<td><strong>496</strong> Landscape, with Ruins—£16 <strong>W. J. Müller</strong>&lt;br&gt;D. Roberts, R.A.</td>
<td><strong>W. J. Müller</strong>&lt;br&gt;B. 1812, D. 1845</td>
<td><strong>W. J. Müller</strong>&lt;br&gt;B. 1812, D. 1845</td>
</tr>
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<td><strong>497</strong> Organ Screen, Dixmude <strong>C. Healey</strong>&lt;br&gt;D. Roberts, R.A.</td>
<td><strong>C. Healey</strong>&lt;br&gt;B. 1806, D. 1854</td>
<td><strong>C. Healey</strong>&lt;br&gt;B. 1806, D. 1854</td>
</tr>
<tr>
<td><strong>498</strong> Water Mill <strong>T. Garford</strong>&lt;br&gt;David Cox</td>
<td><strong>T. Garford</strong>&lt;br&gt;B. 1806, D. 1854</td>
<td><strong>T. Garford</strong>&lt;br&gt;B. 1806, D. 1854</td>
</tr>
<tr>
<td><strong>499</strong> Lake Scene (Cumberland) <strong>David Cox</strong>&lt;br&gt;David Cox</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1783, D. 1859</td>
<td><strong>David Cox</strong>&lt;br&gt;B. 1783, D. 1859</td>
</tr>
</tbody>
</table>
III.—MODERN WATER COLOUR DRAWINGS in Alcoves on West Side.

504 Lake Scene
   James Strick

505 Italian Lake Scene
   C. W. Ingram

506 French Coast
   S. Aitken

507 Lake Scene
   J. F. Phillips

508 A bit of Wild Wales—£3 3s.
   Wilmot Pilsbury

509 The Homestead—£3 2s.
   Wilmot Pilsbury

510 Study at the Life Academy
   James Curnock, Sen.

511 The Keep, Cardiff Castle—£2 2s.
   J. F. Phillips

512 Sketch of Coast Scene
   T. Saltfleet

513 Eastern Scene—£3 5s.
   Palliotti

514 View on the River Dee at Erbistocke, Denbigh
   D. W. Fallowsfield

515 On the Dove, Derbyshire
   Walter Hughes

516 Morning at Barmouth, North Wales—£7 7s.
   S. A. Finlay

517 Boats Distant from the Shore
   Yglesias

518 Aber Valley, near Bangor
   James Strick

519 Windy Day
   S. Aitken

520 Church Porch
   S. Aitken

521 He loves and he rides away
   Frank E. Cox
### Water Colour Drawings

<table>
<thead>
<tr>
<th>Subject</th>
<th>Contributor</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Golden Grove, Seat of Earl Cawdor</td>
<td>Earl Cawdor</td>
<td>A. Penley</td>
</tr>
<tr>
<td>Clearing up after rain, North Wales</td>
<td>J. Jackson Curnock</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>Trifaen</td>
<td>Walter Hughes</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>Clearing up after rain, North Wales</td>
<td>J. Jackson Curnock</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>Trifaen</td>
<td>Walter Hughes</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>Near Sligochan, Skye</td>
<td>James Strick</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>Ilfracombe</td>
<td>T. E. Rosenberg</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>Aberdare, Breconshire Hills in the distance, painted in 1833, from Forrest</td>
<td>William Bennett, A.R.C.A.</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>Landscape</td>
<td>Walter Hughes</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>Riverside Scene, with Castle and Church</td>
<td>Walter Hughes</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>View in Wales</td>
<td>Walter Hughes</td>
<td>T. E. Rosenberg</td>
</tr>
<tr>
<td>In Brittany</td>
<td>Mrs. L. Austin</td>
<td>E. M. Osborn</td>
</tr>
<tr>
<td>In the Fens</td>
<td>W. F. Stocks</td>
<td>W. F. Stocks</td>
</tr>
<tr>
<td>Conway Castle</td>
<td>L. J. Graham Clarke</td>
<td>J. Eagles</td>
</tr>
<tr>
<td>Landscape</td>
<td>W. Callow</td>
<td>J. Eagles</td>
</tr>
<tr>
<td>Market Place at Grissere</td>
<td>A. W. Bayes</td>
<td>J. Eagles</td>
</tr>
<tr>
<td>A Revere</td>
<td>A. W. Bayes</td>
<td>J. Eagles</td>
</tr>
<tr>
<td>Landscape</td>
<td>Clement Templeton</td>
<td>T. Salteet</td>
</tr>
<tr>
<td>Landscape</td>
<td>Clement Templeton</td>
<td>T. Salteet</td>
</tr>
<tr>
<td>On the Lynn</td>
<td>W. L. Selfe</td>
<td>D. H. Mckewan</td>
</tr>
<tr>
<td>Old Bridge on the Llugwy</td>
<td>F. J. Kerr</td>
<td>W. C. Madge</td>
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<tr>
<td>Dinab Rock</td>
<td>F. J. Kerr</td>
<td>W. C. Madge</td>
</tr>
<tr>
<td>Sunset in the Tropics</td>
<td>W. Jenkins</td>
<td>S. H. Wilson</td>
</tr>
<tr>
<td>In Haddon Chapel</td>
<td>T. P. Jones Parry</td>
<td>T. P. Jones Parry</td>
</tr>
<tr>
<td>Subject</td>
<td>Contributor</td>
<td>Artist</td>
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<tr>
<td>567 At Tenby</td>
<td>T. P. Jones Parry</td>
<td>T. P. Jones Parry</td>
</tr>
<tr>
<td>568 A Fresh Breeze on the Cornish Coast—£23 2s.</td>
<td>J. C. Uren</td>
<td>J. C. Uren</td>
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<tr>
<td>569 Flowers</td>
<td>Mrs. L. Austin</td>
<td>Lavery</td>
</tr>
<tr>
<td>570 Entrance to the Vicars' Close, Wells</td>
<td>E. Seward, R.C.A.</td>
<td>E. Seward, R.C.A.</td>
</tr>
<tr>
<td>571 Schevening Beach</td>
<td>Henry Harben</td>
<td>E. Hayes, R.H.A.</td>
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<tr>
<td>572 A back way in Hereford</td>
<td>Thomas Maddox</td>
<td>Jessie Maddox</td>
</tr>
<tr>
<td>573 Sunset, Southwold Pier</td>
<td>Henry Harben</td>
<td>E. Hayes, R.H.A.</td>
</tr>
<tr>
<td>574 Lavernock Point, with Flat Holmes in the distance</td>
<td>R. H. Trevellick</td>
<td>R. H. Trevellick</td>
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<tr>
<td>575 Clovelly</td>
<td>F. de Courcy Hamilton</td>
<td>F. de Courcy Hamilton</td>
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<tr>
<td>576 Castle Rising, Norfolk</td>
<td>F. de Courcy Hamilton</td>
<td>F. de Courcy Hamilton</td>
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<td>577 The Steeple Rock, Kynance Cove, Cornwall—£20</td>
<td>Thomas Hart, F.S.A.</td>
<td>Thomas Hart, F.S.A.</td>
</tr>
<tr>
<td>578 The Steeple Rock, Kynance Cove, Cornwall—£20</td>
<td>Thomas Hart, F.S.A.</td>
<td>Thomas Hart, F.S.A.</td>
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<td>579 King Arthur's Castle, Tintagel, Cornwall—£45</td>
<td>Thomas Hart, F.S.A.</td>
<td>Thomas Hart, F.S.A.</td>
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<tr>
<td>581 On the Seashore</td>
<td>Walter Goodall</td>
<td>Walter Goodall</td>
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<tr>
<td>582 Near Winchelsea</td>
<td>J. W. B. Knight</td>
<td>J. W. B. Knight</td>
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<tr>
<td>583 Arthog Falls, near Barnsorth—£10</td>
<td>R. F. Perling</td>
<td>R. F. Perling</td>
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<tr>
<td>584 Youth</td>
<td>Mrs. Austin</td>
<td>Knightly Warren, A.R.C.A.</td>
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<td>585 On the Thames</td>
<td>E. Seward R.C.A.</td>
<td>E. Seward, R.C.A.</td>
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<tr>
<td>586 Sketch at Hampton Bishop, Hereford</td>
<td>Walter Hughes</td>
<td>Walter Hughes</td>
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<tr>
<td>587 Glen Sligachan, Sky—£3</td>
<td>S. Aitken</td>
<td>H. Harris</td>
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<tr>
<td>588 Skiing Scene</td>
<td>W. P. Martin</td>
<td>F. E. Cox</td>
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<tr>
<td>589 Cottage</td>
<td>W. A. Smith</td>
<td>Unknown</td>
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<tr>
<td>590 Stream and Trees</td>
<td>W. L. Banks, R.C.A.</td>
<td>Gwendoline Yewdall</td>
</tr>
<tr>
<td>591 Conway Castle in bygone days—£3 15s.</td>
<td>Fredk. Tyler,</td>
<td>Fredk. Tyler, R.W.S.</td>
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<tr>
<td>592 Crabbing in the North Sea—£5</td>
<td>Frank Barnard</td>
<td>Frank Barnard</td>
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<tr>
<td>593 Counting the Flock—£10 10s.</td>
<td>F. E. Maplestone</td>
<td>F. E. Maplestone, R.I.</td>
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<tr>
<td>594 &quot;Y Cymro a’i Feibl,&quot; or a Welshman reading his Bible on Sunday Night.</td>
<td>T. L. Hughes</td>
<td>T. L. Hughes</td>
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<td>595 Gorleston—£21</td>
<td>B. Whitmore</td>
<td>B. Whitmore</td>
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<td>Subject</td>
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<td>Artist</td>
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<tr>
<td>595 Flowers</td>
<td>Wilmot Pilsbury</td>
<td>Wilmot Pilsbury</td>
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<td>596 Counting the Flock</td>
<td>J. Pedder</td>
<td>J. Pedder</td>
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<tr>
<td>597 St. Michael's Mount, Cornwall, early moonlight</td>
<td>C. Brooke Branwhite</td>
<td>C. Brooke Branwhite</td>
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<tr>
<td>598 Her first Book</td>
<td>H. O. Fisher</td>
<td>Alice Havers</td>
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<tr>
<td>599 Her first Fan</td>
<td>H. O. Fisher</td>
<td>Alice Havers</td>
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<td>600 Tai di Cadoro</td>
<td>J. Talmage White</td>
<td>J. Talmage White</td>
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<td>601 Speranza</td>
<td>Mrs. L. Austin</td>
<td>Lady Lindsay, of Balcarres</td>
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<tr>
<td>602 St. Ives</td>
<td>Mrs. Jones</td>
<td>J. G. Philp</td>
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<td>603 Cottage at Penmaennawr</td>
<td>Caroline Pattison</td>
<td>Colonel Hill</td>
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<tr>
<td>604 Church Interior</td>
<td>F. E. Maplestone</td>
<td>S. Rayner</td>
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<tr>
<td>605 Pollard Oaks, near Ipswich</td>
<td>Henry Cole</td>
<td>Henry Cole</td>
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<td>606 Under the Beeches</td>
<td>Wilmot Pilsbury</td>
<td>Wilmot Pilsbury</td>
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<td>607 Stokesay Castle</td>
<td>F. C. Dixey</td>
<td>F. C. Dixey</td>
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<tr>
<td>608 Cookham Lock</td>
<td>Albert Stevens</td>
<td>Albert Stevens</td>
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<td>609 After Rain</td>
<td>Henry Terry</td>
<td>Henry Terry</td>
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<tr>
<td>610 Summer Holiday</td>
<td>Helena Maguire</td>
<td>Helena Maguire</td>
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<tr>
<td>611 Landscape, with Stream</td>
<td>J. W. Walker</td>
<td>J. W. Walker</td>
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<tr>
<td>612 The Burgomaster's Posy</td>
<td>Lady Lindsay</td>
<td>Lady Lindsay, of Balcarres</td>
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<tr>
<td>613 The Approaching Footstep</td>
<td>A. W. Bayes</td>
<td>A. W. Bayes</td>
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<tr>
<td>614 Market Day at Lecklade</td>
<td>Mrs. L. Austin</td>
<td>Herbert Gilchrist</td>
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<tr>
<td>615 Landscape</td>
<td>Mary Whatley</td>
<td>F. Hamilton Jackson</td>
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<tr>
<td>616 Game of the Hall Farm (from Adam Bede)</td>
<td>Alfred Parsons</td>
<td>Alfred Parsons</td>
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<tr>
<td>617 Landscape</td>
<td>J. Aumonier</td>
<td>J. Aumonier</td>
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<td>618 Adeline</td>
<td>H. Whatley</td>
<td>H. Whatley</td>
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<td>619 Landscape</td>
<td>J. W. Walker</td>
<td>J. W. Walker</td>
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<tr>
<td>620 Landscape</td>
<td>Lady Lindsay</td>
<td>Lady Lindsay, of Balcarres</td>
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<td>621 Landscape</td>
<td>A. W. Bayes</td>
<td>A. W. Bayes</td>
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<td>622 Landscape</td>
<td>F. Hamilton Jackson</td>
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<td>624 Landscape</td>
<td>Mrs. L. Austin</td>
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<td>628 The Lizard Lighthouse, Polpeor</td>
<td>Frank Walton</td>
<td>W. F. Stocks</td>
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<td>629 The Ebb Tide</td>
<td>W. F. Stocks, 1883</td>
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<td>630 Interior of Chapel, with Monks</td>
<td>S. Rayner</td>
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<td>631 A Chat by the Way</td>
<td>Helen S. Tatham</td>
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<tr>
<td>632 Courtyard of the Old Museum, Orleans</td>
<td>Jessie Maddox</td>
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<td>633 Gloire de Dijon Roses</td>
<td>W. H. Haines</td>
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<tr>
<td>634 Girl Haymaking</td>
<td>W. H. Haines</td>
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<td>635 &quot;Done for&quot;</td>
<td>Edwin A. Norbury, R.C.A.</td>
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<tr>
<td>636 The Turber Head, Gower, South Wales</td>
<td>W. C. Madge</td>
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<td>637 Stack Rock, near Tenby, South Wales</td>
<td>W. C. Madge</td>
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<tr>
<td>638 Spring</td>
<td>Charles Jones</td>
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<td>639 Among the heather, half-way up Moel Siabod, North Wales</td>
<td>Charles Stuart</td>
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<tr>
<td>640 Erbalunca, Corsica</td>
<td>Edward Lear</td>
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<td>641 Pont Dell’ Asco, Corsica</td>
<td>Edward Lear</td>
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<tr>
<td>642 Courting the Bustard</td>
<td>Fredk. Taylor, R.W.S.</td>
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<td>643 Sh澐 Field</td>
<td>Fredk. Taylor, R.W.S.</td>
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<tr>
<th>Subject</th>
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<tr>
<td>644 In the Embankment Gardens, Westminster</td>
<td>W. Bennett</td>
<td>Fritz Althans</td>
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<tr>
<td>645 Morning Light on Moel-wyn, North Wales</td>
<td>W. C. Eddington</td>
<td></td>
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<tr>
<td>646 Coast of Messena</td>
<td>Edwin Hayes, R.H.A.</td>
<td></td>
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<tr>
<td>647 Crossing the Moor, Arthog, Merionethshire</td>
<td>Bernard Evans, R.C.A.</td>
<td></td>
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<tr>
<td>648 Dame Juliana Berners, St. Alban’s Abbey, 1481, and her Pupils; with St. Albans’ Abbey in the distance</td>
<td>Right Hon. Lord Aberdare</td>
<td></td>
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<tr>
<td>655 Samphire Gatherer</td>
<td>A. Wayling</td>
<td></td>
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<tr>
<td>657 Landscape and River, with boats</td>
<td>J. W. Walker</td>
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<tr>
<td>659 Lands End</td>
<td>J. G. Philip</td>
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</table>
660 Glow of the Setting Sun  J. G. Philip  
  His Worship the Mayor of Cardiff (R. Bird) 

661 Land's End  J. G. Philip  

662 “The Palma” the Submariner Palace of Don Fernando, 
  King Consort of Portugal—£157 10s.  Leonard Lewis  
  Marian Chase  

663 Azaleas—£10 16s.  J. Squire  

664 Bude Haven, Twilight—£15 15s.  J. Squire  

665 Bay of Naples  T. L. Rawlins  
  Mrs. L. Austin  

666 At Capel Curig—£36 15s.  J. B. Beddow  
  J. Roberts, M.P.  

667 Cottage—interior  Neutzug  

668 The Sychnart Pass, between Conway and Penmaenmawr—£12  
  Andrew MacCallum  

669 Autumn in Fontainebleau Forest—£8 4s.  Andrew MacCallum  
  W. T. Bennett  

670 A Mountain Valley and Cader Idris, North Wales—£10  
  W. C. Eddington  

671 Calle Dilibon, Venice  A. G. S.  
  James Bondiet  

672 Sunrise  E. R. Moxey  

673 Mountain Road  Edwin Ellis  

674 In Linwood Copse, New Forest—£16 16s.  Newton Bennett  

675 High Street, Windsor  Louise Rayner  
  J. G. Philip  

676 Landscape—£3 8s.  Walter Hughes  

677 Watermill  R. Jackson  
  John Fullwood  

678 Street Corner (Bilbao)—£1 7s.  H. A. Heard  
  J. Strick  

679 Hunting Scene  H. A. Heard  
  John Leech  

680 Stockholm—£2 10s.  J. Strick  
  A. Anderson  

681 Landscape, with Mill  J. Strick  

682 Landscape  J. Strick  
  A. Anderson  

683 Daffodils  Jessie Maddox  
  A. Stevens  

684 The Edge of Derwentwater—£8 8s.  Henry Cole  

685 A Pastoral  Henry Cole  

686 South Coast, Pembroke, South Wales—£3 3s.  W. C. Madge  
  W. J. Trounce  

687 Saint Bernardino—£30  
  Jas. Morrison  

688 On the Bosphorus  T. R. Hofland  

689 On the Usk  T. P. Jones Parry  
  W. Henry  

690 The Rialto, Venice  T. P. Jones Parry  

691 Near Barmouth—£2 10s.  T. P. Jones Parry  

692 The Rialto, Venice  

693 Near Barmouth—£2 10s.  T. P. Jones Parry  

694 A Pastoral  
  W. C. Madge  

695 A Pastoral  
  W. C. Madge  

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<tr>
<th>Subject</th>
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<tr>
<td>694</td>
<td>Lynnmouth, North Devon—£25</td>
<td>James MacCulloch</td>
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<tr>
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<td>William Harper</td>
<td>William Harper</td>
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<td>695</td>
<td>Elizabeth Castle, Jersey—£10</td>
<td>William Harper</td>
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<td></td>
<td>William Harper</td>
<td>William Harper</td>
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<tr>
<td>696</td>
<td>Mount Orgueil Castle, Jersey—£10</td>
<td>Leonard Lewis</td>
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<td></td>
<td>William Harper</td>
<td>Leonard Lewis</td>
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<td>697</td>
<td>The Sunnyside of Business, Brittany—£22</td>
<td>Mrs. L. Austin</td>
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<tr>
<td></td>
<td>William Harper</td>
<td>A. L. Riviere</td>
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<td>698</td>
<td>Meg’s Diversion</td>
<td>James MacCulloch</td>
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<td>Mrs. L. Austin</td>
<td>James MacCulloch</td>
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<tr>
<td>699</td>
<td>Her thoughts are hardly thoughts at all, so dream-like through her brain they fit—£10 10s.</td>
<td>Rowland Lawford</td>
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<tr>
<td></td>
<td>William Harper</td>
<td>J. Whipple</td>
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<tr>
<td>701</td>
<td>On the Thames</td>
<td>L. Rayner</td>
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<td>702</td>
<td>Kingston Church</td>
<td>L. Rayner</td>
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<td>703</td>
<td>A call to the Sick, La Saint-Vraitsque—£21</td>
<td>A. W. Bayes</td>
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<td>Wm. H. Müller Hewett</td>
<td>Wm. H. Müller Hewett</td>
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<td>704</td>
<td>Llyn Idwal, N.W.—£2 2s 10d.</td>
<td>C. H. James</td>
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<td>Wm. H. Müller Hewett</td>
<td>C. H. James</td>
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<td>705</td>
<td>Coast Scene</td>
<td>Ellen S. Tatham</td>
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<tr>
<td>706</td>
<td>The Old Mill, Cleeve, near Goring-on-Thames—£7 7s.</td>
<td>Ellen S. Tatham</td>
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<td>Wilmot Pilsbury</td>
<td>Ellen S. Tatham</td>
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<tr>
<td>707</td>
<td>Looking out to Sea—£20</td>
<td>Wilmot Pilsbury</td>
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<td>708</td>
<td>Near Barmouth</td>
<td>Charles M. Holland</td>
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<tr>
<td>709</td>
<td>Landscape</td>
<td>J. W. Down</td>
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<tr>
<td>710</td>
<td>Lynnmouth, North Devon</td>
<td>James MacCulloch</td>
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<th>Subject</th>
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<tr>
<td>711</td>
<td>Head of the Saviour—£35</td>
<td>Ansigioni, of Rome</td>
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<td>William Harper</td>
<td>William Harper</td>
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<td>712</td>
<td>Twilight, Glen Rosa, Arran, N.B.</td>
<td>George McCulloch</td>
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<td>John W. G. Cox</td>
<td>John W. G. Cox</td>
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<td>713</td>
<td>Scotch Landscape</td>
<td>John W. G. Cox</td>
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<td>714</td>
<td>Lake Scene</td>
<td>J. J. Bannatyne</td>
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<td>715</td>
<td>The Head of Loch Lomond—£21</td>
<td>F. J. Kerr</td>
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<tr>
<td>716</td>
<td>A Pastoral—£5</td>
<td>James Bourlet</td>
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<td>717</td>
<td>After Sunset in the Lagoon</td>
<td>James Bourlet</td>
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<tr>
<td>718</td>
<td>Primroses and Violets</td>
<td>S. Lavery</td>
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<td>719</td>
<td>Cineraries</td>
<td>S. Lavery</td>
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<tr>
<td>720</td>
<td>Apples—£7 7s.</td>
<td>Marian Chase</td>
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<td>721</td>
<td>Village Street</td>
<td>E. Hawkins</td>
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<td>722</td>
<td>Bridge Street, Chester</td>
<td>Wilmot Pilsbury</td>
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<tr>
<td>723</td>
<td>Guardians—£35</td>
<td>Edward Robinson</td>
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<td>724</td>
<td>Cronies</td>
<td>A. W. Street</td>
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<td>725</td>
<td>At the Harbour’s Mouth, Penzance—£8 8s.</td>
<td>J. C. Uren</td>
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<tr>
<td>726</td>
<td>On the Erne, Devonshire—£15 15s.</td>
<td>J. Squire</td>
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<td>727</td>
<td>Homeward Bound—£40</td>
<td>Edward Robinson</td>
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<td>Helena Maguire</td>
<td>Helena Maguire</td>
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### WATER COLOUR DRAWINGS

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<tr>
<td>728 A Cornish Pilchard Station</td>
<td>Charles Earle</td>
<td>Charles Earle</td>
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<tr>
<td>729 Scarborough Castle from Sealby</td>
<td>James McCulloch</td>
<td>Hogarth Club</td>
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<tr>
<td>730 Glen Nevis</td>
<td>W. Bennett</td>
<td>The late W. Bennett, M.I.P.W.C.</td>
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<td>731 Noon</td>
<td>F. J. Kerr</td>
<td>F. J. Kerr</td>
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<tr>
<td>732 Landscape, with bridge</td>
<td>F. J. Kerr</td>
<td>F. J. Kerr</td>
</tr>
<tr>
<td>733 Moel Siabod</td>
<td>F. J. Kerr</td>
<td>F. J. Kerr</td>
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<tr>
<td>734 Mountain Scene</td>
<td>Edith Hawkins</td>
<td>Edith Hawkins</td>
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<tr>
<td>735 Study of Pottery</td>
<td>Henry Harben</td>
<td>T. Sidney Cooper, R.A.</td>
</tr>
<tr>
<td>736 Cow and Sheep</td>
<td>Edith Hawkins</td>
<td>Edith Hawkins</td>
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<tr>
<td>737 Pansies</td>
<td>F. J. Kerr</td>
<td>F. J. Kerr</td>
</tr>
<tr>
<td>738 Silver Lake, near Bettws-y-coed</td>
<td>Helen S. Tatham</td>
<td>Helen S. Tatham</td>
</tr>
<tr>
<td>739 An Autumn Day, Shire, Surrey</td>
<td>F. J. Kerr</td>
<td>F. J. Kerr</td>
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<tr>
<td>740 On the Wye</td>
<td>R. F. Perling</td>
<td>R. F. Perling</td>
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<tr>
<td>741 Fruit</td>
<td>B. Veal</td>
<td>B. Veal</td>
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<tr>
<td>742 East Cliff, Hastings</td>
<td>R. T. Perling</td>
<td>R. T. Perling</td>
</tr>
<tr>
<td>743 Glass of Flowers</td>
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### WATER COLOUR DRAWINGS

<table>
<thead>
<tr>
<th>Subject</th>
<th>Contributor</th>
<th>Artist</th>
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<tbody>
<tr>
<td>744 White Anemones</td>
<td>W. R. Way</td>
<td>Emma Walters</td>
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<tr>
<td>745 Red and White May</td>
<td>Mrs. L. Austin</td>
<td>Emma Walters</td>
</tr>
<tr>
<td>746 Primroses and Violets</td>
<td>Miss Laverty</td>
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<td>747 Continental Scene</td>
<td>A. M. Trevellick</td>
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<tr>
<td>748 Head of Mary</td>
<td>W. J. Trounce</td>
<td>Ansiglioni, of Rome</td>
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<tr>
<td>749 Twickenham Church, from the River Thames</td>
<td>E. W. Evans</td>
<td>E. W. Evans</td>
</tr>
<tr>
<td>750 Lancaster</td>
<td>T. P. James</td>
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<tr>
<td>751 Waiting</td>
<td>J. C. Salmon</td>
<td>J. C. Salmon</td>
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<tr>
<td>752 Carreg Cennen Castle, South Wales</td>
<td>W. C. Madge</td>
<td>J. Whistler</td>
</tr>
<tr>
<td>753 Carregar Cremen Castle, South Wales</td>
<td>Edward Robinson</td>
<td>E. Hawkins</td>
</tr>
<tr>
<td>754 A Silver Note</td>
<td>A. W. Bayes</td>
<td>F. F. Mullock</td>
</tr>
<tr>
<td>755 Going to the Well</td>
<td>A. W. Bayes</td>
<td>F. F. Mullock</td>
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<tr>
<td>756 The First Shot</td>
<td>Mrs. E. Hawkins</td>
<td>T. M. Richardson</td>
</tr>
<tr>
<td>757 Landscape, with Rocks</td>
<td>Walter Hughes</td>
<td>F. Mercer</td>
</tr>
<tr>
<td>758 On the Taff, near Llandaff</td>
<td>Mrs. E. Hawkins</td>
<td>F. F. Mullock</td>
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<tr>
<td>759 Fishing Boats</td>
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<tr>
<td>760 At Malpas, Mon.</td>
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</tr>
<tr>
<td>Number</td>
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<td>Contributor</td>
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</tr>
<tr>
<td>761</td>
<td>Ashore in Bracelet Bay</td>
<td>Henry E. Stacey</td>
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<tr>
<td>762</td>
<td>At Llandrindod</td>
<td>J. F. Mullock</td>
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<td>763</td>
<td>Tintern</td>
<td>Henry E. Stacey</td>
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<tr>
<td>764</td>
<td>Clovelly</td>
<td>W. E. Winks</td>
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<tr>
<td>765</td>
<td>The Estuary of the Mawddach, near Barmouth, North Wales</td>
<td>Mrs. E. Hawkins</td>
</tr>
<tr>
<td>766</td>
<td>Old Lime-kiln at Dartmouth</td>
<td>Mrs. E. Hawkins</td>
</tr>
<tr>
<td>767</td>
<td>Rock and Waves at Ilfracombe</td>
<td>Catherine J. Atkins</td>
</tr>
<tr>
<td>768</td>
<td>Moorish Child</td>
<td>Samuel Aitken</td>
</tr>
<tr>
<td>769</td>
<td>Path through the Wood, Capel Curig</td>
<td>W. C. Madge</td>
</tr>
<tr>
<td>770</td>
<td>Townstall Church, Dartmouth</td>
<td>J. Pyke Thompson</td>
</tr>
<tr>
<td>771</td>
<td>Cattle and Sheep (Painted about 1846)</td>
<td>T. Sidney Cooper, R.A.</td>
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<tr>
<td>772</td>
<td>Sunrise</td>
<td>Jas. Morrison</td>
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<tr>
<td>773</td>
<td>Sunset</td>
<td>T. R. Hofland</td>
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<tr>
<td>774</td>
<td>A Flood, Conway Vale</td>
<td>W. D. Barker</td>
</tr>
<tr>
<td>775</td>
<td>Roadside Cottages</td>
<td>C. L. Davis</td>
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<td>776</td>
<td>Near Barmouth, North Wales</td>
<td>S. A. Finlay</td>
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<tr>
<td>778</td>
<td>Upon the Usk</td>
<td>S. Batchelor</td>
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<tr>
<td>779</td>
<td>Landscape</td>
<td>J. Pyke Thompson</td>
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<tr>
<td>780</td>
<td>The Raft (Sunset)</td>
<td>J. Pyke Thompson</td>
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<tr>
<td>781</td>
<td>The Abbot's Morning</td>
<td>J. Pyke Thompson</td>
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<td>782</td>
<td>Tide at Lee, Ilfracombe</td>
<td>A. E. Dunstan</td>
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<td>783</td>
<td>Tenby, from the Croft</td>
<td>J. C. Salmon</td>
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<td>784</td>
<td>Mumbles Lighthouse</td>
<td>S. M. Jones, A.R.C.A.</td>
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<td>785</td>
<td>Nant Crafnant, near Trefriw</td>
<td>Samuel Aitken</td>
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<tr>
<td>786</td>
<td>Coast Scene</td>
<td>T. P. James</td>
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<tr>
<td>787</td>
<td>Our Village</td>
<td>T. P. James</td>
</tr>
<tr>
<td>788</td>
<td>Falmouth</td>
<td>T. P. James</td>
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</tbody>
</table>
ON SCREENS.

ON SCREEN UPON RIGHT OF MAIN ENTRANCE.

CONTRIBUTOR.

Rt. Rev. THE LORD BISHOP OF LLANDAFF
800 Water Colour Drawing, Original Design for Restoration of Llandaff Cathedral
By John Prichard

F. DE COURCY HAMILTON
801 Water Colour Drawing, Junction of Severn and Wye
By F. de C. Hamilton

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
802 Water Colour Drawing—Portrait of Mrs. Edward Stanley
By Geo. Richmond, R.A.

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
803 Portrait of the Very Rev. Dean Vaughan
By Geo. Richmond, R.A.

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
804 Oil Painting, Portrait of Dean Stanley
By Eadon Edis

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
805 Crayon Drawing, Portrait of Bishop of Norwich
By J. Linnell, 1843

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
806 Portrait of Mrs. Owen, of Anglesea
By Edwin Havell, 1858

Lt.-COL. HILL, C.B.
807 Oil Painting, Head of a Rabbi
By B. S. Marks

MRS. STORER
By A. Burnett Stuart, 1882

MRS. STORER, Mount Etna, from Taormina
809 Water Colour Drawing,—£12 12s.
By A. Burnett Stuart, 1883

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
810 Line Engraving, The Release of Peter
By Volpato, after Raphael

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
811 Line Engraving, Heliodorus
By Volpato, after Raphael

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
812 Line Engraving, The Sacrament
By Morghen, after Raphael

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
813 Line Engraving, Incendio del Borgo
By Volpato

Very Rev. DEAN VAUGHAN AND MRS. VAUGHAN
814 Engraving, Lo Spasimo di Sicilia
By Toschi, after Raphael

COL. PAGE
815 Oil Painting, Deerstalking
By Byron Webb

PHILIP DOWSON
816 Procession of Mantes, Wasps, Flies, and Grasshoppers
(Japanese political skit)

RICHARD WANE
817 Oil Painting, Cornfield, Towyn, near Conway—£42
By Richard Wane

DR. LEWIS
818 Tinted Lithograph, Madonna and Child
After Raphael
ON SCREENS.

Mr. Garford

819 Water Colour Drawing, Study of Boats
By E. W. Cooke, R.A.

Kate Tayler

820 Water Colour Drawing, Farm Girl, Brittany
By Kate Tayler—£5 5s.

Mrs. Storer

821 Water Colour Drawing, Arch of Constantine, Rome—£20
By A. Burnett Stuart, 1882

Lt.-Col. Hill, C.B.

822 Oil Painting, Landscape
R. A. Bowring

823 Water Colour Drawing, Shipping
By J. C. Salmon

R. A. Bowring

824 Water Colour Drawing, Shipping
By J. C. Salmon

Col. Page

825 The Love Song
By Roylston

H. A. Chapman

826 Photograph (Instantaneous), Over they go
D. Hart

827 Oil Painting, Cows
Very Rev. Dean Vaughan and Mrs. Vaughan

828 Engraving, Dr. Arnold Henry Comyns, R.A.

ON SCREEN UPON LEFT OF MAIN ENTRANCE.

T. Brigstocke

830 Oil Painting, Gevartius, after Vandyke
Thomas Brigstocke

James Ware, J.P.

831 Oil Painting, Steampacket bringing in a 74-pounder
Ludie

OIL PAINTINGS.

Subject.  Contributor.  Artist.

832 Oil Painting, Landscape, with Cattle and Figures
J. Cleves

833 Oil Painting, Holy Family, with “Dance of Cherubs” Willards
Right Rev. the Lord Bishop of Llandaff

834 Oil Painting, Henry VIII. and Abbot of Reading
“The Knighting of the Loin”

835 Oil Painting, Van der Vrede
Lt.-Col. Hill, C.B. Sea Piece

836 Painting of the Assumption of the Virgin and Child, which
formed part of Bishop Marshall’s throne, erected in
Llandaff Cathedral 1480

837 Oil Painting, W. Seward
Mountain Pass
O’Connor

838 Oil Painting, Landscape, with nymphs bathing
G. J. Roberts

839 Oil Painting, W. Jenkins
Anglers

840 Oil Painting, W. Seward
An Interior
Delorme

841 Oil Painting, G. E. Robinson
King Charles I. on Horseback
After Vandyke

842 Oil Painting, T. H. Hopkins
A Spy
F. Weckes

843 Dog’s Head, terra cotta
Jessie Maddox

844 Two Dogs, terra cotta
Jessie Maddox

845 Oil Painting, Miss James
The Rustic Flute
Late James Curnock

846 Oil Painting, J. F. Mullock
Classical Landscape
W. P. Sherlock
<table>
<thead>
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<th>ON SCREENS.</th>
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<tr>
<td><strong>SUBJECT.</strong></td>
<td><strong>SUBJECT.</strong></td>
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<td><strong>CONTRIBUTOR.</strong></td>
<td><strong>CONTRIBUTOR.</strong></td>
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<tr>
<td><strong>ARTIST.</strong></td>
<td><strong>ARTIST.</strong></td>
</tr>
<tr>
<td>Oil Painting,</td>
<td>Water Colour Drawing, The Bather disturbed</td>
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<tr>
<td>J. Pyke Thompson</td>
<td>D. Lunci</td>
</tr>
<tr>
<td>Sea Piece</td>
<td>E. W. Waite</td>
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<tr>
<td>View from the Promenade Gardens at Rio Janeiro, with distant Prairie fire</td>
<td>Oil Painting, A Quiet Street, Clovelly—£15 15s.</td>
</tr>
<tr>
<td>E. J. Reed, K.C.B., M.P.</td>
<td>E. W. Waite</td>
</tr>
<tr>
<td>Sunset in Florida</td>
<td>Oil Painting, Fishermen's Cottages, Clovelly—£15 15s.</td>
</tr>
<tr>
<td>George Cole, deceased, late President of the Society of British Artists</td>
<td>E. W. Waite</td>
</tr>
<tr>
<td>Landscape in Theodosia, Southern Crimea</td>
<td>Painting on Porcelain, A Portrait of Rubens R. F. Perling</td>
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<tr>
<td>Aivazofsky</td>
<td>Painting on Porcelain, Suspense (after Landseer) R. F. Perling</td>
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<td>On the Coast of South Russia</td>
<td>Painting on Porcelain, Suspense (after Landseer) R. F. Perling</td>
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<tr>
<td>Aivazofsky</td>
<td>Painting on Porcelain, Suspense (after Landseer) R. F. Perling</td>
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<td>Japanese Painting, in water colour, on silk, Ladies of the Imperial Court of Japan (Painted for presentation to Lady Reed by a Japanese Artist)</td>
<td>Painting on Porcelain, Suspense (after Landseer) R. F. Perling</td>
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<td>Japanese Decorative Painting, in water colour, The Great Descending Dragon of Japan—painted by a distinguished native artist</td>
<td>Painting on Porcelain, Suspense (after Landseer) R. F. Perling</td>
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<td>Walter Hughes</td>
<td>Painting on Porcelain, Suspense (after Landseer) R. F. Perling</td>
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<tr>
<td>Oil Painting, Luther at the Diet of Worms late E. M. Ward, R.A.*</td>
<td>Painting on Porcelain, Suspense (after Landseer) R. F. Perling</td>
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<td>S. Aitken</td>
<td>Bull's Head</td>
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<tr>
<td>J. Strick</td>
<td>Sunset.</td>
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<tr>
<td></td>
<td>Landseer</td>
</tr>
</tbody>
</table>
Black and White.

Contributors:

Charles Finch
901 Engraving, John the Baptist preaching—£5
By A. B. Bloemart
P. De Courcy Hamilton
902 Engraving, Cromwell refusing the Crown
After Robert Graves, A.R.A.
Charles Finch
903 Engraving, Landscapes—£8
By Patel
J. William Thompson
904 Pencil Drawing, David holding the crook and sling
By Dante Gabriel Rosetti
From the Artist’s Sale
J. William Thompson
905 Pencil Drawing, Another Study for the same
Nos. 904 and 905, were studies for Tennyson at Llandaff Cathedral
By Rosetti
T. H. Thomas
906 Photogravure, Illustration to Evangeline
By Frank Dicksee, R.A.
W. A. Smith
907 Crayon Drawing, Portrait
By Casell and Co.
Casell and Co.
908 Drawing, Sick Child—£3 3s.
By Mary L. Gow
T. P. James
909 Indian Ink Drawing, The Curfew tolls the knell of parting day—£6 6s.
By H. B. Willis

The following Engravings, Nos. 913 to 922, are Artist Proofs, from Works by L. ALMA TADÉMA, R.A., published and lent by G. S. Lefevre.

913 Artist’s Proof Engraving, In Confidence—£6 6s.
By Leopold Lowenstein
914 Artist’s Proof Engraving, In the time of Constantine—£7 7s.
By Auguste Blanchard

For the Seasons—£2 2s.
915 Spring
916 Summer
917 Autumn
918 Winter

919 Artist’s Proof Engraving, Torch Dance—£6 6s.
By Auguste Blanchard
920 Artist’s Proof Engraving, Autumn—£6 6s.
921 Trial Proof Engraving, Parting Kiss—£10 10s.
922 Artist’s Proof Engraving, Picture Gallery—£9 9s.
By Auguste Blanchard
60

CONTRIBUTORS.

923 Artist's Proof Engraving, Roman Emperor—£11 11s.
By E. Rajon

924 Artist's Proof Engraving, First Whispering of Love—£6 6s.
By Leopold Lowenstam

925 Artist's Proof Engraving, Vintage Festival—£2 2s.
By Auguste Blanchard

926 Artist's Proof Engraving, A Bacchante—£6 6s.
By Auguste Blanchard

927 Artist's Proof Engraving, Sculpture Gallery—£9 9s.
By Auguste Blanchard

928 Artist's Proof Engraving, The Bath—£6 6s.
By E. Rajon

929 Artist's Proof Engraving, Pleading—£6 6s.
By Leopold Lowenstam

EDWIN SEWARD, R.C.A.

930 Pencil Sketch, South Porch All Saints' Church, Hereford
By Edwin Seward, A.I.B.A.

CASSELL AND CO.

931 Drawing, The Honeymoon—£4 4s.
By Arthur Hopkins

CASSELL AND CO.

932 Pen and Ink Drawing, King Estmere—£4 4s.
By Andrew Gow, A.R.A.

EDWIN SEWARD, R.C.A.

933 Sketch, Lynmouth
By J. Craig

EDWIN SEWARD, R.C.A.

934 Drawing, Four ink and coffee sketches
By Thomas Maddox

CASSELL AND CO.

935 Indian Ink Drawing, The Last Supper—£3 3s.
By Lucien Davis

CASSELL AND CO.

936 Drawing, Autumn—£2 12s. 6d.
By W. Biscombe Gardner

M. E. DOCKEREE

937 Drawing, Old Chain Bridge
By M. E. Dockree

PETER PRICE

938 Engraving, Simeon in the Temple
By Petrus Delee, after Ecuyer, Paris

M. A. SIMKIN

939 Charcoal Drawing, Study of Trees and Water
By M. A. Simkin

C. CONWAY

940 Frame of Four Etchings
By Lamorinière

CASSELL AND CO.

941 Drawing, English Homestead—£2 12s. 6d.
By W. Biscombe Gardner

F. DE COURCY HAMILTON

942 Early Italian Woodcut
By Andreani, of the Lombard School

F. DE COURCY HAMILTON

943 Pencil Drawing, Sea Fight
By Vandevelde

F. DE COURCY HAMILTON

944 Drawing in Sepia, Fathers of the Church
By F. de Courcy Hamilton

F. DE COURCY HAMILTON

945 Drawing, Adoration of the Virgin
By F. de Courcy Hamilton

F. DE COURCY HAMILTON

946 Drawing, Design for Papal Terminal
By Lazr Baldi

M. A. SIMKIN

947 Charcoal Drawing, Study
By M. A. Simkin

W. A. SMITH

948 Engraving, The Battle of Bunkers' Hill, near Boston
By T. H. Thomas

T. H. THOMAS

949 Engraving, Declaration of Liberty of Conscience
After J. R. Herbert, R.A.
CONTRIBUTORS.

T. H. Thomas
950 Lithographed Portrait of Mrs. Kemble.
    By R. J. Lane. After Sir T. Lawrence

H. O. Fisher
951 Pen and Ink Drawing, Hunting Scene
    By John Sturgess

M. A. Simkin
952 Charcoal Drawing, View in Trossachs
    By M. A. Simkin

M. O. Leardie
952A Crayon Drawing from Cast, Plums and Foliage
    By M. O. Leardie

Cassell and Co.
953 Drawing, Faces in the Fire—£8 8s.
    By Davidson Knowles

Cassell and Co.
954 Drawing, Men before the foe—£10 10s.
    By Seymour Lucas

All the drawings exhibited by Messrs. Cassell & Co. were made to illustrate their various publications.

Cassell and Co.
955 Drawing, West Front, Llanthony—£3 3s.
    By Frank Murray

T. W. Evans
956 Drawing, Dryburgh Abbey—£2 2s.
    By T. W. Evans

F. de Courcy Hamilton
957 Red Chalk Drawing
    By A. Bloemart

Cassell and Co.
958 Indian Ink Drawing, Unexpected Arrival—£3 3s.
    By G. G. Kinburne

Cassell and Co.
959 Drawing, Lynmouth—£3 3s.
    By Harry Penn.
Contributors.

J. William Thompson
970 Pencil Drawing, Study from Life for the picture Venus
By Dante Gabriel Rossetti
From the Artist's Sale

J. William Thompson
971 Pencil Drawing, The Laurel, female half-figure
By Dante Gabriel Rossetti
From the Artist's Sale

J. William Thompson
972 Pencil Drawing, Female Head and Shoulders
By Dante Gabriel Rossetti
From the Artist's Sale

Cassell and Co.
973 Drawing, Fete Folk's Harvest—£1 11s. 6d.
By Allan Barrand

Cassell and Co.
974 Drawing, Rabbit Warren—£2 2s.
By Allan Barrand

Cassell and Co.
975 Pen and Ink Drawing, Cane-bottomed Chair—£3 5s.
By Percy Macquoid

Cassell and Co.
976 Tinted Drawing, Elizabeth Fry in Newgate—£5 5s.
By William Small

This work was drawn on the wood by the Artist for the "Heroes of Britain"

Cassell and Co.
977 Drawing, Caught by the Tide—£3 3s.
By G. G. Kilburne

Cassell and Co.
978 Drawing, Christmas Tree—£4 4s.
By Arthur Hopkins

H. R. Robertson
979 Etching, Giovanna Margutta—£1 1s.
By H. R. Robertson

C. W. Ellis
980 Mezzotinto Engraving, The Lapdogs at play
By N. Green, 1797

BLACK AND WHITE.

Contributors.

Charles Finch
980a Engraving, Landscape
By Patel

Mrs. S. W. Kelly
981 Reproduction of one of Raphael's Cartoons

T. Leonard Hughes
982 Pen and Ink Drawing, View of King Charles' Tower, Chester
By T. Leonard Hughes

T. W. Down
983 Engraving, Horses fighting

T. W. Down
984 Engraving, Bulls fighting

C. W. Ellis
985 Mezzotint Engraving, St. Jerome
By Charles Baily, after Guido Reni

J. Pyke Thompson
986 Engraving, Portrait of Turner

J. Pyke Thompson
987 Engraving, Ancient Carthage
By Daniel Wilson, after J. M. W. Turner

T. P. James
988 Engraving, Venice—£2 10s.
By Willmore, after J. M. W. Turner

Nos. 987 and 988 are Art Union Plates.

T. P. James
989 Engraving, Italy—"' Childe Harold's Pilgrimage"—£2 10s.
By Willmore, after J. M. W. Turner

G. Gibson Neill
990 Engraving, Straits of Dover
By W. Chapman, after J. M. W. Turner

G. Gibson Neill
991 Engraving, Bell Rock Lighthouse
By W. Miller, after J. M. W. Turner

Engraver's proof (altered)
Contributors.

J. Pyke Thompson
992 Engraving (Open Letter Proof) Vale of Heathfield
   By W. B. Cooke, after J. M. W. Turner

J. Pyke Thompson
993 Engraver's Proof, Harlech Castle
   After J. M. W. Turner

J. Pyke Thompson
994 Engraver's Proof, Rochester, Chatham, &c.
   After J. M. W. Turner

J. Pyke Thompson
995 Engraver's Proof, Dover
   After J. M. W. Turner

J. Pyke Thompson
996 Engraver's Proof, Weymouth
   By W. B. Cooke, after J. M. W. Turner

J. Pyke Thompson
997 Engraver's Proof, Tottity, from Brixham
   By W. B. Cooke, after J. M. W. Turner

J. Pyke Thompson
998 Open Letter Proof, Ilfracombe
   By W. B. Cooke, after J. M. W. Turner

The Six Engravings Nos. 996, 997, 998, 1000, 1001, 1002, are from the
   Southern Coast Series.

J. Pyke Thompson
999 Engraver's Proof, Richmond
   By Wilmot, after J. M. W. Turner

J. Pyke Thompson
1000 Engraver's Proof, Margate
   By George Cooke, after J. M. W. Turner

J. Pyke Thompson
1001 Mezzotint, Scarborough
   By T. Lupton, after J. M. W. Turner

J. Pyke Thompson
1002 Engraver's Proof, Lyme Regis
   By W. B. Cooke, after J. M. W. Turner

The Four Engravings Nos. 993, 994, 995, and 998 are from the
   England and Wales Series.

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1003 Open Letter Proof. Brighton
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1004 Mezzotint, Whitby
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J. Pyke Thompson
1005 Mezzotint Engraving, Barge on the Medway
   By W. Say, after J. M. W. Turner

J. Pyke Thompson
1006 Sketch, Rainbow
   By J. M. W. Turner, 1840

G. J. Roberts
1006a Engraving, Usk Bridge—12s.

J. T. Phillips
1006b Engraving, Chepstow Castle—7s. 6d.

T. P. James
1006c Engraving, St. Donat's Castle—7s. 6d.

J. T. Phillips
1006d Series of Four Indian Ink Drawings, North Wales Scenery—£2 20 (the four)
   By Samuel Prout

T. P. James
1007 Charcoal Drawing, Rocky Landscape—£4 4s.
   By W. Muller

T. P. James
1008 Sepia Drawing, Landscape—£2 2s.
   By S. C. Jones

T. P. James
1009 Pencil Drawing, River in Landscape—£3 3s.
   By David Cox

From a portfolio of David Cox's early work—authentic.

J. William Thompson
1010 Etching, Landscape
   By Currier
CONTRIBUTORS.

RAPHAEL BRANDON, F.R.I.B.A.

Pen and Ink Sketch, Ornamental Scroll
By Raphael Brandon, F.R.I.B.A.

W. A. CHAPMAN

Engraving, Winter

H. R. ROBERTSON

Etching (trial proof), Shrimpers on the Sussex Coast—
By H. R. Robertson—£2 12s. 6d.

J. PYKE THOMPSON

Engraving, Norham Castle
By T. Lupton, after J. M. W. Turner
In fac simile of the Liber Studiorum Plate

T. W. DOWN

Engraving, Bannister in the character of Walter, in
"Children in the Wood"
By James Heath, after Westall

T. H. THOMAS

Steel Plate Engraving, The Worship of Bacchus
Finished by Charles Mottram, after Geo. Cruikshank
The whole of the Centre Crowd in this Picture was etched by
Cruikshank himself, as also the heads throughout the work.

C. W. MANSEL LEWIS

Mezzotint and Etching, Collecting the Flock in North Wales
By C. W. Mansel Lewis

G. GIBSON NEILL

Engraving, Field of Waterloo
By Lewis, after J. M. W. Turner
Engraver’s proof, with note written by the Engraver on margin as
so Turner having worked on the plate.

G. GIBSON NEILL

Engraving, Fishing Boats off Calais
By W. Davidson, after J. M. W. Turner

G. GIBSON NEILL

Engraving, The Deluge
By J. P. Quilley, after J. M. W. Turner

J. PYKE THOMPSON

Engraving, Peat Bog (Liber Studiorum)
By J. M. W. Turner

(i) The pure Etching, by Turner
(ii) Face-simile of first state of Turner’s plate, engraved by D. Lupton
(iii) Copy of Turner’s plate in last state, engraved by
G. Cunt

Rev. W. T. Adky

1022 Two Engravings on Silk, Bookplates, Woodcuts
By Thomas Bewick

T. H. THOMAS

Steel Plate Engraving, Orpheus and Eurydice
By Sharp, after Fuseli, R.A.

T. H. THOMAS

Steel Plate Engraving, The Falconer
By T. Landseer, after Sir Edwin Landseer
Interesting as being a portrait of Edwin Landseer.

(The following seven Engravings are from the Liber Studiorum.)

J. PYKE THOMPSON

1025 Engraving, Raglan Castle
By J. M. W. Turner
(This is one of the plates engraved in Mezzotint by Turner himself)

J. PYKE THOMPSON

1026 Engraving, Solway Moss
By T. Lupton, after J. M. W. Turner

J. PYKE THOMPSON

1027 Engraving, Falls of the Clyde
By Charles Turner, after J. M. W. Turner

J. PYKE THOMPSON

1028 Engraving (Engraver’s Proof), Water Mill
By R. Dunkarton, after J. M. W. Turner

J. PYKE THOMPSON

1029 Engraving, Watercress Gatherers
By T. Lupton, after J. M. W. Turner

J. PYKE THOMPSON

1030 Engraving, Blair Athol
By W. Say, after J. M. W. Turner
BLA'.C1{

CONTRIBUTOR.

J. PYKE THOMPSON
1031 Engraving, Interior of Church
By J. M. W. Turner
(This is one of the plates engraved in Mezzotint by Turner himself)

J. PYKE THOMPSON
1032 Aquatint, Llanthony Abbey
By G. Hunt, after J. M. W. Turner

T. S. TREGELLES
1033 Autotype, Mildmay Sea piece
After J. M. W. Turner
Reproduction of the Liber plate.

J. PYKE THOMPSON
1034 Engraving, Example from the Liber Veritatis
By Earlom, after Claude

J. PYKE THOMPSON
1035 Engraving, Another Example of Liber Veritatis in the
Engraver's Proof State
By Earlom, after Claude

J. PYKE THOMPSON
1036 Engraving, Necessus and Hesperie
By J. M. W. Turner
Lithographed reproduction of the Liber Studiorum Plate

J. PYKE THOMPSON
1037 Engraving (Open Letter Proof), Vale of Ashburnham
By W. B. Cooke, after J. M. W. Turner

J. PYKE THOMPSON
1038 Mezzotint, Eddystone Lighthouse
By T. Lupion, after J. M. W. Turner

EDWIN SEWARD, R.C.A.

T. P. James
1039 Photograph, Five views of Stokeley Castle, Shropshire
By Alfred Watkins
Produced by the Platinotype process.

H. O. FISHER
1040 Pen and Ink Drawing, Hunting scene
By John Sturgess

H. O. FISHER
1041 Charcoal Drawing, Study
By M. A. Simkin

T. P. James
1042 Photograph, Reproduction of Raphael's Cartoon

H. O. FISHER
1043 Old Drawing in Red Chalk

J. PYKE THOMPSON
1044 Pen and Ink Drawing, Hunting Scene
By John Sturgess

T. P. James
1045 Sepia Drawing—£6
By J. B. Pyne

H. O. FISHER
1046 Pen and Ink Drawing, Hunting Scene
By John Sturgess

H. O. FISHER
1047 Pen and Ink Drawing, Hunting Scene
By John Sturgess

R. ALNER BOWRING
1048 Sepia Drawing, Interior view after Ostade
By Henry Williams, 1816

This work was done by Henry Williams (a resident of Merthyr) at the age of 9 years.

T. E. BRIGSTOCKE
1049 Pencil Sketch, Absorbed. A sketch from life
By Percy Williams, 1846

C. W. MANSEL LEWIS
1050 Mezzotint and Etching, The Milkmaid
By C. W. ManseI Lewis

T. H. THOMAS
1051 Steelplate Line Engraving (Proof), The Duenna
By C. Rolls, after G. S. Newton, R.A.

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1052 Engraving, Aurora
After Guido
Contributors.

WALTER JENKINS
1053 Drawing, Pilot Boats in rough Sea. —£7 10s.
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1054 Pencil Drawing, Madame Patti singing "Home Sweet Home"
at Craig-y-Nos Castle
By T. H. Thomas

REV. W. T. ADEY
1055 Engraving, Portrait of Thomas Bewick
After James Ramsey

FREDERICK TAYLER
1056 Sepia Drawing, Highland Lassie with Cattle. —£2 1
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1057 Engraving, Pigs feeding after Morland

H. R. ROBERTSON
1058 Etching (remonq proof), Arundel Castle—£2 12s. 6d.
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1059 Engravings, Frame of Specimens of portfolio of Mezzotints
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1060 Sepia Drawing, Lady on horseback. —£15 15s.
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1061 Pen and Ink Sketch,
By John Hay, R.A.

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1062 Indian Ink Drawing, A late Visitor
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1063 Engraving, Miss Penelope Boothby
After Reynolds

This was when the Bard's home was still being used as a butcher's shop.

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1065 Etching, Rush Harvest—£2 12s. 6d.
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1066 Etching, Frame of 7 Etchings
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By H. R. Robertson

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1067 Etching (trial proof), Ave Maria—£2 12s. 6d.
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1068 Engraving, The Christening
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CASSELL AND CO.
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By Sutton Palmer

W. A. SMITH
1070 Drawing
By Francesco Zucherelli

R. VEALL
1070 A Pencil Drawing, A Design for West Doorway of a Church
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J. T. PHILLIPS
1071 Study in Red Chalk—£3 3s.
By A. Mulready, R.A.

W. R. CHAPMAN
1072 Engraving, Horsemen

J. PYKE THOMPSON
1073 Indian Ink Drawing, Leeds
By J. M. W. Turner

From the Collection of Turner's friend, Rev. W. Trimmer.
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BLACK AND WHITE

CONTRIBUTOR.

CHARLES CONWAY
1004 Chalk Drawing, The death of Abel—the voice crying from the ground
By George McCulloch

LASCELLES CARR
1005 Engraving, Marquis of Bute (Second)
By Ward, after Raeburn

T. H. THOMAS
1006 Copperplate Line Engraving, Poesia, from the Vatican
By Volpato, after Raphael

THE VERY REV. DEAN VAUGHAN AND MRS. VAUGHAN
1007 Line Engraving, Parnassus
After Raphael

THE VERY REV. DEAN VAUGHAN AND MRS. VAUGHAN
1008 Line Engraving, School of Philosophy

LASCELLES CARR
1009 Engraving, Earl Bute (Fourth)
By W. H. Ryland, after Ramsay

T. H. THOMAS
1010 Chalk Drawing, Portrait of the Rev Thomas Jones, of Swansea, Drawn in 1870
By T. H. Thomas

T. LEONARD HUGHES
1011 Sketch, A Tower

HENRY C. HARRIS, A.I.B.A.
1012 Pen and Ink Drawing, Interior of Chester Cathedral
By T. Leonard Hughes

1013 Proof Lithograph, Sketch for a Chapel Exterior (exhibited at the Royal Academy)
By Henry C. Harris

G. J. ROBERTS
1015 Engraving, The Lighthouse—15s.

S. ATKIN
1016 Sepia Drawing, Sea Piece

G. J. ROBERTS
1019 Engraving, Portrait of Bishop Watson, Bishop of Llandaff—7s. 6d.
By T. W. Evans

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1020 Etching, Peterborough Cathedral
By Axel H. Haig

F. DE COURCY HAMILTON
1021 Etching, Bourgeois Cathedral
By Axel H. Haig

W. W. F. HUME-DICK
1022 Etching, Sea Piece
By Seymour Haden

EDWIN SEWARD, R.C.A.
1023 An English Stage Coach (pen work in sepia) Hablot K. Browne

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1024 Photograph, Landscape
From a Crayon Drawing by Currier

J. PYKE THOMPSON
1025 Frame of Etchings, remarque proofs of the Dutch genre subjects

(a) La Degustation
By Artigue, after Terburg

(b) Consultation
By Mordant, after P. de Hooghe

(c) Old Woman at Window
By Mordant, after Gerard Dow

F. DE COURCY HAMILTON
1026 Etching—Christ Healing the Sick
After Rembrandt

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SILVER AND WHITE

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HENRY C. HARRIS, A.I.B.A.
1027 Lithograph, Interior of Chapel
From designs by Henry C. Harris, A.I.B.A.

T. W. EVANS
1028 Drawing, Lincoln Cathedral—£2 2s.
By T. W. Evans

HENRY C. HARRIS, A.I.B.A.
1029 Etching, Peterborough Cathedral
By Axel H. Haig

F. DE COURCY HAMILTON
1030 Etching, Bourgeois Cathedral
By Axel H. Haig

W. W. F. HUME-DICK
1031 Etching, Sea Piece
By Seymour Haden

EDWIN SEWARD, R.C.A.
1032 An English Stage Coach (pen work in sepia) Hablot K. Browne

J. WILLIAM THOMPSON
1033 Photograph, Landscape
From a Crayon Drawing by Currier

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1034 Frame of Etchings, remarque proofs of the Dutch genre subjects

(a) La Degustation
By Artigue, after Terburg

(b) Consultation
By Mordant, after P. de Hooghe

(c) Old Woman at Window
By Mordant, after Gerard Dow

F. DE COURCY HAMILTON
1035 Etching—Christ Healing the Sick
After Rembrandt
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J. PYKE THOMPSON

1096 Etching, Tourelle Dite de Marat
By C. Meryon

J. PYKE THOMPSON

1097 Etching, La Morgue
By C. Meryon

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1097a Frame of Photographs
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1097b Etching, Harmony
By F. Dickson, A.R.A.

FRIST AND READ

1097c Etching, The Harvest Moon

M. RAYNER

1097d Drawing, By Pietro de Certone
LASCELLES CARR

1099 Engraving, Map of Wales, 1610
By Speed

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1100 Engraving, Marquis of Bute (First)
By Fisher, after Reynolds

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1101 Charcoal Drawing, A Peggoty House in Arran
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1110 Engraving, Glamorganshire Castles, 1745
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1112 Engravings, Burning of the Rumps
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1113 Engraving, The Lane
By Lucas, after Constable

LASCELLES CARR

1114 Engraving, The Lock
By G. Lucas, after Constable

LASCELLES CARR

1115 Engraving, Phaeton
By Owlett, after Wilson

LASCELLES CARR

1116 Etching, View, Perspective View of Institute of the Blind, Cardiff
By H. Heywood

LASCELLES CARR

1108 Etching, Ceres
Anglica Kauffmann, after Bartolozzi

Raphael Brandon, F.R.I.B.A.

1109 Water Colour Drawing, Design for Church Interior
By Raphael Brandon, F.R.I.B.A.

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11110 Engraving, Glamorganshire Castles, 1745
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1110 Pen and Ink Drawing (architectural), A Village School
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1131 Frame of 4 Etchings, Views on the Thames
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1131A Drawing, Sea View

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1131C Engraving, Part of Llandaff Cathedral—7s. 6d.

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1131D Frame of Three Etchings of views at Capel Curig

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1131E Frame of Three Etchings

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1131F Engraving, the Town Hall, Llanwit Major—7s. 6d.

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1131G Drawing, A Study—£3 3s.

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1132A Engraving, Scriptural Scene

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By Simon, after Peters

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1134 Engraving, Sunday Morning

By Cardus, after Landseer

Lascelles Carr

1135 Engraving, Bolton Abbey

Lascelles Carr

1136 Engraving, After Wilde
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LASCELLES CARR

1137 Engraving, Saturday Evening After Wilkie

1138 Engraving, Glamorganshire Castles, 1745

By Buck

LASCELLES CARR

1139 Engraving, Monmouthshire Castles, 1745

By Buck

LASCELLES CARR

1140 Engraving, The Highland Drovers' Departure

By Davies, after Landseer

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1141 Line Engraving, The finding of Christ in the Temple

By Blanchard, after H. Holman Hunt

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1142 Drawing, Southampton Docks—£3 3s.

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1143 Charcoal Drawing, The close of the day, Derwentwater.

By Albert Stevens —£7 7s.

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1144 Sketch,

By Guercino

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1145 Engraving, St. James' Beauty

By E. G. Zaneon, after J. K. Benwil

C. W. MANSEL LEWIS

1146 Mezzotint and Etching, From the Soup Kitchen

By C. W. Manse1 Lewis

T. H. THOMAS

1147 Wood Cuts, Illustrations to Echoes from the Welsh Hills,

by Rev. David Davies

T. H. Thomas
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H. HERKOMER, R.A.
1167 Etching, Shepherd's Daughter
Painted and Etched by H. Herkomer, R.A.

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1168 Proof Lithograph, Architectural Design
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1175 Wood Engraving, The Crucifixion Albert Dürer

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1176 Architectural Drawing (Pen and Ink), Proposed Residence, South Kensington, S.W.
By Charles E. Dyer

CHARLES E. DYER
1177 Architectural Drawing (Pen and Ink), Design submitted in competition for Westminster Hall
By Charles E. Dyer

T. L. HUGHES
1189 Pen and Ink Drawing, The Cloisters, Chester Cathedral
By T. L. Hughes

LASCELLES CARR
1190 Etching, Hyde Park—The Serpentine
By Tristram Ellis

HENRY HEYWOOD
1191 Proof Etching, Members of the Commons
By E. Byrne de Satur

H. O. FISHER
1192 Pen and Ink Drawing, Studies of Horses
By John Sturgess

T. H. THOMAS
1193 Two Proof Etchings
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W. E. JENKINS
1194 Steelplate Engraving, The Golyinos Oak
After De Wint

F. HARRIS
1195 Indian Ink Drawing, Sea Piece
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1182 Frame containing four illustrations for "Harper's Magazine"
1183 The Witch's Daughter, for "Harper's Magazine"
1184 The Mermaid
1185 A Widow
1186 A Girl I know
1187 Winter
1188 Peter Stuyvesant and the Maiden
1196 Drawing in Monochrome, Morning by the River, Verneuil
By M. E. Dockree

1197 Drawing in Monochrome, Evening on the Coast, Criccieth
By M. E. Dockree

1198 Engraving, Cardiff Castle, 1745
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1202 Engraving, Map of Wales, 1610
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1204 Charcoal Drawing, Mountain Scene
By A. Patea-T.

1205 Charcoal Drawing, A Study
By M. A. Simkin

1206 Pen and Ink Drawing, Watergate Street, Chester
By T. L. Hughes

1207 Drawing, Bethel Bridge—£3 3s.
By Samuel Smirke

1208 Crayon Drawing, Fruit from the Cast
By E. H. Wood

1209 Proof Lithograph, His first leap
By R. J. Lane, A.R.A., after Sir Edwin Landseer

1210 Pen and Ink Drawing, Chester from the River Dee
By T. L. Hughes

1211 Drawing, Llanthony Abbey—£2 2s.
By F. Murray

1212 Photograph, The Miraculous draught of Fishes
By Lieut. Fawke, after the Cartoons of Raphael

1213 Paul preaching at Athens
By T. W. Down

1214 Tinted Mezzotint Engraving, The English Politicians
By Richard Houghton

1215 Photograph, Chichester Boys
By B. S. Marks, R.C.A.

1216 Design for Electric Bell Cabinet
By E. F. Timmins

1217 Three Photographs
By Harvey Barton

1218 Tintern Abbey

1219 Proposed Decoration for Masonic Room, Holborn Restaurant

1220 Side Elevation

1221 End Elevation
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W. COWARD
1222 Chromo, Philosophy
By the Arundel Society, after Raphael
H. COWARD
1223 Chromo, The Crucifixion
By the Arundel Society, after Fra Angelica
LASCELLES CARR
1224 Etching, Kensington Gardens
By Tristram Ellis
LASCELLES CARR
1225 Etching, Kensington Gardens (Broad Walk)
By Tristram Ellis
LASCELLES CARR
1226 Etching, Kensington Gardens (The Lake)
By Tristram Ellis
ALFRED WATKINS
1227 Platinum Photograph, The Way-side Well
T. H. THOMAS
1228 Engraving, Miss Croker
By Samuel Cousins, after Sir T. Lawrence

J. PETER
1229 Water Colour, Merry Wives of Windsor
By J. Peter
J. PETER
1230 Water Colour, Shakespearean Scene
By J. Peter
R. A. HEARD
1231 Water Colour, Sunset
R. F. PERLING
1232 Painting on Porcelain, Portrait of Rubens—£12 12s.
By R. F. Perling
R. F. PERLING
1233 Painting on Porcelain, Suspense
By R. F. Perling, after Landseer

H. RICHOLL
1233A Tinted Lithograph, Memory Portrait of Thos. Guest, Esq.,
the first Mayor of Cardiff
Lithographed by W.D.
This interesting portrait is placed near to No. 221, the portrait of
the present Mayor of Cardiff
Nos. 1234 to 1264 are Drawings contributed by the Proprietors
of the Illustrated London News
1234 Drawing, Rainy day in Rotten Row
By R. C. Woodville
1235 " " Tourists in Scotland
By A. E. Emslie
1236 " " The Right of Way
By G. King
1237 " " The Love Letter
By D. Knowles
1238 " " Out for a Drive
By D. Knowles
1239 " " Fishing Sketches
By P. R. Crat
1240 " " Composing his Sermon
By G. King
1241 " " Family Relics
By D. Knowles
1242 " " Stormy Weather in the Atlantic
By W. H. Overend
1243 " " In the Tea Gardens, Holland
By A. E. Emslie
1244 " " Playmates
By W. A. Cranston
1245 " " Dinner Time
By D. Knowles
1246 " " Dog Ticket, Miss?
By C. T. Garland
1247 " " The Day of Rest
By D. Knowles
CONTRIBUTORS.

1248 Drawing, Early Morning
By R. C. Woodville

1249 The Waterfall

1250 Apple Gathering
By R. C. Smith

1251 The Page
By C. T. Garland

1252 Waiting for the Tender
By W. H. Overend

1253 Christmas decorations
By C. Gregory

1254 The Christmas Hamper
By C. Gregory

1255 Christmas Sketches
By G. Cruikshank

1256 Fancy Dress Ball Sketches
By Wilhelm

1257 The Eve of Departure
By J. Schönbeey

1258 The Parting
By R. C. Woodville

1259 In the Conservatory
By F. S. Walker

1260 Family Quarrels
By R. C. Woodville

1261 Tourists on the Nile
By W. H. Overend

Ten Framed Supplements—

1261a Melrose Abbey
1261b Puzzled
1261c The Slain Enemy

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### Sculpture.

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<tr>
<th>Subject</th>
<th>Contributor</th>
<th>Sculptor</th>
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<td>My Guardian</td>
<td>J. Milo Griffith</td>
<td>J. Milo Griffith</td>
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<td>Mother and Child</td>
<td>J. Milo Griffith</td>
<td>J. Milo Griffith</td>
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<td>Bronze Bust, An Evening Star</td>
<td>J. Milo Griffith</td>
<td>J. Milo Griffith</td>
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<td>J. Milo Griffith</td>
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<td>Sabina</td>
<td>J. Milo Griffith</td>
<td>J. Milo Griffith</td>
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<td>John Williams, M.A., Oxon</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
</tr>
<tr>
<td>J. Walter Esq.</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
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<tr>
<td>J. Virtue Esq.</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
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<tr>
<td>The Duke of Beaufort</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
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<tr>
<td>Madame Edith Wynne</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
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<tr>
<td>Statuette, The Philosopher</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
</tr>
<tr>
<td>Daughter of the Dawn</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
</tr>
<tr>
<td>Let Love and Truth prevail</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
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<tr>
<td>The Vision</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
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<tr>
<td>The Last Dream</td>
<td>The late Joseph Edwards</td>
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<tr>
<td>Cymmeridorion Medal</td>
<td>The late Joseph Edwards</td>
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<tr>
<td>Bas-relief—Hope</td>
<td>The late Joseph Edwards</td>
<td>The late Joseph Edwards</td>
</tr>
<tr>
<td>Clymene, from Kean’s Hyperion</td>
<td>William Davies</td>
<td>William Davies</td>
</tr>
<tr>
<td>Miss Mary Davies</td>
<td>William Davies</td>
<td>William Davies</td>
</tr>
<tr>
<td>Mr. Arthur Davies</td>
<td>William Davies</td>
<td>William Davies</td>
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<tr>
<td>John Roberts, Esq., M.P.</td>
<td>William Davies</td>
<td>William Davies</td>
</tr>
<tr>
<td>Elaine (in marble)</td>
<td>David Davies</td>
<td>David Davies</td>
</tr>
<tr>
<td>High in her chamber tower to the East guarded the sacred shield of Lancelot, and so she lived in fantasy.</td>
<td>William Davies</td>
<td>William Davies</td>
</tr>
<tr>
<td>The Late Sir Hugh Owen</td>
<td>W. Evans</td>
<td>William Davies</td>
</tr>
<tr>
<td>Cast Medallion—The Landing of Richard I (the Lion-hearted) in Palestine</td>
<td>W. Evans</td>
<td>W. Evans</td>
</tr>
<tr>
<td>Cast Medallion—The Return and Entry of Richard I to London from his Captivity. Bought at Barcelona</td>
<td>W. Evans</td>
<td>W. Evans</td>
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</table>
### SCULPTURES, ETC.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Contributor</th>
<th>Sculptor</th>
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<tbody>
<tr>
<td>1290 Group in Clay—Eros and Amphitrite</td>
<td>G. Macdonald</td>
<td>Earl Cawdor</td>
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<tr>
<td>1291 Bust of Paris, after Canova (marble)</td>
<td>Mrs. S. Strina</td>
<td>D. K. Williams</td>
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<tr>
<td>BRONZES—</td>
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<tr>
<td>1292 Bust—Morning</td>
<td>Fabriani</td>
<td>Florentine</td>
</tr>
<tr>
<td>1293 Two Groups of Cupids</td>
<td>Fabriani</td>
<td>Fabriani</td>
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<tr>
<td>1294 Centre Group of Cupids</td>
<td>Cain</td>
<td>Cain</td>
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<tr>
<td>1295 Fighting Cocks</td>
<td>Pratica</td>
<td>Pratica</td>
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<tr>
<td>1296 Bronze Vase with dance of Cupidons</td>
<td>Florentine</td>
<td>Florentine</td>
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<tr>
<td>1297 Lion with Deer</td>
<td>Cain</td>
<td>Cain</td>
</tr>
<tr>
<td>1298 Wolves devouring Cow</td>
<td>Pratica</td>
<td>Pratica</td>
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<tr>
<td>1299 Monk holding back a youth—episode of Paul and Virginia</td>
<td>Style of the Empiric</td>
<td>Style of the Empiric</td>
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<tr>
<td>1300 Group of Two Female Figures—episode of Paul and Virginia</td>
<td>Italian</td>
<td>Italian</td>
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<tr>
<td>1301 Pair of Tazza Vases</td>
<td>D. K. Williams</td>
<td>D. K. Williams</td>
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<td>1302 Two Groups of the Harlot Horses</td>
<td>Italian</td>
<td>Italian</td>
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<tr>
<td>1303 Bust—Night</td>
<td>Florentine</td>
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<tr>
<th>Subject</th>
<th>Contributor</th>
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<tr>
<td>1304 Bust—Italian Boy—£4</td>
<td>D. K. Williams</td>
<td>D. K. Williams</td>
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<tr>
<td>1305 Portrait Medallion, W. Merete, Esq.</td>
<td>Dawkin</td>
<td>Dawkin</td>
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<tr>
<td>1306 Medallion, “Type of Beauty”—£3</td>
<td>Dawkin</td>
<td>Dawkin</td>
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<tr>
<td>1307 Portrait Medallion, Master Willie Ferguson—£2</td>
<td>Dawkin</td>
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<tr>
<td>Plaster Models—</td>
<td>E. M. B. Vaughan</td>
<td>E. M. B. Vaughan</td>
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<tr>
<td>1308 Waltham Cross</td>
<td>F. Black</td>
<td>F. Black</td>
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<td>1309 Font (Norman)</td>
<td>F. Black</td>
<td>F. Black</td>
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<tr>
<td>1310 Font, Finchham Church, Norfolk</td>
<td>F. Black</td>
<td>F. Black</td>
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<tr>
<td>1311 Font, St. Bride's Church, Cumberland</td>
<td>F. Black</td>
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<tr>
<td>1312 Font, Temple Church, Bristol</td>
<td>F. Black</td>
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<tr>
<td>1313 Font, Southfleet Church, Kent</td>
<td>F. Black</td>
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<tr>
<td>1314 Font, Perpendicular</td>
<td>F. Black</td>
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### SCULPTURES, ETC.

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<thead>
<tr>
<th>Subject</th>
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<tr>
<td>1315 Marble Bust of John Frederick, Earl Cawdor</td>
<td>G. Macdonald</td>
<td>Earl Cawdor</td>
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<tr>
<td>1316 Marble Bust of John Frederick Vaughan, Earl Cawdor</td>
<td>Earl Cawdor</td>
<td>Earl Cawdor</td>
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<tr>
<td>1317 Marble Bust—“Goddess of Peace”</td>
<td>Canova</td>
<td>Canova</td>
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<tr>
<td>1318 Marble Bust—Head of Druidess</td>
<td>Sir R. Westmacott</td>
<td>Sir R. Westmacott</td>
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<tr>
<td>1319 Carved panel</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<tr>
<td>1319A Terra-cotta Statuette—St. Paul</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<tr>
<td>1319B St. Thomas</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<tr>
<td>1319C St. Matthew</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<tr>
<td>1319D Box-wood Statuette of Moses</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<tr>
<td>1319E Terra-cotta Statuette—Angel</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<tr>
<td>1319F Box-wood Statuette—Angel</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<tr>
<td>1319G Medallion Terra-cotta</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<td>1319H Portrait</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<tr>
<td>1319I Flower Vases</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<td>1319K Terra-cotta Company</td>
<td>Pencoed Terra-cotta Company</td>
<td>Pencoed Terra-cotta Company</td>
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<tr>
<td>1319L Bust, Terra-cotta—Figure</td>
<td>W. Wormleighton</td>
<td>W. Wormleighton</td>
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<tr>
<td>1319M Terra-cotta Company</td>
<td>Pencoed Terra-cotta Company</td>
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SCULPTURES, ETC.

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<tr>
<th>Subject</th>
<th>Contributor</th>
<th>Sculptor</th>
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<tbody>
<tr>
<td>Marble Clock Stand, representing bramble and titmouse nest</td>
<td>Loveless</td>
<td>Hunt and Roskell</td>
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<tr>
<td>Bronze Statuette—Roman Soldier</td>
<td>Henry Heywood, F.C.S.</td>
<td>H. Armitage</td>
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<tr>
<td>Japanese Inlaid Bronze Tazza</td>
<td>Cross Brothers</td>
<td>Cross Brothers</td>
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<tr>
<td>Bronze Statuette—Prince Albert in Highland Costume</td>
<td>Cross Brothers</td>
<td>W. H. Theed</td>
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<tr>
<td>Bronze Bust—Queen Victoria</td>
<td>Cross Brothers</td>
<td>W. H. Theed</td>
</tr>
<tr>
<td>Bronze Bust—Prince Albert</td>
<td>Cross Brothers</td>
<td>W. H. Theed</td>
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<tr>
<td>Bronze Statuette of Caractacus</td>
<td>F. H. Foley, R.A.</td>
<td>Barkentil and Krale</td>
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<tr>
<td>Bronze Statuette, representing sculpture Caractacus</td>
<td>G. S. Barkentil</td>
<td>Barkentil and Krale</td>
</tr>
<tr>
<td>Painting</td>
<td>Barkentil and Krale</td>
<td>Ditto</td>
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<td>Literature</td>
<td>Barkentil and Krale</td>
<td>Ditto</td>
</tr>
<tr>
<td>Music</td>
<td>Barkentil and Krale</td>
<td>Ditto</td>
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IN LECTURE THEATRE.

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<thead>
<tr>
<th>Subject</th>
<th>Contributor</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Quimperle, Finisterre—£12 12s.</td>
<td>Trithall Rowe</td>
<td></td>
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<tr>
<td>Cattle, Evening—£10</td>
<td>A. Freke</td>
<td></td>
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<tr>
<td>Killarney, morning—£10</td>
<td>A. de la Brely</td>
<td></td>
</tr>
<tr>
<td>Feeding Pigeons</td>
<td>Sidney Currie</td>
<td></td>
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<tr>
<td>Cader Idris from Bontddu—£12 12s.</td>
<td>A. T. Thomas</td>
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<tr>
<td>Sea Piece</td>
<td>A. T. Thomas</td>
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<tr>
<td>River Scene—£15</td>
<td>M. E. Dockree</td>
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<tr>
<td>Cottages at Rhayader—£18 10s.</td>
<td>T. B. W. Forster</td>
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<tr>
<td>Snowdon</td>
<td>W. Took</td>
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<tr>
<td>Calm on the Shore</td>
<td>Unknown</td>
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<tr>
<td>Sailing out of Sunderland Harbour—£110</td>
<td>W. H. Thomas</td>
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<tr>
<td>Pennard Castle, Gower—£10 10s.</td>
<td>John M. Jennings</td>
<td></td>
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IN LECTURE THEATRE.

1334 Mountain road (Breconshire)  T. B. W. Forster

1335 Master B. Madge J. A. Madge

1336 Dutch River J. Roberts, M.P. Koeck-Koeck

1337 The Schooner Yacht "Zouave" off the Holmes E. Payne Miss James

1338 A Village Street Miss James

1339 A glimpse of the Sea Miss James

1340 The Pilot Boat J. Strick W. Noy Wilkins


1343 Perpetual Lunch—£10 W. R. Hindmarsh W. R. Hindmarsh

1344 An Ancient Welsh Stronghold—£21 Charles Stuart Charles Stuart

Dolwyddelan Castle—£21

1345 A. T. Thomas

1346 Cockle Girl J. W. Down

1347 River Scene J. Strick

1348 Begging J. Strick B. Webb

1349 Welsh Bard, "Nathan Dyved" J. Williams J. Williams

1350 Sunset, Ilfracombe—£20 A. Burke R.H.A.

1351 Cottage near Ewenny—£6 6s. H. C. Sheppard J. A. Thelwall

1352 The Pilot Miss Hastling Miss Hastling

1353 Flowers—£8 8s. J. A. Madge J. A. Madge

1354 A Dutch Landscape—£5 5s. J. A. Madge

1355 Angelica and Medora Walter Goldsmith

1356 Fisherman Unloading J. Clarke Fairbairn J. Clarke Fairbairn

1357 View on Tramway, Hirwain—£12 12s. G. Brockman

1358 The Old Mill—£30 G. Brockman

1359 Spaniel and Wild Duck—£10 G. Armfield Caroline W. Brook

1360 Innocence—£10 10s. Sidney M. Broad Caroline W. Brook

1361 Lane Scene, near Watford—£6 6s. W. F. Govier

1362 Meditation W. Barker

1363 Ferry David Hart

1364 Peony and Azalia—£8 8s. Miss Hastling

1365 Feeding Fowls R. J. Hammond R. J. Hammond

1366 Draft Players R. Price

1367 Draught Players
<table>
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<tr>
<th>Subject</th>
<th>Contributor</th>
<th>Artist</th>
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<tbody>
<tr>
<td>Bunch of Grapes</td>
<td>C. Finch</td>
<td>G. J. Broome</td>
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<tr>
<td>A Breezy Day, Ilfracombe</td>
<td>A. Burke, R.H.A.</td>
<td>Trythall Rowe</td>
</tr>
<tr>
<td>A Brittany Cornfield</td>
<td>A. Freke</td>
<td>Niemann</td>
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<tr>
<td>A Landscape</td>
<td>Mrs. E. G. Parker</td>
<td>Ellen Grace Parker</td>
</tr>
<tr>
<td>Hide and Seek—£12 12s.</td>
<td>W. Jenkins</td>
<td>E. Agency</td>
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<tr>
<td>Chess Players</td>
<td>F. E. Stacey</td>
<td>C. Bonna</td>
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<tr>
<td>Portrait of a Divine</td>
<td>J. Roberts, M. P.</td>
<td>R. Price</td>
</tr>
<tr>
<td>Portrait of Queen Anne</td>
<td>R. Price</td>
<td>Kneller</td>
</tr>
<tr>
<td>The Hayfield</td>
<td>J. Roberts, M. P.</td>
<td>B. W. Leader</td>
</tr>
<tr>
<td>Death of Joseph</td>
<td>Lewis Morris, M. A.</td>
<td>J. Price</td>
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<tr>
<td>Storm at Sea</td>
<td>Right Hon. Lord Romilly</td>
<td>Vernet</td>
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<tr>
<td>Landscape</td>
<td>Mr. J. Jackson Curnock, A.R.C.A.</td>
<td>J. Jackson Curnock</td>
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<tr>
<td>Hide and Seek—£3 3s.</td>
<td>Mrs. Austin</td>
<td>Mrs. Edmund Gosse</td>
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<tr>
<td>Winter Quarters—£3 3s.</td>
<td>Adam Knight</td>
<td>Adam Knight</td>
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<tr>
<td>Winter Scene, Germany</td>
<td>Samuel Aitken</td>
<td>H. Doll</td>
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<tr>
<td>Passing Sunbeam at Dolwyddelan—£10 10s.</td>
<td>Charles Stuart</td>
<td>T. Blake Wirgman</td>
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<tr>
<td>The Reaper and the Flowers</td>
<td>Arthur Hughes</td>
<td>T. Blake Wirgman</td>
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<tr>
<td>Study of Head of Old Man</td>
<td>J. Clarke Fairbairn</td>
<td>J. D. Mercier</td>
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100 IN LECTURE THEATRE.

SUBJECT. CONTRIBUTOR. ARTIST.

T. W. Allen, A.R.C.A.
1403 Stepping Stones on the Conway
H. C. Sheppard
1404 Timber Brig unloading—£8 8s.
H. C. Sheppard
1405 Morning at Hales Owen
E. R. Hughes
1406 Borghetto Valley, Borghetto, Italy—£21
W. H. Helcké
1407 A Dangerous Coast—£21
W. H. Helcké
1408 Burlesque of St. David's Day, Carriage drawn by goats, etc.
Hayman
C. Hayes, R.C.A.
1409 Degny in the time of King John—£20
C. Hayes, R.C.A.
J. Strick
1410 Geese
R. Ragon
1411 Limehouse—£7 7s.
J. W. Hamilton Marr
1412 A Stormy Day—£42
Mrs. Austin
J. W. Marr
1413 Dona Julia—£45
E. M. Osborn
James Ware, J.P.
1415 Trinity Cutter
J. E. Meadows
Lanie
1416 Near Cromer—£30
J. E. Meadows
Edith M. S. Scammel
1477 Mamma's Lute—£16 16s.
Edith M. S. Scammel
Ed. Robinson
1418 The Christmas Harper—£5
E. Charín
Mrs. A. Lucas de Gueren
1419 First Shots of the Season—£25
Mrs. A. de Gueren

IN LECTURE THEATRE. 101

SUBJECT. CONTRIBUTOR. ARTIST.

G. Fox
W. H. Weatherhead
1420 A Doubtful Vintage—£15
J. F. Fitz-Marshall (junr.)
1421 An Old Edition—£15
J. F. Fitz-Marshall
1422 Our Ancestral Homes—£20
James Ware, J.P.
1423 South Wales Coast
C. H. Jenkins
1424 Life-Boat Practice
J. Strick
1426 Sunset on Sea Coast
B. Gould
1427 The Woodman
Dick Barry
1428 Brook and Bracken—£7 7s.
Dick Barry
1429 Mora—£26 58.
Marguerite Ludovici
1430 Apple Blossoms and Forget-me-not—£6 6s.
Marguerite Ludovici
J. A. Graham Clarke
1431 Ffos Noddyn, on the Conway—Late Rev. J. Eagles
W. Coward
1432 The Parnassus (Arundel Society Chromo)
After Raphael
1433 Dolgarreg—£4 4s.
Adam Knight
1434 "Here she comes!"
G. Fox
Miss Alice Tanqueray
1435 Chrysanthemums—£6 6s.
A. Tanqueray
NATURAL HISTORY.

The Specimens are decoratively disposed in various parts of the Hall, Passages, and Lecture Hall.

James Brogden

1450 Australian Birds
W. H. Burrows, 3, Southey street, Cardiff

1451 Case of single specimens of Artificial Trout Flies, arranged in order for the different months during the angling season, and special reference made to flies suitable for local waters
Major John Popkin Treharne, Bridgend

1452 Case of Salmon Flies, suitable for the Shannon
The Right Honourable the Earl of Cawdor

1453 Head of Castle Martin Bull

1454 Large Pike, caught by the late Lieutenant Campbell, near Stackpole, Pembrokeshire
J. Cording, 44, Royal Arcade, Cardiff

1455 Armadillo
1456 Bittern
1457 Buzard
1458 Four Fallow Deer Heads
1459 Four Red Deer Heads
1450 Two Roe's Heads
NATURAL HISTORY.

CONTRIBUTOR.

1461 Great Egret
1462 Two Jays (medallions)
1463 Merlin and Little Bittern
1464 Monkey
1465 Otter
1466 Red-legged Partridges
1467 Pheasants and Young
1468 Pike
1469 Sheldrakes and Young
1470 Two Trogans

W. H. Daw, Grove Villa, Cardiff

1477 Cygnet (in case)

G. Garfit

1472 Pair of Bull's Horns
1473 Two Heads of Royal Stags

J. Grant, Park Grove, Cardiff

1474 Two Red Deer Heads

F. de Courcy Hamilton, Ballymacoll, Canton, Cardiff.

1475 Elephants' Feet (2). The Elephant was shot by exhibitor in Ceylon.

1476 Case containing Ceylon Magpie. Shot by exhibitor in Ceylon.

1477 Flying Squirrel. Shot by exhibitor in Ceylon.

Col. E. S. Hill, Rookwood, Llandaff.


NATURAL HISTORY.

CONTRIBUTOR.

Miss Hook

1479 Pair of Horns of Hartebeest
1480 Shell of Tortoise
1481 Shell of a Turtle

D. J. Jones

1482 Spanish Ox Head, one of the last cargo imported in 1883—Price £10

Mrs. Kelly, The Elms, Llandaff

1483 Buffalo Horns, a fine pair, six feet spread
1484 Antlers of Fallow Deer, curiously grown
1485 Horns of Buffalo, eight feet spread

Miss Lipscomb, 3, Dumfries Place, Cardiff

1486 Wolf-skin, skin (prepared in Moscow) of a wolf shot in the government of Wladimir

J. H. Perry, Queens Hotel

1487 Foreign Birds (in case)
1488 American Polecat and Bird (in case)
1489 Pheasants (in case)

Mr. T. W. Proger, Park Place, Cardiff

1490 Badger and Young
1491 Badger's Head
1492 Little Grebe
1493 Hare
1494 Heron
1495 Goat's Head
1496 Kestrel Hawk
1497 Moor-hen and Coot
1498 Snipe
1499 White Stoat
### Natural History

**Contributor:**
- T. H. Thomas, 45, The Walk, Cardiff
- Wm. Thomas, 29, Clive Street, Roath
- Wm. Williams, Dublin
- J. Williams, Usk

**Items Exhibited:**
- 1500 Star Fish
- 1501 Conch Shell
- 1502 Sun Fish, brought from India
- 1503 Case of Australian Birds
- 1504 Singulary grown Bough of Beechtree, cut by the Rev. Edward Stanley in Alderley Beechwood, 1820
- 1505 Ornithorhynchus Paradoexus, or Duck-billed Platypus
- 1506 Three Cases of Tropical Insects
- 1507 Head of Megaceros, or Fossil Irish Gigantic Deer
- 1508 Salmon, taken in the Usk (Bell Pool), July 31st, 1877. Weight, 44 lbs.; Length, 4 ft. 2 in.; Girth, 2 ft. 4 in. Preserved by Ward & Co., London.
- 1509 Waxwing (Bombycilla garrula)
- 1510 Snow Bunting (Plectrophanes nivalis)
- 1511 Parrot crossbill (Loxia ptyophicus)
- 1512 Fine Grosbeak (Pinicola eteaceator)
- 1513 Snowy Owl (Nyctea scandiaca)
- 1514 Great Eagle-Owl (Bubo maximus)
- 1515 Gyr-Falcon (Hierofalco gyrfalco)
- 1516 Black Grouse (Tetrao tetrix)
- 1517 Capercaillie (Tetrao urogallus)
- 1518 Grey Ptarmigan (Lagopus alpinus)
- 1519 Ptarmigan (Lagopus islandorum)
- 1520 Ptarmigan (Lagopus subalpinus)
- 1521 Common Tern (Sterna hirundo)
- 1522 Tern (Sterna fluvialis)
- 1523 Greater black-backed Gull (Larus marinus)
- 1524 Lesser black-backed Gull (Larus fuscus)
- 1525 Glaucous Gull (Larus glaucus)
- 1526 Common Gull (Larus canus)
- 1527 Kittiwake (Rissa tridactyla)
- 1528 Gannet (Sula bassana)
- 1529 Puffin (Morus arcticus)
- 1530 Buffon's Skua (Stercorarius parasiticus)
- 1531 Razor bill (Alca torda)
- 1532 Common Guillemot (Uria torda)
- 1533 Black Guillemot (Uria grylle)
- 1534 Little Auk (Mergulus alle)
- 1535 Common Cormorant (Phalacrorax carbo)
- 1536 Shag (Phalacrorax gracilis)
- 1537 Black-throated Diver (Colymbus arcticus)
- 1538 Red-throated Diver (Colymbus septentrionalis)
- 1539 Common Scoter (Cedemia nigra)
- 1540 Green-headed Goosander (Mergus merganser)
- 1541 Red-breasted Goosander (Mergus serrator)
- 1542 Northern Hareld (Harelda glacialis)
- 1543 Eider-Duck (Somateria mollissima)
- 1544 King Eider (Somateria spectabilis)
- 1545 Common Sheldrake (Tadorna vulgaris)
- 1546 Golden-eyed Garrot (Clangula vulgaris)
Norwegian Mammals.

1547 Elk (Alces palmatus)
1548 Polar Bear (Ursus maritimus)
1549 Otter (Lutra vulgaris)
1550 Lobster, of great size
1551 Sponge

A large collection of fishes from the Norwegian coast is to be seen at the Museum. Exhibited by O. Hansen.

Scientific Exhibits.

Contributors.

King and Co., Bristol

1565 Scientific and Philosophical Apparatus—Electro Motor—£4
1566 Scientific and Philosophical Apparatus—Induction Coil—£5 10s.
1567 Scientific and Philosophical Apparatus—Electro Motor—£3
1568 Electrical Apparatus—Mining Bell—£1 10s.
1569 Scientific and Philosophical Apparatus—Magneto-Electric Machine (upright)—£2 2s.
1570 Scientific and Philosophical Apparatus—Magneto-Electric Machine (horizontal)—£1 12s. 6d.
1571 Scientific and Philosophical Apparatus—Indicator for House Bells—£1 3s.
1572 Electrical Apparatus—Electric Bell—12s.
1573 Scientific and Philosophical Apparatus—Universal Discharger—6s. 6d.
1574 Scientific and Philosophical Apparatus, Medical interrupted Current Battery—£3
1575 Scientific and Philosophical Apparatus—Leyden Jar—10s. 6d.
1576 Electrical Apparatus—Single-Needle Telegraph Instrument—£4 10s.
1577 Scientific and Philosophical Apparatus—Winstanley Machine (25 plates)—£3 10s.
1578 Electrical Appliances—Samples of Electric Pushe
1579 Electric Appliances—Continuous Ringing Bell—18s.
1580 Electrical Appliances—Samples of Electric Wire
1581 Domestic and Scientific—Door and Window in mahogany, boards fitted with thief detectors
1582 Electrical Apparatus—Telephone Single Stroke Bell—12s.
1583 Electrical Apparatus—Bichromate Battery

H.M. POST OFFICE
1584 Electrical Apparatus—Duplex Wheatstone Set, for sending two messages in opposite directions at the same time, at high speed—£85
1585 Electrical Apparatus—Duplex Sounder Set, for sending two messages in opposite directions at the same time—£18
1586 Electrical Apparatus—Set of A B C Telegraphs—£12
1587 Electrical Apparatus—Five-Needle Telegraph Instrument, the original one first erected between Slough and Paddington. This exhibit shows the first telegraph instrument, practically used, side by side with the most modern apparatus—£10
1588 Electrical Apparatus—Modern Single Needle—£4
1589 Electrical Apparatus—Sundry Forms of Telegraph Batteries—£10
1590 Electrical Apparatus—Set of Preece's Block Signals, for ensuring safety of railway travellers—£50
1591 Electrical Apparatus—Telephone Exchange Switch and Indicator (Departmental pattern)—£40
1592 Electrical Apparatus—Gower-Bell Instruments—£30

J. Gavey, Cardiff
1593 Philosophical and Experimental Apparatus—Induction Coil, 1 3/4 in. spark
1594 Philosophical and Experimental Apparatus—Quadrant Electrometer, for measuring electrical potential or pressure—£
IJ2 SCIENTIFIC EXHIBITS.

CONTRIBUTOR.

J. S. Pendleton, Haverfordwest
1610 Electric Appliance—Electric Crank Engine—£5.

Jas. W. Evens, Clifton, Bristol
1611 Scientific Appliance—Electric Pump, working model, showing how electricity can be applied to do work—£3.

1612 Scientific Appliance—Electric Railway—£5.

Jas. W. Evens, Clifton, Bristol
1613 Scientific Appliance—Electric Pen.

Scientific and Domestic Appliance—Electric Gas Lighting Tap, for lighting gas jets by merely turning the gas tap—£5.

1615 Philosophical and Scientific Appliance—Vacuum Tubes for showing the passage of electricity through various gases, giving very brilliant effects.

Specimens of Telephonic Instruments, the patent rights to which are the sole property of the United Telephone Company, Limited.

1616 Original Bell Telephones.

1617 Edison Transmitter and Receiver (original).

1618 Gower Bell.

1619 Crossley's Transmitter and Bell Receiver.

1620 Blake Transmitter.

1621 Volk Switch Bell.

TELEPHONE ROOM—
1622 Blake Transmitter and 14 Bell Receivers.

A MINIATURE TELEPHONE EXCHANGE, in full working order, the connections being as follows:

1623 THEATRE ROYAL.

1625 TELEPHONE ROOM.

1626 Mr. T. H. Thomas, Private Residence.

1627 Mr. S. W. Allen.

LOCAL—

1628 Owen and Bryant, Office.

1629 Secretary's Office.

1630 Messrs. Thompson and Shackell.

ROATH—

1631 Glamorganshire Infirmary.

1632 Mr. E. Seward, Private Residence.

1633 Dr. Trehanne.

DUNDEE DOCKS—

1634 Dumbies Engineering Company's Office.

These connections are erected for the benefit of the Exhibition, and enable intercommunication between either or each of the places connected.

Visitors desiring information, will obtain same by communicating, per telephone from switch board, to Messrs. Owen & Bryant, to whom please address all inquiries.

Visitors are particularly requested not to touch the instruments or the switch board in the hall.

Musical and Instrumental Entertainments can be heard at intervals during each day, per telephone from various parts of the district.
Pottery and Porcelain,

CASE H.H.—MISCELLANEOUS.

Contributor, Colonel Hill

1 & 2 Pair Modern Capo di Monte Vases
3 & 4 Pair Cloisonné Enamel Vases
5 Blue and White Oriental Plate
6 Oriental Bowl, Peony, in enamel color
7 Blue and White Oriental Plate
8 Venetian Glass Standing Cup of exquisite character

J. Watson
9 Old German Glass Covered Beakers, enamelled with procession of electors

Colonel Hill
10 Bohemian Glass Vase, with a fine medallion in colors

Miss Rous
12 Berlin Potpourri Jar
13 to 18 Fine Old Dresden
19 Fine Old Blue and White Oriental Covered Jar
20 Fine Old Blue and White Oriental Jar
21 Fine Old Blue and White Oriental Bottle
22 Fine Old Oriental Covered Jar
23, 24, & 25, Fine Pieces of Oriental Armorial China
26 Very Fine Oriental Basin and Saucer, pink ground
27 Fine Old Oriental Oviform Covered Jar; one of the kind employed at Worcester for workmen to study and adapt. For a Worcester reproduction of color, &c., see 38, Case KK.
28 Fine Old Oriental Basin and Saucer, blue ground

H. Heywood
29 Modern Oriental Mythological Plate
30 Modern Oriental Mythological Plate

J. T. Phillips
31 "Cromwell Ware" Oriental Plate

H. Heywood
32 & 33 Pair of Fine Oriental Perfume Jars
34 Fine Celadon Oriental Basin and Cover

Colonel Hill
35 & 36 Pair Modern French Vases, turquoise blue

Mr. Daw
37 & 38 Curious Oriental Plates

Sir H. Vivian
39 & 40 Pair of Italian Faience Vases
41, 42, 43, 44, & 45, Italian Faience Drug Jars; 41, 43, & 44 finely painted

Mr. Morris, Roath
46, 47, 48, 49, & 50, Specimens of Oriental China

Mrs. Butler and H. Heywood
51 & 52 Figures of Maia, the Indian virgin mother

Sir H. Vivian
53 A Photograph of Murillo's Immaculate Conception (Louvre) Beneath the Virgin's foot is seen the Crescent-moon, in reference to one of her titles, "Queen of Heaven," a title long before ascribed to Isis, Astarte, Diana, Venus, etc.

Maia, the Virgin Mother of Gautama Buddha, who is seen on her arm. She is seated on a rock (of salvation); and beside her is a bottle of the water which satisfies all thirst.

55 Another Figure of Maia, on whose right is seen a dove, the symbol of the spirit which brooded over the face of the waters from which all things were fabled to be born, "ye must be born of water and of the spirit." In her hand
is an egg—the “Mundane Egg,” a euphemism for that from which life begins. She is seen rising out of the Sacred Lotus, which is the symbol of water and eternal continuation, the Lotus itself is growing out of water, represented by curled lines for waves.

56 *Ivory Figure of the Christian Virgin, “The Mother”* crowned as Queen, bearing the Saviour in her arms, who in his hand holds the Cross and Mound, which are the symbol of universal dominion in a real, and also the symbol of eternal life. At their coronation, such a cross and mound is placed in the left hand of our Sovereigns, while in their right is the sceptre. This cross and mound is but a modification of the Crux Ansata, the Sistrum, or symbol of Isis, the immaculate mother, who was herself the personification of the Moon, and wife of the Sun. Among the regalia at the Tower is a sceptre surmounted by a dove.

57 *Maia, standing on the sea, the waves of which are conventionally rendered by the curved lines on the mass upon which the figure stands.* Venus was born of the sea; Venus and Isis were Queens of Heaven and personifications of the moon. The moon ruled the sea, as shewn by its influence on the tides.

58 *A Very Ancient Egyptian Bronze, representing a female figure with a child on her arm,* this is Isis the Egyptian Virgin Mother, the moon, the immaculate wife of Osiris, the Sun. The infant is the Divine Child, Horus—the Dawn. On the head of “The Mother” is a disc representing the moon, of which she is the personification, supported between two horns (one is broken off). These are the horns of the Cow, sacred among the Egyptians as a typical mother.

59 *Maia with Holy Infant, books of the law, bottle of water, rock of salvation, sacred lotus, dragons (serpents, emblems of evil), and waves of the sea.*

60 *Maia with Peacock,* this associates Maia with Juno, the wife of Jupiter, the chief of the gods. She was, in that capacity, “Queen of Heaven,” and the peacock, the symbol of splendour, is her symbol.
CONTRIBUTION

R. Drane

81, 82, 83, 84 TURNER'S WARE PLATES; English, about 1780. These were exported in their plain state to Holland, where they were decorated, as now seen, with the Parable of the Prodigal Son; and retouched. The receipt of portion, and farewell. The wasting of substance with riotous living. The pig feeding—note the expression of face and attitude. The return, the expression of face and attitude. Perhaps it may seem fanciful, but still it is scarcely too much to say that the history of pots and pans is the history of mankind: and often epitomises and illustrates his manners and customs of the 18th century.

J. Pyke Thompson

85 OLD FRANKENTHALL GROUP. Figures, from the Duke of Hamilton's sale.

Miss Rous

86 QUANT ORIENTAL TEAPOT with silver handle

E. W. Colt Williams

87 FRANCONIA WARE, covered Jugs

C. Stacey

88 BOHEMIAN GLASS TANKARD, silver-mounted, and charmingly painted enamel lid by Schlicht, signed

J. Pyke Thompson

89 ORIENTAL VASE, splashed claret

Col. Hill, C.B.

90, 91 PAIR OF MODERN JAPANESE BEAKERS, with very minute details

92, 93 PAIR OF ELEGANT MODERN JAPANESE VASES, decorated in wonderful detail with mythological subjects

94 PERFORATED TAZZA-FORM VASE. Modern Italian Faience

Stephen Vivian

95 CASE OF MINERALOGICAL SPECIMENS

Major J. F. Trusler

96 CASE OF SALMON FLIES

ENGLISH POTTERY AND CHINA.

Perhaps it may seem fanciful, but still it is scarcely too much to say that the history of pots and pans is the history of mankind: and often epitomises and illustrates his manners and customs of the 18th century. Perhaps it may seem fanciful, but still it is scarcely too much to say that the history of pots and pans is the history of mankind: and often epitomises and illustrates his manners and customs of the 18th century.

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Perhaps it may seem fanciful, but still it is scarcely too much to say that the history of pots and pans is the history of mankind: and often epitomises and illustrates his manners and customs of the 18th century.
It will be convenient to take up the consideration of English pottery at the end of the 17th century, for before that time, let us say 1680, there was little to consider, see Nos. 1, 2, 3, 4, 5, and 6, Case II. Before this time wooden trenchers were in use (and for that matter still are so in South Wales) in all houses, see No. 7, Case II., while pewter prevailed in the homes of the middle classes (see No. 8, next the last in same case), and rich services of silver-plate abounded in those of the great. For use on state occasions. Of wooden, or treen ware, it has been said "Indeed one can not be broken or stowned (stolen)," secondly, "Maketh thinnes taste ween out of which thirdly, "There’s no expense in keeping it clean for it has shew the dust." Again, "Beach made their chests, their beds, their joined tools, beach made the board, the platter, and the bowes," as late as 1663. Mr. Pepys, dining with the Lord Mayor says it was "unpleasing to see meats served in wooden dishes, the Lord Mayor, says it was "unpleasing to see meat served in wooden dishes, the dirt.", Again, "Beech made their chests, their beds, their joined tools, beach made the board, the platter, and the bowl."

Among the dishes served at table when this custom was new was "Fritte Porposs," of which it was said, "Porpoose, or sna-hogs, are of the nature of swine, never good till they be fat. It is an unsavoury meat, yet many ladies and gentlemen love it exceedingly baked like venison," for "It provoketh a fine appetite from which we may presume that their "appetites" were as coarse as their manners, and, in 1557, of beer, which is now regarded as so natural and national a drink," but now of fair day's broth, a natural drink for a decent man is much vaunted in England, to the disgust of many Englishmen. Specialy it killeth them the which be troubled with the colye and the strayne coylyon, for the drynke is a cold drynke, yet it doth make a man fatte, as it dothe appere by the doch men's faces and bellies.

1 A Costril of Coarse Earth, covered imperfectly with greenish lead glaze. English. This is the earliest piece of ware in the Exhibition of native production, lent by R. Drane, and the social state of the nation at that time may, in a degree, be realised by the following quotation from the "Boke of Nurture," a contemporary manual of etiquette, which at line 279 says, "Claw not youre Ied ne bag. At line 285, "Pike not your nose." Line 295, "Lik not with thy tongue in a dische a mote to haue out" (don't lick your plate to remove dirt), and at line 304, "And all wey be ware of thy hyndur part from guynes blastyngye." Again, from the "Lytyll Childres Lyttle Roke," of about the year 1560, at line 87, "Spit not yn thi basyn, my sweete son, that thew washynt yn," so that—line 95—"Than men wyll say that a gentilleman was heere." The same guide to Polite manners, at line 105, says—

Wype thi nothe when thou wyll drinke
Last it foule thi cups (cap's) brink.
CONTRIBUTOR.

R. Drane

4 Dutch Ware Bottle, time of James I. or Charles I. (about 1640). It was carried at the side by a leather thong passing through the ears on its side, provided and pierced for the purpose.

5 Early English Stone-ware Jug, of about the same date.

Cardiff Museum.

7 Wooden Trencher, of the kind still remaining in daily use among the peasants of Carmarthenshire, whence this specimen was recently obtained, with two varieties of the barley bread, also used by them in continuation of habits which might well retake us to the 14th century.

8 A Pewter Plate, which, contemporary with the wooden trencher, slowly displaced it, and was ultimately itself displaced by the salt-glaze and Nos. 9, 10, 11, & 12, and Dutch Ware 16 to 28 in the same case, which in their turn gave way to improved English wares, such as Nos. 29 to 38, 39, and 40.

Nos. 14, 15, & 12, Mrs. Llewellyn; No. 11, R. Drane.

10-11-12 Specimens of Salt Glaze Ware, which illustrate the first great advance made in the manufacture of English earthenware. This method of glazing it was discovered by accident. A servant allowed brine in a crock to boil over and then boil dry, so that it became red hot. On cooling it was found to be glazed by the salt.

R. Drane.

13 A Very Curious and Interesting Piece of the same Salt Glaze Ware; its body is moulded from a piece of silver of Queen Anne's period, the thinness, contour, and ornament of which it endeavours to reproduce; but its feet and handle will be seen to be incongruous, for the reason that, if made in ware, they must necessarily be much stouter than those of the silver piece from which its body was copied, which, if of earth, would have been far too fragile. To realise this condition a small silver jug, No. 14, is placed beside it to show (though it is of later date) what the form and substance of the feet and handle should have been. On one side of this sauceboat are to be seen two men sitting at a circular table drinking beer from large glasses of the form of wine glasses (a specimen may be seen in the antique glass case), and behind them are a dog and bird, to show their devotion to out-door sport. On the other side are three ladies at the same table drinking tea, in the absence of their lords, from small china cups without handles, and which are held on the tips of their fingers, the graceful doing of which was one of the elegant accomplishments of the day. The size and kind of cup may be seen in the next cases, No. 56, Case J.J., and No. 14, Case K.K. The design must be the work of a cynical bachelor or a too-much married man, for he satirises the ladies by placing behind them a peacock, as a symbol of female pride, vanity, and jealousy.

14 Silver Jug, referred to above, is of later date, but still preserves and illustrates the irregular-edge line and form of feet and handle.

15 Small Flower-Pot and Saucer of Elers' Ware, from 1690 to 1710. This illustrates the next step in the improvement of English earthenware. Specimens are rare. It is remarkably well-potted from a fine clay found near the factory. Its decorations, made from copper moulds, are sharp and elegant; one of them, just above the number on the pot, is of the scroll character observable in Chelsea china, and the gilding of Worcester of the best period. The two brothers Elers contributed to the starting and success of the Chelsea China Works.

16 Dutch Fayence Plate, called "Delft." It was this variety of ware which displaced the pewter and wooden, or treen ware. It is turned up to show the back, which is obviously suggested by that of the wooden trenchers, with which its makers were familiar.
17 Similar Plate, front view, equally suggestive of the same origin
18 Dutch Plate, which, changing its model, is intended to reproduce in thick, white-glazed earthenware, a fine Oriental porcelain plate; which it does so successfully that, without examination by touch, it might easily mislead an experienced eye
19 Similar Plate, of different pattern, but an equally successful imitation
20 Dutch Plate, which has nearly freed itself from Chinese influence, but notice the fence over which the stag leaps as like that in No. 19
21-22 Dutch Plates, nearly free from Oriental influence
23 Dutch Flower Bowl, Mrs. Reeve (one of a pair)
24 English Plate, made by immigrant Dutchmen at Bristol, and dated 1716; quite free from Oriental influence
25 English Plate, of Dutch pattern, with Dutch houses and Dutch clipped yews, dated 1716
26 English Plate, returning to the imitation of Chinese, dated 1771, a time at which the better native wares were rapidly driving these Dutch-like plates quite out of the market.
27-28 Purely Dutch plates of about the year 1700
29 A Very Choice Specimen of Agate or Weilend Ware, of from 1720 to 1750. Note its perfect glare, excellent potting, and good form; an immense advance upon the now receding Dutch and English-Dutch ware

Nos. 30 & 31, Mrs. Llewelyn. Court Colman; Nos. 32 & 36, R. Drane; No. 33, G. W. Nicholl
30-31, 32-33, 34, 35 Specimens of Tortoiseshell Ware of 1720 to 1750. These, the last (29 and 35), were the shadow which Wedgwood, as the coming event, cast before him, and “the better native wares” hinted at in 26
34 Leeds Ware of from 1760 to 1770
35 Early Staffordshire Ware, just before Wedgwood
36-37 Nos. 37, R. Drane; No. 38, E. W. Colwell Williams
37-38 Leeds Ware of about 1780. This Ware was glazed with arsenic, the process being so injurious to the workman that its manufacture was discontinued
39 One of Wedgwood’s “Queen Charlotte” or Cream Ware Plates. It was by the discovery of this body that Wedgwood revolutionized the pottery trade of this country, and raised English ware to a position of pre-eminence throughout the civilized world, which it has ever since maintained.

When Wedgwood’s friend regretted for him that he had not protected himself by a patent for this ware, he replied to the effect that it was sufficient for him to feel that there were more of his countrymen engaged in making this ware than all kinds of China put together, and that he had by it conferred prosperity on thousands, whereas a patent would have secured it to a few only. Then spoke a nobleman. No. 34, 37, and 38 are developments of this celebrated cream ware.
39-40 Of the rest of the contents of this case, Nos. 30 and 31 have no chronological connection with the preceding.
40 Turner’s Wares, a nice example. Turner was a close and worthy competitor of Wedgwood
41 Early Specimen of the old Willow pattern Plate. This was the most universally popular pattern ever invented, and longest held its own against all rivals. It was introduced by Thomas Turner at Caughley, in 1780.
42 Mason’s Ironstone Jug, a good specimen of a very excellent species of ware patented in 1813. The coloring is very florid and the gilding extravagant. It is so hard that it is difficult to chip it, and no climate affects it. This piece is of the domestic kind, but there are vases, &c. of the highest finish and most massive gilding, which are priceless art treasures.
43. 44, 45, 46, 47, 48 Dutch Plates, quaintly inscribed, complete sets, once very generally popular, are now rare, though odd ones may be met with frequently

(a) What is a merry man (he, understood)
(b) Let him doe all what he kan
(c) To entertaine his guests
(d) With wyne and merrie yests
(e) But if his wyfe doth frowne
(f) All merriment goes downe

Another set has—

(a) (He) what is a merry man
(b) Let him doe all what he kan
(c) To entertaine his guests
(d) With wyne and merrie yests
(e) But if his wyfe doth frowne
(f) All merriment goes downe

Miss Rees, Lisvane

49 Early Staffordshire Dessert Dish, perforated, another of the many imitations of 39

50 Creil Ware, yet another imitation, of about 1790. A very remarkable illustration of a skilled potter's perfect command over his materials. Its finish beneath is as good and careful as that of its face; a fine illustration of honest manly work to be trusted where it is not seen, and a silent protest against the caddishness of hurry, dishonesty, and superficiality. The way in which the narrow ribbon and cord of plastic clay are interwoven is marvelous for its precision

R. Drane

51 A Piece, actually of the end of the last century, but which might fairly belong to pre-historic times and to any aboriginal race. It is made of clay tempered with milk, formed by the fingers, and highly dried before a fire, but not burnt. It was given to its present possessor by Admiral Bedford, who obtained it from an old lady, who, in her youth, knew no other kind of pottery. She was a native of, and was then living in, the island of Tyree, off the west coast of Scotland, at the time when the Admiralty Survey of that coast was being made. It seems almost incredible that this could be so in any part in this kingdom, when Staffordshire was supplying the world with its pottery, and yet it is simply the truth.

CASE J.J.—CHELSEA, BOW, WEDGWOOD, AND EARLY WORCESTER.

Bishop of Llandaff

1 Chelsea Dish, perforated in imitation of Chinese (Illustrations of the perforated Chinese may be seen in Mr. Price's Case V.V.), and painted with very vigorous birds. See another at No. 30 in this case, and No. 21 opposite to it in the next case, which is Worcester. China copied at Chelsea and at Worcester. The Egyptian Isis became the Greek Urania, the Greek Urania the Roman Venus, the Roman Venus the Christian Virgin. See back case R.H., No. 54 to 62. See also No. 46 in the next, Case K.K., which is the ultimate Worcester development of the remote Chinese original

2 Chelsea Dish, similar to the last, but not perforated

E. W. Colt-Williams

3 and 4 Chelsea Plates, in the quaint, and rowl/Archaic, style of their period

5 Knife and Fork, with bow china handles, contemporary with Chelsea

6 and 7 Chelsea Sauce Boats, very nice and characteristic pieces

8 Chelsea Dish. All these are of about 1740
ENGLISH POTTERY AND CHINA.

CONTRIBUTOR,

Mrs. Llewellyn, Court Coleman

9 Bow Cup and Saucer, with raised "May" (tea) flower; it bears the Dresden mark. This is obviously a "white lie." If this lie had been sufficiently vigorous, and the original truth weak, the lie would have assumed the attitude and position of the truth, and the original truth would have been forgotten. It is of more value as Bow than as Dresden.

E. W. Colt-Williams

10 Chelsea Cup and Saucer, pencilled in lake with ruins like those (probably suggested by Chelsea) which are so often seen in transfer printed Worcester in black, and more rarely in a similar color. See 56 and 63 of this case.

11 Chelsea Ecuille or covered basin, very characteristic.

12, 13, 14 Chelsea Dessert Dishes with flowers from nature.

Colonel E. S. Hill, C.B.

15 Chelsea Figure.

E. W. Colt Williams

16 Chelsea Figure, one of a set of four, the Quarters of the Globe, of which this is the one representing Africa.

I. Pyke Thompson

17, 18 Pair of Bow Flowers of the same period as the preceding. Note the same style of flower painting on these and on Nos. 3, 4, 11, 44, and 45 of this case, and Nos. 13 and 14 of the next case, also the insects on these pieces, and those on No. 1 of the next case. They bear the Dresden Mark.

Miss Rous

19 A Chelsea Parrot.

C. H. James

20, 21, 22 Examples of Wedgwood's Cream Ware decorated in color.

23 Black Basalt Milk Jug, Wedgwood or Turner's.

24, 25, 26 Wedgwood's Cream Ware, of fine form, excellent pottling and chaste decoration.

ENGLISH POTTERY AND CHINA.

CONTRIBUTOR.

G. W. Nicholl

27 Fine Wedgwood Vase on Pedestal, black with figures in white, Dionysian Mysteries and classic decoration; this vase deserves special attention, the figures upon it are extremely beautiful.

C. H. James

28 Wedgwood Lamp, soft blue jasper, a very exquisite example. The figures in white have all the sharpness and fineness of intaglio gems, it has its price still remaining on it, about an eighth or tenth of its present value.

Bishop of Llandaff

30 Chelsea Dish, with perforated border and fine birds, see the description of No. 1 of this case. It is placed here for easy comparison with a piece of Worcester No. 21 in the next case immediately opposite it.

C. H. James

34, 35, and 36 Wedgwood Basalt Medallion Portraits.

37 & 39 Wedgwood Black Basalt Vases of exquisite form and classic decoration, remarkable for its purity and sharpness. The subject is one of the sacred dances, usual in the Pagan mysteries. The actual meaning and significance of these mysteries has not descended to us. It was committed to the initiated only, and so jealously guarded, and so sacredly esteemed by them, and through them, by the people, that betrayal or ridicule was dangerous or even fatal—Nero himself dared not to enforce his prescriptive right of initiation, being rejected because of his infamies.

Miss Rous

28 Wedgwood Sage-Green Jasper, a very fine piece.

40 and 41 Wedgwood Spill-Vases of later date.
ENGLISH POTTERY AND CHINA.

WEDGWOOD PEN-TRYAN, unfortunately injured, but otherwise a lovely piece, the snake handles, Medusa's heads, and raised Acanthus Scroll are singularly sharp and fine.

WEDGWOOD BLACK BASALT VASE

E. W. Colt Williams

EARLY CRELESAESQUE, WORCESTER, crowded out of their proper place and put here for convenience.

WEDGWOOD BLACK BASALT, Medallion Portraits

do. Vase of lovely form.

EARLY WORCESTER CUP AND SAUCER with the Chelsea gold anchor mark. Worcester should have known better, but if it marked its wares "China" or "Dresden" way not "Chelsea." Tell one lie, tell many.

WEDGWOOD BLUE JASPER MEDALLION (late) a philosopher's reading of Death and the Soul, typified by the skull and Butterfly of the usual classic conventional form, which the Greeks called Psyche—the Soul.

G. W. Nicholl

WEDGWOOD BLUE JASPER MEDALLION, Fame about to record a hero's name (late). It rests on a small vase of blue jasper of the same period, but very sharp and beautiful (the blue of these pieces is too deep for virtuosos).

R. Drane

EARLY BAT-PRINTED WORCESTER JUG, of quaint form.

EARLY TRANSFER PRINTED WORCESTER PIECES, of about 1751.

WORCESTER CUP AND SAUCER, early imitation of Chinese.

EARLY WORCESTER SAUCE BOATS, imitating bow.

EARLY BAT PRINTED, of about 1751.

EARLY, RARE, AND CURIOUS PIECES OF PENCILLED WORCESTER, see also immediately beneath them others similar. No 62.

CASE K.K.—WORCESTER CHINA (ANTIQUE)

A BOW PLATE, anterior to Worcester, and shewing the scale, blue ground, and shaped panels (derived from a Chinese original), which were afterwards so largely adopted and improved at Worcester.

EARLY-SHAPED PLATE, of Chelseaesque decoration.

EARLY PIECES. CUP AND SAUCER and SPOON TRAY.

EARLY PLATE, with archaic flowers in panels on scale ground. Gilding poor, panels ill-formed, and proportions bad.

A PAIR OF VASES, Oriental type, scale ground, finest gilding.
ENGLISH POTTERY AND CHINA

CONTRIBUTORS.

E. Seward
9 Early Teapot, decorated in claret colour on white ground
E. W. Colt-Williams
10 and 11 Dessert Dishes. Early, and rather fine specimens
Drane
12 Early Dessert Dish. Note the presence of this tint of blue, so unlike that of the adjoining pieces and those of the finest period. This form of dish was afterwards very popular at Derby
R. Drane
13 and 14 Cup, Saucer, and Covered Sugar Basin, so like Chelsea, that, but for the paste and glaze, they might readily be mistaken
J. P. Thompson
15 Cup and Saucer of very unusual type. The green enamel is first laid on and afterwards receives definition in black from the pencil. It bears the Dresden mark, and was intended to be sold as "Dresden"
24 Cup and Saucer, Oriental style, but heightened with profuse and excellent gilding. It would be impossible to find a finer specimen of this variety
E. W. Colt-Williams
16 Early reproductions of a Japanese Original, so excellent that if the original were alongside, they would, without close examination, be indistinguishable
J. P. Thompson
17 Another similar copy, but the characteristic Worcester gilding is conspicuous. See No. 26 in this case
25 An extremely fine piece of Scale Blue, with Exotic Birds. Note its perfect balance and harmony of colour
E. W. Colt-Williams
18 Ditto, ditto, but of later date, and of last or early in this century
26 Tea Pot, of Japanese type
R. Drane
19 and 20 Early Plates, shewing Chelsea influence
J. P. Thompson
21 An interesting Early Piece, directly imitating Chelsea. See No. 30, opposite, in the last Case II.
E. W. Colt-Williams
22 Early Cup and Saucer
R. Drane
23 Early Dessert Dish, haltingly emulating the unattainable splendour of Chelsea ground-blue, gilding, and flower painting
24 Pint Cider Mug, powdered blue ground, fine gilding, exotic birds
R. Drane
25 Two Quart Jugs, oriental blue, exotic birds, a fine and rare specimen, but the birds are very inferior to those of 28, 35, 51, and 53
32 3, 4, 5, and 6, the large pieces of a Tea Service (complete) of the finest period
E. W. Colt-Williams
26 Pint Cider Mug, inferior, so exactly like Chelsea of a certain type that it might easily be mistaken for it
ENGLISH POTTERY AND CHINA.

Contributor.
R. Drane

41 PINT CIDER MUG, white ground, exotic birds
42 EARLY TEA POT, very like 40, with addition of crude fruit painting
43 CHOICE HALF-PINT CIDER MUG, ivory body, landscape, and festoons of fruit and flowers
44 TEA POTT, all these, 40, 42, and 44, are of defective form; a better form is seen at 26, and a perfect one at 35, which last is modelled from the swan's egg, in which the law of nature replaced the whim of man.

45 EARLY HALF-PINT CIDER MUG, a nice specimen, but a long way behind 44; note the reducing effect of the cold white ground as compared with the creamy or ivory tint of 43.

46 DESSERT DISH, perforated, scale blue, exotic birds, a choice piece.
47 AN ORIENTAL PIECE to show origin of "fan pattern" on the next, No. 48, which it does but imperfectly.
48 A very exact reproduction of a JAPANESE PLATE.

49 Rather a nice specimen of its kind, and of the best period.
50 Do., do. but overloaded with gilding, and, therefore, not in perfect taste.
51 This would generally be thought an exceptionally choice specimen, and not unreasonably; but it is over-gilt, the central disc is too large, the earwig panels ill-formed, with their bases changed into shells, but injudicious gilding; and the hard azure blue, in the wings of the birds, strikes a discord in the harmony of colour, and disturbs all repose.

52 Scale blue, exotic birds, central disc too large, birds rather thick set and of muddy colour.
53 In this piece and that above it, No. 35, Worcester, scale-blue exotic birds, attains perfection.
54 This piece is an exact imitation of a Chinese original, even to the mark on its back, and with the adjoining piece, No. 1, to which it brings us back, are the prototypes of the pattern which received its final development in such pieces as 32 and 52.

CASE II.—MODERN AND LATE WORCESTER, &C.

Contributor.
Worcester Royal Porcelain Company.

No. 1 to 17 inclusive are examples of the IVORY BODY WORCESTER CHINA of to-day. Many of these are extremely beautiful, and all of them remarkable illustrations of the perfection to which the potter's art has attained at Worcester, under the direction of Mr. R. W. Binns. The taste of such pieces as 7, 8, 35 may be questioned or condemned, and many will condemn it uncompromisingly as entirely subversive of all true rules of art, but they are still very remarkable as specimens of skilful potting. Those who now acquire such pieces as may be here chosen, will have heirlooms for their grandchildren which will then have become priceless, while they also serve as patents of the respectability and taste of those who bought and transmitted them.

Mr. Govier.
18 WORCESTER PERFORATED CUP AND SAUCER, jewelled, modern.
G. W. Nicholl.
19 WORCESTER COFFEE CAN, Flight, Barr, and Barr.
E. Seward.
20 WORCESTER CUP AND SAUCER, Barr, of about 1810.
21 WORCESTER TEA CUP, a late specimen (say 1860) of the pattern seen at 24.
22 ORIENTAL SAUCER, which served as the original of the last and the next two.

E. W. Colt-Williams.
23 WORCESTER CHOCOLATE CUP AND SAUCER, of about 1820.
24 WORCESTER COVERED SUGAR BASIN AND TEAPOT STAND, of about 1790. These four form rather a nice series, as showing the origin and duration of the pattern.
25 Forged Chelsea Cup and Saucer
26 Forged Worcester Teapoy
27 Forged Derby Figure

These all emanate from a well-known factory of forgeries in Paris, where is made any imitation a fraudulent dealer may order. The shops of this country and the Continent are filled with this rubbish, which is kindly lent by its victims as a warning to others.

E. W. Colt-Williams

28 Coalbrooke Dale Spill Vase, closely and admirably reproducing Sevres. Time will be when this piece will command a fabulous price.

E. Seward

29 and 30 Pastille Burners, Flight & Barr's, Worcester, of about 1820.

E. W. Colt-Williams

31 Coalport Plate, Rose du Barry, ground-laid border, festoons of flowers and birds. A very close reproduction of Sevres, and very fine example.

E. Seward

32 Cup and Saucer, Rockingham (?) obviously suggested by the favourite old Worcester, of which fine specimens are seen at 38 to 45 of this case.

G. W. Nicholl

33 Worcester Cake Plate, of Barr's period.

E. Seward

34 Sevres Plate, 1823, very rich, and painted with portrait of Joseph J. Scaliger.

R. Drane

35 Ditto ditto ditto, Vincent de Pau le

These two fine plates have their whole history expressed in letters, words, and figures on their backs.

36 and 37 Two Pinxton china plates, painted with charming landscapes.

E. Seward

38 to 45 inclusive. A Group of the choicest old Worcester, of the best period; scale-blue ground, exotic birds. It would be difficult to find finer—or so fine—specimens

R. A. Bowring

Mr. Reeve, Penarth

8-9-10-11-12, and all the pieces below these numbers. The Service, Derby. Red mark. Each piece elaborately gilt and painted with a different landscape. The pieces bear the numbers 72 in puce on most of them; 1 in red on many, and 37 in red on others.

Mrs. Leewellyn, Court Coleman

13 Cup and Saucer, of fine form and excellent paste, painted in Sevres style for some person whose initials it bears, formed in flowers. Derby. Puce mark.

G. W. Nicholl

14 Cup and Saucer, white and gold only, of the most pleasing simplicity and elegance. Derby. Puce mark.

CASE M.M.—DERBY & LATE WORCESTER

1 Ecuille; or Covered Basin and Stand. A splendid example of Derby of that period. Red mark.

E. Seward

2 Small Derby Vase, painted with fruit and flowers. No 6 is its fellow.

R. A. Bowring

3 Fellow to No. 5. Worcester. Late. The surcries of a Dessert Service. painted with landscapes. Flight, Barr, and Barr.

R. Drane


E. Seward

5 Fellow to 3.

R. A. Bowring

6 Fellow to 2.

T. W. Jotham

7 Vase. Worcester. Flight, Barr, and Barr.

Mrs. Reeve, Penarth
ENGLISH POTTERY AND CHINA.

CONTRIBUTOR.

Mrs. Llewellyn, Court Coleman


R. Drane

16 PLATE, with landscape. Painted by William Taylor, between 1780 and 1800, and gilt in the rococo taste of its period.

E. Seward

17 ONE OF A PAIR OF VASES, Worcester. Flight and Barr. See also 21.

R. Drane


R. Drane

19 CUP AND SAUCER, of the usual good form, paste, and gilding of its period. Puce mark. Derby.

E. W. Colt-Williams


E. Seward

21 See its fellow, No. 17, rather late, but very pretty. Gilding good.

R. Drane

22 CUP AND SAUCER. Derby. Puce mark. Form, paste, and gilding good.

R. Drane

23 COFFEE CAN AND SAUCER, remarkably well painted with landscape, so pretty as almost to reconcile one to its indifferent paste and poor gilding. Derby. Red mark.

F. Atkins

24 WORCESTER COFFEE CAN AND SAUCER. Flight, Barr, and Barr.

E. W. Colt Williams

25 CUP AND SAUCER, of about 1800, belonging to the landscape service represented by 20.

T. W. Jotham

26 and 27 Pair of Derby Pastille Burners, of about 1815.

E. Seward

28 and 29 Ditto ditto Bloors

ENGLISH POTTERY AND CHINA.

CONTRIBUTOR.

R. A. Bowring

30, 31, 32, 33, and 34. Plates of a Worcester Dessert Service, by Flight, Barr, and Barr. Green borders. Solid gadrooned gold edges, and each painted with a different landscape, quite in Flight and Barr’s style; so remarkable for a certain dogged honesty and conscientiousness of work that one cannot but regret that the result of their expenditure was so inadequate.

CASE N. N.—NANTGARW.

Nantgarw owes all its value to one man, a flower painter, named Billingsley, and to its beautiful creamy, soft, and very translucent paste. In this Case are pieces which illustrate its history from its beginning to its end.

R. Drane

1 PLATE, painted by the above-named Billingsley, at Pinxton, before Nantgarw was ever thought of; and here this celebrated artist is seen at his best.

G. W. Nicholl

2 A COALPORT PLATE, painted in imitation of the Sevres plate, No. 5.

G. W. Nicholl

3 SMALL TWO-HANDED CUP AND SAUCER, painted with roses.

4 TAZZA, painted with birds and landscapes.

R. Drane

5 SEVRES PLATE, bought in the neighbourhood of Nantgarw, of one who always supposed it to have been made there. It doubtless served as a pattern to the Nantgarw artists, and one of its descendants will be seen at 7, immediately above it.

G. W. Nicholl

6 SMALL CUP AND SAUCER, painted with roses.

Cardiff Museum

7 SUCHEE; the bouquets which decorate this piece are copied from the Sevres plate immediately below it, No. 8, which is here placed to show the relationship between the two.

G. W. Nicholl

8, 9, 10 A Set of THREE VASES, very fine; their form is singular. Note the gilding upon the necks, and compare it with that of the Derby set, 8 to 12, in Case M. M., which is a little earlier.
ENGLISH POTTERY AND CHINA.

CONTRIBUTOR.

11 Small Cup and Saucer, painted, with roses. Note the unusual colours, the buff and dark transparent green of the ground and handle, and the elaborate gilding; a cabinet piece not intended for use.

12 Do., painted with small birds, by Young.

Cardiff Museum.

13 Vase, painted by Pardoe, with flowers. It is a fine specimen, of unusual size, fine paste, and massive gilding; but the flowers are coarsely rendered, inartistically arranged, and badly chosen, e.g., the primrose and foxglove do not blossom together; the primroses are as flat as if they had been preserved in a book till the folk's-glove (fairy's glove) should be in flower; the blue hyacinth and scarlet poppy are similar anachronisms.

G. W. Nicholl.

14-15-16-17-18 A Fine Series of Very Characteristic Examples. Note a certain mannerism in the treatment, as of Narcissus and Polyanthus, best seen at 15, as one of the internal evidence of the genuineness or otherwise of certain pieces; for be it remembered that there is more spurious or half-spurious Nantgarw than there is genuine, because after Rose removed the moulds and everything else to Coalport, he made large quantities of "Roses' Nantgarw," and spread them all over the country with a commercial energy which was lacked by the Nantgarw proprietary.

R. Drane; 20, R. Rickards; 21-22-23, Mrs. Henry Jones; 24, Mrs. Llewellyn; 25, Cardiff Museum.

19-20-21-22-23-24-25 A Series of Pins, all painted by Billingsley, and placed together for comparison and study, so as to familiarise the eye with the painter's style; which differs widely at different periods. The roses always have the same inimitable touch, but notice the tulips in 1-19-22-23, and the foliage in 1-22-23-28.

R. Richards.

20 Apple-green Border in Plate, interesting for this ground color, the impressed white pattern, and the flower after the manner of Swansea.

F. Atkins.

27 Cup and Saucer, marked in red "Pardoe, Cardiff," and interesting on that account.

ENGLISH POTTERY AND CHINA.

CONTRIBUTOR.

28 Saucer, Billingsley's flowers.

Cardiff Museum.

29 Cup and Saucer, Billingsley's flowers.

G. W. Nicholl.

30-31 Two First-Moves, painted with landscapes, sporting scenes, and elaborately gilt, very unusual specimens.

Cardiff Museum.

32 This is the ghost of departed Nantgarw; notice the impressed ornamentation like that at 26-27-41. It was made at Coalport, in the year 1820, and received the gold medal of the Society of Arts, when it was bright and new. The columns were burnt either too much or too little, and wear off. The paste is soft, porous, and stains readily.

Sir H. Hussey Vivian, M.P.

33-34 Plates, printed with fruit and flowers.

G. W. Nicholl.

35 Plate by same artist as the series 14 to 18.

Cardiff Museum.

36 Plate, with coil de perdriz border in green.

37 Plate, with a large bird, "The King of Vultures," in the centre. This represents a variety of Nantgarw, against which the inexperienced buyer should be specially cautioned. The bird is not painted by Young (see No. 2), nor by Colclough (of whose work no example has been lent). This plate was bought in the white, and painted and retouched in London by Bradley & Co. Connoisseurs reject this kind, and also another, which is even commoner, which is painted with roses, plucked off their stalks, and placed close together, festoon-fashion, and surrounded with moss-gilding, wholly out of place, and in the worst taste.

R. Rickards.

38 Apprentice Plates, interesting as one in which some young china painter has been exercising his inexperienced hand. Note the chocolate border, always found on inferior pieces—never on good ones.

Cardiff Museum.

39 Plate, elaborately gilt, and painted with small bouquets.

40 A Splendid Example of the Nantgarw Paste, in the white, glazed, which exhibits its fatal tendency to crack in the firing
ENGLISH POTTERY AND CHINA.

41 A PLATE, in the white biscuit state
42 A WHITE PLATE, with the impressed pattern, regarded as so characteristic of Nantgarw, and which is seen at 41, 37, and 35; but it is Derby. Billingsley was apprenticed at Derby, where he was doubtless familiar with this pattern, and whence he brought it to Nantgarw.

At No. 1 we see the celebrated Nantgarw flower painter before he had ever thought of Nantgarw; at 42 we see whence he obtained a favourite pattern; at 41 a piece in the biscuit; at 40 the biscuit in its next stage, glazed; at 7 we see Nantgarw imitating Sevres; at 15 to 18, and at 19 to 25, we see it at its best; at 27 Ichabod, and at 32 its extinction, swallowed up at Coalport.

CASE O.O.—SWANSEA, Nantgarw, &c.

CONTRIBUTOR.

T. Crawshay
1-2-3-4-5 Numbered pieces of a very large and splendid service of Nantgarw
Cardiff Museum
6 Nantgarw Plate marked "Mortlock"
Mrs. Llewellyn
7-8-9 Swansea Dessert Service. These may be purchased
Miss Thomas
10 Staffordshire quart two-handled Mug, illustrated with "a good story," &c., &c. Characteristically curious and coarse.
Miss Thomas
11 Swansea Saucer, with landscape and gilding like that on Nos. 8, 9, and 10 in Case N.N., and 8 to 15 in Case M.M., red mark
Mrs. Llewellyn
12-13-14 Numbered pieces of a Dessert Service, Swansea. Most of them marked Swansea written in red, but one has the word "Swansea" impressed in the paste and afterward lined with red. These pieces are decked with flowers from nature, slightly outlined in print, and afterwards coloured by the brush.
Cardiff Museum
15 Swansea plate, painted by Baxter, see also 28
16 An old Sevres plate

ENGLISH POTTERY AND CHINA.

32. Swansea Ware Jug, "Painted by Miss Harley, Swansea, 1802," in gold at the bottom.

33. Swansea Mug, painted with marine view, and inscribed "A View of Swansea Pier."

Miss Rous

34, 36, & 38 Pieces of a Swansea Ware Dessert Service

Miss Thomas

37 & 38 Swansea China Dessert Plates, painted with flowers

E. W. Colt-Williams

39 & 40 Bristol China Plates, blue cross mark.

41. Bristol China Cup and Saucer, blue cross mark, a fine example.

42. Salopian Cup and Saucer, of about 1780, good form and most excellent gilding; adjoining these are two cups and saucers, which may be of the same kind as 37, Case N.N., but that is doubtful.

Miss Rous

43. Modern "Dresden" Dessert Set; similar sets are frequently sold to the unwise as "Old Dresden." The best of these are really Dresden China, but are bought in the white, and painted anywhere, these are marked with the cross swords, which are "erased" by having two file-cuts through them, meaning that they were white when sold. The other varieties are simple forgeries, and not Dresden in any sense whatever.

44, 45, & 47. Mr. Tudor Crawshay's Nantgaw Service, see 1, 2, 3, 4, & 5.

29, 33, 34, 35, and 36 are specimens of the Swansea Ware referred to in 1808 by Mrs. Thrale, who, writing from Bath, says:--"When you feel your own purse too heavy, take it to Mortlock's, in Oxford-street, and carry Lady Fellowes a beautiful specimen of South Wales China," whereas it was not till years after this date that China was made at all in South Wales.

ENGLISH POTTERY AND CHINA.

CONTRIBUTOR.

ENGLISH PLATE.

CASE (P.P.)

1. Large Covered Jug, Called a Porringer.—Diameter of bowl 6¼ in., over handles 10½ in., height to top of cover 8 in., 1785, a very fine and characteristic piece. Note the finely engraved birds and trees.

2. Christening Cup, 1840. Presented by the late Queen Dowager to the Marquis of Worcester.

3. Monkey.—This form of Punch Bowl was invented by a gentleman named Montefith, and being so called after him, gave rise to the following distich:—

"New things require new words, and a Monkey, Has by this vessel saved himself from death." This fashion prevailed from 1689 to 1718, and specimens are now very rare. This one is of the year 1706, and bears the following inscription:—"This was given to Capt. John Price, Sea Commander, by his Royal Mistress, Queen Ann, as a reward of service done by him for his Queen and Country, Anno Domini, 1706. The upper rim is removable, and is embossed or escalloped, in order to hold the glasses arranged round it with their feet outward. It was thus brought into the room empty, where, the rim and glasses being removed, the punch-making was performed by the host; every gentleman regarding himself as the depositary of a divine secret for concocting the best. These bowls are usually fluted, and the handles depend from lions' mouths, but in this instance it is not so with the handles, and the bowl is quite plain. Its dimensions are, diameter 14½ in., height 15¾ in., and its weight is about 13½ ozs. This is the most notable piece of plate in the Exhibition, although in another sense Nos. 6 and 12 are close competitors for that distinction, and No. 1 is scarcely behind them."
4-5 Black Jacks—Leather Ale Jugs.—These jacks are late specimens, they are lined with metal, and rimmed with silver. There is one of much earlier date, and entirely of leather, lent by Col. Tynte, to be seen in the "Medieval Alcove"; which is of the kind which gave rise to the French Ambassador's report to his Sovereign that the English were uncivilized people, for they drank beer out of old boots. In use, each man, reversing the natural position of the handle, supported the jack on the back of his forearm, drank what he would, and passed it on to his neighbour.

6 This is the celebrated Hir-las, or Cawdor Horn. It is of the year 1485 (?) and was given by Henry, Earl of Richmond, to David Ap Evan, who entertained him and his men at Llwyndafydd, when on their way to Bosworth Field, the battle at that place resulting in the defeat of Richard III. and the Earl's accession to the throne as Henry VII. It afterwards came into the possession of Richard Earl of Carbery.

Then was the winter of our discontent

7 Tea Caddy, 1708. —Queen Anne. A very pretty specimen, containing still some tea, so different from that of to-day that it may be coeval.

8 Half-pint Tankard of the same year.
9 Ditto 1776.

t0 Mustard Pot, of classic contour, 1805.

11 Sugar Basin, of 1809. Although so similar, they are by different makers and of different years, illustrating the dominance of fashion. The smaller one is much the finer form.

12 Ditto 1793 glass lined, of 1793. A variant of the same style.

13 Porringer, of Queen Anne's Reign, 1705. A very choice and characteristic specimen.

14 Muller, 1746, for the preparation of hot spiced wine.
wine and beer cups, and called tumblers, because if placed on their sides they would roll and oscillate till they stood erect. No. 24, the most interesting of the series, bears the inscription, "Allwedd y galon yw'r cwrw," in English, "Ale is the key of the heart," No. 31, in like manner, has "Cwrw da,"—"Good Ale," upon it. Their name is now inappropriately applied to our flat-bottomed drinking glasses. They came into use about 1670.

34 A Pair of Silver-mounted Coconuts, of 1854. The work upon the surface of the shell is beautiful.

35 Milk Jug or Cream Ewer of 1736.
36 Do. do. 1758
37 Do. do. 1765
38 Do. do. 1773
39 Do. do. 1804
40 Do. do. 1866
41 Do. do. 1811

42 Plain Tankard, 1745
43 Tankard, originally plain, like the last, and the next, later on, enbosed, and still later having a spout added, made at Newcastle about the year 1798
44 Tankard, large, plain, 1774.
45 Chocolate Pot, of 1782, of very elegant form.

46 Irish Chalice, of 1614—The pre-Reformation Chalice differs essentially in its form and meaning from the Communion Cup of the Protestant Church. It consists of 5 parts:—(1) The cup or bowl, which is comparatively small, the wine being drank by the officiating priest only, instead of the whole body of communicants; it is quite plain, in order that it may be kept pure, and if it appears to be ornamented it will be found that the cup is supported in another, which is wrought and perforated as a receptacle for it, but is independent. [See the Spanish Chalice given by Lord Bute to Father Clark, No. 15 Foreign Plate Case.] (2) The stem, in the centre of which is a knop, that it may be held with perfect firmness and without risk of spilling the wine, is often jewelled, enamelled, or otherwise highly wrought. (3) The foot, this is usually much wider than the bowl and hexagonal in form, so that it shall stand very firmly, nor be easily upset, and shall not roll when laid on its side to drain. On one of the six facets of the foot was engraved a cross, or the Passion of our Lord, and this facet the priest always keeps turned towards himself at the celebration of the mass. This is an Irish Chalice (the word comes from calyx, a cup), without hall marks, and inscribed X orate pro animabus. Edmonde Withe et Ellane Molroney, 1614.

47 Communion Cup, 1575. This is the form of Cup which, in Elizabeth’s reign, almost universally displaced the Chalice in England. The bowl is comparatively large to admit of the people partaking of the wine, and is ornamented with peculiar and very characteristic engraving, common on all kinds of plate of that period. The knop almost disappears from the stem, the foot is small and circular, and the cover serves as a patten. Such cups, varying but slightly the one from the other, except in size, were supplied, about this time, to almost every parish in the kingdom, and are still to be found in most of them. The whole thing is the very antithesis of the chalice in its entire freedom from every trace of ecclesiastical or religious significance, and eloquent of the stern simplicity of the reformed faith in its contemptuous rejection of all mysticism.

48 Coffee Pot, 1733
49 Do. 1732
50 Chocolate Pot, 1758. Note the same style of ornament as in No. 16, 1774.
51 A very elegant modern Claret Jug, 1872
52 Sauce Boat, 1789
53 Half-pint Mug, inside gilt, 1716
54 Sugar Castor, 1736
55 SPOONS AND FORKS—A series, in chronological order, shewing the changes of fashion in the spoon and earliest form of fork.

(A) AN "APOSTLE SPOON" of 1580. The earliest known specimen of this form of spoon is of the year 1503. This form of spoon was preceded by one of a different shape, of which only one is now known to exist, which is of the year 1445, and was given by King Henry V. to Sir R. Pudsey.

(B) KNIFE AND FORK in needlework case, of the reign of James I. It shows a very early form of the fork just after its introduction into use in this country from Italy, but it is of English manufacture of about the year 1615. It is a lady's dinner equipage, which she would take with her when she went out to dine. In Wynkyn de Worde's "Boke of Keruynge" (Carving, &c.), a book of manners and etiquette, printed in 1413, the following direction is given:—"Lay your knyves, your spones, and your napkyns fayre folden besyde your brede." This absence of forks makes the following caution necessary from the "Boke of Nurture":—"Sett never on fysche, nor flesche, beast, nor fowle, trewly more than ij fyngur s and a thombe, for that is curtesie." (lines 325 and 6). In "The Devil is an Ass," written in 1616, we find the following:—"Forks! What be they? The laudable use of forks brought into custom here to the sparing of napkins."—Quoted from Cripps.

(C) A KNIFE AND CASE, en suite with the last, that is, the gentleman's equivalent, who, if he had, like his wife, used a fork, would at that time have been thought effeminate.

(D) KNIFE AND FORK, early, but whether so early as these last is questionable; they are probably some 20 or 30 years later. Within the handle of the fork is a nutmeg-grater.

(E) "Balluster Stem" or "Seal-top" spoon of brass, dug up near Gloucester. It shows the form of spoon to be the same which was used by those too poor to have silver.

(F) SEAL TOP OR BALLUSTER STEM SPOON, of 1630.

(G) Do Do. Do. of 1639, reversed to shew the back and manner of union between the bowl and stem. It will be seen in A, E, F, and G, the bowl of the Spoon is pointed towards the shaft. A wholly new shape came in with the Restoration, in which the bowl is gibbous or nearly equal ended, see H and J. Later specimens, K and L, shew the bowl widened near the handle, till the present fashion of pointed spoons was thoroughly established, as in U to X inclusive, in which the form of bowl is exactly the reverse of A, E, F, and G.

(H) A TRIFID ENDED SPOON, of the form that came in with Charles II., it is of the year 1674. Note the rounded bowl, with its "rat's tail," the flat shaft, and its divided end.

(I) A MOST INTERESTING EXAMPLE OF A NEW FASHION OF FORK, having flat handle, divided end, and four prongs; probably the earliest known to exist, of about the year 1680.

(J) SPOON AND FORK, which, together with knife and marrow spoon, screwing into the same handles, fit in the shagreen case seen at No. 57 of this section. They are extremely rare and interesting examples of about the year 1684.

(K) A VERY FINE SPOON, engraved like the last two letters I and J, and gilt. It is fully and clearly stamped for the year 1689, and thus gives the approximate date of the preceding examples, which unfortunately are not stamped. The back of the bowl of this spoon still shows every hammer mark.

(L) A LATE SPECIMEN OF THE TRIFID-ENDED SPOON of the year 1689.
ENGLISH PLATE.

(M) A Fork of the early part of the last century, found at Llantrisant.

(N) A Spoon, of 1706 (Queen Anne). Interesting as showing by its half-rounded stem and flattened angular end a transition from H and L into the succeeding form of O P and onwards.

(O) A Spoon, of 1739, commonly called a “rat’s tail spoon,” from the rib down the back of the bowl.

(P) A Spoon, of 1735. Note that the end of the handle turns up and has a central ridge.

(Q) Two Spoons, of 1757, in fine condition. The handle turns up, has a central ridge, but the rat’s tail, which is first seen in H, has disappeared, and is replaced by a drop.

(R) Two Forks, of the middle of the last century. They have composition handles, very thinly covered with silver, which is stamped “Sterling.”

(S) A Spoon, of 1760. It has an ornament of scrollwork below the drop on the bowl, a part of which is exactly like the style of gilding on the finest Worcester china of the same period, and shows how fashion influenced both factures.

(T) A similar Spoon, of 1773, with a modification of the same ornament on the back of bowl. In all these last six spoons the handle ends turn up.

(U) A Spoon, of 1774, in which the handle is first seen turning down as is the present fashion. Here also first appear the “hips” above the bowl at base of handle.

(V) A Spoon, of 1779, in which handle turns up and the bowl has a shell ornament. This is a survivor of the then dying style.

(W) A Pair of Spoons, shewing back and front view. They are quite unlike preceding examples, in being graved and punched in a style which prevailed at the end of the last century and beginning of this. They are of the year 1790, and are very characteristic specimens, in very fine condition.

(X) Is a Spoon added to shew the “fiddle pattern” hipped spoon which succeeded the last and prevails to-day. Spoons are now no longer made by hand, as all the others on this line are.

56 SHOE BUCKLES—A chronological series of five pairs, shewing the change of fashion. The smallest pair is the earliest, about 1715. The largest but one is o the year 1792, when they were no longer fashionable, the largest pair is of 1800 or 1801.

A Newspaper published in 1693 says, “Certain foolish young men have lately brought about a new change of fashion. They have begun to fasten their shoes and knee-bands with buckles instead of ribbons, whereas their forefathers were content, and moreover found them more easy and convenient; and surely every man will own that these new flanged buckles, which will gall and vex the bones of these vain creatures beyond suffocation, and make them repent of their pride and folly. We hope all grave and honest people will with hold their countenance from such immodest ornaments. It belongs to the Reverend Clergy to tell these thoughtless youths, in a solemn manner, that such things are forbidden in Scripture.” Just a hundred years later the fashions were reversed, for in 1795 the Prince of Wales, on consideration for the distress of thousands of unemployed buckle makers, endeavoured to resuscitate it by his own example, but in vain. Yet it lingered on till the middle of the present century, and many can still remember individual old gentlemen, who, at that time, adhered to the antiscrupulous errors of their earlier days.

57 SHAGREEN CASE, for the Spoons, Knife and Fork marked J in the series of Spoons, &c., No. 54.

58 TWO MUNICIPAL MACES.

59 Punch Ladle, beaten from a crown piece, and on the edge of which the same legend may be read which is seen on the periphery of the coin alongside it “Decus et tutamen,” &c.

60 Punch Ladle, of later date, when the practice of making them from coins had ceased.
61 Punch ladle, beaten out of a Spanish dollar, on its edge is found, extended by beating, the same ornament as that on the periphery of the dollar placed beside it.

62 Punch ladle, with double lip, and ebony instead of whalebone handle. 1760.

Deep must be the foundation and strong the superstructure of that friendship which can sustain the shock of seeing its object eating mock-turtle soup with an electro-plated spoon from a plate of imitation silver. Meaner than Pewter. (Cripps 247.)

Miss Rous lends 1, 4, 5, 22, 48
Duke of Beaufort lends 2
Dillwyn Llewellyn lends 3
Viscount Emllyn lends 6
G. W. Nicholl lends 7, 8, 13, 14, 15, 18, 27, 28, 29, 39, 31, 33, 43, 50, 53
R. Drane lends 9, 10, 11, 12, 16, 19, 32, 35, 36, 37, 38, 39, 40, 41, 42, 45, 46, 49, 52, 54, 56
Colt Williams lends 17
Miss Harvey lends 21
Colonel Tynne lends 20, 24, 25, 26
P. Dawson lends 23
W. Curtis lends 34
F. Stacey lends 44, 51
Mrs. Lynch Blosse lends 47

FOREIGN PLATE.

CASE (E).

1 Shell-form Snuff Box
2 Fork (Italian), Leda and the Swan
3 Magnificent Silver Tankard with 24 large coins let by insertions into its drum
4 Repoussé Silver-gilt Beaker
5 Silver Snuff Box with blue aventurine top
6 Casket, garnished with miniatures en grisaille, garnets and chased figures in silver-gilt, presented by the Magistrates of Monmouthshire to the Marquess of Worcester
7 An extremely Beautiful Pounce Box of wrought and perforated gold, with insertions of tortoise-shell and horn between the plates forming the top and bottom, sometime the Duke of Wharton's
8 A fine Dutch Wassail Tankard, 1630, sometime the property of the Duke of Sussex, engraved—
   "God's blessing ever be upon those who are here, and those who are gone."
   This is what is called a "peacorn." The lid is raised to show the "peacorns," which indicate how much each one was to drink as his share.
9 Curious Piece of Silver Work, a miniature "Tea Party"
10 Rude Pectoral Cross, "Spes Tutissima Caelis," and rude figures of Saints
11 German Standing Cup, silver-gilt repoussé of extremely fine form
12 Basin, on foot, silver-gilt repoussé
FOREIGN PLATE.

13 Silver-gilt Hanap or Standing Covered Cup, repoussé, on the top a figure of Justice with scales and sword, on the bowl is the Judgment of Solomon and the Massacre of the Innocents, and beneath it a figure of Wisdom seated on an owl.

14 Silver Gilt Repoussé Tankard (German), of singularly fine form.

15 Dominican Chalice (Spanish), presented by the Marquess of Bute to Father Clarke, of Penarth. It is enriched in relief, with fifteen scenes from the lives of the Saviour and the Mother. It was formerly jewelled, but the stones have been removed.

16 Silver-Gilt Repoussé Tankard, German.

17 Silver Basin on foot, gilt inside, very fine repoussé work.

18 Indian Silver Lota of exquisite form, covered with work in coloured enamels and gold.

19 Silver Salver, of the year 1782. (This should be in the English Plate Case, but is too large.)

20 Oval Basin on foot, two ears, fine repoussé work.

21 Silver Gilt Repoussé, Covered Beaker Cup, German, 18th Century. The translation of the Latin inscription upon it, as rendered by Earl Cawdor, runs thus—"When J. Robinson, D.D., Canon of the Metropolitan Church of Christ, of Canterbury, away in foreign parts, and most excellent plenipotentiary, with full authority of her sacred Majesty the Queen of Great Britain (Anne), tried his fortune among others, being specially requested to do so, at the entertainments held with due ceremony, after the ancient fashion at Dresden, the capital of the King (of Poland) and Prince Elector of Saxony, on September 15th, 1707, he won the first, and, as the saying is, the Royal prizes, and amongst them this (Goblet) too, of which you are reading—cheers welcome the victor: in such wise are the fates wont to accompany the minister of a conquering mishap (his Queen)." He was one of the last clerics diplomatically employed.

22 Quaint Drinking Cup, gilt inside, inscribed, "Ars Landthus holdings beloning 1760.—"Prize for the good management of farm," Danish.

23 Loving Cup and Cover, Repoussé, gilt, German, of fine form.

24 Dutch Coffee Urn, end of 17th century.

25 Indian Silver Gilt and Enamelled Flowerholder.

26-27-28 Charming Examples of Indian Silver Work, of the Lota form.

29 Double Glass-lined Salt Cellar, French.

30 Dessert Knives, Forks, and Spoons, Dresden china handles.

31 Indian Basin, Cover, and Stand, iron, covered with inwrought ornament of silver. Very beautiful.

32 Large Indian Perforated Silver Spick Box.

33 Curious engraved two-handled Chinese Silver Cup, very characteristic.

34 Russian Claret Jug, wrought silver.

35 Glass-lined Silver Salt Cellar, of unusual form, end of last century.

36-37 Silver-gilt Repoussé Vouder Dishes, for removing remnants of food, end of 17th or early 18th Century, German.

38 Silver-gilt Repoussé "Taster," two-handed, end of 17th century.

39 Silver-gilt Repoussé "Taster," one-handed, end of 17th century.

40 Globular Covered Vase, Indian silver, highly wrought.

Colonel Tynte lends 1, 3, 5, 7, 8, 36, 37.
R. Drane lends 2, 10, 13, 25.
Duke of Beaufort lends 6.
FOREIGN PLATE.

REV. FATHER CLARK lends 15.
MISS ROUS lends 9, 19.
EARL OF CAWDOR lends 21.
COLT WILLIAMS lends 30.
All the rest by G. W. NICHOLL, The Ham.

ANTIQUITIES AND CURiosITIES.

Antiquities and Curiosities.

CASE A.

Colonel Kemeys Tynte
1 MINIATURE TEA SET in blue.
2 TWO CUPS AND SAUCERS, raised flowers, and decorated in blue.
3 BABY LINEN, trimmed with old point lace (six articles).
4 BABY'S ROBES of White Satin, 18th century.
5 CAP AND CHRISTENING CLOTH, with very fine old point lace, to match.
6 A TOY TEA-SET of Old Salopian China, very like early Worcester, and.
7 TWO ORIENTAL CUPS AND SAUCERS, with white flowers in bold relief—curious.

CASE B.

W. Watkins Old, F.R.H.S.
8 FAN of silk tissue, painted with a toilet scene, and decorated with embroidery, mount of ivory and mother-of-pearl, inlaid with gold—French, 18th century.
9 FAN of chicken skin, painted in miniature, with the finding of Romulus and Remus, carved and stained ivory, and tortoiseshell mounts—Italian, 18th century.
10 FICHU AND COLLAR of exquisite embroidery in point stitches on fine cambric—Italian, 17th century.
11 TABLE COVER of ancient Sicilian embroidery in coloured silks bordered with green satin—Medieval.
CASE B.A.

17 Chinese Tapestry, 16th by 6th.

CASE C.

Sir H. Hussey Vivian, Bart. M.P.

18 A series of fifty-four specimens of Prehistoric Flint Implements, collected at Stockholm, Tyrol, Copenhagen, and other localities.

19 Bronze Medieval Incense Burner

C. H. James, C.E.

20 Specimens of Wedgwood Ware

CASE D.

Hunt and Roskell, 156, New Bond Street, London

21 Two Silver Statuettees, Daphne and Prometheus—very fine modelling—£30. By Vechte

22 Equestrian Statuette of the Late Lord Palmerston—interesting, as a very accurate portrait—£140. By Nicholas Roskell

23 Tankard, Bacchantes—fine modelling—£37 10s.

24 Silver Chalice, about A.D. 1570; found on the shore at Dunwich, on East Coast, now submerged—£12

25 Silver Chalice, date A.D. 1635—£12 12s.

26 Portrait in Repoussé of Charles I, about A.D. 1640—interesting both as a portrait and for its workmanship—£50

27 Equestrian Statuette of a Trooper in the Scots Greys, in original uniform of the time of Charles II; original appearance of oldest cavalry regiment in English army—£105. By Carter

28 Silver Panel in Repoussé, The First Easter Morning—wonderfully fine piece of hammered work—£120. Artist unknown

29 Silver Statuette, Kemble as Hamlet—£25. By Sir Francis Chantrey, R.A.; last piece of work modelled by this eminent artist

30 Bronze Statuette, William the Conqueror—admirably posed figure—£25. By H. H. Armstead, R.A.

32 Panel of 30 very curious and interesting specimens of various gems. Among the most remarkable are the yellow sapphire, the Alexandria, which is green by natural and red by artificial light, the natural pink topaz, the yellow amethyst, &c., &c.
CASE G.

CONTRIBUTOR.

James Strick

32 MUMMY HEAD, from Thebes

33 MUMMY HAND, from Thebes

J. M. Jennings

34 SHELLS, 3 trays Eastern, &c.

C. T. Whitmell

35 MINERAL AND ROCK SPECIMENS, &c., from the Yellow Stone National Park, U.S.A.

"The Canon of the Yellow Stone River, the Geysers of the Fire Hole River, and the Mammoth Hot Springs on Gardiner River constitute a group of wonders probably unrivalled in the world."

C. Burton

36 EMU EGG, carved

Miss Fox

37 IMPLEMENT made of horn of red deer, found in a Cornish stream

38 BRONZE IMPLEMENT, from Irish Bog

39 BRONZE IMPLEMENT

40 THREE STONE IMPLEMENTS

C. Burton

41 OLD SNUFF BOX, carved

Carl Hansen

42 CARVED NORWEGIAN KNIFE, in case

43 CARVED NORWEGIAN SPOON

44 CARVED NORWEGIAN FORK

Bruce-Pryce, Duffryn

45 PUNIC INSCRIPTION, taken from ruined wall, North Africa; it reads, "To the Lady Tanith, to Baal pen, and Baal Hammon, which vowed Bodemum"

46 LITHOSOMUS, in coral

47 ANCIENT TERRA-COTTA LAMP, Carthage

CASE H.

CHATELAINES, &c.

THIS CASE CONTAINS THINGS OF EXQUISITE BEAUTY AND GREAT RARITY, ALL OF WHICH, EXCEPT THOSE TO WHICH NAMES ARE ATTACHED, ARE RENT BY A LADY FOR EXHIBITION THROUGH MR. BRAINT.

CONTRIBUTOR.

E. W. Colt-Williams

49 SMELLING BOTTLE, Indian

50 TWO BILSTON ENAMEL PATCH BOXES

51 LARGER BILSTON ENAMEL BOX

52 SILVER SNUFF BOX

53 VERY CHOICE BATTERSEA ENAMEL BOX

54 SCENT BOTTLE, Chinese, carved stone

55 BATTERSEA ENAMEL ETUI, fitted with lady's requisites

56 BRACELET, enamelled gold, watch in centre, Swiss

57 WATCH AND GUARD PIN, encrusted with rubies, emeralds, and diamonds; Copenhagen

58 OLD REPEATER WATCH, in repousse silver case

59 OLD REPEATER WATCH, in repousse and chased gold case

60 OLD FRENCH WATCH, coloured gold case, chased, wrought, and set with turquoise and rubies, a most beautiful example

61 SMALL WATCH, set with diamonds and pearls, on a chatelaine of gold, having attachments with purple enamel, set round with diamonds and pearls

62 WATCH, with bouquets of flowers on blue ground in enamel, on cut steel chatelaine, with enamel centre like the watch

63 CHATELAINE with watch, set round with diamonds and two breloques, having four enamelled landscapes
64 Chatelaine, with watch and five breloques, the watch of chased gold, colored and set with pink topazes; the chatelaine is set with rubies and emeralds; one of the breloques is a fan, set with turquoise and two microscopic enamels, when open shewing on one side the words "Mon Coeur," each letter enamelled separately on the blades of the fan; on the other side a love message is conveyed in the language of flowers, in enamel like the letters; another is a lobster, articulated and jointed so as to be flexible; a third is a guitar, charmingly modelled and jewelled; a fourth an hour glass, the fleeting hour of life and love; a fifth a tiny cupid, so enclosed as at once to shew him caught and caged, and yet has the light of life, for his cage is like a lantern. The whole is the most exquisite thing imaginable, and extravagantly honest, for the back is as beautiful as the face. Of how much of the shoddy of to-day can that be said?

65 Chatelaine, silver, with etui, fitted with Lady's requisites, bonbon box, and silver egg for thimble or nutmeg.

66 Chatelaine, silver, with etui, fitted as above, and five other pendants.

67 Chatelaine, with etui of grey jasper.

68 Chatelaine, with three pendants set with bloodstone.

69 Chatelaine, with 2 etuis of Egyptian pebble.

70 Chatelaine, with 1 etui.

71 Chatelaine, with 4 pendants, exquisite.

72 Chatelaine, with old repeater watch in chased gold.

73 Chatelaine, with fitted etui, thimble case, and vinaigrette.

74 Chatelaine, with scent bottle as an etui.

75 Chatelaine, silver, with bag, purse, scissors, pin-cushion, etc., silver-mounted.

76 Chatelaine, silver (a child's) with four charms.

77 Enamelled Gold Chain, early 19th century, by Hamlet, English.

78 Milanese Steel Chatelaine, inlaid with gold.

79 Chatelaine, with five pendants, in original case, extremely fine.

80 Watch, blue enamel, set with pearls upon an enamelled gold wreath, the whole forming a locket pendant for the neck.

Mrs. Lynch Blossom

81 Enamelled Gold Shuttle, French.

Mrs. G. W. Nicholls

82 Silver Repousse Etui, fitted with lady's requisites.

83 Norwegian Silver Belt.

84 Norwegian Silver Belt.

85 Norwegian Silver Chain.

86 Tortoiseshell Snuff Box, with contemporary silver medallion portrait of Charles I.

87 Tortoiseshell Snuff Box, Charles II.

88 Norwegian Silver Belt.

CASE I.

Mrs. Strina

89 A Silk Handkerchief, embroidered by the daughter of the Duchess Sorentina, Convent of St. Chiara, Palermo.

90 Gold Jewelled Fan, presented by Alexander II., Emperor of Russia, to Signora Giulio Strina, in 1838.

W. H. Simkin.

91 Tortoiseshell Inlaid Workbox, Temp. Louis XIV.

92 Circular Decorated Silver Salver, painted with centre medallion of Francis I.

93 Pair of Deer-skin Gloves, with gold and silver embroidery, 18th century.

94 Inkstand, in Serpentine, with 7 lava cameo inserted.

95 Chased Tazza, white metal, Indian.
CASE J.

100 OLD COPPER COIN, Birmingham and Neath Crown Copper Company, One Penny
101 OLD COIN, with hammer design and furnace, 1793—John Wilkinson, Ironmaster
102 Do. Head of Charles Roe, established the Copper Works, 1758
103 Coins, of various dates, from 1694 to William IV.
104 SILVER COIN, William III, Geo. II., (Victoria Coin)
105 MODEL QUARTER FARYTHING, Victoria, 1848—very small
106 BRASS COINS, Annie 1717, and collection of various kinds of coin, French, Papal, &c., &c.
107 TRAY OF 15 BRONZE MEDALS
108 Do. ENGLISH SILVER COINS
109 TWENTY-EIGHT BRITISH AND ENGLISH COINS
110 EIGHT TRAYS OF COINS

CASE K.

J. D. Harding
111 THREE MEDALLIONS in Copenhagen Parian, after Thorswalden
112 FRAME, with human hair worked into a floral group

W. R. Davies
113 JAPANESE INLAID CIGAR BOX
114 ANCIENT STONE HATCHET, found at Bedwas, near Caerphilly
Colonel Kemeys-Tynte
115 STYLET CACHE
116 STILETTO AND SHEATH
117 IVORY-HANDED STILETTO AND SHEATH
Dr. Milward
118 CHINESE SILVER FILIQUE CARD CASE
119 CHINESE SILVER FILIQUE CIGAR CASE
120 CHINESE SILVER FILIQUE PAIR OF BRACELETS
121 PIPES, curiously carved in slate, Vancouver Island
Mrs. Marychurch
122 WATCH, 18th century, by Wm. Clark, London; case of tortoise shell, on gold, painted
W. H. Daw
123 COPPER COIN
124 GOLD COIN, found at Dewsbury
125 STONE AXE, found in stone coffin, at Llanrhiian, Pembrokeshire, about 1820
General Yorke, C.B.
126 IVORY CARVINGS—
(a) Lady Godiva, by General Yorke, C.B.
(b) The Seven Boys, by General Yorke, C.B.
(c) The Fair Toxophilite, by General Yorke, C.B.
## ANTIQUITIES AND CURiosITIES.

**Contributor:**

(d) The Triumph of Neptune, by General Yorke, C.B.
(e) Ivory Miniature Frame, with three miniatures, by General Yorke, C.B.
(f) Ivory Miniature Frame, with three miniatures, by General Yorke, C.B.

127 **Silver Dish (Repoussé), Tea and Tobacco tasting by the Royal Family under the Holy Oak. Temp. early Georgian, motto Sacra Quercus.**

Right Hon. Earl Cawdor

128 **Japanese Dagger, Fan**

### CASE M.

Wm. Cooper

129 **Collection of British Butterflies — £10**

### CASE O.

H. Thompson

130 **Chinese Visiting Card**

131 **Japanese Pipe**

132 **Japanese Votive Lantern**

133 **Twenty Japanese Dagger Handles** — These were small daggers which were carried in the scabbards of the swords generally worn before the Revolution of 1868

134 **Six Chinese and Japanese Shoes**

135 **Model of Japanese Sampan (in tortoiseshell)**

136 **Model of Colombo Surf Boat**

137 **Japanese Illustrated Paper**

138 **Japanese Fashion Plate**

Rev. Wm. Edwards, B.A.

139 **Marble Gilt Image of Buddha, Indian**

### CASE P.

Colonel Storer, R.E.

140 **Chinese Enamel Plaque, in brass frame**

E. P. Timmins

141 **Carving, Pair Shoes, by E. P. Timmins**

142 **Carving, Lady's Boots, by E. P. Timmins**

143 **Walnut, by E. P. Timmins**

144 **Paper Knife, by E. P. Timmins**

Mrs. L. Austin

145 **Chinese Card Tray, gilt lacquer on tortoiseshell**

146 **Ancient Indian Teapot — £1 15s. 6d.**

James Williams

147 **Engraved Tumbler, taken from the Field of Waterloo**

W. Körnfeldt

148 **One-Twelfth size Model of Hall of the Alhambra, by R. Contreras — coloured and gilded as original. The Arabic Inscriptions are — "There is no better protection than that which proceeds from God." "God is almighty," etc.**

### CASE Q.

**Contributor:**

149 **Chinese Enamel Plaque, in brass frame**

E. P. Timmins

150 **Carving, Pair Shoes, by E. P. Timmins**

151 **Carving, Lady's Boots, by E. P. Timmins**

152 **Walnut, by E. P. Timmins**

153 **Paper Knife, by E. P. Timmins**

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ANTIQUITIES AND CURIOSITIES.

CASE Q.

W. J. Trounce

178 COINS OF VARIOUS PERIODS

179 CASE OF NAPOLEON BRONZE MEDALS

180 ORIENTAL SPOONS, FANS, ZULU ASSEGAI, POISONOUS DAGGER, CHINESE SWORD, and sundry curiosities, gods, charms, &c.

J. W. Evens

CASE R.

David Hart

182 SEVRES CHINA, formerly the property of Charles X., Louis Philippe, and Napoleon III.

CASE S.

Mrs. L. Austin

183 FOUR TERRA COTTA PLAQUES, hand modelled

Henry Heywood, F.C.S.

184 JAPANESE BRONZE KETTLE with Lacquer cover

F. E. Stacey

185 JAPANESE BRONZE FIGURE on toad

J. W. Evens

186 TWO SPECIMENS OF DELICATE TURNING IN IVORY

George Hayes

187 THREE ¾ FIGURES, two Heads and Busts, two large heads, one cup and five bottles, recently found at Cyprus—£1 10s.

Right Hon. Earl Cawdor

188 STEEL CASKET, Moorish style, Spanish work

J. G. Godwin

189 TONARIAN, or Pitchpipe, formerly used for sounding the note of tunes, &c.; this particular specimen was long used in Morwenstow Church, Cornwall
ANTiquities AND CURIOSITIES.

CONTRIBUTOR.

Miss Lipscombe

190 POIGNARD
191 ANTIQUE GOLD RUSSIAN CROSS
192 SILVER CROSS
193 APRON with lace
194 TOWEL
195 TWO RUSSIAN BROWN CUPS, ONE RUSSIAN WHITE CUP, given to peasants at the People's Fetes on the occasion of the coronation of the present Emperor of Russia—given to a gentleman present at the Fete

Miss Emilie Webb

196 TERRA COTTA PLAQUE, painted in oils, by Emilie Webb—£1 10s.
197 CHINA PLAQUE, painted in oils, by Emilie Webb—£5.
198 CHINA PLAQUE, painted in oils, by Emilie Webb—£5.
199 SATIN FAN, painted in oils, by Emilie Webb—£2 2s.
200 PAIR JAPANESE SCREENS, painted in oils, by Emilie Webb—10s. 6d.

Miss Gardiner

201 TWELVE SATIN D'OYLEYS, painted with British birds, by Miss Gardiner

Miss Picard

202 TERRA COTTA PLAQUE, Convolvulus and Heath, by Miss Picard

CASE T.

Etchings from the Most Hon. the Marquis of Bute

203 THE MIRACLE OF ST. HUBERT, by Albert Durer
204 MINENCOLLIS, by Albert Durer
205 THE WAR HORSE, by Albert Durer

D. Davies

215 OLD PONTYPOOL JAPAN OVAL TRAY
216 PONTYPOOL JAPAN BREAD TRAY
217 SUGAR BASKET, old Pontypool Japan

Edwin Fowler

218 OLD PONTYPOOL JAPAN CREAM JUICE
219 PONTYPOOL JAPAN SMALL ROUND WAITER

Walter Joshua

220 OLD PONTYPOOL JAPAN CIRCULAR CRENATED TRAY
221 PAIR JAPAN CANDLESTICKS
222 ROUND TRAY, perforated edge
223 SMALL ROUND WAITER, gold flowers
224 ANOTHER ROUND WAITER
ANTIQUITIES AND CURiosITIES.

CONTRIBUTOR.

Mrs. Evans

225 Old Pontypool Japan Bread Tray, brown
226 Circular Tray, Tortoiseshell
227 Red Japan Tray
228 Large Oblong Tray

J. Williams, Usk

229 Twelve Ornaments in beadwork, &c., from Zululand
230 Oval Tray, old Usk Japan
231 Snuffer Tray, old Usk Japan

Mrs. Mason

232 Snuffer Tray, old Usk Japan

CASE U. Philip S. Dowson

COLLECTION OF ORIENTAL WORKS OF ART—
233 Pair of Highly-decorated Cloisonne Vases, Birds, Grape Vine
234 Stand, coloured and gold lacquer and inlay, representing sea monster in stormy sea
235 Two Folding Screens, Birds, Flowers, &c., in shell work
236 Two Vases, coral lacquer, Soochow
237 Pair Vases, cream ware, shaped like sack with tie
238 Vase in silver, elaborately chased—Indian
239 Two Specimen Vases, chased—Indian
240 Worked Bronze Vase, won by Mr. Dowson’s yacht Zephyr, Yokohama Regatta, 1873
241 Fan, Lacquer
242 Two Lacquer and Ivory Whist Markers
243 Fanciful Brass Inlaid Inkstand—Gujarat metal work
244 War Mace—Polynesian

CASE V. Robt. H. Strong

245 Lacquer Opium or Medicine Box, in compartments
246 Six Inlaid Ivory Serviette Rings
247 Curio Root, carved into man, goat, &c., Foochoo
248 Curio Root, Mendicant, Foochoo
249 Ivory Carving of miniature human skull
250 Double Wine Cup, silver, elaborately engraved, Indian
251 Bronze Vase, incrusted and inlaid with gold and silver.
252 Five Short Swords
253 Two Stage Stand, lacquer
254 Old Cloisonne Dish
255 17 Bronze Plaques and Coins, Korean tribute money
256 28 Gold and Silver Coins
257 Two Small Highly-decorated Vases
258 Painted Cream Ware Figure holding two golden balls

259 Pair Antique Bronze Vases, Japanese
260 Pair Antique Bronze Elephants, Japanese
261 Antique Junk Fish Globe, Japanese
262 Ivory Carving, Pagoda, Chinese
263 Pair Jars, Japanese
264 Ivory Carved Fan, Chinese
265 Cigar Case and Bouquet Holder, Chinese
266 Lady’s Companion
267 Oak Snuff Box (part of H.M.S. Royal George, inscription on inside of cover)
268 Ivory Carved Idol, Japanese
ANTIQUITIES AND CURIOSITIES.

CASES A.A and E.E.

CONTRIBUTOR.
Henry Seuborn

269 Russian Silver, Bronze, and Enamel Crosses, Tryptychas, Eikons, etc., Byzantine School

270 Sixty-Two Eikons of Wood, Bronze, and Enamel, some folding

271 Twenty-Six Tryptychas

272 Twenty Bronze Crosses

273 Twenty-Two Silver Crosses, ancient and modern, one jewelled, one with silver chains, chiefly made at the Monastery of Onega, on the White Sea

275 Right Hon. the Earl of Caithness

274 Remarkably Fine Dagger, from Atcheen, with jewelled handle and high figure blade

275 Pair of Tortoiseshell Bracelets, with silver filigree, Chinese

276 Three Specimens of Pearly Excrecences, similar to the "Merthyr Pearl"

277 Illustrations of Wood Engraving, see "Addendum to Black and White" department

278 Gold Noble, of Edward II.

279 Maundy Money, viz. 4d., 2d., 3d., and 4d., of each reign from Charles II. to Queen Victoria

CASE B.B.

Colonel Hill, C.B.

280 Cameo, on shell

281 Bamboo Box

ANTIQUE ENGLISH SILVER WATCH

282 Sandal Wood Carved Writing Desk, Surat, India

283 Four Japanese Decoations, figures

284 Tortoiseshell Inlaid Cigar Case, Japanese

285 Indian Turned Spherical Boxes, nested

286 Waterloo Medal

287 Two Exquisitely Carved and Perforated Tortoiseshell Vases, Chinese

288 Carved Indian Staff, with the history of Vishmoo, on the handle, Vishmoo sitting under the protection of the seven-headed serpent, Amanta

289 Japanese Panel, decorated with lacquer, gilded and tinted

290 Antique English Silver Watch

291 Decorated Drinking Glass, German; inscription, "Fredericus Rex Borussiorum"

292 Silver Medal, designed by W. Wyon. Society of Arts large silver medal awarded to T. Brigstocke, at 16 years of age, for the best drawing of the head of the Laocoon

293 General Pictor's Walking Stick, in his hand when he fell at Waterloo

294 Indian Inlaid Bottle Shaped Vase
ON CASE C.C.

The Right Hon. Viscount Emlyn, M.P.

295 Great Parchment Scroll, containing the emblazoned pedigree of the Vaughan family

ON CASE I.I.

John Griggs

296 Four-masted Full-rigged Ship—£5, by John Griggs

ON CASE J.J.

297 Model Full-rigged Ship—£3 3s.

CASE (D.D.)—

A. C. Bruce-Pryce

298 Pink Coral Necklace and Ear-rings, of delicate Italian workmanship, in the Etruscan style

A. C. Bruce-Pryce

299 Carving, in pink coral, "Europa borne over the Sea"

Joseph Lewis, Newport

300 Miniature Portrait, on ivory, of a gentleman, circa 1820

William Seward

301 Two Miniature Portraits, on ivory, J. R. Lane and wife, circa 1829

Earl Cawdor

302 Two Miniature Portraits, first Lord and first Lady Cawdor, painted by Cosway

Edwin Seward, R.C.A.

303 Two Miniature Portraits, on ivory, circa 1815
MINIATURE PORTRAIT, on ivory, of Edward Harley, fifth Earl of Oxford and Montrose, whose aunt, Lady Martha, married Charles Milbourne, Esq., of the Priory, Monmouthshire, and was grandfather of Mrs. C. J. Kemyss Tynte, to whom this miniature was given about 1828 by the Earl.

MINIATURE, on ivory: a boy with a flageolet, painted by Horace Walpole.

MINIATURE, on ivory: a boy with a flageolet, painted by Horace Walpole.

Ivory Box, carved with figures of a bishop and a child kneeling, and date, 1686. J. G. Godwin.

The Dressing Gown and Cap of the Poet Gay. J. G. Godwin.


Four Ladies' Combs, in tortoiseshell, with backs carved and perforated in arabesque work. Edwin Seward, R.C.A.

Two Ladies' Combs, in tortoiseshell, with backs carved and perforated in arabesque work. Spanish, late 18th century. Edwin Seward, R.C.A.

Three Miniature Portraits, on ivory. W. Jenkins, Carmarthen.

Old Fan, painted with the story of Europa. Frederick Wedmore.

Fan, English, 18th century, chicken-skin mount, painted with the subject of "The Graces crowning the Bust of Pope," after Angelica Kaufmann. Stick ivory, carved with marriage emblems and gilt with variegated gold. (From the Walker collection.)

Old Fan, ivory, perforated and inlaid; painted on vellum with Cupids, &c. Edwin Seward, R.C.A.

Old Fan, ivory, exquisitely carved, painted and gilded with Cupids, &c. Edwin Seward, R.C.A.

Old Fan, ivory, perforated and inlaid with mother-of-pearl. Edwin Seward, R.C.A.

Two Fans, of ram's horn, delicately perforated and inlaid with silver. Dutch, 18th century. Edwin Seward, R.C.A.

Fan, in perforated ivory. French, 18th century. Sir H. Hussey Vivian, Bart., M.P.

Ivory Goblet, carved with a tournament. Col. Hill, C.B.

Two "Prie Dieu" Pictures, painted on metal, in chased and perforated metal frames. Russian. Edwin Seward, R.C.A.


Statuette, in ivory, reduced from one in the "Ganzmarkt," Nuremberg. James Morrison, 50, Partridge Road, Cardiff.

Crucifix (mother-of-pearl). Frederick Wedmore.

Ware Bowl (Indian). Frederick Wedmore.

Cigar Case (mother-of-pearl). Frederick Wedmore.

Monkey on Pedestal (ebony and ivory). Frederick Wedmore.
<table>
<thead>
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<th>Item</th>
<th>Description</th>
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<td>Siamese God</td>
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<td>340</td>
<td>Two Soap-stone Spill Holders (Chinese)</td>
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<td>341</td>
<td>Four Soap-stone Figures (Chinese)</td>
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<tr>
<td>342</td>
<td>One Soap-stone Teapot (Chinese)</td>
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<td>343</td>
<td>One Soap-stone Inkstand (Indian)</td>
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<td>344</td>
<td>Two Ware Indian Figures</td>
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<td>345</td>
<td>Fourteen Ware Medallions</td>
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<td>346</td>
<td>Four Lapland Ear-rings (ivory)</td>
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<td>347</td>
<td>Three Ivory Paper Knives (Indian and Swiss)</td>
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<td>348</td>
<td>Three Ivory and Ebony Paper Knives (Amateur)</td>
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<td>349</td>
<td>One Ivory Carving—Indian Prince (Indian)</td>
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<td>350</td>
<td>One Ivory Carving—Lion (Indian)</td>
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<td>351</td>
<td>One Ivory Jewel Box, carved (Chinese)</td>
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<tr>
<td>352</td>
<td>One Ivory Walking Stick (Indian)</td>
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<tr>
<td>353</td>
<td>Three Ivory and Ebony Walking Sticks (Amateur)</td>
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<tr>
<td>354</td>
<td>One Ivory Fan (Chinese)</td>
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<tr>
<td>355</td>
<td>Ten Ivory Chains (Amateur)</td>
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<tr>
<td>356</td>
<td>One Wood Photo Frame (Chinese)</td>
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<tr>
<td>357</td>
<td>Five Carved Shells</td>
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<td>358</td>
<td>Six Ivory Figures (Chinese and Japanese)</td>
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<tr>
<td>359</td>
<td>One Medallion (framed) Margaret Tudor</td>
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<tr>
<td>360</td>
<td>One Pair Koodoo Horns (South African)</td>
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<td>361</td>
<td>One Midshipman’s Dirk</td>
</tr>
<tr>
<td>362</td>
<td>One Flint and Tinder Box</td>
</tr>
<tr>
<td>363</td>
<td>Two Miniature Paintings on Ivory, “Lucretia Borgia” and “Queen Elizabeth”</td>
</tr>
</tbody>
</table>

**ON CASE O.O.**

E. P. Timmins

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>364</td>
<td>Model of Steamship “Agamemnon”</td>
</tr>
</tbody>
</table>

**CASE V.V.**

Peter Price, R.C.A.

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
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<tbody>
<tr>
<td>365</td>
<td>Bow Figure</td>
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<tr>
<td>366</td>
<td>Set of Indian Plates, three pieces</td>
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<tr>
<td>367</td>
<td>Set of Bristol Plates, three pieces</td>
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<tr>
<td>368</td>
<td>Pair of Berlin Dessert Plates</td>
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<tr>
<td>369</td>
<td>Small Spode Teapot</td>
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<tr>
<td>370</td>
<td>Indian Teapot, with Cups and Saucers (two)</td>
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<tr>
<td>371</td>
<td>Photograph on China, one plate</td>
</tr>
<tr>
<td>372</td>
<td>Bacchanalian Jug, Worcester</td>
</tr>
<tr>
<td>373</td>
<td>Toby Fill-pot Jug</td>
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<tr>
<td>374</td>
<td>Chinese Bowl</td>
</tr>
<tr>
<td>375</td>
<td>Indian Bottle</td>
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<tr>
<td>376</td>
<td>Rose Leaf Box, perforated Dresden China</td>
</tr>
<tr>
<td>377</td>
<td>Old Dresden Coffee Pot and Milk Jug</td>
</tr>
<tr>
<td>378</td>
<td>Set of Fruit Dishes, Lowestoft China, perforated, six pieces</td>
</tr>
<tr>
<td>379</td>
<td>Japanese Tea Bowl, inscribed, “Made by San Pao, in the pavilion which encloses the spring”</td>
</tr>
<tr>
<td>380</td>
<td>Two White reclining Dresden Figures</td>
</tr>
<tr>
<td>381</td>
<td>Three Jewelled Sevres Vases (Bleu de roi)</td>
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<tr>
<td>382</td>
<td>Swansea Breakfast-cup, Saucer and Plate (1816)</td>
</tr>
<tr>
<td>383</td>
<td>Dresden Pastille Burner</td>
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<tr>
<td>384</td>
<td>Worcester Jug</td>
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<tr>
<td>385</td>
<td>Plate, Mason’s Ironstone</td>
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<tr>
<td>386</td>
<td>A Butter Boat—Salt Glaze Ware</td>
</tr>
<tr>
<td>387</td>
<td>Swiss Cup</td>
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<tr>
<td>388</td>
<td>Two Cups and Saucers, Della Robbia</td>
</tr>
<tr>
<td>389</td>
<td>Ancient Figured Japanese Jar, Elephant Trunk Handles, representing “The Dance of Death”</td>
</tr>
<tr>
<td>390</td>
<td>Two Flower Pots, Bow China</td>
</tr>
</tbody>
</table>
IN VARIOUS PARTS OF HALL.

CONTRIBUTOR.
391 ANCIENT TURTLESHELL SNUFF BOX, mounted in silver (1723)
392 SILVER CIGAR CASE
393 JAPANESE TURTLESHELL CIGAR-CASE
394 FILIGREE SCENT-BOTTLE
395 WEDGWOOD AFTERNOON TEA SERVICE, designs by Haseman
396 PASTILE BURNER, Wedgwood
397 COFFEE CUP AND SAUCER, Wedgwood
398 FLOWER VASE, Wedgwood
399 A MODEL OF THE PORTLAND VASE, Wedgwood
400 FOUR MEDALLIONS, Wedgwood
401 ASH TRAY, enamelled on copper, Swansea
402 TWO DRIED FRUIT BOTTLES
403 ONE CREAM BOWL
404 ONE SUGAR BOWL
405 ONE TRIPLE DISH
406 PLATES of different sizes (five pieces)
407 TWO LIQUOR BOTTLES
408 TWO GLASS DISHES
409 TWO DUTCH RUMMERS, formerly the property of Mynheer Van Dunk
410 MEDAL of the National Eisteddfod, Cardiff, 1883. In commemoration of the National Eisteddfod Meeting of 1883

IN VARIOUS PARTS OF HALL.

Henry Saunders
411 TWO INDIAN SALVERS, inlaid
412 BRASS-WROUGHT TRAY, from Benares, representing the incarnation of the god Vishnu

CONTRIBUTOR.
The Right Rev. J. C. Hedley, Bishop of Menevia
413 EMBROIDERY, Cope Humeral Veil—Modern
F. Kimberley
414 IMPROVED COIN CABINET
By this method it is claimed that coins can be exhibited better and in smaller space than in the ordinary coin cabinets.
Bessie B. Gould
415 CRYSTOLEUM—View of Caerphilly Castle—15s., by Bessie B. Gould
416 CRYSTOLEUM—Lyche-gate and Spire of Llandaff Cathedral—15s., by Bessie B. Gould

H. Heywood.
417 LARGE INLAID JAPANESE BRONZE
Misses Rous
418 TWO GROUPS OF FOUR MINIATURES
Wm. Hopper
419 FRETWORK CABINET, by Wm. Hopper
420 FRETWORK FLOWER BASKET, by Wm. Hopper

Sir H. Hussey Vivian, Bart., M.P.
421 NORWEGIAN MANGLE
The Right Hon. the Earl of Cawdor
422 TWO VERY LARGE CLOISONNE VASES, Chinese
Mabel Fedden
423 PIANO BACK—£3 3s., by Mabel Fedden
424 WALL HANGING, by Mabel Fedden
425 PORTIERES—£5 5s., by Mabel Fedden
Annie David
426 SEAL of the Royal Cambrian Academy of Art, in Crewels,
by Annie David
ON SCREEN. ON LEFT OF ENTRANCE.

ART POTTERY—Barum Pottery Co.
427 Barum Ware
428 Vase
429 Two Flowerpots
430 Snakepot
431 Two Vases
432 Tobacco Jar
433 Two Vases
434 Jug

A. C. Bruce Pryce
435 Carthaginian Amphora, brought from Tunis 1875
436 Another of different form

ON INSIDE OF SCREEN UPON LEFT OF ENTRANCE.

Duke of Beaufort
437 CRADLE OF HARRY OF MONMOUTH (Henry V.)

E. W. Colt-Williams
438 OLD ENGLISH MONUMENT CHEST, with ingenious arrangement of lock, and pierced and chased plate covering same
439 PAIR OF LAQUERED ITALIAN OIL VASES, with shaped bases and lids

E. Seward, R.C.A.
440 OLD ENGLISH CORNER CUPBOARD, enclosed by two doors
441 OLD BRONZE CANDеляBRA—£3 17s.
459 Circular Brass Italian Dish, arabesque figurings and repoussé medallion centre

460 Oriental Brass Dish, of circular shape
  E. W. Colt-Williams

461 Pair of Circular Brass Plaques, with curious borders, the centres representing Teniers' subjects
  Sir H. Hussey Vivian, M.P.

462 Pair Repoussé Platinaux, of circular shape
  Randolph Caldecott

463 Bronze Boar Hunt, in frame—£14 14s., by Randolph Caldecott

464 Bishop (unknown) in carved wood
  Colonel Tynte

465 Black Jack, leather, engraved with crown "C. R., 1646," and probably used at Court of Charles I. Stated to be one of the finest in existence
  E. W. Colt-Williams

466 Leather Bottle (interesting specimen)

467 Pair Leather Flagon
  E. Seward, R.C.A.

468 Wood Meth

468A Wood Plate

469 Earthenware Pipe

470 Two Wood Spoons

471 Burgonet Helmet (lobster tail), Cromwellian period
  E. Seward, R.C.A.

472 Ladies' Brush (Elizabethan period)

473 Old English Earthenware Tea Cup, of Nottingham ware

474 Old Barley Jug, with hunting subjects in relief

475 Copy of the Hunting Subject, on jug, No. 474 (by Jessie Maddox)

476 Old English Sack Jug and Pair of Glasses, purple

477 Old English Majolica Plate (Carolean period)

478 Pair of Stags' Heads and Antlers

479 Portrait of Shakespeare, in antique carved frame
  Duke of Beaufort

480 Old Leather Shield

481 Specimens of Ancient Armour, said to have been worn by Henry V.
  F. De Courcy Hamilton

482 Man Trap, in iron
  Lieut-Col. Hill, C.B.

483 A Piece of Tapestry Wall Hanging, Flemish, 17th century
  W. H. Morris

484 A Series of Oriental Bowls, Jars, and Trays, elaborately painted with figures, flowers, butterflies, &c.
  Edwin Seward, R.C.A.

485 A Side Table in carved oak; Jacobean
  W. Seward

486 A Jewel Casket in ivory, inlaid with tortoiseshell and ebony, with silver hinges and escutcheons
  This Casket is stated to have been in the possession of the Princess Elizabeth.
  Colonel C. K. Kemeys-Tynte

487 Three Drawing-room Screens painted on wood, representing a lady, a page, and a dog respectively, Queen Anne period
ON ARCHWAY AT ENTRANCE.

Contributors:

Edwin Seward, R.C.A.

488 An Oak Table with twisted legs. Early Georgian period
489 Antique English Clock, with one hand on brass face, in oak case
490 A Jardiniere in Leeds ware, with subjects, Faith, Hope, and Charity, in pink transfer

F. de Courcy Hamilton

491 A Jacket with fringed seams, in deer skin
492 Dog, Japanese root, natural growth
493 Dog, Japanese root, natural growth
494 Man, Japanese root, natural growth

Charles Conway

495 Two Tapestry Paintings—Peace and War, by George McCulloch

ON ARCHWAY AT ENTRANCE.

John McConnochie

496 Complete Suit of Gothic Armour, 15th Century
E. Seward, R.C.A.

497 Breast and Back Plate, with shoulder pieces and arms, Cromwellian period
G. J. Roberts, Arcade, Cardiff

498 Trophy of Imitation Arms and Armour
John Williams, Usk

499 Collection of Zulu Weapons

191

ON ARCHWAY AT ENTRANCE.

Contributors:

S. W. Allen

500 Two Breast Plates, Gothic
501 Collection of Oriental Weapons

Colonel Kemeys-Tynte

502 Two Sheriffs’ Javelins
503 One Blunderbuss
504 Three Rapiers
505 One Flaming Sword
506 Ten Swords
507 Three Pike Ends
508 Brace of Pistols
509 Scotch Hunting Knife
510 Five Daggers

The Mayor (J. Jenkins Jones) and Corporation of Carmarthen

511 Corporation Sword, with Red Velvet Scabbard

Right Hon. Earl Cawdor

512 Four Flint-Lock Muskets, captured from the French when they landed on Pencaer Rocks, near Fishguard, in 1767
513 Large Pike, Musket, and Banneret
514 Swords (French Officer)
515 Trophy of Swords of different periods

G. Shepton

516 Breast and Back Plates, taken from the Battle-field of Sedan, Franco-Prussian War
517 Collection of Indian Daggers
518 
**ON ARCHWAY AT ENTRANCE.**

**CONTRIBUTOR.**

F. G. Young

519 **Sword,** presented to Commandant R. B. Young for services rendered at the Battle of Trafalgar

J. F. Kemp

520 **Relics of the Bombardment of Alexandria—**

521 **Splinter of Breastwork of Fort Pharos**

522 **Fragment of Egyptian Shell from Fort Pharos**

523 **Fragment of Egyptian Shell exploded in Cabin of H.M.S. “Alexandra”**

524 **British Shrapnel Shell Ball, from Fort Ada**

525 **Nordenfeldt Ball Case from Fort Pharos**

526 **Piece of Arabi’s Flag of Defiance, hauled down by G. S. Kemp, R. N.**

527 **British Tube for firing Broadsides by Electricity**

528 **do. do. 25 ton Guns in Turrets or between decks**

529 **British Tube for firing Naval field pieces**

530 **Egyptian Tube for firing heavy Guns**

531 **Mementos of exciting chase after a runaway Egyptian Officer by British Tars.**

532 **Three Fuses, viz.—For firing hand torpedoes by pistol, torpedo by Electricity, and for blowing up a Fort**

T. H. Thomas

533 **Eight New Zealand Arrows and Bow**

534 **Two Polynesian Knob Sticks**

535 **Polynesian War Club**

536 **Charm, East Coast Africa, and Necklet**

537 **Sandal**

538 **Bangles, Neck, Arm, and Ankle**

Edward Jenkins

539 **Complete Suit of Armour and Shield, end of 16th century**

540 **A Gisarme, the origin of the Gisarme dates from the Keltic and Germanic races**

E. S. Hill, C.B.

541 **Afghan Sword, brought from Cabul by Major Tickell**

Charles Finch

542 **Piece of Indian Embroidery**

Mrs. Vaughan

543 **Tooth of Elephant**

Mrs. Strina

544 **Bronze Lion, by Cain**

Thomas Owen

545 **Brass Eagle, taken from Russian Soldier after the Battle of Alma**

Right Hon. Earl Cawdor

546 **Trophy of Swords, Daggers, &c.,**

S. W. Allen

547 **Zulu Shield, Antique Lock and Key**

Colonel Storer, R.E.

548 **A Magistrate’s Sword**

549 **Flint Lock Blunderbuss, with spring bayonet**

550 **Two Swords, iron sheaths and protectors**

551 **Sword, with handle of Chinese design**

552 **Ancient Court Sword**

553 **Horns of the Narwhal, or Sea-Unicorn**

J. Williams

554 **Zulu Shield of Hide**

David Morgan

555 **Zulu Bow and Three Arrows**

Philip S. Dowson

556 **Suit of Japanese Armour**

557 **Suit of Japanese Armour**
CASE 1 (T.T.)—

CONTRIBUTOR.

The Most Hon. the MARQUESS OF BUTE

1. The Pontificale of Tournay: Pontificale Innocentii IV.Ordinis et Officii Pontificiis Liber in qvem ex Multis libris Pontificialis que Collectus per M. Ferracum de Clugnaico Insignis Ecclesie Tournacensis Sicilit Indignum Presulem.

A magnificent manuscript on vellum, written between 1471 and 1474, containing nearly 500 paintings, with numerous colored initial letters, and elaborate borders of great variety and beauty. This volume is the original binding with clasps. Ferracum compiled this Pontifical whilst he was Bishop of Tournay. He resigned the See in 1742. This Pontifical was used by Cardinal Wolsey as Bishop of Tournay.

2. The Holy Bible, &c., with the genealogies, printed at London, by Barker and Bill, 1639, in folio, ruled throughout with red lines.

This splendid volume affords one of the finest specimens of book-cover ornamentation known as "Little Golden Binding." It was worked for King Charles I., by the religious community established at Little Gidding, in the county of Huntingdon, by Nicholas Ferrar, the friend of George Herbert. The Royal Arms are beautifully worked on the sides, the initials of the Psalms only have been partially renewed in exact conformity with the originals. For an interesting account of Little Gidding, see "John Ingpen's" in loc.


The original edition contains the very rare leaves after the Colophon De Sarmatia. A magnificent copy of 1650 of the best specimens of early printed books. The engravings are by Weigelmeister (the master of Albert Durer) and Pleydenwurff, and are very spirited and magisterial, and show the first use of "cross hatching" in engraving. The hogskin binding of this copy is of the same period as the book.


The first edition of the English Bible printed in Scotland, presentation copy to King Charles I., probably on his coronation at Scone, with the Royal Arms impressed on the sides of the volume.

5. Fyssher, Johan, Bishop of Rochester, b. 1459, d. 1535.

Treatise on the Sacraments of the Kyrie and Pater Noster in the four psalmody Psalms. Decorated with fine engravings. Was made and compiled by the right reverend father in God, Johan Fyssher, Bishop of Durham and Bishop of Rochester, as a translation and abridgment of the noted excellent pseudepigraphal Margaretta. Containing the Pater Noster and the Creed is added to our translation before King Henry VII. Sm. 4to., Lm. 11ro. A fine specimen of early English typography.

6. Expositio hymnor totius anni secundo usum Sar diligetissime recognitor multis elucidationibus aucta. Impressa Londini p Wynandum de Worde in parrocchia stede brigide in vico Anglice nucupato (the site strete) ad signum solis commorantem. Sm. 4to., 1514. Printed by Wynken de Worde with Caxton's type.

7. Contemplation of Sinners. Colophon reads — Here endeth the treatise called the Contemplacyon of Synpers, for every day of the weke, a singular medytacyon. Sm. 4to. Emprynted at Westmynstre by Wynken de Worde, the X. day of July, the year of our Lord MCCCLXXXXIX, in the original binding, with the figures of St. Gregory and St. Barthamus stamped on the sides. A very remarkable specimen of the printing and binding of the period.

8. A Declaration by Major-General Langhorn and the rest of the forces joyned with him in Wales, etc., and two Letters to his Excellency the Lord Fairfax from Col. Horton, more fully relating the particulars of the late fight near Cardiff, May 8th, 1648, with a perfect list of the names of the prisoners, officers, private gentlemen, and soldiers taken in the said fight and pursuit. Sm. 4to., London, 1648

This fight is known as "The Battle of S. Fagan's."
b. and c. The Bird in the Cage Chirping. London: 1661 and 1662.
e. Concordance to Holy Bible. London: Printed for Eleanor Smith, N.D.
f. Life and Death of Mr. Vavasour Powell, 1671.
A curious collection of rare books, comprising the first two editions of the "Bird in the Cage Chirping." The Life of V. Powell gives an account of his examination before the justices in Cardiff for nonconformity, and of his imprisonment in Cardiff jail.

10 Book of Offices used by Roman Catholic Priests in England in the days of persecution. This book is one of the latest printed, containing the old English offices of Sarum Use; the binding is contemporary with the book.

11 Wordsworth's Poems, collected edition, with the poet's autograph.

R. O. Jones, Fonmon Castle


The Misses Rous, Court-y-rala

13 Treatises and Meditations Dedicated to the Saints and to the Excellent throughout the three nations. Works of F. Rous, Esq. The legend round the engraving reads "Praemissa Prepositi. Anno Christi, 1658 stat. 77. Franciscus Rous Armig. Collegii." No. 54 in the original picture from which this engraving was taken.


John T. D. Llewelyn, Pentlerygar

15 Fine Fourteenth century Manuscript on vellum, richly illuminated with pictures, borders, and initial letters in gold and colours, contains:
a. A Kalendar

W. E. James, The Lindens, Canton

16 The Odes of Pindar. Paris: 1558; in original French binding.

Richard W. Jones


John P. Rosling, Bristol.


H. White, Richmond Road, Cardiff

19 Autograph Letter of Lord Nelson.

J. S. Seagar, 5, Frederick Street, Cardiff


Clement Waldron, Llandaff

21 Black letter copy of Chaucer's Works. 1561.

22 The Discovery of the large, rich, and beautiful Empire of Guiana, by Sir Walter Raleigh. London: 1596.

23 Puritan Manuscript—"A help to hate sin."

24 The Banqueting Room's Ornament. London, 1696.

25 A manuscript, partly in Shorthand. 1712.

26 An Account of the Bloody Assize at Taunton. 1716.
27 He, She, It. Second Egyptian Humoresque. Painted from nature, and written down 1592 years before the birth of Christ, through C. M. Seyppel Court Painter and Poet of His Serene Majesty, King Ramesnet III. Memphis, 96, Pyramid Street, 4th Floor. Enquire at the porter's lodge. Felix Boge Dusseldorf.

28 Same as 27

29 Egyptian Humoresque. Written and painted 1317 years before Christ, by C. M. Seyppel Court Poet to His Majesty King Ramesnet III. Memphis, Mummy Street, No. 35, Third Floor, Bell 41.


31 Bible. Authorised Version. Edinburgh, 1636

32 Treatises by Bishop of Winchester. London, 1683

33 Bible, 8vo. London. Hill's, 1660

34 Bible, 16mo. London. E. Bill, 1698-9


36 Nathaniel Bloomfield's Poem on War, 1803.

37 The Works of that faithful and painful preacher, Mr. Elnathan Parr. London, Griffith and Hunt, 1651

38 Hamerton's Etching and Etchers.

39 Norblin de la Gourdaine. 75 fine etchings. About 1770-90.

39 Pen and Ink Drawings, by Girtin.

40 Gruner's Ornamental Art, with Braun's plates. London, 1850

41 Claude's Etchings, with Beard's plates.

42-43-44 Pen and Ink Drawings, by Sergeant

45 Handbook of the Art of Illumination as practiced in the Middle Ages. London, 1866

CASE 2. (U.U.)

46 Shakespeare's Comedies, Histories, and Tragedies, published according to the true original copies, unto which is added seven plays never before printed in folio; the fourth edition, portrait with verses beneath. Printed for H. Herringman, E. Brewster, and R. Bentley, 1685—Price £16 16s.

47 Hoare's (Sir R. C.) Collection of Views in South Wales, drawn from nature in 1793, 1802, and 1808; autograph manuscript, with 108 magnificent drawings in sepia (with plan of Caerphilly Castle added). Royal folio, Russia extra. By Walther, 1793-1808—£75

48 Bible—Geneva Version (or Breeches), with Annotations. Very thick folio, newly bound in calf, gilt. London: Christopher Barker, 1838

49 Early Printed Book—Bonaventura, Incipit breviarii novi ab omnibus magistri Alberti Magni Ratispa, espicopi ad omnem Materiam. Folio, half morocco; complete in 78 folios. Printed by A. Sorg, at Strasburg, circa, 1480—Price £2

50 Early Printed Book—Albertus Magnus, Incipit liber de abundantia exemplorum magistri Alberti Magni Ratispa. Folio, half morocco; circa, 1480—£2

51 Binding—Engraved title by Vaughan, ruled throughout with red lines. 8vo., handsomely bound in morocco, richly tooled on back and sides, gilt edges; a very fine specimen of bookbinding. Cambridge: John Field, 1661—£71 5s.
<table>
<thead>
<tr>
<th>Contribution</th>
<th>Description/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>Baskerville Press—Milton’s Paradise Lost and Regained. 2 vols., 4to, handsomely bound in Cambridge calf, extra. Baskerville, 1758—£3</td>
</tr>
<tr>
<td>53</td>
<td>Douglas’ Nenia Britannica; or a Sepulchral History of Great Britain from the earliest period, with 36 fine engravings, in aqua-tinta, large paper, royal folio, morocco, extra gilt edges. By Walker, 1793—£9 9s. This work is very rare on large paper.</td>
</tr>
<tr>
<td>54</td>
<td>Monmouthshire—Hoare’s (Sir R. C.) Series of Views, etc., to illustrate W. Coxe’s Tour in Monmouthshire; 4to. boards. 1809—£1 15s.</td>
</tr>
<tr>
<td>55</td>
<td>Bewick’s select Fables, edition de Luxe, faithfully re-printed from the rare Newcastle edition of 1784, illustrated with all the fine woodcuts by this celebrated artist, fine impressions, includes also an illustrated preface by Edwin Pearson, and select supplementary illustrations of Bewick’s genius (with two fine portraits of Bewick), printed on Whatman’s paper, 4to. Large paper, beautifully bound in white vellum, gilt back, and richly tooled sides. 1879—£5 ros. This edition is becoming very scarce: only 100 copies printed, and those only for subscribers.</td>
</tr>
<tr>
<td>56</td>
<td>Bible—Douay and Rhemes. Old and New Testaments, faithfully translated into English out of the authentical Latin, diligently conferred with the Newbrew, Greek, and other editions in divers languages, Engraved title, 3 vols., 4to. calf. Printed by John Courterier, Rouen, 1633—£2 15s.</td>
</tr>
<tr>
<td>58</td>
<td>Aesop’s—Robertellus, first edition in which Agamemnon is printed entire. Omission of 1,200 lines was discovered by Robertellus in collating the manuscript. Date 15—Being in the original vellum, the copy is believed to be unique.</td>
</tr>
</tbody>
</table>
CASE 3. (S.S.)

74 Charles Dickens’ Works (complete) 8vo. The original large type edition, with all the fine illustrations by Cruikshank, “Phiz,” &c. (15 vols.), beautifully bound in half red Morocco—£8 8s.

75 Black letter Holy Bible, 1631-33, thick 4to. The authorised version, containing, also, Booke of Common Prayer, and Booke of Psalmes, with “Apt Notes to sing them withall”—16s.

76 Elzevir Edition of Horatius, 3 vols. in 1. 1629, 12mo. A rare edition of this work, an excellent copy of this edition, scarce in this state—£5 5s.

77 Elzevir Edition of Seneca, Opera Omnia, 4 vols., 1630. A fine copy of this pretty edition, scarce in this state—£4 4s.

78 Early Printing. Gerson’s Tractatus de Pollutionibus Diurnis, 1479, 8vo. A scarce work. Several of Gerson’s works were copied and printed by Caxton—25s.

79 Bloomfield’s Farmer’s Boy, with fine woodcuts by Bewick, 1800, 8vo. Bentley, large paper edition, scarce in this state—12s. 6d.

80 Erasmus (D.) Paraphrase on the Gospels, in black letter, 1548, folio size. A remarkable volume, containing an immense number of MS. notes in the autograph of Torquato Tasso. A volume which has been much noticed in the various London literary papers—£110. These notes were made by Tasso, in the Hospital of St. Anna Ferrara, between 1579 and 1646. From the library of the late Sir William Tite, with his autograph.

81 Ruskin’s Seven Lamps of Architecture, royal 8vo. A fine copy of Ruskin’s most famous work, with all the beautiful illustrations—32s. 6d.

82 Rees, W. J., Lives of the Cambro British Saints, 1853, thick 8vo.—31s. 6d.

83 David Owen’s Brutusiana, 1855, royal 8vo. Now out of print—10s. 6d.

84 Dickens’ (Charles) Oliver Twist, 1846, 8vo. First edition this size. From the author’s library, with his Armorial Book Plate, and Autograph Letter signed by George Cruikshank, the illustrator of “Oliver Twist.” Bound in half green morocco. Scarce and unique—£4 15s.
94 Ruskin's Modern Painters (2 vols.), imperial 8vo. A nice copy—17s. 6d.
95 Ruskin's Stones of Venice (2 vols.), imperial 8vo. In similar nice condition—17s. 6d.
96 Thomson's Seasons, illustrated by Bewick, 1805, roy. 8vo. Bentley's, fine large paper edition, beautifully bound in full red morocco by Rivière—£4 10s.
97 Cruikshank's Sunday in London, 1843, sm. 8vo. Nice copy, with 14 humorous illustrations by George Cruikshank—£3 3s.
98 Four coloured caricature pictures, by Banbury and Gilray, representing the hunting field
99 Autograph Letter from Thomas Moore, the Poet, April 3rd, 1829, one page, nice specimen—12s.
100 Collection of 32 original drawings and designs, by "Phiz" (Hablot K. Browne), folio, 2ft. x 3ft. Valuable and unique collection of 32 original drawings, sketches, and designs for the works of C. Dickens, Lever, and others, mounted in a folio by the artist himself—£130
101 Autograph Letter from John Ruskin, Oct. 25th, 1869, one page, fine specimen—21s.
102 Autograph Letter from Charles Dickens, June 29th, 1855, one page. A very characteristic letter—25s.
103 Autograph Letter from John Ruskin, May 27th, 1876, one page—15s.
104 Guidott's Briefe Discourse of Bath and the Hot Waters there, 1676, sm. 8vo. Contains also an account of the waters of St. Vincent's Rock, Bristol—15s.
105 Another copy, edited by Jordan, 1669-73, sm. 8vo., with "a sneere concerning drinking the Bath Waters"—21s.
106 Set complete of Charles Dickens' Christmas Books—Christmas Carol, Cricket on the Hearth, The Chimes, Haunted Man, and Battle of Life, 5 vols, all first editions, 1843-48, 12mo. Author's own copies, with his armorial book plate in each volume—£9 9s.
107 Black letter Holy Bible, 1612, thick 4to. Royal Version, with the Booke of Psalms, by Sternhold and Hopkins—£1 5s.
108 The Image of God, with tables to find hard textes, in black letter, about 1580, 12mo, size—6s.
109 Holy Bible (Royal Version), in black letter, 1614-18, sm. 4to. contains also a Concordance, Book of Psalms in English Meter, etc.—25s. 6d.
110 Hymnes and Sermons of the time of Queen Elizabeth. In black letter, 1633, folio size—8s. 6d.
111 Geneva Version of Bible, 1611
112 Holy Bible (Royal Version), in black letter, 1625-28, 4to. size, contains the Booke of Psalmes, B. Sternhold and Hopkins, with "Apt Notes to sing withall"—22. 6d.
114 Holy Bible (King James, or authorized version), in black letter, 1612, 4to. size, has a table "to finde Easter for ever"—£2 10s.

CASE 4. (Q.Q.)

BERNARD QUARITCH, 15, Piccadilly, London, W.
115 Gruner's Ornamental Art, folio and 4to., half morocco—£9 9s.
116 Lenoir Portraits, folio, cloth—£3 3s.
117 Gruner's Italian Frescoes, folio, half morocco—£6 6s.
118 Fischbach's Textile Fabrics, folio—£7 10s.
119 Guest's Mabinogion (3 vols), 8vo., half morocco—£3 10s.
120 Holbien's Society Publications (16 vols.)—£3 8s.
121 Mabinogion, 8vo., half bound, 1877—15s.
122 D'Agincourt Art, folio boards—£2 2s.
BOOKS, MANUSCRIPTS, ETC.

CONTRIBUTOR.

133 Braund’s Furniture, folio—£1 15s.
134 Silvestre, Palaeographical Album (2 vols), 8vo., and 77 plates in 1 vol., folio, cloth—£5

G. H. JAMES, Merthyr.

135 Wyndham’s Tour in South Wales. Salisbury: 1781

Paul Sandby was born in 1725, died in 1809, was one of the founders of the Royal Academy, together with Sir J. Reynolds, Bartolozzi, Dance, Gainsborough, and West. It seems probable that Turner, on seeing one of the plates in this series of Prints and Claude’s Liber Veritatis, was much attracted by the fine series of landscape plates which Paul Sandby had engraved in aquatint from his own drawings some twenty or thirty years earlier. He first decided to employ that medium joined with etching for reproducing his designs for Liber.

137 Engraving of John Speed, author of “History of Great Britain”

E. J. NEWELL, M.A.

138 Wales, illustrated with Gastineau’s Engravings

G. E. ROBINSON, Canton.

139 24 Views of Castles in Wales, by Samuel and Nathaniel Buck, April 5th, 1740.

CASE 5. (R.R.)

JAMES PLATT, ROOKWOOD, Hampstead, London

130 Ruins and Monuments of Greece, considered from an Architectural and Historical point of view—published 15th April, 1754
131 Engravings of Pictures from the Italian Masters
132 Hogarth Restored—The whole works of William Hogarth, accompanied with anecdotes of the Painter—published 25th June, 1735

BOOKS, MANUSCRIPTS, ETC.

CONTRIBUTOR.

BERNARD QUARITCH, 15, Piccadilly, London

133 Cluets’s French Portraits, at Castle Howard (2 vols)—£2 10s.
134 Constable’s Graphic Works, folio, half morocco, English Scenery—£2 25s.
135 Leivre, Oeuvres d’Art (2 vols), folio, half bound—£3 10s.

REV. W. K. WINKS, Cardiff.

136 Burgess’s Fen Country Churches, in 1798

C. T. JEFFRIES & SONS, Bristol.

137-8-9 Continental Views. These Albums contain respectively 648, 869 and 107 Photographic Views of Places in Europe—prices £2 10s., £3 10s., and £4 10s.

W. H. SIMKIN, Penarth.

140 Turner’s Herbal, 1568. Botanic and Medical Treatise. Black letter; with many engravings. Dedicated to Queen Elizabeth


H. W. WHITE, Cardiff.

142 Deed of the time of George II., with fine engraving of that monarch

ROBERT CARRICK, Cardiff.

143 Bible, Authorized Version, 1817. Black letter, folio

144 Universal Geography, by Rev T. Banks, Dixton. Mon.

C. H. JAMES, Merthyr.

145 A Series of Maps of Wales and Welsh Counties, by Moll (1), Morden (2), Saxton (3), Speed (4), Blaen (5), Kitchen (6). Sixteen lived in the 16th-17th Centuries and, together with J. Norden, engraved the series of maps for Camden’s Britannia, who speaks of him as “a most skillful Chirographer.” Speed was born in 1552, and died in 1629. His “Treatise of the Empire of Great Britain” consisted of a description of each County, with maps, of which this is a specimen. Blaen was a celebrated Amsterdam Bookseller and Publisher. He published an Atlas of the English and Welsh Counties. Alison finished early in the 16th century.
CASE 6. (F)


Collection of Books illustrative of the work of Thomas Bewick, the famous engraver, 1753-1828.

The Exhibitor of these Bewick books says, in an article in the Yorkshire Magazine, vol. iv. p. 298, that Bewick personally re-discovered the art of wood engraving. This relative to early and contemporary workers was an essential part of their success. It is argued here that he is the man to whom we are indebted, more than to any other, for one of the characteristics of the age—a cheap illustrated periodical literature; a thing impossible except through the medium of woodcuts.


b. Collection of Extracts. Davison, Alnwick, with frontispiece and tail-pieces by Bewick, 1829.


d. The Life and Times of James Catnach, 1792-1841, printer and publisher of ballads, broadsides, lotteries, and primers; published works illustrated by Bewick, such as the poetry of Blair, Beattie, Burns, Parnell, Ferguson, &c.


h. Gay's Fables. York, 1811.


BOOKS, MANUSCRIPTS, ETC.

CONTRIBUTOR.

Charles Coxway, J.P., Pontnewydd.


160 Quarle's Divine Poems, 1620.


161A A Geographical Account of Aberystwyth parish; by Edmund Jones, Trevecka, 1779

T. H. Thomas, R.C.A.

162 On Preparation for Death. By Erasmus: Cologne, 1533. With Holbein's engravings of the "Dance of Death"


CASE 7 (A.A.)

Moore, 156, King's Road, Canton.


J. P. Sharman, Marlboro' Terrace, Cardiff.

165B One Pound Bank Note of the Old Cardiff and Glamorgan Bank, signed by John Wood, and dated 1818


165C Four Old Legal Documents, 1658 to 1776

CASE 8. (GG)

R. O. Jones, Fonmon Castle.

166 Deeds, with Autographs—

a. Oliver Cromwell, Lord Protector

b. William Cecil, Lord Burghley, Lord Treasurer, temp. Queen Elizabeth

c. Philip, Earl of Pembroke and Montgomery, temp Charles I., and Commonwealth. Owner of Cardiff Castle and Borough

d. Warrant, under Privy Seal of Oliver, Lord Protector, to pay Serjeant Seys, Attorney-General, of Glamorgan, his fee (Privy Seal attached). Serjeant Seys was the head of the family of Leys, of Beverton place

e. Pardon to Serjeant Seys, 1662. Deed has picture of Charles II. in the corner, and is finely engrossed and ornamented

f. R. Sydney, 1590, (brother of Sir Philip Sydney), was created Earl of Leicester, K.G., married Barbara Gamage-Kemp, of Ceily Castle, Glamorgan.

g. Feoffment of Mona Eglosheisw (seal attached). Good Seal of William Basset, a Glamorganshire Esquire

h. Jerome Weston, Earl of Portland, 1653

i. Deed appointing Philip, Lord Jones, a Governor of the Charterhouse, in the room of Richard, Lord Protector. The deed is highly ornamented, and is executed by the then Governors of the Charterhouse, viz.: Nath. Tienney, one of Cromwell's House of Lords; John Essex; B. Whitelocke, M.P. for Great Marlow, one of Cromwell's House of Lords; P. Little, possibly Philip, Lord Little, son of 2nd Earl of Leicester, and afterwards 3rd Earl of Leicester; J. Wynn; W. Lenthal, Speaker of Long Parliament; F. Skippen, a Major-General in the Parliamentary Army; Edmund Cressett

Philip, Lord Jones, or Colonel Philip Jones, was one of Cromwell's House of Lords, Comptroller of his Household, and that of his son, purchased Fonmon Castle from Lord Bolingbroke (trustees settled life after the Restoration), and is the ancestor of the exhibitor of this document.
CASE 9 (N.)

CONTRIBUTOR.

G. E. ROBINSON, Cathedral Road, Cardiff.

167 The Union of Honour. Collected by James York, of Lincoln, Blacksmith. London : E. Griffin, 1641

168 Seal and Impression.—PRO: COMMISS A RIO: ARWSTLEV.

—For the Commission of the Deanery of Arwystli; spelled also in English fashion Arustley, with several important variants. Found near site of Black Friars, Cardiff

The territory of Arwystli in North Wales, formed one of the 15 Cantrefs of Gwynedd, in Henry VIII's time; it was included in Montgomery, and is now in the Hundred of Llandilo, and forms the Deanery of that town, and is included in the Archdeaconry of Merioneth, and the Diocese of Bangor.

169 Verstegan's "Restitution of Decayed Intelligence in Antiquities." With fine engravings, 1603

170 Old Indentures, partly destroyed by fire, restored by Exhibitor

171 The Smallest Book ever published up to its date. Le Bijou Galant. A Paris : chez Ed. Jourdan

J. T. PHILLIPS, Neath.

172 Monthly Magazine, 1797, giving account of descent of the French into Wales

173 Warrington's History of Wales. Brecon, 1823

HENRY W. WHITE, Cardiff.


175 Canons and Statutes. London : R. Pawlett, 1675


A whip for the Horse, and a bride for the Ass! See also Ecclesiastes iv, 79. Read for 'read.'

W. E. JENKINS, Clifton Street, Cardiff.

177 Burmese Sacred Book, written in 1197, of the Burmese Era.

(This book Arthaditini, by Buddha-prada, upon Dhamma-maha-po, or first book of the Abhidhamma-pitakam, one of the three divisions of the Buddhist Canon.)

CASE 10 (O.C.)

CONTRIBUTOR.

W. R. HARRISON, Tottenham, London.

178 "Prick of Conscience." Written on vellum, about the 14th century

The Hermit of Hampole's "Prick of Conscience" is a North of England or "Northumbria" poem. Its author, Richard Rolle, born at Thornton, Yorkshire, about 1290, educated at Oxford, studied Augustinianism, wrote a treatise on the doctrine of the soul, and remained there till his death, in 1349. The Hermit of Hampole was one of the earliest translators of any portion of the Scriptures into English prose. The poem shown is in seven books, viz.—1. Beginning of Man's Life. 2. A Riddle. 3. The World. 4. A Tale of a Guest. 5. Purgatory. 6. Pains of Hell. 7. Joys of Heaven.

R. O. JONES, Fonmon Castle.

179 Urbium Precipuarium Mundi Teatrum. (The chief Cities of the World). Folio, fully illustrated in colours by J. T. Phillips, 16th century

CLERK BURTON, Partridge Road, Cardiff.

180 John Goldsmith's Almanac for 1663

181 Italian Enamel: The Crowning of Clovis

182 Italian Enamel: Leo X and two favourite Cardinals

MRS. PHILLIPS, 35, Brook Street, Cardiff.

183 Early specimen of Coloured Printed Children's Book "My Mother." London : Darton & Harvey, 1815
**186 Copy of the Sarum Missal, printed at Paris in 1511, black and red type, old binding—folio.**

There were three Missals in use in Britain before the Reformation, viz., those of York, of Hereford, and of Sarum (now Salisbury). The Sarum Missal, which was at first made only in the diocese of Salisbury, was afterwards adopted by most of the churches of England, Wales, and Ireland. It was compiled or edited by Osmond, Bishop of Sarum in 1500, who also composed a book for the regulation of Ecclesiastical Offices called the *Canons* of the Church. This was incorporated with the Missal and other vital books of Sarum. See the initial notes for chanting or intoning, in the Missal here exhibited. This Missal and all other service books before the Reformation, are in Latin (which language the Roman Catholic Church still retains in its Liturgy). One of the chief objects of the English Reformers (Cranmer, Ridley, Latimer, and others) was to enable the people of this country to join in public worship in their own language, wherein they were born. Hence the English Prayer Book. The Sarum Missal was the ground work of several portions of the English Prayer Book, e.g., the Office of Holy Communion. This fact gives great interest to the Sarum Missal.

**187 The Golden Legend, printed by Wynkyn de Worde, with Caxton's type, in 1498.**

Wynkyn de Worde,—Throughout the whole range of our ancient typographers there is scarcely one whose memory bejome with greater distinction than that of Wynkyn de Worde, who was born in Lorraine, and was a citizen of England in 1460. He became an assistant to Caxton, whom he served till the latter's death. He even set up his own press and printed in his own name till 1499, when he was compelled to use the name of the Golden Sun in the Parish of St. Bride in the Fleet Street, London. He died 1511. W. de Worde greatly improved the art of printing. He used to cast types with his own hand. His chief fame rests on the Grammars which he printed, although his curious romances and poetical books have greatly enhanced his fame.

**188 Greek Bible, first edition, published by Paul Axth, at Venice, 1518.**

Aldus Manutius, whose publications are known as *Aldine editions*, was born 1449—died 1515. He began to print classics about 1490; from this date till 1500, Aldus, his son Kultur 1471—1533, and grandsons, Aldus jun., issued many first editions of Greek and Roman Classics, also editions of Petrarch, Dante, Boccaccio, etc. The Aldine Classics are very beautiful and correct in typography, and instituted a new epoch in printing. Aldus used a different Greek type and one Latin. He was the first to issue the *Corpus*, or, as we term it, italics type, invented by Francesco of Bologna. The Aldine press was in operation for 160 years, and issued on different works; some of which e.g., the *Horae Hecates Virginae* (1497), and Vulgare (1500), are now very rare. Aldine are much sought after by book hunters.

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**CASE 11 (R.)**

**BAPTIST COLLEGE, Plympton.**

**197 Geneva or "Breeches" Bible, 1582, folio. London: C. Barker.**

**198 Cranmer's or the Great Bible, 1539.** This is the version of the Bible which was ordered to be placed in the Parish Churches of England, and was chained to the reading desk.

**199 Beza's New Testament, 1582.** The Greek text and two versions of Latin are printed in three columns with Beza's notes in Latin at the foot of the page.
200 Authorized version of Bible, 1613, 3rd edition, black letter, folio. R. Barker

201 The abridgement of the Notable Worke of Polidore Vergile
Imprinted at London within the precincte of the late dissolved house of the Grey Friars, by Richard Grafton, printer to the Prince's Grace, third day of April, the yere of our Lord, 1546. This Copy is illuminated throoghout in gold and colours. See Case 10 (C.C.)


204 Middleton's Latin Bible with notes. London, 1580. Interpretated and annotated by Francis Junius and Immanuel Tremillius


FINIS