





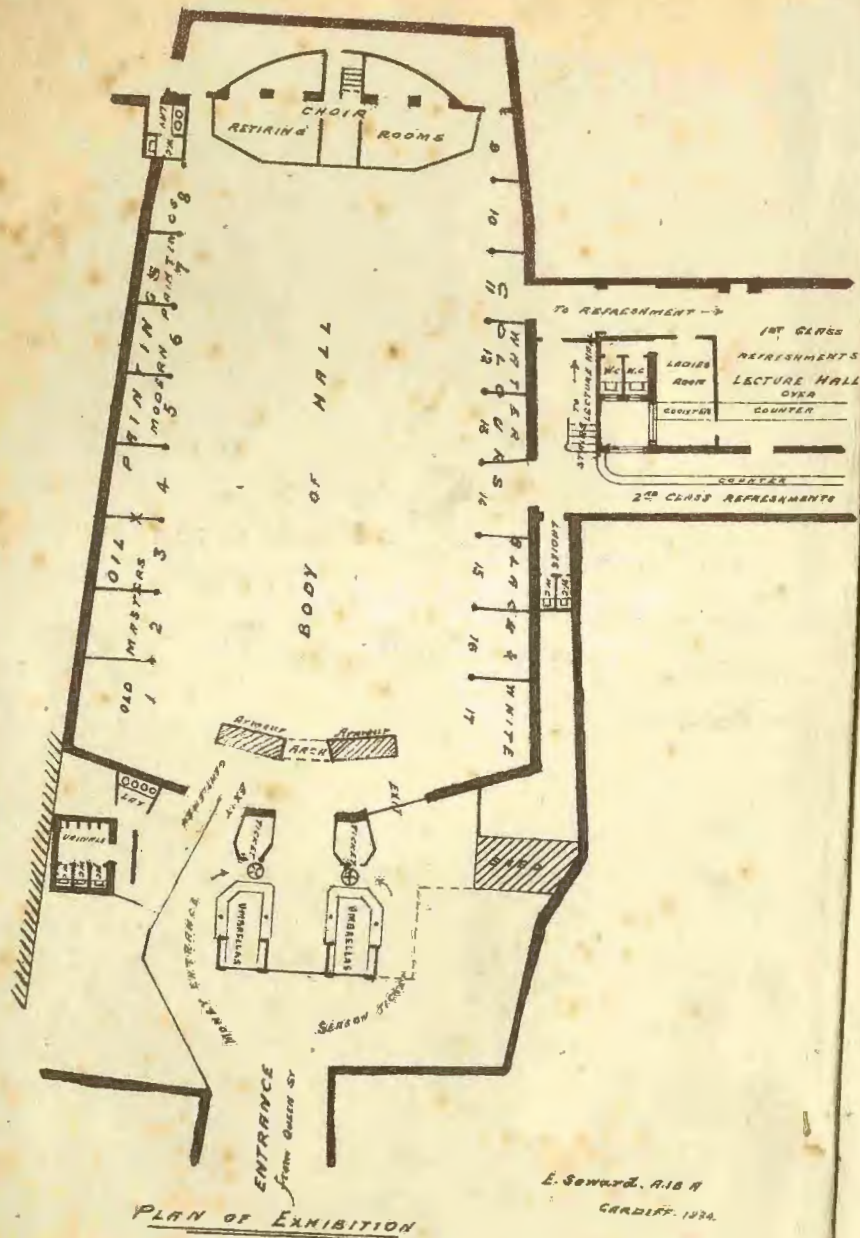
THE Exhibition has been promoted by the Cardiff Scheme Committee of the Royal Cambrian Academy of Arts, and the profits derived from it are to be devoted to the purposes of the permanent establishment of the Academy in Cardiff.

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."



PLAN OF EXHIBITION

# A CATALOGUE

OF THE

## Fine Art Loan Exhibition,

AT THE

CARDIFF PUBLIC HALL,

IN AID OF THE FUND FOR ESTABLISHING THE

Royal Cambrian Academy of Arts

AT CARDIFF.

SECOND EDITION.

CARDIFF  
SOUTH WALES PRINTING WORKS, 72, SAINT MARY STREET,  
1884.



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2 Portrait of Miss Kemeys (Lady Englefield)	Colonel Tynte	
3 Portrait of a Gentleman	Geo. Harrison, R.C.A.	Sir Godfrey Kneller
4 Portrait of Lady Tynte	Colonel Tynte	Sir Joshua Reynolds
5 Caroline, Lady Cawdor	The Earl of Cawdor	Sir W. Beechey
6 Portrait of a Gentleman	W. A. Smith	
7 Mary (Lady Kemeys), Daughter of Philip, Lord Wharton	Colonel Tynte	Sir Godfrey Kneller



SUBJECT.	CONTRIBUTOR.	ARTIST
Colonel Tynte.		
LOTS 8 TO 14 ARE PORTRAITS OF CHARLES II. AND THE CHIEF BEAUTIES OF HIS COURT.		
8 Countess of Shrewsbury		
9 Nell Gwynne		
10 Duchess of Cleveland		
11 Charles II.		
12 Moll Davies (Mrs. Lemon)		
13 Pegg Hughes		
14 Duchess of Portsmouth		
15 Allegorical Subject	H. A. Chapman	<i>Unknown</i>
16 River Scene, with boats and figures	Walter Hughes	<i>Dutch School</i>
17 Portrait of a Girl	B. Veall	<i>W. Owen, R.A.</i>
18 Portrait of Philip 4th Earl of Pembroke (Temp. James I.)	Colonel Tynte	<i>Dobson</i>
19 Charity	Colonel Tynte	<i>Diepenbeck</i>
20 Portrait of Duchess of Cleveland	Colonel Tynte	<i>Sir Peter Lely</i>
21 Portrait of Captain Lawrence Kemeys (companion of Sir Walter Raleigh)	Colonel Tynte	
22 The Pet Dog	The Misses Rous	<i>After Teniers</i>
23 Abraham and Isaac	J. Cory	<i>Parmigiano</i>
24 St. John in Patmos	E. Handcock	<i>Spagnoletto</i>

SUBJECT.	CONTRIBUTOR.	ARTIST
25 Murder of the Innocents	Rev. C. R. Knight	<i>Guido Reni</i>
Brought from Italy in the Collection of Sir William Lynch, British Ambassador at Turin, 1780.		
26 Llancarvan Church	Reynolds	<i>Mark Anthony</i>
27 Landscape and Cattle—£10	D. Hart	
28 From a series illustrating the Life of the Virgin	The Earl of Cawdor	<i>Albert Dürer</i>
29 Admiral Sir George Campbell	The Earl of Cawdor	<i>Sir W. Beechey</i>
30 From a series illustrating the Life of the Virgin	The Earl of Cawdor	<i>Albert Dürer</i>
31 Landscape	Col. Tynte	<i>Gainsborough</i>
32 Elizabeth, Countess of Cawdor	The Earl of Cawdor	<i>Sir T. Lawrence, R.A.</i>
33 Right Hon. Charles Grey, Castle Hall, Milford	The Earl of Cawdor	<i>Sir Joshua Reynolds</i>
34 John Frederick, Earl of Cawdor	Edwin Seward, R.C.A.	<i>Sir T. Lawrence, R.A.</i>
35 Madonna and Child	Colonel Tynte	<i>Mazzolino</i>
36 Crossing the Ford (painted on copper)	A. Watkins	<i>Breughel</i>
37 Alnaschar, fifth brother of the barber, from "Arabian Nights"		<i>T. Brigstocke</i>
Exhibited at Royal Academy in 1842, and at Worcester Exhibition.		
41 Colonel Alex. Campbell, of the Guards—Trailing the Pike	The Earl of Cawdor	<i>Cotes, of Bath</i>
42 Portrait of the Young Pretender	Colonel Tynte	



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SUBJECT.	CONTRIBUTOR.	ARTIST.
43. Princess Sobieski	Colonel Tynte	
44 Lady Morgan	Colonel Tynte	
45 Girl's Head	Lord Romilly	<i>Grimoux</i>
46 Garden Party	Colonel Tynte	<i>Watteau</i>
46A Garden Party	Colonel Tynte	<i>Watteau</i>
47 Historical. Allegorical Work, Ferdinand II., and other figures	Colonel Tynte	<i>Old Franck</i>
A Court play or pageant is being enacted in which the Rhinoceros typifies Asia, the Elephant Africa, the Cocks France, and the Owls the wise men of the East.		
48 Lady Hamilton	The Earl of Cawdor	<i>Romney</i>
51 Interior	Colonel Tynte	<i>Ostade</i>
52 Interior	Colonel Tynte	<i>Teniers</i>
53 Cavalier	Colonel Tynte	<i>Wouvermans</i>
54 Landscape	J. Pyke Thompson	<i>J. Linnell</i>
55 Cottage and Landscape	E. P. Martin	<i>Old Crome</i>
56 Head	H. Atkins	
57 Landscape and Temple	W. Seward	<i>Richard Wilson, R.A.</i>
58 Perseus and Andromeda	E. P. Martin	
59 King Charles II.	General Yorke, C.B.	

## OIL PAINTINGS.

SUBJECT.	CONTRIBUTOR.	ARTIST.
61 The White Lady	Colonel Tynte	<i>G. Netscher</i>
71 Landscape, with Ruins	W. Seward	<i>Claude Patet</i>
72 St. Paul's, from the terrace of Somerset House	J. A. B. Williams, C.E.	<i>David Roberts</i>
73 Grecian Landscape, with Temple	Geo. Harrison, R.C.A.	<i>Muller</i>
74 Moonlight, river scene	T. W. Jotham	<i>Old Crome</i>
75 Cupid—£600	Walter Hughes	<i>Guido</i>
From the Hanch Hall Collection		
76 Battle Piece	Geo. Harrison, R.C.A.	dated 1626
Dutch or Flemish School, 16th century.		
77 Portrait of Sir Thomas More	W. Seward	<i>Hans Holbein</i>
78 Landscape, with Lake and Anglers	T. Stanley	<i>R. Wilson</i>
79 Oliver Cromwell	R. O. Jones	<i>Walker</i>
80 A Landscape	W. Seward	<i>Claude Lorraine</i>
81 Cart Horses	W. Seward	<i>G. Morland</i>
82 Landscape	T. Stanley	<i>R. Wilson</i>
83 Coast Scene	J. Howe Farley	<i>Albert Cuyyp</i>
84 View in Sweden—£50	W. L. Banks, R.C.A.	<i>Marcus Jansen</i>
85 View in Sweden—£30	W. L. Banks, R.C.A.	<i>Marcus Jansen</i>



SUBJECT.	CONTRIBUTOR.	ARTIST.
88 Hercules and Omphale	John Cory	
89 Portrait—£1,000	Alfred Freke	<i>Thos. Gainsborough, R.A.</i>
91 Portrait of Sir John Gore	The Misses Rous	
92 Flower Piece	W. Seward	<i>Van Huysum</i>
94 Portrait of Sir Francis Rous	The Misses Rous	
Speaker of one of Cromwell's Parliaments.		
95 Portrait of Queen Elizabeth	The Most Hon. the Marquess of Bute	<i>School of Holbein</i>
96 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.)	The Most Hon. the Marquess of Bute	
97 King Henry VIII.	John Thomas Phillips	<i>School of Holbein</i>
98 Landscape, with Figures, Fruit, and Flowers (on panel)	W. Seward	<i>Unknown</i>
99 A Landscape	Edwin Seward, R.C.A.	<i>John Constable</i>
100 David playing before Saul	The Right Hon. the Lord Aberdare	<i>Gerard Lairese</i>
101 Meeting of Achilles and Briseis after the Death of Patroclus	Robert Damon	<i>Rubens or School</i>
102 Portrait of Lord Hollis	W. Seward	<i>Sir Peter Lely</i>
103 The Alchemist		<i>T. Wyck</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
108 Fruit—£15	W. Jenkins	<i>Broome</i>
109 A Lady sleeping	T. W. Jotham	<i>Bronzino</i>
110 Sir T. Lawrence, R.A.	W. Seward	<i>Sir T. Lawrence, R.A.</i>
111 A Dealer in Fish	W. Seward	
112 Landscape, with figures—£26 5s.	Charles Finch	<i>Jno. Wynants (1640)</i>
113 Portrait of Madame Murat, sister of Buonaparte, said to have been painted at the instance of an American gentleman who escorted the lady from Italy, and became deeply enamoured of her charms	The Misses Rous	<i>David</i>
114 Catherine of Berran	The Misses Rous	1568
So called from residing at Berran. Catherine Tudor married six times, Sir Thos. Salisbury being her last husband.		
115 A Portrait of Mrs. Butts	W. Seward	<i>Hans Holbein</i>
116 Sea Piece	The Misses Rous	<i>Unknown (Dutch School)</i>
117 Scene in the Civil War in Holland	W. J. Lloyd	<i>Peter Breughel</i>
118 A Dutch Hostelry	Edwin Seward, R.C.A.	<i>Dirk Maas</i>
118A Amid the Rustling Sedge	George Aspinall	<i>George Aspinall</i>
118B Dr. Syntax, Race Horse	W. Seward	<i>J. E. Herring</i>
118C The New Moon—£12 12s.	Edgar Wills	<i>Edgar Wills</i>
118D Moonlight on Norfolk River	Mrs. L. Austin	<i>V. Yglesias</i>
Nos. 118A, 118C, and 118D are modern works.		

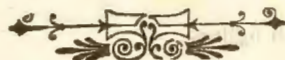


SUBJECT.	CONTRIBUTOR.	ARTIST.
	A. Freke	
125 Portrait of the late Prince Consort and his favourite Horse— £31 10s.		<i>J. F. Herring, Senr.</i>
	J. D. Llewellyn	
126 Madonna and Child		<i>Guido Reni</i>
	J. A. B. Williams, C.E.	
127 The Halt of the Cavalcade		<i>Vander Meulen</i>
	J. A. B. Williams, C.E.	
128 The Hawking Party		<i>Vander Meulen</i>
	W. Seward	
129 Woodland Landscape		<i>Thos. Gainsborough, R.A.</i>
	Dr. Lewis	
130 Lady Thornhill		
	General Yorke, C.B.	
131 Perseus and Andromeda		
	W. Seward	
132 Dolthelen Castle		<i>David Cox</i>
	W. Seward	
133 Port of Boulogne		<i>Clarkson Stanfield</i>
	J. T. D. Llewellyn	
134 Old Swansea Pier and Boats		<i>G. Chambers</i>
	T. W. Jotham	
135 The Mill		<i>Hobbema</i>
	General Yorke, C.B.	
136 Mary, Queen of Scots (in case)		
	General Yorke, C.B.	
137 Duchess of Suffolk, Daughter of Henry VII. (in case)		<i>Holbein</i>
	H. W. A. Graham-Clarke	
142 St. Jerome in the Desert		<i>Gaspar Poussin (1650)</i>
	T. E. Brigstocke	
143 Portrait of Thomas Brigstocke, the Portrait Painter		<i>Thos. Brigstocke</i>

(T. Brigstocke, in his 25th year, painted by himself.)

SUBJECT.	CONTRIBUTOR.	ARTIST.
	J. Howe Farley	
144 Italian Landscape		<i>John Both</i>
	J. T. D. Llewellyn	
145 Lancaster		<i>Penry Williams</i>
	J. T. D. Llewellyn	
146 Infant St. John		<i>Murillo</i>
	T. W. Jotham	
147 The Doctor		<i>Peter de Hooge</i>
	Edwin Seward, R.C.A.	
	J. T. D. Llewellyn	
148 Sea Piece		<i>J. B. Pyne</i>
	Edwin Seward, R.C.A.	
149 Miracle of Cana in Galilee—Turning Water into Wine		<i>Leonard Bramer</i>
	E. Seward, R.C.A.	
150 Dutch Landscape		<i>Jan Wynants</i>
	Peter Price	
151 Landscape, with Figures		<i>after Hobbema</i>
	E. Hancock	
152 Cardinal Duke de Medici		<i>Titian</i>
	W. Seward	
153 Landscape, with Cattle		<i>Albert Cuyt</i>
	W. Seward	
154 Queen of Sheba's Presents to Solomon		<i>Rembrandt</i>
155 Harvest Time		
156 Landscape, with figures		
	Lewis Morris	
157 Sea, with Ships		<i>W. Vandervelde</i>
	Walter Hughes	
158 Flemish Coast Scene, with horses and figures—£250		<i>J. F. Herring, Senr., 1845</i>
	Peter Price	
159 Portrait of a Gentleman		<i>Sir Thos. Lawrence, R.A.</i>
	D. Hart	
160 Monkey Painting at an Easel—£10 10s.		<i>Landseer</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
	T. H. Thomas	
161 Portrait of the late Rev. Dr. Thomas, of Pontypool		<i>the late James Curnock</i>
	T. E. Brigstocke	
162 Study for a Portrait of E. M. Ward, R.A., 1844—£31 10s.		<i>Thomas Brigstocke</i>
This Portrait is engraved in the Art Journal for 1848.		
	Edwin Seward, R.C.A.	
163 The Circumcision		<i>Philip de Koningh</i>
	Edwin Seward, R.C.A.	
164 Nativity		<i>Patinir</i>
	W. A. Smith	
165 Boy's Head		<i>J. C. Banks</i>
	W. A. Smith	
166 Head of Newfoundland Dog		<i>Unknown</i>
	Edwin Seward, R.C.A.	
169 Landscape, with Mill		<i>Breughel</i>
	T. W. Jotham	
170 Castle in a landscape		<i>Ibbetson</i>
	W. Jenkins	
171 Interior, with Figures		
	Edwin Seward, R.C.A.	
172 A View on the Avon		<i>Carter</i>



## Oil Paintings.

### MODERN.

SUBJECT.	CONTRIBUTOR.	ARTIST.
	Ed. H. Fahey	
180 Out of the Hurly-burly		<i>Ed. H. Fahey, 1882</i>
	Edward Jenkins	
181 Forty Winks		<i>M. Stuart</i>
	Thomas Maddox	
182 October Evening on the Wye		<i>Jessie Maddox</i>
	Thomas Maddox	
183 The Wye at Putson, near Hereford		<i>Jessie Maddox</i>
	T. M. Rooke	
184 Jephthah's Vow—£125		<i>T. M. Rooke</i>
	Kate Stanley	
184A Sketch on the Thames near Henley—£4 4s.		<i>Kate Stanley</i>
	Alice F. Tanqueray	
184B Chrysanthemums—£6 6s.		<i>Alice F. Tanqueray</i>
	C. Finch	
184C Study of Ferns		<i>Wilfrid Evans</i>
	W. A. Smith	
184D Coast Scene		<i>John Mogford</i>
	C. M. Holland	
184E Welsh Wether		<i>Henry A. Harper</i>
	John N. Strong	
184F Good night		<i>John N. Strong</i>
	Arthur Stocks	
185 Her Sweetest Flower—£210		<i>Arthur Stocks</i>



SUBJECT.	CONTRIBUTOR.	ARTIST.
186 The Expulsion "Civilisation, in-born of our necessities"	George M'Culloch	<i>George M'Culloch</i>
The Worshipful the Mayor of Cardiff, Robert Bird		
187 Coast Scene—Ship signalling for Pilot	<i>E. Hayes, R.H.A.</i>	
Henry Tamworth Wells, R.A.		
188 A Rustic Orlando	<i>Henry Tamworth Wells, R.A.</i>	
H. Woolcott Thompson		
189 Border Troopers	<i>F. Weekes</i>	
Mrs. L. Alma Tadema		
190 A Wintry Day	<i>Mrs. L. Alma Tadema</i>	
L. Alma Tadema, R.A.		
191 My Youngest Daughter	<i>L. Alma Tadema, R.A.</i>	
Albert Ludovici		
192 Goleu'r Bwci (Will o' the Wisp)—£210	<i>Albert Ludovici</i>	
Frank Walton		
193 The Happy Valley—£300	<i>Frank Walton</i>	
C. Hayes		
194 Entrance to the Village—£45	<i>Claude Hayes</i>	
Most Hon. the Marquess of Bute		
195 Portrait	<i>Haynes</i>	
J. Strick		
195A Portrait of a Lady	<i>R. Machell</i>	
J. Strick		
195B Portrait of a Lady	<i>R. Machell</i>	
Davidson Knowles		
196 A Nook, on the Thames	<i>Davidson Knowles</i>	
J. F. Mullock		
197 A Christmas Present	<i>J. F. Mullock</i>	
E. R. Hughes		
198 River Oakment, Devon—£4 4s.	<i>E. R. Hughes</i>	
J. W. B. Knight		
199 The Old Stile—£10 10s.	<i>J. W. B. Knight</i>	
Walter Hughes		
200 Sea Coast Scene with rocks—£10 10s.	<i>Unknown</i>	

SUBJECT.	CONTRIBUTOR.	ARTIST.
201 Italian Scene	R. Alner Bowring <i>Attributed to Richard Wilson, R.A.</i>	
202 Italian Scene	R. Alner Bowring <i>Attributed to Richard Wilson, R.A.</i>	
203 Gloire de Dijon Roses	J. Strick	<i>R. Machell</i>
204 At the Opera—£20	Walter Hughes	<i>A. Solomon</i>
From the Hanch Hall Collection, Staffordshire.		
E. P. Martin		
205 The Ruins of Mont Aigle		<i>J. Luppin</i>
Andrew MacCallum		
206 Autumn in Sherwood Forest—£262 10s.	<i>Andrew MacCallum</i>	
L. J. Graham Clarke, A.R.C.A.		
207 The Town of Frejus—£105	<i>L. J. Graham Clarke, A.R.C.A.</i>	
The Town of Frejus, the ancient "Forum Julii," is celebrated in history as the port from which the Roman Galleys sailed for the Battle of Actium. It is also noted in modern times as the spot where Napoleon landed after his escape from Elba—This Picture was exhibited in the Royal Academy, 1882.		
Knighton Warren		
208 Abdurahmann—£35	<i>Knighton Warren, 1884</i>	
W. A. Norton		
209 In Port, Dieppe—£12 12s.	<i>W. A. Norton, 1883</i>	
W. Jenkins		
210 Fruit		<i>G. T. Broome</i>
Claude Hayes		
211 Landscape and Rustic Bridge—£18	<i>Claude Hayes</i>	
W. H. Haines		
212 On the Look-out—£8 8s.	<i>W. H. Haines</i>	
W. A. Smith		
213 Landscape, with Horseman	<i>J. Baker</i>	
Sydney Hodges		
214 Freshwater Bay, Isle of Wight—£15	<i>Sydney Hodges</i>	
James Ware, J.P.		
215 O. P. Sea Piece	<i>J. E. Jenkins</i>	

SUBJECT.	CONTRIBUTOR.	ARTIST.
216 Castell Coch	J. Clarke Fairbairn	<i>J. Clarke Fairbairn</i>
217 Landscape		
	Knighton Warren, A.R.C.A.	
218 Hymn to Osiris	<i>Knighton Warren, A.R.C.A.</i>	
	Richard Short, R.C.A.	
219 Fishing Boats off Golston	<i>E. Hayes, R.A.</i>	
	Richard Short, R.C.A.	
220 Harmony of Colour	<i>Knighton Warren, A.R.C.A.</i>	
	The Worshipful the Mayor of Cardiff, Robert Bird	
221 Portrait of the Worshipful the Mayor of Cardiff, R Bird	<i>Knighton Warren, A.R.C.A.</i>	
222 Lion and Lamb		
223		
	Edwin A. Norbury, R.C.A.	
224 Boulogne Fish Boat in Tow—£10 10s.	<i>Edwin A. Norbury, R.C.A.</i>	
	The Worshipful the Mayor of Cardiff, Robert Bird	
225 Piping Girl	<i>Knighton Warren, A.R.C.A.</i>	
	John Parker	
226 Lancashire Cockle Gatherers—£200	<i>John Parker</i>	
	Mrs. L. Austin	
227 Forsaken—£6 6s.	<i>Sherwood</i>	
	Mrs. L. Austin	
228 Angling—£12 12s.	<i>Saville Flint</i>	
	T. L. Hughes	
229 Finis	<i>T. L. Hughes</i>	
	Supposed to have been a Monk's Cell as found when he died.	
	Richard Short, R.C.A.	
230 Tarifa (Spain)	<i>Richard Short, R.C.A.</i>	
	Richard Short, R.C.A.	
231 Penarth Mud	<i>Richard Short, R.C.A.</i>	

SUBJECT.	CONTRIBUTOR.	ARTIST.
	Richard Short, R.C.A.	
232 Rocks near Porthcawl	<i>Richard Short, R.C.A.</i>	
	Richard Short, R.C.A.	
233 Porthcawl Harbour	<i>Richard Short, R.C.A.</i>	
	Richard Short, R.C.A.	
234 Chanak	<i>Richard Short, R.C.A.</i>	
	James Ware, J.P.	
234A Mount St. Michael	<i>J. E. Jenkins</i>	
	J. Walters	
234B Pass of Glencoe—£8	<i>J. Walters</i>	
	Richard Short, R.C.A.	
235 Penarth Roads	<i>Richard Short, R.C.A.</i>	
	Richard Short, R.C.A.	
236 Barry Island	<i>Richard Short, R.C.A.</i>	
	Richard Short, R.C.A.	
237 Landscape		
	W. Jenkins	
238 Moonlight, North Wales—£4	<i>Unknown</i>	
	W. Jenkins	
239 North Wales Scenery—£4	<i>Unknown</i>	
	Mrs. L. Austin	
240 Baby and Pussey—£10 10s.	<i>E. Williams</i>	
	R. Barry	
241 After Rain	<i>R. Barry</i>	
	R. Barry	
242 The Close of Day	<i>R. Barry</i>	
	R. Barry	
243 Premier Printemps	<i>R. Barry</i>	
	Chas. Marshall	
244 Bettws-y-Coed—£105	<i>Chas. Marshall</i>	
	Claude Hayes, A.R.C.A.	
245 From the Plough—£70	<i>Claude Hayes, A.R.C.A.</i>	
	Mrs. Barker	
245A Race Horse	<i>J. F. Herring, Senr.</i>	



SUBJECT.	CONTRIBUTOR.	ARTIST.
246 St. Paul's, Cray Common, Chislehurst—£15 15s.	Alfred de Breanski, A.R.C.A.	
	<i>Alfred de Breanski, A.R.C.A., 1883</i>	
247 Cupid Shaping his Bow—£30	George M'Culloch	<i>George M'Culloch</i>
248 A Tranquil Day—£3	R. J. Hammond	<i>R. J. Hammond</i>
249 The Birch Trees—£5	Thomas Waters	<i>Thomas Waters</i>
250 River Scene	Mrs. L. Austin	<i>T. Waters</i>
251 Vase with Nasturtiums—£30	T. Griffiths	<i>Mettes</i>
252 Waterfall	M. Thornber	
252A Fairy Glen	M. Thornber	
253 The Wanderings of Fregja, Scandinavian Goddess of Love and Beauty, in search of her husband, Odur the Immortal—£52 10	Jessie Macgregor	<i>Jessie Macgregor</i>
	Savile Flint	<i>Savile Flint</i>
253A The Old Mill	J. Heron Wilson	
253B Italian River Scene—£70	Niemann (and Powell)	
253C 16th Queen's Lancers at Battle of Aliwall, 28th Jan., 1846—£65	R. F. Perling	<i>R. F. Perling</i>
253D Relics of the past—Portsmouth Harbour—£50	A. W. Parsons	<i>A. W. Parsons</i>
253E Mountain Scene, with Stream	S. H. Baker	<i>S. H. Baker</i>
254 Dutch Pinks returning from sea—£400	Edwin Hayes, R.H.A., R.C.A.	<i>Edwin Hayes R.H.A., R.C.A.</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
255 A Calm, Dordrecht	E. R. Moxey	
	<i>Edwin Hayes, R.H.A., R.C.A.</i>	
56 Storm	E. R. Moxey	<i>Edwin Hayes, R.H.A., R.C.A.</i>
257 Favorita	E. R. Moxey	<i>A. Ludovici</i>
258 Reading Christmas Number of Graphic	E. R. Moxey	<i>Haynes King</i>
259 Fonnmon Castle	George Thomas	<i>E. Seward, R.C.A.</i>
260		
261 The Calvary	Napier Hemy	<i>Napier Hemy</i>
262 Moments of the past	R. Barry	<i>R. Barry</i>
263 In Port—£12 12s.	W. E. Norton	<i>W. E. Norton</i>
264 Persian Warrior—£40	Knighton Warren, A.R.C.A.	
	J. Roberts, M.P.	
265 Entrance to the Lake of Haarlem	H. Koek-Koek, Senr.	
	W. Jenkins	
266 Interior	J. Strick	
267 Flowers		<i>R. Machell</i>
268 Broad is the Way	Richard Short, R.C.A.	<i>Richard Short, R.C.A.</i>
	Adam Knight	
269 On the Coast, Clovelly—£2 2s.	J. W. H. Marr	<i>J. W. H. Marr</i>
270 At Towyn, N.W.—£5 5s.	J. W. H. Marr	<i>J. W. H. Marr</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
	C. Finch	
271 Landscape, with figure (in silk)	W. J. Trounce	
272 Landscape (on enamel)—£5	W. J. Trounce	<i>Unknown</i>
273 Landscape (on enamel)—£5	L. J. Graham Clarke, A.R.C.A.	<i>Unknown</i>
274 Landscape	<i>L. J. Graham Clarke, A.R.C.A.</i>	
275 Cutting and Contriving	Mrs. L. Austin	<i>E. Williams</i>
276 On the Sands—£10 10s.	Mrs. L. Austin	<i>Walter Sickert</i>
277 Grey Day on the Usk—£2 10s	Charles Knight	<i>Charles Knight</i>
278 Birthplace of Podgers—£6 15s.	Mrs. L. Austin	<i>Mrs. Ed. Gosse</i>
279 Pensive	C. Finch	
280 The Fishing Boat—£3 3s.	Walter Jackson	<i>Walter Jackson</i>
281 Off to Work	J. Cory, J.P.	<i>T. K. Pelham</i>
282 Sunset at Sea	E. R. Moxey	<i>J. Jewell</i>
283 Tempest—£31 10s.	Hermann Eschke	<i>Hermann Eschke</i>
284 Margate Pier	S. L. Kilpack	<i>S. L. Kilpack</i>
285 The Brooklet—£5	Thomas Walters	<i>Thomas Waters</i>
286 Kettles to Mend	D. Knowles	<i>Hamilton Knowles</i>
287 The Miser	A. T. Thomas	<i>A. T. Thomas, after E. Von Blass</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
288 Figure of Girl	Mrs. L. Austin	
289 Falls of Niagara (painted from the American side)	James Strick	<i>C. J. Parry</i>
289A The Oaks of Oakley Park, near Ludlow, seat of Lord Windsor—£420	Andrew MacCallum	<i>Andrew MacCallum</i>
289B Penarth Roads	Colonel Martin	<i>Nelson</i>
289C Lifeboat	Davidson Knowles	<i>Davidson Knowles</i>
290 Horner Wood, near Porlock—£15 15s.	George E. Cook	<i>George E. Cook</i>
291 Portrait of Little Dodyn, of Penmaenmawr	Henry Measham, R.C.A.	<i>Henry Measham, R.C.A.</i>
292 Threshing Floor in Gilgal—"Thou shalt not muzzle the Ox that grindeth out the corn."	F. W. Rafarel	<i>R. Beavis</i>
Exhibited in the Royal Academy, 1877. The Scene of the Picture is in the Valley of the Jordan—a rich alluvial plain. To the back of the spectator is the hill country of Judea, and right in front and across the plain the Mountains of Moab. To the right, faintly seen through the yellow dust, caused by the trampling of the oxen, is the shimmering line of the Dead Sea.		
293 The Farmer's Boy—£5 15s.	Mrs. L. Austin	<i>Fred Morgan</i>
294 Landscape (sketch)	J. William Thompson	<i>Trythal Rowe</i>
295 A Rabbi, reading—£63	B. S. Marks, A.R.C.A.	<i>B. S. Marks, A.R.C.A.</i>
296 Calm of Twilight	E. R. Moxey	<i>Stannard</i>
297 Portrait	B. S. Marks, A.R.C.A.	<i>B. S. Marks, A.R.C.A.</i>
298 Procession in Rome in 1230	A. P. James	<i>Penry Williams</i>



SUBJECT.	CONTRIBUTOR.	ARTIST.
	Julius Hare	
299 The Fairy Glen (Early Spring) on the Conway, N. Wales— £73 10s.	J. Cory, J.P.	<i>Julius Hare</i>
300 At the Well	George E. Cook	<i>C. S. Lidderdale</i>
301 Happy Hours—£15	W. H. Haines	<i>George E. Cook</i>
302 Absent Thought—£10 10s.	Mrs. L. Austin	<i>W. H. Haines</i>
303 A "Shire" Farm House—£7 15s.	William Luker	<i>Mrs. Ed. Gosse</i>
303A Afternoon on the Essex Moors	J. Marshall	<i>William Luker</i>
303B Landscape, with Tree	W. Seward	<i>J. Marshall, 1883</i>
304 Figure of Lady	J. W. H. Marr	
305 On the coast near Barmouth—£5 5s.	J. W. B. Knight	<i>J. W. H. Marr</i>
306 Twilight, Beustead, Kent—£10 10s.	Mrs. L. Austen	<i>J. W. B. Knight</i>
306A Sunny Hill Side	Cassell & Co.	<i>Mr. Ed. Gosse</i>
307 First Earrings	John Corbett, M.P.	<i>J. H. S. Mann</i>
308 Allant á la Noce (Scene in Normandy)	Cuthbert Grundy, R.C.A.	<i>W. J. Hennesy, Calvados, France</i>
309 The Sands, Morning—£42	G. F. Watts, R.A.	
310 Landscape, with haystacks	Kate Stanley	<i>G. F. Watts, R.A.</i>
311 A Quiet Spot on the Calne, Herts—£6 6s.		<i>Kate Stanley</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
	J. Vivian	
312 Street in Venice—£12	Mr. Ellis	<i>J. Vivian</i>
313 Harvest Moon	G. J. Roberts	<i>W. B. Shaw</i>
314	J. E. Measham	
315 Market Scene	J Strick	<i>H. C. Bryant</i>
316 Highland Landscape, with Cattle	Ernest A. Waterlow, R.I.	<i>J. E. Measham</i>
317 Cattle	C. W. Mansel Lewis	<i>Maris</i>
318 White Cliff Bay, Isle of Wight—£21	Charles Jones	<i>Ernest A. Waterlow</i>
319 The Devil's Kitchen	J. F. Mullock	<i>C. W. Mansel Lewis</i>
320 The Lord of the Downs—£420	S. Hodges	<i>Charles Jones</i>
321 Landscape	C. W. Ellis	<i>J. F. Mullock</i>
322 Sea View, with Rocks	H. Jackson	<i>S. Hodges</i>
323 Bedwellty Church	H. Jackson	<i>R. B. Shaw</i>
324 St. John's Church, Chester	W. Jenkins	<i>J. Finnie</i>
325 The Thames at Pangbourne	J. Roberts, M.P.	<i>J. Finnie</i>
326 Sir Garnet Wolseley—£5 10s.	Watts, R.A.	<i>Unknown</i>
327 Flower Girl		<i>A. Piot</i>
328 Figure of Lady		<i>G. F. Watts, R.A.</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
329 Off the East Coast—£6 15s.	Mrs. L. Austin	<i>J. E. Meadows</i>
330 Mater Dolorosa—£100	E. M. Osborn	<i>E. M. Osborn</i>
331 Reflections—£150 "Yet the vague memory, scarce forgot, Lingers deep down within the heart." <i>Songs of Two Worlds.</i> —"Lewis Morris."	Mrs. L. Austin	<i>E. M. Osborn</i>
332 Le Matin—£50	Rupert Stevens	<i>Rupert Stevens</i>
333 Jack's Yarn	John Corbett, M.P.	<i>William Oliver</i>
334 Ripe Fruit—£6 6s.	J. Marshall, sen.	<i>J. Marshall, sen.</i>
335 At the Stile	Samuel Aitken	<i>H. Bryant</i>
336 The Spinning Wheel	E. P. Martin	<i>H. H. Gilchrist</i>
337 Ophelia Of the four or five "Ophelias" 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 realise afresh 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—this recent work of Mr. Selous holds a deservedly prominent place.—"OPHELIA."—Extract from the "Illustrated Times," 1870.	J. Hearne	<i>H. Selous</i>
338 Pity the Blind	J. F. Mullock	<i>J. F. Mullock</i>
340 Landscape—Finished Study for the larger Picture	R. Beavis	
341 Landscape	The late G. Mason A.R.A.	

SUBJECT.	CONTRIBUTOR.	ARTIST.
342 Portrait of David Morris, Esq., late M.P. for Carmarthen	Lent by the Mayor and Corporation of Carmarthen	<i>T. Brigstocke</i>
343 A Farmer's Daughter	W. H. Weatherhead <i>W. H. Weatherhead, 1883</i>	<i>S. Hodges</i>
344 Chalk Cliff at Freshwater, Isle of Wight—£15	T. G. H. Miles	<i>S. Hodges</i>
345 Flowers	Wilfred	<i>T. G. H. Miles</i>
346 Flowers and Fruit	W. Lerry	<i>Wilfred</i>
349 Coast Scene with Fishermen	A. T. Thomas	<i>W. Lerry</i>
350 Finding of Moses	Joseph Lewis	<i>A. T. Thomas, after Velasquez</i>
351 The Last Supper—£100	T. K. Pelham	<i>Salvator Rosa</i>
352 Coming in of the Tide	J. V. Carrington	<i>C. J. P.</i>
353 Waiting—£120	J. Strick	<i>T. K. Pelham</i>
354 Fox and the Crow	J. Strick	<i>J. V. Carrington</i>
355 Portrait of Lady	J. Strick	
356 Portrait of David, celebrated French Painter (painted by himself)	Lent by Mayor and Corporation of Carmarthen	<i>David</i>
362 Major General Sir W. Nott, G.C.B.	Dr. Lewis	<i>Thomas Brigstocke</i>
363 The Vision of St. Francis (painted on copper)	Charles Finch	
364 Waterfall, with Ruins—£26 5s.	Geo. Smith	



SUBJECT.	CONTRIBUTOR.	ARTIST.
365 Gathering Sea Weed—£50	A. Burke, R.H.A.	<i>A. Burke, R.H.A.</i>
366 Cockle Girl	A. T. Thomas	<i>A. T. Thomas</i>
367 Boar Hunt	William L. Eynon	<i>William L. Eynon</i>
368 Cottage near Barmouth—£12 12s.	Sydney Currie	<i>Sydney Currie</i>
375 The Ancient Residence of the Mostyns—£20	G. Hayes, R.C.A.	<i>G. Hayes, R.C.A.</i>
376 The Coming Storm	T. P. James	<i>G. Friedman</i>
390 Portrait of L. Herkomer (father of the artist)	H. Herkomer, R.A.	<i>H. Herkomer R.A.</i>
390A A French Beauty	James Strick	<i>Marius Erand</i>
390B Sea View	Geo. Thompson	<i>Luny</i>
391 The Youthful Christ	J. Heron Wilson	<i>after Carls Dolci</i>
392 Ship Ashore	H. C. Sheppard	
392A Fruit	A. Freke	
393 Descent from the Cross	Henry Harben	<i>Copy of Reubens</i>
393A In Shannon Grove—£105	Andrew MacCallum	<i>Andrew MacCallum</i>
394 Buildings, with Figures and Bridge—£26 5s.	C. Finch	<i>J. V. Brenghele</i>
394A The Country Fair—£100	J. E. Meadows	<i>J. E. Meadows</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
395 Portrait of General Sir George W. G. Green	Sir George W. G. Green	<i>T. Brigstocke</i>
396 Autumn in the Woods near Barmouth—£45	Oliver Baker	<i>Oliver Baker</i>
397 Sheep (interior)	J. Roberts, M.P.	<i>Eugene Verbœckoven</i>
398 An Evening at Home	C. T. Haynes.	<i>C. T. Haynes</i>
399 "Alarmed," the 1st October—£420	Charles Jones	<i>Charles Jones</i>
400 Landscape with Figures	M. E. Dockree	
401 By the Source of the Severn—£15	C. W. Nichols, R.H. A.	<i>M. E. Dockree</i>
402 Lilius—£30		<i>C. W. Nichols, R.H.A.</i>
403 Dolwyddelan Castle, North Wales—£21	Charles Stuart	<i>Charles Stuart</i>
	One of the oldest strongholds in Wales.	
404 A Gala Day at Llandudno—£20	G. Hayes, R.C.A.	<i>G. Hayes, R.C.A.</i>
405 Hero Worship in the 18th Century	W. Hollins	<i>E. M. Osborn</i>
It was near the close of his life that two young ladies, who were warm admirers of his work, but had never seen himself, went to Bolt Court, and, asking if he was at home, were shown upstairs, where he was writing. He laid down his pen on their entrance, and as they stood before him one of the girls repeated a speech prepared for the occasion. It was an enthusiastic eulogium, which, when she had finished, she panted for her idol's reply. What was her mortification when all he said was—"Fiddle-di-dee, my dear."— <i>Boswell's Life of Johnson.</i>		
406 The Letter	Philip H. Coward	<i>R. Margel</i>
407 St. Mawes, near Falmouth—£35	Mrs. L. Austin	<i>V. P. Yglesias</i>
408 The late Mr. W. Bulkeley Hughes, M.P., Plas Coch, Anglesea	J. D. Mercier	<i>J. D. Mercier</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
409 Merry Making—£25	G. R. Roberts	<i>A. Wilson</i>
410 Capel Curig	Mrs. L. Austin	
411		
412 Portrait of Albert Wood, Esq., Mayor of Conway	Henry Measham, R.C.A.	
413 Coity Castle, Bridgend—£15	J. Clark Fairbairn	<i>J. Clark Fairbairn</i>
414 Winter Scene, Austria—£50	Thomas Heron Wilson	<i>A. Lang</i>
415 Contemplation	W. F. Govier	<i>Barker</i>
416 Path by the River, scene in N. Wales	Bilbie	
417 Landscape	C. S. Lidderdale	<i>J. B. Knight</i>
418 Contemplation		<i>C. S. Lidderdale</i>
419 The Music Lesson		<i>E. J. H.</i>
420 Making Friends—£45	Franklyn Tuttle	<i>Franklyn Tuttle</i>
421 Grandmother's Story—£18 18s.	Edith M. S. Scannell	<i>Edith M. S. Scannell</i>
422 The Parish Clerk	J. A. Madge	<i>A. Madge (after Gainsborough)</i>
423 Winter Scene	Mrs. L. Austin	<i>S. Fleet</i>
424 The Alarm—£31 10s.	W. H. Haines	<i>W. H. Haines</i>

SUBJECT.	CONTRIBUTOR	ARTIST.
425 A Mountain Path—£20	A. Wilde Parsons	<i>A. Wilde Parsons</i>
426 Ravenscraig Castle, Fifeshire—£52	A. Wilde Parsons	<i>A. Wilde Parsons</i>
427 Lake Scene	E. P. Martin	
428 The Glyn, Pont Dolanog—£20	M. E. Dockree	<i>M. E. Dockree</i>
429 A Freshet on the Wye, near Builth—£20	W. Honnywill Hall	<i>W. H. Hall</i>
430 The Bishop of Manchester, Right Rev. J. Frazer	J. D. Mercier	<i>J. D. Mercier</i>
431 Moel Shabod, from the Head of Llyn Geirionydd, North Wales—£85	Alfred de Bréanski, A.R.C.A.	<i>Alfred de Bréanski, A.R.C.A.</i>
432 Highland Scene, with Cattle—£35	J. E. Meadows	<i>J. E. Meadows</i>
433 Peel Harbour, Isle of Man—£50	Gustave de Bréanski	<i>Gustave de Bréanski</i>
434 Coast Scene	J. J. Bannatyne	<i>J. J. Bannatyne</i>
435 Conway Castle—£25	Richard Wane	<i>Richard Wane</i>
436 Sea View off Dover	James Ware, J.P.	<i>James Webb</i>
437 San Pedro, Venice	James Ware, J.P.	<i>George Clarkson Stanfield</i>
438 Grace Darling	Col. C. H. Page	<i>T. Brooks</i>
439 A Portrait	Lewis Morris	<i>Opie</i>
440 John the Baptist's Head	W. F. Govier	



SUBJECT.	CONTRIBUTOR.	ARTIST.
441 Portrait	Lewis Morris	
442 Cleopatra in Ephesus	Richard Short, R.C.A.	<i>Richard Short, R.C.A.</i>
442A "Bajazet" Race Horse, 1739 to 1750	William H. Simkin	
443 "Starling" Race Horse, 1743 to 1751	William H. Simkin	
444 The Purling Brook—£16	Claude Hayes, A.R.C.A.	<i>Claude Hayes, A.R.C.A.</i>



## 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 of ranking 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 earliest paintings on panel, &c., were executed in *tempera*, or opaque Water Colour, little removed in method from Oil Painting, but more minute and delicate. Specimens are to be found on the fans, miniatures, and other elegancies in vogue during the last century, this phase of the art being a survival of the missal painting of the Middle Ages. (Good specimens of both missal 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 is, 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 evanescence of the medium, transparent work held but a lowly place for many years in the esteem of the artistic profession, and the first 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 mezzotints of Morland, Bartolozzi, Cipriani, &c., which were the chief pictorial embellishments of the "withdrawing-rooms" of a century ago. Of this character are the exhibited works by Rowlandson, Ibbetson, Skelton (1758), Barker, Varley, 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 Cardiff, lent by the Marquess of Bute. (A volume of aquatints theretfrom will be found among a case of books on the eastern side, near the entrance.) In some of these early drawings, owing to the method of executing the subject in lamp-black, Indian ink, or other monotone, over which local colour was washed, a dull, cold, and comparatively unattractive effect was produced, and even in the first specimens of *pure* colour the tone is quiet and unambitious, as in Nos. 462, 463, 446, and 445, 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. 459, in bluish tints—almost monotone—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 unrecognised until the genius of Turner revealed them; even his earliest works exhibit his perception of the brilliance and radiance obtainable by the use of pure local colour, unalloyed by underlying neutral washes, of which No. 468, an early topographical sketch made by him in Yorkshire in 1798, and No. 475, a View near Ross, may be taken as illustrations. The exhibited works of C. Bentley, David Roberts, Copley Fielding, J. D. Harding, R. P. Bonnington, J. B. Pyne, and other contemporaries of Turner, are instances of the pure colour method. Amongst the works of this class in the exhibition is a series of fine examples of the works of David Cox, the earliest bearing date 1815. 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.

E. S.



SUBJECT.	CONTRIBUTOR.	ARTIST.
445 A Classical Landscape	Edwin Seward, R.C.A. This work is painted entirely in tempera.	<i>W. Taverner</i> B. 1703, D. 1772
446 A Mountainous Landscape, with a cottage	J. Pyke Thompson	<i>Joshua Cristall</i> B. 1767, D. 1847
447 Two Plates from an early work by Hassal	Edwin Seward, R.C.A. On Water Color Painting, exhibiting the old method of Painting in Lampblack, &c., and afterwards applying local tinting.	
448 A Landscape with Trees, dated 1758	Edwin Seward, R.C.A.	<i>J. Skelton</i>
449 A Landscape with a distant Seaport, dated 1758	Edwin Seward, R.C.A. The two last are the earliest exhibited examples of the old method of tinting a subject already drawn in monotone,	<i>J. Skelton</i>
450 A Landscape, with Gipsies and Cattle	Edwin Seward, R.C.A.	<i>Benjamin Barker</i> B. 1776, D. 1833
451 A Landscape, with a Village and figures	Edwin Seward, R.C.A.	<i>Benjamin Barker</i> B. 1776, D. 1883
452 An English Landscape with Trees	J. Pyke Thompson This contains many characteristic features of early landscape work; technically it is a good specimen of a complete ground previous to colour.	<i>John Cozens</i> B. 1752, D. 1799
453 A Mountainous Landscape, with figures	W. A. Smith	<i>W. Payne</i>
454 Conway Castle, 1818	W. A. Smith Began to Exhibit, 1786	<i>W. Payne</i>
455 A Rustic Cottage	Edwin Seward, R.C.A.	<i>Francis Stevens</i> B. 1781

SUBJECT.	CONTRIBUTOR.	ARTIST
456 A Rustic Landscape	W. Marychurch	<i>J. C. Ibbetson</i>
457 A Rustic Landscape	W. Marychurch	<i>J. C. Ibbetson</i> B. 1759, D. 1817
458 A Group of Floral Cupids	F. J. Graham Clarke	<i>J. B. Cipriani, R.A.</i> B. 1727, D. 1785
459 A Stormy Landscape	J. Pyke Thompson (See preceding notes).	<i>Thomas Girtin</i> B. 1773, D. 1802
460 A Landscape, with Waterfalls	Edwin Seward, R.C.A.	<i>Paul Sandby, R.A.</i> B. 1725, D. 1809
461 A Landscape, with a Castle	Edwin Seward, R.C.A.	<i>Paul Sandby, R.A.</i>
462 A Wooded Landscape, with Cattle drinking	Edwin Seward, R.C.A.	<i>John Glover</i> B. 1767, D. 1849
463 A Welsh Landscape	J. Pyke Thompson	<i>John Varley</i> B. 1778, D. 1842
464 A Woodland Landscape	J. Phillips	<i>Thos. Gainsborough</i> B. 1727, D. 1788
465 North Coast of Cornwall	F. de Courcy Hamilton In Indian Ink, with colour outline by quill.	<i>T. Rowlandson</i> B. 1756, D. 1827
466 Near Boston, Lincolnshire	J. Pyke Thompson	<i>R. P. Bonnington</i> B. 1801, D. 1828
467 Portrait of a Lady (miniature)	J. Pyke Thompson	<i>Thos. Gainsborough</i> B. 1727, D. 1788



SUBJECT.	CONTRIBUTOR.	ARTIST.
468 A View from St. Michael's Hill, Yorkshire, with Studley Manor, Ripon Minster, and the Hambleton Hills	Edwin Seward, R.C.A. <i>J. M. W. Turner</i> B. 1775, D. 1851	
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.		
469 Frozen River Scene	J. Pyke Thompson From the Bale Collection E. W. Colt Williams	<i>J. B. Pyne</i> B. 1800, D. 1870
470 On the Teme at Ludlow	Walter Hughes	<i>W. Gill</i>
471 Lake Scene—£20	From the Hanch Hall Collection, J. Pyke Thompson	<i>J. D. Harding</i> B. 1789, D. 1863
472 Landscape	Attributed to Copley Fielding	B. 1787, D. 1855
473 Bishopsgate Bridge, Norwich	Frederick Wedmore <i>J. S. Cotman</i> B. 1782, D. 1842	
Exhibited at the Grosvenor Gallery Loan Exhibition, and considered one of the finest and most typical specimens of the Artist extant. It was executed about 1810. See <i>Wedmore's Studies in English Art—First Series</i> .		
474 The Church of St. Pierre, Caen	Edwin Seward, R.C.A. <i>J. D. Harding</i> B. 1798, D. 1863	
475 Distant View of Ross—£50	P. E. Masy <i>J. M. W. Turner</i> B. 1775, D. 1851	
476 Water Mill (sketch)	J. Pyke Thompson <i>Chas. Branwhite</i>	
477 Moel Siabod, North Wales	J. Pyke Thompson <i>W. J. Müller</i> B. 1812, D. 1845	
478 Valley of the Dee, near Llangollen	Bernard Evans, R.C.A. <i>Bernard Evans, R.C.A.</i>	

SUBJECT.	CONTRIBUTOR.	ARTIST.
479 Butchers' Row, Hereford, 1815	T. Cam The three-gabled house is the only one now remaining. This drawing by Cox (which is one of the finest known) depicts a class of subject frequently selected by the artist.	<i>David Cox</i> B. 1783, D. 1859
480 Tintern Abbey		<i>David Cox</i>
481 Backwater in Lugg Meadows		<i>David Cox</i>
482 Barmouth Sands, with Cader Idris in distance		<i>David Cox</i>
483 Grey Morn	E. W. Colt Williams	<i>David Cox</i>
484 Hayfield, with Figures	J. Pyke Thompson	<i>David Cox</i>
485 Landscape	F. Tayler, R.W.S.	<i>David Cox</i>
486 Landscape		<i>David Cox</i>
487 View of Greenwich from the Hill—£80	T. Garford	<i>David Cox,</i>
488 Landscape, with Ruins—£16	T. P. James	<i>W. J. Müller</i> B. 1812, D. 1845
489 Lake Scene (Cumberland)	J. Pyke Thompson	<i>Aaron Penley</i> B. 1806, D. 1870
489A Sketch	S. C. Strick	<i>T. Stothard, R.A.</i> B. 1755, D. 1834
490 Organ Screen, Dixmude	W. L. Selfe	<i>D. Roberts, R.A.</i> B. 1796, D. 1864
491 Sea Piece	J. Pyke-Thompson	<i>C. Bentley</i> B. 1806, D. 1854
492 A Water Mill	T. Garford	<i>E. W. Cooke, R.A.</i> B. 1806, D. 1859

SUBJECT.	CONTRIBUTOR.	ARTIST.
493 Landscape	J. Pyke Thompson	<i>Peter de Wint</i>
494 Italian Lake Scene	J. Pyke Thompson	<i>T. L. Rowbotham</i> B. 1783, D. 1853
495 Ehrenbreitstein	W. L. Selfe	<i>D. Roberts, R.A.</i> B. 1796, D. 1864
496 San Lorenzo, Rome		<i>D. Roberts, R.A.</i>
497 View of Rome		<i>D. Roberts, R.A.</i>
498 Temple of Philæ, Nubia		<i>D. Roberts, R.A.</i>
499 Alcala el Dair, Arabia Petraea		<i>D. Roberts, R.A.</i>
500 Sketch of Goats	James Strick	<i>Sir E. Landseer, R.A.</i> B. 1802, D. 1873
502 Old Tenby	The Misses Rous	<i>T. M. Richardson</i> B. 1784, D. 1848
503 Santa Maria Maggiore, Rome	W. L. Selfe	<i>D. Roberts, R.A.</i>
The Most Noble the Marquis of Bute, K.G.		
503A A View of Cardiff in 1755 from the South	<i>Paul Sandby, R.A.</i>	
503B A View of Cardiff in 1755 from the West	<i>Paul Sandby, R.A.</i>	
503C A View of Cardiff in 1755 from the East	<i>Paul Sandby, R.A.</i>	
503D A View of Cardiff in 1755 from the North	<i>Paul Sandby, R.A.</i>	

The four last-named works were painted by Sandby as illustrations of a work containing views of South Wales, a copy of which is to be seen in a case of books on the east side, near the entrance.

## II.—MODERN WATER COLOUR DRAWINGS in Alcoves on West Side.

504 Lake Scene	James Strick	
505 Italian Lake Scene	C. W. Ingram	<i>R. P. Leitch</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
506 French Coast	S. Aitken	<i>Frantz</i>
507 Lake Scene	S. Aitken	<i>G. E. W.</i>
508 A bit of Wild Wales—£3 3s.	J. F. Phillips	<i>J. F. Phillips</i>
509 The Homestead—£12 12s.	Wilmot Pilsbury	<i>Wilmot Pilsbury</i>
510 Study at the Life Academy	S. Aitken	<i>James Curnock, Sen.</i>
511 The Keep, Cardiff Castle—£2 2s.	J. F. Phillips	<i>J. F. Phillips</i>
512 Sketch of Coast Scene	Professor Templeton	<i>T. Saltfleet</i>
513 Eastern Scene—£5 5s.	T. P. James	<i>Pallienti</i>
514 View on the River Dee at Erbristocke, Denbigh	C. M. Holland	<i>D. W. Fallowfield</i>
515 On the Dove, Derbyshire	Walter Hughes	<i>Walter Hughes</i>
516 Morning at Barmouth, North Wales—£7 7s.	S. A. Finlay	<i>S. A. Finlay</i>
517 Boats Distant from the Shore	H. Woolcot Thompson	<i>Yglesias</i>
518 Aber Valley, near Bangor	James Strick	<i>T. E. Rosenberg</i>
519 Windy Day	S. Aitken	<i>Peter Deakin</i>
520 Church Porch	S. Aitken	<i>H. Sutton Palmer, 1814</i>
521 He loves and he rides away	S. Aitken	<i>Frank E. Cox</i>



SUBJECT.	CONTRIBUTOR.	ARTIST.
522 Golden Grove, Seat of Earl Cawdor	Earl Cawdor	<i>A. Penley</i>
523 Clearing up after rain, North Wales	J. Jackson Curnock	
	<i>J. Jackson Curnock, 1881</i>	
524 Trifaen	S. Aitken	<i>J. Jackson Curnock</i>
525 Near Sligochan, Skye—£14	Walter Hughes	<i>David Law</i>
526 Ilfracombe	James Strick	<i>T. E. Rosenberg</i>
527 Aberdare, Breconshire Hills in the distance, painted in 1833, from Forrest	James Strick	<i>T. E. Rosenberg</i>
528 A Welsh Moorland, Evening	William Bennett, A.R.C.A.	<i>William Bennett, A.R.C.A.</i>
529 Near Dixton, Monmouth	B. Whitmore	<i>B. Whitmore</i>
530 Near Caversham	Mrs. L. Austin	<i>S. S. Warren</i>
531 Savernake Forest	S. Aitken	<i>H. Whatley</i>
532 A New Plaything—£21	Edward Robinson	<i>Helena Maguire</i>
533 Through the Gate	S. Aitken	<i>Frank E. Cox</i>
534 Churchyard near Ludlow	S. Aitken	<i>E. Duncan</i>
535 Towyn Marshes	S. Aitken	<i>Peter Deaken</i>
536 On the Medway	Mrs. L. Austin	<i>E. M. Osborn</i>
537 Courtship—£25	Walter Hughes	<i>A. Zennaro</i>

From the Hanch Hall Collection.

SUBJECT.	CONTRIBUTOR.	ARTIST.
550 Landscape	A. Freke	<i>Sydney Currie</i>
551 Riverside Scene, with Castle and Church	Walter Hughes	
	<i>W. P. H. Foster</i>	
552 View in Wales	Walter Hughes	<i>David Law</i>
553 In Brittany—£6 10s.	Walter Hughes	<i>David Law</i>
554 In the Fens	Mrs. L. Austin	<i>E. M. Osborn</i>
555 Conway Castle—£25	W. F. Stocks	<i>W. F. Stocks</i>
556 The Snowdon Group	L. J. Graham Clarke	<i>J. Eagles</i>
557 Market Place at Grissere	W. Callow	<i>W. Callow</i>
558 A Reverie—£6 6s.	A. W. Bayes	<i>A. W. Bayes</i>
559 Landscape	Clement Templeton	<i>T. Saltfleet</i>
560 Landscape	Clement Templeton	<i>T. Saltfleet</i>
562 On the Lynn	W. L. Selfe	<i>D. H. McKewan</i>
563 Old Bridge on the Llugwy—£4 10s	F. J. Kerr	<i>F. J. Kerr</i>
564 Dinas Rock—£6 6s.	W. C. Madge	<i>W. C. Madge</i>
565 Sunset in the Tropics—£12	W. Jenkins	<i>S. H. Wilson</i>
566 In Haddon Chapel—£3 3s.	T. P. Jones Parry	<i>T. P. Jones Parry</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
567 At Tenby	T. P. Jones Parry	<i>T. P. Jones Parry</i>
568 A Fresh Breeze on the Cornish Coast—£23 2s.	J. C. Uren	<i>J. C. Uren</i>
569 Flowers	Mrs. L. Austin	<i>Laverty</i>
570 Entrance to the Vicars' Close, Wells	E. Seward, R.C.A.	<i>E. Seward, R.C.A.</i>
571 Schevening Beach	Henry Harben	<i>E. Hayes, R.H.A.</i>
572 A back way in Hereford	Thomas Maddox	<i>Jessie Maddox</i>
573 Sunset, Southwold Pier	Henry Harben	<i>E. Hayes, R.H.A.</i>
574 Lavernock Point, with Flat Holmes in the distance	R. H. Trevellick	<i>R. H. Trevellick</i>
576 Clovelly	F. de Courcy Hamilton	<i>F. de Courcy Hamilton</i>
577 Castle Rising, Norfolk	F. de Courcy Hamilton	<i>F. de Courcy Hamilton</i>
578 The Steeple Rock, Kynance Cove, Cornwall—£80	Thomas Hart, F.S.A.	<i>Thomas Hart, F.S.A.</i>
579 King Arthur's Castle, Tintagel, Cornwall—£45	Thomas Hart, F.S.A.	<i>Thomas Hart, F.S.A.</i>
580 St. Michael's Mount—£45	Thomas Hart, F.S.A.	<i>Thomas Hart, F.S.A.</i>
581 On the Seashore	Walter Goodall	<i>Walter Goodall</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
582 Near Winchelsea	J. W. B. Knight	<i>J. W. B. Knight</i>
583 Arthog Falls, near Barinmouth—£10	R. F. Perling	<i>R. F. Perling</i>
584 Youth	R. Bird (Mayor of Cardiff)	<i>Knighton Warren, A.R.C.A.</i>
585 On the Thames	Mrs. Austin	<i>S. S. Warren</i>
586 Sketch at Hampton Bishop, Hereford	E. Seward R.C.A.	<i>E. Seward, R.C.A.</i>
587 Glen Sligachian, Skye—£5	Walter Hughes	<i>H. Harris</i>
587A In a Surrey Village	S. Aitken	<i>F. E. Cox</i>
587B Skating Scene	W. P. Martin	<i>Richard Doyle</i>
588 Cottage	W. A. Smith	<i>Unknown</i>
589 Stream and Trees	J. D. Llewellyn	<i>Gwendoline Yewdall</i>
590 On the Llugwy, N. Wales—£15 15s.	W. L. Banks, R.C.A.	<i>W. L. Banks, R.C.A.</i>
591 Conway Castle in bygone days—£31 10s.	F. Tayler, R.W.S.	<i>Fredk. Tayler, R.W.S.</i>
592 Crabbing in the North Sea—£5	Frank Barnard	<i>Frank Barnard</i>
593 Counting the Flock—£10 10s.	F. E. Maplestone	<i>Hy. Maplestone, R.I.</i>
594 "Y Cymro a'i Feibl," or a Welshman reading his Bible on Sunday Night.	T. L. Hughes	<i>T. L. Hughes</i>
595 Gorleston—£21	B. Whitmore	<i>B. Whitmore</i>



SUBJECT.	CONTRIBUTOR.	ARTIST
595A Flowers	Wilmot Pilsbury	<i>Wilmot Pilsbury</i>
595B Counting the Flock	J. Pedder	<i>J. Pedder</i>
596 St. Michael's Mount, Cornwall, early moonlight	C. Brook Branwhite	<i>C. Brooke Branwhite</i>
597 Her first Book	H. O. Fisher	<i>Alice Havers</i>
598 Her first Fan	H. O. Fisher	<i>Alice Havers</i>
599 Tai di Cadore	J. Talmage White	<i>J. Talmage White</i>
600 Speranza—£10 10s.	Mrs. L. Austin	<i>Lady Lindsay, of Balcarres</i>
601 St. Ives	R. Bird (Mayor of Cardiff)	<i>J. G. Philp</i>
602 Cottage at Penmaenmawr	Mrs. Jones	<i>Caroline Pattison</i>
603 Church Interior	Colonel Hill	<i>S. Rayner</i>
604 Felling Timber in the Beechwoods—£15 15s.	F. E. Maplestone	<i>H. Maplestone, R.I.</i>
605 Pollard Oaks, near Ipswich	Henry Cole	<i>Henry Cole</i>
A favourite sketching ground of Gainsborough, near it, is said to be the scene of the "Market Cart."		
606 Under the Beeches—£45	Marian Chase	<i>Marian Chase</i>
608 Stokesay Castle—£30	Wilmot Pilsbury	<i>Wilmot Pilsbury</i>
609 Cookham Lock—£26 5s.	F. C. Dixey	<i>F. C. Dixey</i>
610 After Rain	Albert Stevens	<i>Albert Stevens</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
611 Study	Henry Terry	<i>Henry Terry</i>
613 St. George's Chapel	W. J. P. Holland	<i>L. Rayner</i>
614 St. Ives, Cornwall—£36 15s.	J. Squire	<i>J. Squire</i>
615 Going a Milking—£2 10	John Parker	<i>John Parker</i>
616 Winchcombe, Gloucestershire	J. Aumonier	<i>J. Aumonier</i>
617 Runswick, Yorks.	J. Aumonier	<i>J. Aumonier</i>
618 Adeline—£35	Henry Whatley	<i>H. Whatley</i>
Wherefore that faint smile of thine, Shadowy, dreaming Adeline?		
619 Summer Holiday	Helena Maguire	<i>Helena Maguire</i>
620 Pets	J. W. Walker	<i>J. W. Walker</i>
621 Landscape, with Stream	Lady Lindsay	<i>Lady Lindsay, of Balcarres</i>
622 The Burgomaster's Posy—£30	A. W. Bayes	<i>A. W. Bayes</i>
623 The Approaching Footstep—£10	F. Hamilton Jackson	<i>F. Hamilton Jackson</i>
624 Arcadia—£55	Alfred Parsons	<i>Alfred Parsons</i>
625 Market Day at Lecklade	Mrs. L. Austin	<i>Herbert Gilchrist</i>
626 The Garden of the Hall Farm (from Adam Bede)—£20	The Worshipful the Mayor of Cardiff (R. Bird)	<i>J. Aumonier, 1882</i>
627 Landscape		

SUBJECT.	CONTRIBUTOR.	ARTIST.
628 The Lizard Lighthouse, Polpeer—£18 18s.	Frank Walton	<i>Frank Walton</i>
629 The Ebb Tide—£40	W. F. Stocks	<i>W. F. Stocks, 1883</i>
630 Interior of Chapel, with Monks	Colonel Hill	<i>S. Rayner</i>
631 A Chat by the Way—£5 5s.	Helen S. Tatham	<i>Helen S. Tatham</i>
632 Courtyard of the Old Museum, Orleans	E. Seward, R.C.A.	<i>Jessie Maddox</i>
633 Gloire de Dijon Roses	Fritz Althans	<i>Fritz Althans</i>
634 Girl Haymaking—£6 6s.	W. H. Haines	<i>W. H. Haines</i>
Pretty Maiden rake away, Lest the rain should spoil your hay.		
635 "Done for"	Edwin A. Norbury, R.C.A.	<i>Edwin A. Norbery, R.C.A.</i>
637 The Turber Head, Gower, South Wales—£3 3s.	W. C. Madge	<i>W. C. Madge</i>
638 Stack Rock, near Tenby, South Wales—£4 4s.	W. C. Madge	<i>W. C. Madge</i>
639 Spring	Charles Jones	<i>Charles Jones</i>
640 Among the heather, half-way up Moel Siabod, North Wales—£36 15s	Charles Stuart	<i>Charles Stuart</i>
641 Erbalunca, Corsica	Right Hon. Lord Aberdare	<i>Edward Lear</i>
642 Pont Dell' Asco, Corsica	Right Hon. Lord Aberdare	<i>Edward Lear</i>
643 Coursing the Bustard	Fredk. Taylor, R.W.S.	<i>Fredk. Taylor, R.W.S.</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
644 In the Embankment Gardens, Westminster	Fritz Althans	<i>Fritz Althans</i>
645 Morning Light on Moel-wyn, North Wales—£10	W. Bennett	<i>W. C. Eddington</i>
646 Coast of Messina—£80	Edwin Hayes, R.H.A.	<i>Edwin Hayes, R.H.A.</i>
647 Crossing the Moor, Arthog, Merionethshire	Bernard Evans, R.C.A.	<i>Bernard Evans, R.C.A.</i>
648 Dame Juliana Berners, St. Alban's Abbey, 1481, and her Pupils; with St. Albans' Abbey in the distance	Right Hon. Lord Aberdare	<i>Richard Doyle</i>
She was the author of the first book on the art of fishing. One of the Artist's latest works, and exhibited at the Grosvenor Gallery in 1883.		
649 Pont Aberglaslyn—£44	A. Wayling	<i>A. Wayling</i>
650 Old Mill at Lynton, Devon—£20	A. Ackland Hunt	<i>A. Ackland Hunt</i>
651 Study of a Head	Emmeline Atkins	<i>Emmeline Atkins</i>
653 Stowerton Bridge on the Dart	Charles Earle	<i>Charles Earle</i>
654 Flowers	Emma Walter	<i>Emma Walter</i>
655 Samphire Gatherer	W. H. Haines	<i>W. H. Haines</i>
656 Little Hampton	W. P. Burton	<i>W. P. Burton</i>
657 Landscape and River, with boats	J. W. Walker	<i>J. W. Walker</i>
658 Near the Trent, Nottinghamshire	J. Fullylove, R.I.	<i>John Fullylove, R.I.</i>
659 Lands End	His Worship the Mayor of Cardiff (R. Bird)	<i>J. G. Philp</i>



SUBJECT.	CONTRIBUTOR.	ARTIST.
660 Glow of the Setting Sun	E. R. Moxey	<i>J. G. Philp</i>
His Worship the Mayor of Cardiff (R. Bird)		
661 Land's End	Leonard Lewis	<i>J. G. Philp</i>
662 "The Pená," the Summer Palace of Don Fernando, King Consort of Portugal—£157 10s.	Leonard Lewis	
663 Azaleas—£16 16s.	Marian Chase	<i>Marian Chase</i>
664 Bude Haven, Twilight—£15 15s.	J. Squire	<i>J. Squire</i>
665 Bay of Naples	E. R. Moxey	<i>T. L. Rowbotham</i>
666 At Capel Curig—£36 15s.	Mrs. L. Austin	<i>J. B. Bedford</i>
667 Cottage—interior	J. Roberts, M.P.	<i>Neutzug</i>
668 The Sychnant Pass, between Conway and Penmaenmawr—£12	W. T. Bennett	<i>W. C. Eddington</i>
669 Autumn in Fontainebleau Forest—£84	Andrew MacCallum	<i>Andrew MacCallum</i>
670 A Mountain Valley and Cader Idris, North Wales—£10	W. T. Bennett	<i>W. C. Eddington</i>
671 Calle Dilbin, Venice	James Bourlet	<i>A. G. S.</i>
672 Sunrise	His Worship the Mayor of Cardiff (R. Bird)	<i>J. G. Philp</i>
673 Mountain Road	E. R. Moxey	<i>Edwin Ellis</i>
674 In Linwood Copse, New Forest—£16 16s	Newton Bennett	<i>Newton Bennett</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
675 High Street, Windsor	Louise Rayner	<i>Louise Rayner</i>
676 Landscape—£8 8s.	Walter Hughes	<i>John Fullwood</i>
677 Watermill	R. Jackson	<i>A. Wayling</i>
678 Street Corner (Bilbao)—£1 1s.	H. A. Heard	<i>H. A. Heard</i>
679 Hunting Scene	J. Strick	<i>John Leech</i>
680 Stockholm—£2 10s.	H. A. Heard	<i>H. A. Heard</i>
682 Landscape, with Mill	J. Strick	<i>A. Anderson</i>
683 Landscape	J. Strick	<i>A. Anderson</i>
683A Daffodils	Jessie Maddox	<i>Jessie Maddox</i>
684 The Edge of Derwentwater—£8 8s.	A. Stevens	<i>A. Stevens</i>
685 A Pastoral	Henry Cole	<i>Henry Cole</i>
687 South Coast, Pembroke, South Wales—£3 3s.	W. C. Madge	<i>W. C. Madge</i>
689 Saint Bernardino—£30	W. J. Trounce	<i>Ansigliani, of Rome</i>
690 On the Bosphorus	Jas. Morrison	<i>T. R. Hofland</i>
691 On the Usk	James F. Mullock	<i>Jas. F. Mullock</i>
692 The Rialto, Venice	W. Henry	<i>W. Henry</i>
693 Near Barmouth—£2 10s.	T. P. Jones Parry	<i>T. P. Jones Parry</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
	Hogarth Club	
694 Lynmouth, North Devon—£25	William Harper	<i>James MacCulloch</i>
695 Elizabeth Castle, Jersey—£10	William Harper	<i>William Harper</i>
696 Mount Orgueil Castle, Jersey—£10	Leonard Lewis	<i>William Harper</i>
697 The Sunnyside of Business, Brittany—£42	Mrs. L. Austin	<i>Leonard Lewis</i>
698 Meg's Diversion	Mrs. L. Austin	<i>A. L. Riviere</i>
699 Her thoughts are hardly thoughts at all, so dream-like through her brain they flit—£10 10s.	J. Whipple	<i>Rowland Lawford</i>
701 On the Thames	L. Rayner	<i>J. Whipple</i>
702 Kingston Church	A. W. Bayes	<i>L. Rayner</i>
703 A call to the Sick, La Saint-Vratique—£21	Wm. H. Müller Hewett	<i>A. W. Bayes</i>
704 Llyn Idwal, N.W.—£52 10s.	C. H. James	<i>Wm. H. Müller Hewett</i>
705 Coast Scene	Ellen S. Tatham	<i>E. Duncan</i>
706 The Old Mill, Cleeve, near Goring-on-Thames—£7 7s.	Wilmot Pilsbury	<i>Ellen S. Tatham</i>
707 Looking out to Sea—£20	Charles M. Holland	<i>Wilmot Pilsbury</i>
708 Near Barmouth	J. W. Down	<i>R. Norbury</i>
709 Landscape	James MacCulloch	<i>Unknown</i>
710 Lynmouth, N Devon		<i>James MacCulloch</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
	W. J. Trounce	
711 Head of the Saviour—£30	George MacCulloch	<i>Ansighioni, of Rome</i>
712 Twilight, Glen Rosa, Arran, N.B.	John W. G. Cox	<i>George McCulloch</i>
713 Scotch Landscape	John W. G. Cox	<i>John W. G. Cox</i>
714 Lake Scene	J. J. Bannatyne	<i>John W. G. Cox</i>
715 The Head of Loch Lomond—£21	F. J. Kerr	<i>J. J. Bannatyne</i>
716 A Pastoral—£5	James Bourlet	<i>F. J. Kerr</i>
717 After Sunset in the Lagoon	Mrs. L. Austin	<i>James Bourlet</i>
718 Primroses and Violets	Mrs. L. Austin	<i>S. Lavery</i>
719 Cinneraries	Marian Chase	<i>S. Lavery</i>
720 Apples—£7 7s.	E. Hawkins	<i>Marian Chase</i>
721 Village Street	L. Rayner	<i>Wilmot Pilsbury</i>
722 Bridge Street, Chester	Edward Robinson	<i>L. Rayner</i>
723 Guardians—£35	A. W. Street	<i>Helena Maguire</i>
724 Cronies	J. C. Uren	<i>A. W. Street</i>
725 At the Harbour's Mouth, Penzance—£8 8s.	J. Squire	<i>J. C. Uren</i>
726 On the Erne, Devonshire—£15 15s.	Edward Robinson	<i>J. Squire</i>
727 Homeward Bound—£40		<i>Helena Maguire</i>



SUBJECT.	CONTRIBUTOR.	ARTIST.
728 A Cornish Pilchard Station	Charles Earle	<i>Charles Earle</i>
729 Scarborough Castle from Sealby—£25	Hogarth Club	<i>James McCulloch</i>
730 Glen Nevis—£500	W. Bennett <i>The late W. Bennett, M.I.P.W.C.</i> Exhibited International Exhibition, 1862.	
731 Noon—£4 10s.	F. J. Kerr	<i>F. J. Kerr</i>
732 Landscape, with bridge	F. J. Kerr	<i>F. J. Kerr</i>
733 Moel Siabod—£3 15s.	F. J. Kerr	<i>F. J. Kerr</i>
734 Mountain Scene	F. J. Kerr	<i>F. J. Kerr</i>
735 Study of Pottery—£2 10s.	Edith Hawkins	<i>Edith Hawkins</i>
736 Cow and Sheep	Henry Harben	<i>T. Sidney Cooper, R.A.</i>
737 Pansies—£3 3s.	Edith Hawkins	<i>Edith Hawkins</i>
738 Silver Lake, near Bettws-y-coed—£4 10s.	F. J. Kerr	<i>F. J. Kerr</i>
739 An Autumn Day, Sheire, Surrey—£5 5s.	Helen S. Tatham	<i>Helen S. Tatham</i>
740 On the Wye—£4 10s.	F. J. Kerr	<i>F. J. Kerr</i>
741 Fruit	R. F. Perling	<i>R. F. Perling</i>
742 East Cliff, Hastings	B. Veall	<i>B. Veall</i>
743 Glass of Flowers—£6	R. T. Perling	<i>R. T. Perling</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
744 White Anemones—£8 8s.	W. R. Way	<i>W. R. Way</i>
745 Red and White May—£5 5s.	Emma Walters	<i>Emma Walters</i>
746 Primroses and Violets	Mrs. L. Austin	<i>Miss Laverty</i>
747 Continental Scene	Mrs. A. M. Trevellick	<i>A. M. Trevellick</i>
748 Head of Mary—£30	W. J. Trounce	<i>Ansigliani, of Rome</i>
750 Twickenham Church, from the River Thames—£7 7s.	E. W. Evans	<i>E. W. Evans</i>
751 Lancaster—£7 7s.	T. P. James	<i>R. Curson</i>
752 Waiting—£4 4s.	J. C. Salmon	<i>J. C. Salmon</i>
753 A Silver Note	Mrs. L. Austin	<i>J. M. Whistler</i>
754 Going to the Well	A. W. Bayes	<i>A. W. Bayes</i>
755 Carreg Cennen Castle, South Wales—£6 6s.	W. C. Madge	<i>W. C. Madge</i>
756 The First Shot—£16	Edward Robinson	<i>Helena Maguire</i>
757 Landscape, with Rocks	The Misses Rous	<i>T. M. Richardson</i>
758 On the Taff, near Llandaff	Mrs. E. Hawkins	<i>Mrs. E. Hawkins</i>
759 Fishing Boats	Walter Hughes	<i>F. Mercer</i>
760 At Malpas, Mon.—£5 5s.	J. F. Mullock	<i>J. F. Mullock</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
761 Ashore in Bracelet Bay—£7 7s.	Henry E. Stacey	<i>Henry E. Stacey</i>
762 At Llandrindod—£4 4s.	J. F. Mullock	<i>J. F. Mullock</i>
763 Tintern—£7 7s.	Henry E. Stacey	<i>Henry E. Stacey</i>
764 Clovelly	W. E. Winks	<i>T. H. Thomas, R.C.A.</i>
765 The Estuary of the Mawddach, near Barmouth, North Wales—£15 15s.	S. A. Finlay	<i>S. A. Finlay</i>
766 Old Lime-kiln at Dartmouth	Mrs. E. Hawkins	<i>Mrs. E. Hawkins</i>
767 Rock and Waves at Ilfracombe	Mrs. E. Hawkins	<i>Mrs. E. Hawkins</i>
768 Moorish Child	Catherine J. Atkins	<i>Catherine J. Atkins</i>
769 Path through the Wood, Capel Curig	Samuel Aitken	<i>J. Jackson Curnock</i>
770 Townstall Church, Dartmouth—£6 6s.	W. C. Madge	<i>W. C. Madge</i>
771 Cattle and Sheep (Painted about 1840)	J. Pyke Thompson	<i>T. Sidney Cooper, R.A.</i>
772 Sunrise	Jas. Morrison	<i>T. R. Hofland</i>
773 Sunset	Jas. Morrison	<i>T. R. Hofland</i>
774 A Flood, Conway Vale—£75	W. D. Barker	<i>W. D. Barker, R.C.A.</i>
775 Roadside Cottages	C. L. Davis	<i>C. L. Davis</i>
776 Near Barmouth, North Wales—£3 3s.	S. A. Finlay	<i>S. A. Finlay</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
777 Showery Weather, Vale of Conway—£8 8s.	S. M. Jones, A.R.C.A.	<i>S. M. Jones, A.R.C.A.</i>
778 Upon the Usk	S. Batchelor	<i>J. F. Mullock</i>
779 Landscape	J. Pyke Thompson	<i>S. C. Jones (Bristol)</i>
780 The Raft (Sunset)	J. Pyke Thompson	<i>Attributed to Clarkson Stanfield</i>
781 The Abbot's Morning	J. Pyke Thompson	<i>Chas. Cattermole</i>
782 Tide at Lee, Ilfracombe—£21	Edwin Black	<i>Edwin Black</i>
783 Tenby, from the Croft—£7 7s.	Alexander Blaikley	<i>Alexander Blaikley</i>
784 Mumbles Lighthouse	C. H. James	<i>A. E. Duncan</i>
785 Nant Crafnant, near Trefriw—£6 6s.	S. M. Jones, A.R.C.A.	<i>S. M. Jones, A.R.C.A.</i>
786 Coast Scene	Samuel Aitken	<i>J. Syer, Jun.</i>
787 Our Village	J. C. Salmon	<i>J. C. Salmon</i>
788 Falmouth—£18	T. P. James	<i>J. G. Philp</i>





# ON SCREEN UPON RIGHT OF MAIN ENTRANCE.

## CONTRIBUTOR.

RIGHT 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

## CONTRIBUTOR.

<sup>1881-1882</sup>  
MRS. STORER  
808 *Water Colour Drawing*, The Pillars of the Forum, Rome—  
£12 12s.  
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 Mantles, 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

## CONTRIBUTOR.

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 Roygeron

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 Cousins, R.A.*

### ON SCREEN UPON LEFT OF MAIN ENTRANCE.

## SUBJECT.

## CONTRIBUTOR.

## ARTIST.

- 830 *Oil Painting*, Gevartius, after Vandyke *Thomas Brigstocke*  
James Ware, J.P.  
831 *Oil Painting*, Steampacket bringing in a 74-pounder *Lunie*

## SUBJECT.

## CONTRIBUTOR.

## ARTIST.

- 832 *Oil Painting*, Landscape, with Cattle and Figures  
J. Cleves  
833 *Oil Painting*, Holy Family, with "Dance of Cherubs" *Willards*  
G. J. Roberts  
Right Rev. the Lord Bishop of Llandaff  
834 *Oil Painting*, Henry VIII. and Abbot of Reading  
"The Knighting of the Loin"  
Lt.-Colonel Hill, C.B.  
835 *Oil Painting*, Sea Piece *Van der Velde*  
Right Rev. the Lord Bishop of Llandaff  
836 *Painting of the Assumption of the Virgin and Child*, which  
formed part of Bishop Marshall's throne, erected in  
Llandaff Cathedral 1480  
W. Seward  
837 *Oil Painting*, Mountain Pass *O'Connor*  
G. J. Roberts  
838 *Oil Painting*, Landscape, with nymphs bathing *Polemburg*  
W. Jenkins  
839 *Oil Painting*, Anglers  
W. Seward  
840 *Oil Painting*, An Interior *Delorme*  
G. E. Robinson  
841 *Oil Painting*, King Charles I. on Horseback *After Vandyke*  
T. H. Hopkins  
842 *Oil Painting*, A Spy *F. Weekes*  
Jessie Maddox  
843 *Dog's Head*, terra cotta *Jessie Maddox*  
844 *Two Dogs*, terra cotta *Jessie Maddox*  
Miss James  
845 *Oil Painting*, The Rustic Flute *Late James Curnock*  
J. F. Mullock  
846 *Oil Painting*, Classical Landscape *W. P. Sherlock*



SUBJECT.	CONTRIBUTOR.	ARTIST.
847 <i>Oil Painting,</i>	J. Pyke Thompson Sea Piece	C. Luni
848 View from the Promenade Gardens at Rio Janeiro, with distant Prairie fire	E. J. Reed, K.C.B., M.P. <i>Chevalier E. de Martino</i>	
849 Sunset in Florida		<i>Bierstadt</i>
850 Sunset on the Arun	<i>George Cole, deceased, late President of the Society of British Artists</i>	
851 Landscape in Theodosia, Southern Crimea		<i>Aivazofsky</i>
852 On the Coast of South Russia		<i>Aivazofsky</i>
853 Japanese Painting, in water colour, on silk, Ladies of the Imperial Court of Japan (Painted for presentation to Lady Reed by a Japanese Artist)		
854 Japanese Decorative Painting, in water colour, The Great Descending Dragon of Japan—painted by a distinguished native artist		

Walter Hughes  
855 *Oil Painting,* Luther at the Diet of Worms  
*late E. M. Ward, R.A.\**

\* See Portrait of Artist No. 162.

E. M. Ward painted for the Government: the Frescoes representing "The Last Sleep of Argyle," "Execution of Montrose," "The parting of Lady Russell with her husband before his execution," &c, &c., now in the corridors of the Houses of Parliament.

856 <i>Oil Painting,</i>	S. Aitken Bull's Head	
857 <i>Oil Painting</i>	J. Strick Sunset	<i>Landseer</i>

SUBJECT.	CONTRIBUTOR.	ARTIST.
858 <i>Water Colour Drawing,</i> The Bather disturbed	Sam Hughes	<i>D. Luni</i>
859 <i>Oil Painting,</i> A Quiet Street, Clovelly—£15 15s.	E. W. Waite <i>E. W. Waite</i>	
860 <i>Oil Painting,</i> Fishermen's Cottages, Clovelly—£15 15s.	E. W. Waite <i>E. W. Waite</i>	
861 <i>Painting on Porcelain,</i> A Portrait of Rubens	R. F. Perling <i>R. F. Perling</i>	
862 <i>Painting on Porcelain,</i> Suspense (after Landseer)	R. F. Perling <i>R. F. Perling</i>	



# Black and White.

## CONTRIBUTOR.

CHARLES FINCH

- 901 *Engraving*, John the Baptist preaching—£5  
By A. B. Bloemart

F. 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 Triptych 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

CASSELL 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

## CONTRIBUTOR.

CASSELL AND CO.

- 910 *Indian Ink Drawing*, Choosing a Flower—£3 3s.  
By R. C. Smith

ALBERT STEVENS

- 910A *Charcoal Drawing*, Winter—£36 15s.  
By Albert Stevens

CASSELL AND CO.

- 911 *Drawing*, Two Fair Maidens—£12 12s.  
By J. E. Millais, R.A.

This work was drawn on the wood by the Artist for the "Magazine of Art"

MRS. L. AUSTIN

- 912 *Engraving*, Constantine  
By Auguste Blanchard

The following Engravings, Nos. 913 to 929, are Artist  
Proofs, from Works by L. ALMA TADEMA, R.A.,  
published and lent by G. S. Lefevre.

- 913 *Artist's Proof Engraving*, In Confidence—£6 6s.  
By Leopold Lowenstam

- 914 *Artist's Proof Engraving*, In the time of Constantine—£7 7s.  
By Auguste Blanchard

THE SEASONS—£22 1s.

915 Spring

916 Summer

917 Autumn

918 Winter

} *Artist's Proofs*, By Auguste Blanchard

- 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



## CONTRIBUTOR.

- 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—£22 1s.  
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

## CONTRIBUTOR.

## M. E. DOCKREE

- 937 *Drawing*, Old Chain Bridge  
M. E. Dockree

## PETER PRICE

- 938 *Engraving*, Simeon in the Temple  
By Petrus Dreet, after Ecuier, 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 Wood-cut*  
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

## F. DE COURCY HAMILTON

- 945 *Drawing*, Adoration of the Virgin

## F. DE COURCY HAMILTON

- 946 *Drawing*, Design for Papal Terminal  
By Lazar Baldi

## M. A. SIMKIN

- 947 *Charcoal Drawing*, Study  
By M. A. Simkin

## W. A. SMITH

- 948 *Engraving*, The Battle of Bunkers' Hill, near Boston

## T. H. THOMAS

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

## CONTRIBUTOR.

- 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 Trössachs*  
By M. A. Simkin
- M. O. LEARDIE  
952A *Crayon Drawing from Cast, Plums and Foliage*  
By M. O. Leardie
- CASELL AND CO.  
953 *Drawing, Facès in the Fire—£8 8s.*  
By Davidson Knowles
- CASELL 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.
- CASELL AND CO.  
955 *Drawing, West Front, Llanthony—£3 3s.*  
By Frank Mutray
- T. W. EVANS  
956 *Drawing, Dryburgh Abbey—£2 2s.*  
By T. W. Evans
- F. DE COURCY HAMILTON  
957 *Red Chalk Drawing*  
By A. Bloemart
- CASELL AND CO.  
958 *Indian Ink Drawing, Unexpected Arrival—£3 3s.*  
By G. G. Kilburne
- CASELL AND CO.  
959 *Drawing, Lynmouth—£3 3s.*  
By Harry Fenn.

## CONTRIBUTOR.

- T. P. JONES PARRY  
960 *Drawing in Sepia* Rome  
By T. P. Jones Parry
- J. PYKE THOMPSON  
961 *Study, in red chalk*  
By Geo. Morland  
Signed G.M., 1773
- W. H. SIMKIN  
962 *Pen and Ink Drawing, The Cavalier*  
By R. Arntenise, Milan, 1882
- PAUL H. THOMPSON  
963 *Charcoal Drawing, Fingal Bridge, Dartmoor—£10 10s.*  
By Gabriel Thompson
- J. WILLIAM THOMPSON  
964 *Pencil Drawing, Female Head (profile)*  
By Dante Gabriel Rosetti  
From the Artist's Sale
- CASELL AND CO.  
965 *Indian Ink Drawing, Christmas Bells—£4 4s.*  
By Charles Gregory
- F. DE COURCY HAMILTON  
966 *Two Pencil Drawings, Calms*  
By Vandevælde
- F. DE COURCY HAMILTON  
967 *Pencil Drawings*  
By Vandevælde
- The Drawings Nos. 966 and 967 were designs made by Artist for large Oil Painting
- T. P. JAMES  
968 *Set of Nine Pencil Drawings, Views at Calais, Naples, &c.—£25*  
By Samuel Prout
- J. PYKE THOMPSON  
969 *Ink Drawing, King David*  
By Dante Gabriel Rosetti
- Study of the Central Figure for the Llanthaff Triptych (from the Artist's Sale).



## CONTRIBUTOR.

J. WILLIAM THOMPSON

- 970 *Pencil Drawing*, Study from Life for the picture Venus  
By Dante Gabriel Rosetti Verticordia  
From the Artist's Sale

J. WILLIAM THOMPSON

- 971 *Pencil Drawing*, The Laurel, female half-figure  
By Dante Gabriel Rosetti  
From the Artist's Sale

J. WILLIAM THOMPSON

- 972 *Pencil Drawing*, Female Head and Shoulders  
By Dante Gabriel Rosetti  
From the Artist's Sale

CASSELL AND CO.

- 973 *Drawing*, Fer Folks' Harvest—£1 11s. 6d.  
By Allan Barraud

CASSELL AND CO.

- 974 *Drawing*, Rabbit Warren—£2 2s.  
By Allan Barraud

CASSELL AND CO.

- 975 *Pen and Ink Drawing*, Cane-bottomed Chair—£3 3s.  
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  
or 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*, Giovannina Marguta—£1 1s.  
By H. R. Robertson

C. W. ELLIS

- 980 *Mezzotint Engraving*, The Lapdogs at play  
By N. Green, 1797

## CONTRIBUTOR.

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 (signed)

## CONTRIBUTOR.

- 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

The Four Engravings Nos. 993, 994, 995, and 999, are from the England and Wales Series.

- 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*, Torbay, 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, 1002, 1003, are from the Southern Coast Series

- J. PYKE THOMPSON  
999 *Engraver's Proof*, Richmond  
By Willmore, 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

## CONTRIBUTOR.

- J. PYKE THOMPSON  
1003 *Open Letter Proof*, Brighton  
By George Cooke, after J. M. W. Turner

- J. PYKE THOMPSON  
1004 *Mezzotint*, Whitby  
By T. Lupton, after J. M. W. Turner  
Nos. 1001 and 1004, are from the Ports and Harbours Set

- J. PYKE THOMPSON  
1005 *Mezzotint Engraving*, Barges 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—10s.  
1006B *Engraving*, Chepstow Castle—7s. 6d.  
1006C *Engraving*, St. Donat's Castle—7s. 6d.

## J. T. PHILLIPS

- 1006D *Series of Four Indian Ink Drawings*, North Wales  
Scenery—£20 (the four)  
By Samuel Prout

## T. P. JAMES

- 1007 *Charcoal Drawing*, Rocky Landscape—£4 4s.  
By W. Müller

## 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



## CONTRIBUTOR.

- RAPHAEL BRANDON, F.R.I.B.A.  
1011 *Pen and Ink Sketch*, Ornamental Scroll  
By Raphael Brandon, F.R.I.B.A.
- W. A. CHAPMAN  
1012 *Engraving*, Winter
- H. R. ROBERTSON  
1013 *Etching (trial proof)*, Shrimpers on the Sussex Coast—  
By H. R. Robertson—£2 12s. 6d.
- J. PYKE THOMPSON  
1014 *Engraving*, Norham Castle  
By T. Lupton, after J. M. W. Turner  
In fac simile of the Liber Studiorum Plate
- T. W. DOWN  
1015 *Engraving*, Bannister in the character of Walter, in  
"Children in the Wood"  
By James Heath, after Westall
- T. H. THOMAS  
1016 *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  
1017 *Mezzotint and Etching*, Collecting the Flock in North Wales  
By C. W. Mansel Lewis
- G. GIBSON NEILL  
1018 *Engraving*, Field of Waterloo  
By Lewis, after J. M. W. Turner  
Engraver's proof, with note written by the Engraver on margin as  
to Turner having worked on the plate
- G. GIBSON NEILL  
1019 *Engraving*, Fishing Boats off Calais  
By W. Davidson, after J. M. W. Turner
- G. GIBSON NEILL  
1020 *Engraving*, The Deluge  
By J. P. Quilley, after J. M. W. Turner

## CONTRIBUTOR.

- J. PYKE THOMPSON  
1021 *Engraving*, Peat Bog (Liber Studiorum)  
By J. M. W. Turner  
(1) The pure Etching, by Turner  
(2) Fac-simile of first state of Turner's plate, engraved by D. Lupton  
(3) Impression from Turner's plate in last state, engraved by  
G. Clint
- Rev. W. T. ADEY  
1022 *Two Engravings on Silk*, Bookplates, Woodcuts  
By Thomas Bewick
- T. H. THOMAS  
1023 *Steel Plate Engraving*, Orpheus and Eurydice  
By Sharp, after Fuseli, R.A.
- T. H. THOMAS  
1024 *Steelplate 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
- 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

## 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  
It was the "Liber Veritatis" that suggested to Turner his "Liber Studiorum"
- J. PYKE THOMPSON  
1036 *Engraving*, Æsacus 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. Lupton, after J. M. W. Turner
- EDWIN SEWARD, R.C.A.  
1039 *Photographs*, Five views of Stokesay Castle, Shropshire  
By Alfred Watkins  
Produced by the Platinotype process.
- H. O. FISHER  
1040 *Pen and Ink Drawing*, Hunting Scene  
By John Sturgess

## CONTRIBUTOR.

- M. A. SIMKIN  
1041 *Charcoal Drawing*, Study  
By M. A. Simkin
- MRS. S. W. KELLY  
1042 *Photograph*, Reproduction of Raphael's Cartoon
- 1043 Old Drawing in Red Chalk
- H. O. FISHER  
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 Penry Williams, 1816  
This work was done by Penry Williams (a resident of Merthyr) at the age of 9 years.
- T. E. BRIGSTOCKE  
1049 *Pencil Sketch*, Absorbed. A sketch from life  
Thomas Brigstocke
- C. W. MANSEL LEWIS  
1050 *Mezzotint and Etching*, The Milkmaid  
By C. W. Mansel Lewis
- T. H. THOMAS  
1051 *Steelplate Line Engraving (Proof)*, The Duenna  
By C. Rolls, after G. S. Newton, R.A.
- PETER PRICE  
1052 *Engraving*, Aurora  
After Guido



## CONTRIBUTOR.

- WALTER JENKINS  
1053 *Drawing*, Pilot Boats in rough Sea.—£7 10s.  
By J. Harris, sen.
- T. H. THOMAS  
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  
By Frederick Tayler.
- J. F. MULLOCK  
1057 *Engraving*, Pigs feeding  
Mezzotint after Morland
- H. R. ROBERTSON  
1058 *Etching (remarque proof)*, Arundel Castle.—£2 12s. 6d.  
By H. R. Robertson
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1287 The Late Sir Hugh Owen—£5 5s.	William Davies	<i>William Davies</i>
1288 Cast Medallion—The Landing of Richard I. (the Lion-hearted) in Palestine	W. Evans	<i>marked "Justin"</i>
1289 Cast Medallion—The Return and Entry of Richard I. to London from his Captivity. Bought at Barcelona	W. Evans	



SUBJECT.	CONTRIBUTOR.	SCULPTOR.
	Mrs. C. Osborne	
1290 Group in Clay—Eros and Amphitrite		Lough
	Mrs. S. Strina	
1291 Bust of Paris, after Canova (marble)		
BRONZES—		
1292 Bust—Morning		Florentine
1293 2 Groups of Cupids		Fabiacci
1294 Centre Group of Cupids		Fabiacci
1295 Fighting Cocks		Cain
1296 Bronze Vase with dance of Cupidons.		Florentine
1297 Lion with Deer		Cain
1298 Wolves devouring Cow		Pratia
1299 Monk holding back a youth—episode of Paul and Virginia		Style of the Empiric
1300 Group of Two Female Figures—episode of Paul and Virginia		Style of the Empiric
1301 Pair of Tazza Vases		Italian
1302 Two Groups of the Marli Horses		Italian
1303 Bust—Night		Florentine

## D. K. Williams

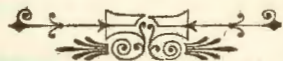
1304 Bust—Italian Boy—£4	D. K. Williams
1305 Portrait Medallion, W. Merete, Esq.	Dawkin K. Williams
1306 Medallion, "Type of Beauty"—£3	Dawkin K. Williams
1307 Portrait Medallion, Master Willie Ferguson—£2	Dawkin K. Williams

## E. M. B. Vaughan

Plaster Models—		
1308 Waltham Cross		F. Flack
1309 Font (Norman)		F. Flack
1310 Font, Fincham Church, Norfolk		F. Flack
1311 Font, St. Bride's Church, Cumberland		F. Flack
1312 Font, Temple Church, Bristol		F. Flack
1313 Font, Southfleet Church, Kent		F. Flack
1314 Font, Perpendicular		F. Flack

SUBJECT.	CONTRIBUTOR.	SCULPTOR.
	Earl Cawdor	
1315 Marble Bust of John Frederick	Earl Cawdor	G. Macdonald
	Earl Cawdor	
1316 Marble Bust of John Frederick Vaughan	Earl Cawdor	Jackson
	Earl Cawdor	
1317 Marble Bust—"Goddess of Peace"	Earl Cawdor	Canova
1318 Marble Bust—Head of Druidess	Earl Cawdor	Sir R. Westmacott
	W. Wormleighton	
1319 Carved panel	W. Wormleighton	W. Wormleighton
1319A Terra-cotta Statuette—St. Paul	W. Wormleighton	Ditto
1319B " "	St. Thomas	Ditto
1319C " "	St. Matthew	Ditto
1319D Box-wood Statuette of Moses	W. Wormleighton	Ditto
1319E Terra-cotta Statuette—Angel	W. Wormleighton	Ditto
1319F " "	Angel	Ditto
1319G Medallion Terra-cotta	Pencoed Terra-cotta Company	W. Doel
1319H Portrait	Pencoed Terra-cotta Company	Ditto
1319I Flower Vases	Pencoed Terra-cotta Company	Ditto
1319K Bust, Terra-cotta—C. R. M. Talbot, M.P., Lord-Lieutenant County Glamorgan	Pencoed Terra-cotta Company	W. Doel
1319L Statuette, terra-cotta—Figure	Pencoed Terra-cotta Company	Ditto

SUBJECT.	CONTRIBUTOR.	SCULPTOR.
	Loveless	
1319M Marble Clock Stand, representing bramble and titmouse nest		<i>Loveless</i>
	Hunt and Roskell	
1319N Bronze Statuette—Roman Soldier		<i>H. Armstead</i>
	Henry Heywood, F.C.S.	
1319O Japanese Inlaid Bronze Tazza		
	Cross Brothers	
1319P Bronze Statuette—Prince Albert in Highland Costume		<i>W. H. Theed</i>
	Cross Brothers	
1319Q Bronze Bust—Queen Victoria		<i>W. H. Theed</i>
	Cross Brothers	
1319R Bronze Bust—Prince Albert		<i>W. H. Theed</i>
1319S Bronze Statuette of Caractacus		<i>J. H. Foley, R.A.</i>
	Barkentil and Krale	
1319T Bronze Statuette, representing sculpture		<i>G. S. Barkentil</i>
	Barkentil and Krale	
1319U Painting		<i>Ditto</i>
	Barkentil and Krale	
1319V Literature		<i>Ditto</i>
	Barkentil and Krale	
1319W Music		<i>Ditto</i>



## IN LECTURE THEATRE.

SUBJECT.	CONTRIBUTOR.	ARTIST.
	Trithall Rowe	
1320 Quimperlé, Finisterre—£12 12s.		Trithall Rowe
	D. Hart	
1321 Cattle, Evening—£10		
	A. Freke	
1322 Killarney, morning—£10		M. Sinclair
	A. de la Brély	
1323 Feeding Pigeons		A. de la Brély
	Sidney Currie	
1324 Cader Idris from Bontddu—£12 12s.		Sidney Currie
	A. T. Thomas	
1325 Sea Piece		A. T. Thomas
	M. E. Dockree	
1326 River Scene—£15		M. E. Dockree
	T. B. W. Forster	
1327 Cottages at Rhayader—£18 10s.		T. B. W. Forster
	J. W. Thornber	
1328 Snowdon		W. Took
	Samuel Aitken	
1330 Calm on the Shore		Unknown
	J. Hazel	
1331 Sailing out of Sunderland Harbour—£110		W. Oliver
	John M. Jennings	
1332 Fruit		
	J. Strick	
1333 Pennard Castle, Gower—£10 10s.		W. H. Thomas



SUBJECT.	CONTRIBUTOR.	ARTIST.
1334 Mountain road (Breconshire)	T. B. W. Forster	T. B. W. Forster
1335 Master B. Madge	J. A. Madge	J. A. Madge
1336 Dutch River	J. Roberts, M.P.	Koeck-Koeck
1337 The Schooner Yacht "Zouavé" off the Holmes	J. Ware, J.P.	E. Payne
1338 A Village Street	Miss James	
1339 A glimpse of the Sea	Miss James	
1340 The Pilot Boat	J. Strick	W. Noy Wilkins
1341 Water Lillies—£6 6s.	Jane Marshall	Jane Marshall
1342 Strawberries—£10 10s.	Jane Marshall	Jane Marshall
1343 Perpetual Lunch—£10	W. R. Hindmarsh	W. R. Hindmarsh
1344 An Ancient Welsh Stronghold—£21	Charles Stuart	Charles Stuart
Dolwyddelan Castle—£21		
1345		
1346 Cockle Girl	A. T. Thomas	
1347 River Scene	J. W. Down	
1348 Begging	J. Strick	B. Webb
1349 Welsh Bard, "Nathan Dyved"	J. Williams	J. Williams

SUBJECT.	CONTRIBUTOR.	ARTIST.
1350 Sunset, Ilfracombe—£20	A. Burke, R.H.A.	A. Burke R.H.A.
1351 Cottage near Ewenry—£6 6s.	H. C. Sheppard	H. C. Sheppard
1352 The Pilot	J. A. Thelwall	J. A. Thelwall
1353 Flowers—£8 8s.	Miss Hastling	Miss Hastling
1354 A Dutch Landscape—£5 5s.	J. A. Madge	J. A. Madge
1355 Angelica and Medora	Walter Goldsmith	Walter Goldsmith
1356 Fisherman Unloading	J. Clarke Fairbairn	J. Clarke Fairbairn
1357 View on Tramway, Hirwain—£12 12s.	G. Brockman	G. Brockman
1358 The Old Mill.—£30	W. Jenkins	G. Armfield
1359 Spaniel and Wild Duck—£10	Caroline W. Brook	Caroline W. Brook
1361 Innocence—£10 10s.	Sidney M. Broad	Sidney M. Broad
1362 Lane Scene, near Watford—£6 6s.	W. F. Govier	W. Barker
1363 Meditation	David Hart	
1364 Ferry	Miss Hastling	Miss Hastling
1365 Peony and Azalia—£8 8s.	R. J. Hammond	R. J. Hammond
1366 Feeding Fowls	R. Price	
1368 Draught Players		

## IN LECTURE THEATRE.

SUBJECT.	CONTRIBUTOR.	ARTIST.
1369 Bunch of Grapes	C. Finch	G. J. Broome
1370 A Breezy Day, Ilfracombe	A. Burke, R.H.A.	A. Burke, R.H.A.
1371 A Brittany Cornfield	Trythall Rowe	Trythall Rowe
1372 Landscape	A. Freke	Niemann
1373 Hide and Seek—£12 12s.	Mrs. E. G. Parker	Ellen Grace Parker
1374 Chess Players	F. E. Stacey	Cnalettia
1375 The Alchemist	W. Jenkins	Pickersgill
1376 Portrait of a Divine	R. Price	Kneller
1377 Portrait of Queen Anne	J. Strick	
1378 Head, Magdalen	S. Aitken	
1379. Hut on Riverside	Dr. Lewis	David James
1380 Coast of Devon	R. Price	Fred Cowie
1381 Death of Lord Beaconsfield	Sir Benj. West, P.R.A.	
1382 Death of Boadicea	Lord Romilly	
1383 View of Down Castle and Town, the landscape by Lambert, the figures by Hogarth, and shipping by Scott, 1734	Samuel Aitken	Robert Cleminson
1384 Otter at Bay	J. Strick	Etty, R.A.
1385 Sea Nymph		

## IN LECTURE THEATRE.

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SUBJECT.	CONTRIBUTOR.	ARTIST.
1386 The Hayfield	J. Roberts, M.P.	B. W. Leader
1387 Death of Joseph	R. Price	
1388 Storm at Sea	Lewis Morris, M.A.	
1389 Sea Storm	Right Hon. Lord Romilly	Vernet
1390 The Still Pool—£60	J. Jackson Curnock, A.R.C.A.	J. Jackson Curnock
1391 Pont-y-Gwaith, Capel Curig—£3	J. L. Bilbie	J. L. Bilbie
1392 Crichmere Pool—£7	Mrs. Austin	Mrs. Edmund Gosse
1393 Winter Quarters—£3 3s.	Adam Knight	Adam Knight
1394 The Buffetting of Christ	R. Price	
1395 Taking Pilot Aboard	J. Strick	W. Noy Wilkins
1396 Winter Scene, Germany	Samuel Aitken	H. Doll
1397 Passing Sunbeam at Dolwyddelan—£10 10s.	Charles Stuart	Charles Stuart
1398 The Reaper and the Flowers	Arthur Hughes	Arthur Hughes
1399 Mignon—£200	T. Blake Wirgman	T. Blake Wirgman
1400 The Very Rev. Dean of Bangor	J. D. Mercier	J. D. Mercier
1401 On the Mountain Road to Ystradfellte—£10 10s.	J. Clarke Fairbairn	J. Clarke Fairbairn
1402 Study of Head of Old Man		



SUBJECT.	CONTRIBUTOR.	ARTIST.
	T. W. Allen, A.R.C.A.	
1403 Stepping Stones on the Conway	T. W. Allen, A.R.C.A.	
	H. C. Sheppard	
1404 Timber Brig unloading—£8 8s.	H. C. Sheppard	
1405 Morning at Hales Owen	Oliver Baker	
	E. R. Hughes	
1406 Borghetto Valley, Borghetto, Italy—£21	E. R. Hughes	
	W. H. Helcké	
1407 A Dangerous Coast—£21	W. H. Helcké	
	General Yorke, C.B.	
1408 Burlesque of St. David's Day, Carriage drawn by goats, etc. Hayman		
	C. Hayes, R.C.A.	
1409 Deganwy in the time of King John—£20	C. Hayes, R.C.A.	
	J. Strick	
1410 Geese	W. Weekes	
	R. Ragon	
1411 Limehouse—£7 7s.	R. Ragon	
	J. W. Hamilton Marr	
1412 A Stormy Day—£42	J. W. H. Marr	
	Mrs. Austin	
1413 Dona Julia—£45	E. M. Osborn	
	James Ware, J.P.	
1415 Trinity Cutter	Lunie	
	J. E. Meadows	
1416 Near Cromer—£30	J. E. Meadows	
	Edith M. S. Scammel	
1417 Mamma's Lute—£16 16s.	Edith M. S. Scammel	
	Ed. Robinson	
1418 The Christmas Hamper—£5	E. Charlin	
	Mrs. A. Lucas de Gueren	
1419 First Shots of the Season—£25	Mrs. A. de Gueren	

SUBJECT.	CONTRIBUTOR.	ARTIST.
	G. Fox	
1420 A Doubtful Vintage—£15	G. Fox	
	W. H. Weatherhead	
1421 An Old Edition—£15	W. H. Weatherhead	
	J. F. Fitz-Marshall (junr.)	
1422 Our Ancestral Homes—£20	J. F. Fitz-Marshall	
	James Ware, J.P.	
1423 South Wales Coast	C. H. Jenkins	
	J. Strick	
1424 Life-Boat Practice	W. Noy Wilkins	
	J. Ley	
1426 Sunset on Sea Coast	B. Gould	
	W. Clever	
1427 The Woodman	Copy after Barker	
	Dick Barry	
1428 Brook and Bracken—£7 7s.	Dick Barry	
	Albert Ludovici	
1429 Mora—£26 5s.	Albert Ludovici	
	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	
	G. Fox	
1434 "Here she comes!"	G. Fox	
	Miss Alice Tanqueray	
1435 Chrysanthemums—£6 6s.	A. Tanqueray	

SUBJECT.	CONTRIBUTOR.	ARTIST.
	Miss Taylor	
1436 The Bather, after Etty		E. Taylor
	Sidney Currie	
1437 Cottage near Barmouth—£12 12s,		Sidney Currie
	J. Ware, J.P.	
1438 On the Sea Shore		J. Jenkins
	C. W. Nichols, R.H.A.	
1439 Tired		C. W. Nichols, R.H.A.
	Miss Taylor	
1440 Study of Head		Miss Taylor
	J. Strick	
1441 Life Boat Practice		W. Noy Wilkins
	C. Campbell	
1442 Design for Decoration for Billiard Room		Chas. Campbell



## 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, 42, Royal Arcade, Cardiff

1455 Armadillo

1456 Bittern

1457 Buzzard

1458 Four Fallow Deer Heads

1459 Four Red Deer Heads

1460 Two Roe's Heads



## 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

- 1471 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.

- 1478 Horns of Indian Buffalo. Perhaps the largest head in England. Shot in Annam by Col. Nicholas Walker.

## CONTRIBUTOR.

Miss Hook

- 1479 Pair of Horns of Hartebeeste  
 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 Pole-cat 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 Stroat

## CONTRIBUTOR.

T. H. Thomas, 45, The Walk, Cardiff

1500 Star Fish

1501 Conch Shell

Wm. Thomas, 29, Clive street, Roath

1502 Sun Fish, brought from India

The Very Rev. the Dean of Llandaff and Mrs. Vaughan

1503 Case of Australian Birds

1504 Singularly grown Bough of Beechtree, cut by the Rev.  
Edward Stanley in Alderley Beechwood, 1820

1505 Ornithorhynchus Paradoxus, or Duck-billed Platypus

1506 Three Cases of Tropical Insects

Wm. Williams, Dublin

1507 Head of Megaceros, or Fossil Irish Gigantic Deer

The width of these horns from point to point is eight  
feet six inches

Proscenium in the Lecture Theatre

J. Williams, Usk

1508 Salmon, taken in the Usk (Bell Pool), July 31st, 1877.  
Weight, 44 lbs.; Length, 4ft. 2in.; Girth, 2ft. 4in.  
Preserved by Ward & Co., London.

### List of Norwegian Birds exhibited by C. Hansen,

BEING A PORTION OF A COLLECTION SENT FROM THE MUSEUM  
AT BERGEN, NORWAY.

1509 Waxwing (*Bombicilla garrula*)

1510 Snow Bunting (*Plectrophanes nivalis*)

1511 Parrot crossbill (*Loxia pityopsittacus*)

1512 Pine Grosbeak (*Pinicola enucleator*)

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 fluviatilis*)

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 (*Mormon arcticus*)

1530 Buffon's Skua (*Stercorarius parasiticus*)

1531 Razor bill (*Alca torda*)

1532 Common Guillemot (*Uria troile*)

1533 Black Guillemot (*Uria grylle*)

1534 Little Auk (*Mergulus alle*)

1535 Common Cormorant (*Phalacrocorax carbo*)

1536 Shag (*Phalacrocorax graculus*)

1537 Black-throated Diver (*Colymbus arcticus*)

1538 Red-throated Diver (*Colymbus septentrionalis*)

1539 Common Scoter (*Edemia 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 vulpanser*)

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 C. Hansen.*



## Scientific Exhibits.

CONTRIBUTOR.

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 11s. 6d.  
 1571 Scientific and Philosophical Apparatus—Indicator for  
 House Bells—£1 1s.  
 1572 Electrical Apparatus—Electric Bell—12s.  
 1573 Scientific and Philosophical Apparatus—Universal Dis  
 charger—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—Winhurst Ma  
 chine (25 plates)—£3 10s.  
 1578 Electrical Appliances—Samples of Electric Pushes.  
 1579 Electric Appliances—Continuous Ringing Bell—18s.

## CONTRIBUTOR.

King and Co., Western Electrical Works, Bristol

- 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—£30
- 1591 Electrical Apparatus—Telephone Exchange Switch and Indicator (Departmental pattern)—£40
- 1592 Electrical Apparatus—Gower-Bell Instruments.—£80

## J. Gavey, Cardiff

- 1593 Philosophical and Experimental Apparatus—Induction Coil, 1½ in. spark
- 1594 Philosophical and Experimental Appliance—Quadrant Electrometer, for measuring electrical potential or pressure

## CONTRIBUTOR.

- 1595 Philosophical and Experimental Appliance—Magneto Motor
- 1596 Electrical Appliances—Specimens of various open air Insulators, for telegraphs, telephones, &c.
- 1597 Electrical Appliances—Specimens of various forms or Conductors for Telegraphs, Telephones, &c.

## C. A. Smith, Cardiff

- 1598 Electrical Appliance—Electric Motor, Cuttriss pattern

## E. E. Baugh, Haverfordwest

- 1599 Philosophical and Scientific Appliance—Vacuum Tube Rotator, wheel armature—£1 5s.

## J. Scaife, Haverfordwest

- 1600 Electrical Appliance—Magneto-Electro Machine, for medical purposes—£2

## J. S. Pendleton, Haverfordwest

- 1601 Electrical Appliance—Electro Motor—£2

## E. E. Baugh, Haverfordwest

- 1602 Philosophical and Scientific Appliance—Vacuum Tube Rotator, ring form—£2 10s.

## J. S. Pendleton, Haverfordwest

- 1603 Electrical Appliance—Electro Motor, without dead points, reversible action, with speed regulator—£5

## E. E. Baugh, Haverfordwest

- 1604 Philosophical and Experimental Appliance—Experimental Electric Lamp, arc form—£1 10s.

## J. W. Groves, Haverfordwest

- 1605 Electrical Appliance—Telephone Receiver and Transmitter, Bell's first articulating telephone—£3
- 1606 Electrical Appliance—Electro Motor—£1 5s.
- 1607 Scientific and Philosophical Appliance—Vacuum Tube Rotator, ring form—£1
- 1608 Electrical Appliance—Electro Motor—£1 5s.
- 1609 Electrical Appliance—Electro Motor—£4



## CONTRIBUTOR.

- J. S. Pendleton, Haverfordwest  
 1610 Electric Appliance—Electric Crank Engine—15s.  
 Jas. W. Evens, Clifton, Bristol  
 1611 Scientific Appliance—Electric Pump, working model,  
 showing how electricity can be applied to do work—£2  
 1612 Scientific Appliance—Electric Railway—£5  
 1613 Scientific Appliance—Electric Pen  
 Jas. W. Evens, Clifton, Bristol  
 1614 Scientific and Domestic Appliance—Electric Gas Lighting  
 Tap, for lighting gas jets by merely turning the gas tap  
 1615 Philosophical and Scientific Appliance—Vacuum Tubes for  
 showing the passage of electricity through various  
 gases, giving very brilliant effects  
 OWEN AND BRYANT  
 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:

- 1624 THEATRE ROYAL  
 1625 TELEPHONE ROOM

## TREDEGARVILLE—

- 1626 Mr. T. H. Thomas, Private Residence  
 1627 Mr. S. W. Allen,       "       "

## CONTRIBUTOR

## 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. Treharne       "       "

## BUTE DOCKS—

- 1634 Dumfries 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 com-  
 municating, per telephone from switch board, to Messrs.  
 Owen & Bryant, to whom please address all enquiries.

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 CLOISONNE 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 BEAKER, enamelled with procession of electors

Colonel Hill

- 11 BOHEMIAN GLASS VASE, with a fine medallion in colors

Miss Rous

- 12 BERLIN POTPOURI 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

### CONTRIBUTOR.

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
- 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, Ashtarothe, Astarte, Diana, Urania, Venus, etc.
- 54 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 Lotos, which is the symbol of water and eternal continuation, the Lotos 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 emblemistic sense. 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 curled 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, Hopus,—the Dawn. On the head of "The Mother" is a disc representing the moon, of which she is the personation, 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 of life, 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

## CONTRIBUTOR.

61 **MAIA WITH HOLY INFANT**, standing on dragon's head. The dragon of the ancients was a serpent of some mythical species. This is the "enmity between thee and the woman." "He shall break thine head and thou shalt bruise his heel." The actual meaning is for the initiated only

62 **MAIA WITH HOLY DOVE**, bottle, lotus and waves, explained above

Sir Hussey Vivian

63 **PRIAPIC LAMP OF ANCIENT BRONZE**. This is full of symbolism. Shortly it is the lamp of life, supported upon a tortoise; itself the symbol of the active agent in creation. In the Indian mythology the world is borne on the back of a tortoise; but that is only the exoteric form of that which was fully explained only to the elect

Buy the Truth and sell it not. Prov. xxiii. 23.  
Speak ye every man the Truth to his neighbour. Isaiah, viii. 16.  
Know the Truth, and the Truth shall make you free. John viii. 32.  
The spirit of Truth will guide you into all Truth.

W. H. Simpkin

64 **JUG**, with satyrs leading Silenus, in bold relief

E. W. Colt-Williams

65-6 **EARLY STAFFORDSHIRE FIGURES** of cream ware

67 **FRANKENTHALL CUP AND SAUCER**

68 **OLD DRESDEN** Do. finely painted

69 **HOCHST JUG**, finely painted in lake with Amorini

70 **OLD DRESDEN BASIN** Do.

71 **PAIR COFFEE CUPS** (Bristol)

73 **COFFEE CAN AND SAUCER**

74 Do. Do. Sevres

75 **SAUCER**, toupay, landscape, in lake

76-7 **PAIR OF COFFEE CUPS**

78-9 **VERY FINE ORIENTAL CUPS AND SAUCERS**

Mrs. Butler

80 **DOGS OF FO**, of white Oriental porcelain



## CONTRIBUTOR.

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 reburnt. 1 The receipt of portion, and farewell. 2 The wasting of substance with riotous living. 3 The pig feeding—note the expression of face and attitude. 4 The return, the best robe, the dog's greeting. All expressed in the manner and custom of the 18th century

J. Pyke Thompson

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

Miss Rous

- 86 QUAIN T ORIENTAL TEAPOT with silver handle

E. W. Colt Williams

- 87 FRANCONIA WARE, covered Jugs

F. C. Stacey

- 88 BOHEMIAN GLASS TANKARD, silver-mounted, and charmingly painted enamel lid by Schleich, 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. P. Traherne

- 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 history in a graphic manner. In the introduction of Oriental porcelain, and its effect on European ceramics one may read in miniature—(1st) The history and development of religious thought and dogma. The European set about imitating the Oriental wares with such superficial success, that some of the imitations might, unless examined, deceive an experienced eye, yet beyond this surface similitude there is nothing in common between them, see Nos. which are Dutch imitations of Chinese porcelain. This imitation led to absorption, and Oriental ideas were so assimilated that the gradation of Chinese into European manufactures became indistinct or invisible. Thus one race of men adopt, absorb, and modify the religion of its predecessors, forget its origin, and even its meaning, substitute a hazy antiquity by a claim of Divine authority, and believe that to be their own which is but a development, or a perversion, of other men's thoughts. This living factor in human progression may be studied in these cases of china. Nor is the influence of this factor confined in its action to this illustration of it. (2nd) In the first crude imitations of Oriental china by the Worcester factory may be found a parallel between it and the development of Gothic architecture. No. 54, Case KK, is equivalent to the Romanesque. No. 6, to 12th century Gothic. No. 33, to that of the 13th century, when it reached its highest point of refinement, elegance, and beauty; then nothing was left but to exaggerate, to overdo, to stretch after the unattainable, and fall into extravagance and error. This will be seen in the specimens Nos. 50 and 51, which represents 14th century Gothic when it had forsaken the stately and simple beauty of the 13th, and finds its analogue in the King's College Chapel, Cambridge, and Henry VII's, Westminster, for if splendour and display be the equivalents of dignity and grandeur, the peacock is a nobler bird than the eagle, which nobody will deny. To the 14th century Gothic succeeded the debased Tudor style, from which the uplifting energy of religious aspiration has departed, and with it all that deserves the name of art, displaced by the homeliness of smug and comfortable utility, without any qualification of elevation or dignity; and in these cases of china may be found many specimens corresponding to this depraved condition, although they may not be specifically cited. This hint must suffice for the discerning.

"Lerne, or be Lewed—quod Whytyng."

(3rd) The same lesson from another standpoint recalls the rise, magnificence, and decadence of Imperial Rome (Rome in a teapot!), and, to compare small things with great, the progress of every fashion in its effeminate course; at first, tentative, crude, awkward, attaining rapidly to what perfection it can reach, and finding early death in the contempt of its vulgar exaggeration. See also English Plate, No. 56, and Catalogue for illustration of same idea. The love of china has inmemorially subjected its victims to the ridicule of the satirist, and doubtless many a mere collector of cheap, ill-assorted, and unmeaning specimens merits all the hard things that have been said of him. But the study of that can hardly be contemptible which, by beautiful and imperishable objects, to be seen, handled, and enjoyed, teaches one easily to read, as by a series of coloured illustrations, the silent laws which govern the thoughts and actions of men, and make that history of their race of which the mightiest statesman is but a result and not a cause. Of Horace Walpole it was said—

"China's the passion of his soul,  
A cup, a plate, a dish, a bowl,  
Can kindle wishes in his breast,  
In flame with joy, or break his rest."



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 houses 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 gents I'm no sure but its nae sae apt to be broke or stown (stolen)," secondly, "maist things taste weel out o' wud," thirdly, "there's nae expense in keeping it clean for it nae shew the dirt." Again, "Beech made their chests, their beds, their joined tools, beech made the board, the platters, and the bowls." As late as 1663, Mr. Pepys, dining with the Lord Mayor, says it was "unpleasing to him to see meat served in wooden dishes, and to be allowed no napkins, nor change of trenchers." To avoid or modify the inconvenience of the same trencher serving for the whole meal, the following direction is given—"See ye have voyders ready to avoid the morsels that they do leave on their trenchers, then with your trencher knife take of (off) such fragments from them, in your voyder, and sette them downe cleane agayn." These "voyders" may be seen, of silver, at Nos. 36 and 47, Foreign Plate, Case E, lent by Col. Tynte, and of brass at the "Mediaeval Alcove," lent by Sir Hussey Vivian, and there is one in the Cardiff Museum. With this introduction, let us commence at No. 1, Case II.

## CASE II.—EARLY POTTERY, ENGLISH

CONTRIBUTOR.

R. Drane

- 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 hed ne bak." At line 283, "Pike not your nose." Line 295, "Lik not with thy tonge 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 gunnes blastynge." Again, from the "Lytylle Childrenes Lytil Boke," of about the year 1500, at line 87, "Spitte not yn thi basyne, my swete son, that thow wasshist yn," so that—line 95—"Than men wylle say thereafter that a gentylleman was heere." The same guide to Polite manners, at line 105, says—

Wype thi mouthe when thou wyll drinke  
Lest it foule thi copys (cup's) brinke

CONTRIBUTOR.

Again, at lines 129-30 it says—

The mete that on thi trencher is  
Putte it not (back) into thi dysch  
Gete the sone a voyder. (Son, get thee a voyder dish.)

Among the dishes served at table when this costril was new was "Effreche Porposse," of which it was said, "Porposses, or sea-hogs, are of the nature of Swine, never good till they be fat. It is an unsavory meat, yet many ladies and gentlemen love it exceedingly baked liked venison," for "hit provokithe a fyne apeteite" from which we may assume that their "apetides" 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 late days beere, a naturall drynke for a doche man is much vsed in England, to the detryment of many Englysshe man. Specyally it killeth them the which be troubled with the colyche and the strayne coylon, for the drynke is a cold drynche, yet it doth make a man fatte, as it dothe appere by th doche mennes faces and belyes.

- 2 A GERMAN STONE WARE JUG, of Elizabeth's reign, then very generally imported, and a little earlier than the next

Cardiff Museum.

- 3 A BELLARMINE, Greybeard, or Longbeard. These are names given to this variety of stone bottle jug in the reign of our James I. They were made and called Bellarmines in derision of Cardinal Bellarmine, whose short corpulent body and "hard-mouthed visage" they represented in a repulsive form. He was a violent polemical opponent of the Reformation, and consequently very unpopular with the Protestants of the Low Countries, who adopted this method of expressing their dislike. They were of various sizes, from a gallon to a pint, and in general use as measures in beerhouses, where they were called ale pots and ale mugs. This latter word, because of the Cardinal's hard-mouthed visage caricatured upon them, became the origin of the vulgar phrase "ugly mug," as applied to the human face among ourselves. They were succeeded by another but analagous form seen at '6, which continued in use till the reign of George I., whose initials may be seen on this specimen. These were known as Culleïn ware, from Cologne, the town whence they were imported into this country. Sometimes, but erroneously, they are called Gres de Flandres. They were not made in this country previous to 1671.



## 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. 10 &amp; 12, Mrs. Llewellyn; No. 11, R. Drane

- 9-10-11-12 SPECIMENS OF SALT GLAZE WARE, which illustrate the first great advance made in the manufacture of English earthenware. The 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 batchelor 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 in the last paragraph; it 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, of 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 green ware. It is turned up to shew the back, which is obviously suggested by that of the wooden trenchers, with which its makers were familiar



## CONTRIBUTOR.

- 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 WEILDEN WARE, of from 1720 to 1750. Note its perfect glaze, excellent potting, and good form; an immense advance upon the now receding Dutch and English-Dutch ware

Nos. 30 & 31, Mrs. Llewellyn, Court Colman; Nos. 32 & 36, R. Drane; No. 33, G. W. Nicholl

30-31-32-33-36 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.

## CONTRIBUTOR.

- R. Drane
- 34 LEEDS WARE of from 1760 to 1790
- Alderman Jones
- 35 EARLY STAFFORDSHIRE WARE, just before Wedgwood
- No. 37, R. Drane; No. 38, E. W. Colt-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
- R. Drane
- 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 spake a nobleman. 34, 37, and 38 are developments of this celebrated cream ware.
- T. W. Jotham
- 40 TURNER'S WARE JUG, a nice example. Turner was a close and worthy competitor of Wedgwood
- R. Drane
- 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
- R.D.

The rest of the contents of this case have no chronological connection with the preceding.

Henry John

- 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



## CONTRIBUTOR.

R. Drane

- 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 what he cane
- (c) To entertaine his guests
- (d) With wine and merry iests
- (e) But if his wife dothe frowne
- (f) All merriment goes downe

Another set has.—

- (a) (He) what is a mery man
- (b) Let him doe all what he kan
- (c) To entertayne his gests
- (d) With wyne and mery yests
- (e) But if his wyfe doth frowne
- (f) All meryment goos downe

Miss Rees, Lisvane

- 49 EARLY STAFFORDSHIRE DESSERT DISH, perforated, another of the many imitations of 39

R. Drane

- 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 marvellous 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.

## CONTRIBUTOR.

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 H.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 now 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



## 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 ECCUILE 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

J. Pyke Thompson

- 17, 18 PAIR OF BOW FIGURES 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 WEDGEWOOD'S CREAM WARE, of fine form, excellent potting and chaste decoration

## CONTRIBUTOR.

- 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

G. W. Nicholl

- 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 11s. still remaining on it, about an eighth or tenth of its present value

C. H. James

- 29 WEDGWOOD SAUCER, of the sharp character and harmonious colouring which render this ware so agreeable

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, so 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

- 38 WEDGWOOD SAGE-GREEN JASPER, a very fine piece  
40 and 41 WEDGWOOD SPILL-VASES of later date



## CONTRIBUTOR.

- 42 WEDGWOOD PEN-TRAY, unfortunately injured, but otherwise a lovely piece, the snake handles, Medusa's heads, and raised Acanthus Scroll are singularly sharp and fine
- 43 WEDGWOOD BLACK BASALT VASE

E. W. Colt Williams

- 44 & 45 EARLY CHELSEAESQUE, WORCESTER, crowded out of their proper place and put here for convenience
- 46 & 47 WEDGWOOD BLACK BASALT, Medallion Portraits
- 48 do. VASE of lovely form
- 49 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" why not "Chelsea." Tell one lie, tell many
- 50 WEDGWOOD BLUE JASPER MEDALLION (late) a philosopher 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

- 51 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

- 52 EARLY BAT-PRINTED WORCESTER JUG, of quaint form
- 53, 54, & 56 PIECES OF EARLY TRANSFER PRINTED WORCESTER, of about 1755. 56 bears what it is said to be—a rebus on the engraver's name, an anchor, for Holdship; but this explanation is of questionable accuracy, though its appropriateness makes one regret that it should be so
- 55 PINT MUG, early Worcester transfer printed

E. W. Colt-Williams

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

## CONTRIBUTOR.

- 58 & 59 EARLY WORCESTER SAUCE BOATS, imitating bow
- 60 do do Bat printed, of about 1751-5
- 61 do do do do
- 62 do do see 57

R. Drane.

- 63 TRANSFER PRINTED WORCESTER-SHAPED DISH, it is one of three pieces, forming soup tureen and cover
- 64, 65, & 66 EARLY BAT PRINTED WORCESTER PIECES, of about 1751
- 67 WORCESTER CUP AND SAUCER, early imitation of Chinese

E. W. Colt-Williams

- 68 WORCESTER SAUCER, early imitation of Chinese, an interesting piece. Note the impressed white pattern under the glass

## CASE K.K.—WORCESTER CHINA (ANTIQUÉ)

R. Drane

- 1 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
- 2 EARLY-SHAPED PLATE, of Chelseaesque decorations

E. W. Colt-Williams

- 3 and 4 Early Pieces. CUP AND SAUCER and SPOON TRAY
- 5 CUP AND SAUCER (?)

R. Drane

- 6 EARLY PLATE, with archaic flowers in panels on scale ground. Gilding poor, panels ill-formed, and proportions bad
- 7 and 8 A PAIR OF VASES, Oriental type, scale ground, finest gilding



## CONTRIBUTOR.

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

- 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

- 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"

- 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

- 18 Ditto, ditto, but of later date, and of last or early in this century

E. W. Colt-Williams

- 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

## CONTRIBUTOR.

J. P. Thompson

- 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

- 25 An extremely fine piece of SCALE BLUE, WITH EXOTIC BIRDS. Note its perfect balance and harmony of colour

- 26 TEA POY, of Japanese type

R. Drane

- 27 PLATE, imitated from Chinese original, exact, but distinguished by its gilding

- 28 COVERED SUGAR BASIN, powdered blue ground, sharp gilding, fine birds

- 29 COFFEE POT AND STAND, Oriental style, characteristic Worcester gilding

- 30 VASE, 16 inches high, powdered blue ground, richest gilding. On one side bears, by O'Neil; on the other, landscape, after some piece of Sevrés

- 31 TWO QUART JUG, scale blue, exotic birds, a fine and rare specimen, but the birds are very inferior to those of 28, 25, 35, 51, and 53

- 32 3, 4, 5, and 6, the large pieces of a TEA SERVICE (complete) of the finest period

- 37 PINT CIDER MUG, powdered blue ground, fine gilding, exotic birds

- 38 CHARMING LITTLE JUG, after Chinese original (see a fine oviform covered vase, lent by Miss Rous, No. 27 Case HH.)

- 39 PINT CIDER MUG, inferior, so exactly like Chelsea of a certain type that it might easily be mistaken for it

E. W. Colt-Williams

- 40 EARLY TEA POY



## CONTRIBUTOR.

R. Drane

- 41 PINT CIDER MUG, white ground, exotic birds  
 42 EARLY TEA POY, 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 POY, 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 43; 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 proto-types of the pattern which received its final development in such pieces as 32 and 51

## CASE L.L.—MODERN AND LATE WORCESTER, &amp;c.

## CONTRIBUTOR.

Worcester Royal Porcelain Company

Nos. 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 directorate of Mr. R. W. Binns. The taste of such pieces as 7, 8, 15 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  
 20 WORCESTER CUP AND SAUCER, Barr, of about 1810

E. Seward

- 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  
 23 WORCESTER CHOCOLATE CUP AND SAUCER, of about 1820

E. W. Colt-Williams

- 24 WORCESTER COVERED SUGAR BASIN AND TEAPOT STAND, of about 1790. These four form rather a nice series, as shewing the origin and duration of the pattern



## CONTRIBUTOR.

R. Drane

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 COALBROOKDALE SPILL VASE, closely and admirably reproducing Sevrés. 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 Sevrés, 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

33 WORCESTER CAKE PLATE, of Barr's period

G. W. Nicholl

34 SEVRÉS PLATE, 1823, very rich, and painted with portrait of Joseph J. Scaliger

35 Ditto ditto ditto Vincent de Paule

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

Colonel E. S. Hill, C.B.

46 MODERN DRESDEN FIGURE. Notice the porcelain lace. This lace is produced by dipping actual lace in a cream of China clay; the firing burns away the fabric and leaves the form in porcelains

## CASE M.M.—DERBY &amp; LATE WORCESTER

## CONTRIBUTOR

Marquess of Bute

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 sueriers of a Dessert Service, painted with landscapes. Flight, Barr, and Barr

R. Drane

4 THE CENTRE-PIECE OF A DESSERT SERVICE. Derby. Red mark

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

8-9-10-11-12, and all the pieces below these numbers. TEA 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. Llewellyn, Court Coleman

13 CUP AND SAUCER, of fine form and excellent paste, painted in Sevrés 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

## CONTRIBUTOR.

Mrs. Llewellyn, Court Coleman

- 15 BASKET-WORK DISH, with passion-flowers, in fullest relief. Perfectly white. A most charming piece. Derby. Blue mark.

R. Drane

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

E. Seward

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

R. Drane

- 18 SUCRIER of the service represented by No. 4, painted with flowers, by . . . Bad paste, so porous as to stain readily. Gilding poor. Flowers vulgar but skilful. Derby. Red mark

R. Drane

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

E. W. Colt-Williams

- 20 TEAPOT COVER AND STAND. Worcester. Late. About 1800. Very good paste, excellent gilding. Small crescent mark

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

- 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 handsome 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 Bloor's

## 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

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

G. W. Nicholl

- 3 SMALL TWO-HANDLED 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 SUCRIER; the bouquets which decorate this piece are copied from the Sevres plate immediately below it, No. 5, which is here placed to shew 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



## 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. 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 evidences 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

- 19, 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 PLATES, 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 1-19-22-28, and the foliage in 1-22-24-28

## R. Rickards

- 26 APPLE-GREEN BORDERED 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

## CONTRIBUTOR.

## R. Drane

- 28 SAUCER, Billingsley's flowers

## Cardiff Museum

- 29 CUP AND SAUCER, Billingsley's flowers

## G. W. Nicholl

- 30-31 Two PINT-MUGS, 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 35-37-41. 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 oeil de perdrix 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 reburnt 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 PLATE, 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



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 Sevrés; 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. Crawshaw

1-2-3-4-5 Numbered pieces of a very large and splendid service of Nantgarw

Cardiff Museum

6 Nantgarw Plate marked "Mortlock"

Miss Thomas

7-8-9 Swansea Dessert Service. These may be purchased

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 12 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 decorated 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 Sevrés plate

CONTRIBUTOR.

G. W. Nicholl

17 An imitation of the last, made at Derby by Bloor

R. Drane

18 A soft paste Sevrés Cup, shewing the same blue border on a piece earlier than any of the rest

Cardiff Museum

19 An imitation of 17 by Swansea. Here we have one factory imitating another, and another it, with the unusual result of the last being better than the original

20 Quart Swansea Ware Mug, painted with dog and landscape in sepia. "Swansea" impressed in paste.

Cardiff Museum

21 Swansea plate, with "Swansea" and the trident impressed in the paste. This is a very fine example of Beavington's flower painting

R. Drane

22 Swansea Inkstand, also by Beavington (Swansea, in red)

G. W. Nicholl

23 Swansea Plate, early porcelain body, painted by Young

Cardiff Museum

24 Swansea Plate Flowers

E. Seward

25 Swansea Milk Jug

Cardiff Museum

26 Swansea Plate, Beavington's flowers (Swansea, in red)

Mrs. Llewellyn

27 Swansea Inkstand, modelled from shells found on the neighbouring coast. Gilt and painted with roses

Cardiff Museum

28 SWANSEA PLATE, painted by Baxter, "Swansea" impressed in paste, a fine and rather rare example

C. H. James

29 SWANSEA WARE, a plate of the kind made at Swansea before the introduction of china making, painted with flowers from nature, "Swansea" impressed

E. Seward

30 SWANSEA PLATE, painted with Beavington's flowers; note the impressed pattern in the paste, like Nantgarw. "Swansea" in red



## CONTRIBUTOR.

- 31 SWANSEA DESSERT DISHES, "Swansea" written in red, and the number 223
- 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, 35, & 36 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 27, Case N.N., but that is doubtful
- 43 MODERN "DRESDEN" DEJEUNER SET; similar sets are frequently sold to the unwary 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 or degree whatever
- 45, 46, & 47 Mr. Tudor Crawshay's Nantgarw Service, see 1, 2, 3, 4, & 5
- \* 29, 32, 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 PLATE.

## CASE (P.P.)

- 1 LARGE COVERED CUP, CALLED A PORRINGER.—Diameter of Bowl 6  $\frac{1}{4}$  in., over handles 10  $\frac{1}{2}$  in., height to top of cover 8 in., 1685, a very fine and characteristic piece. Note the quaintly engraved birds and trees.
- 2 CHRISTENING CUP, 1840. Presented by the late Queen Dowager to the Marquis of Worcester.
- 3 MONTEITH.—This form of Punch Bowl was invented by a gentleman named Monteith, and being so called after him, gave rise to the following distich:—  
New things require new words, and so Monteith,  
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 1710, 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 embattled or scalloped, in order to hold the glasses arranged round it with their feet outwards. 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 14  $\frac{1}{4}$  in., height 11  $\frac{1}{4}$  in., and its weight is about 132 ozs. This is the most notable piece of plate in the Exhibition, although in another sense Nos. 6 and 22 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 "Mediæval 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 Llwyn Dafydd, 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

Made glorious summer by the sun of York.—*Richard III., Act I, Sc. I.*

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.

10 **MUSTARD POT**, of classic contour, 1805.

11 **SUGAR BASIN**, of 1809 } Although so similar, they are by  
12 Ditto 1793 } different makers and of different  
years, illustrating the dominance  
of fashion. The smaller one is  
much the finer form.

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

14 **PORRINGER**, of Queen Anne's Reign, 1705. A very choice and characteristic specimen,

15 **MULLER, 1746**, for the preparation of hot spiced wine.

16 **SUGAR VASE, 1774.** These were usually made in sets of three, the centre one with wide mouth for sugar, and two with narrow mouths for black and green tea; all enclosed in a shagreen case. This specimen is very plain, but sometimes they were most admirably chiselled, so as to become very ornate objects of the highest value. See No. 50.

17 **COCOANUT**, silver mounted. These were very favourite vessels for a long period. Across its mouth rests a tripid ended dessert spoon, a form which prevailed from 1667 to 1714, and are now scarce.

18 **BEAKER**, inside gilt, 1793, with the chasing characteristic of the period.

19 **SILVER LAMP** (Queen Anne), 1707, for chocolate or coffee pot.

20 **TAPER STAND.** Sometime belonging to E. Harley, 1st Earl of Oxford.

21 **A PAIR OF SUGAR TONGS.**

22 **MODEL OF THE FIRST EDDYSTONE LIGHTHOUSE** (Winstanley), which it exactly represents in its original and unaltered form. It was made at Plymouth in 1698. Its upper storey is perforated as a sugar castor, the stage below it serving as a salt cellar; that next below being for pepper. A unique and most interesting piece.

23 **TAPER CANDLESTICK, 1753**

24 **TOOTHPICK BOX**

25 **A TUMBLER** of 1683, dia.  $3\frac{1}{2}$  in., ht.  $2\frac{1}{2}$  in., wt.  $7\frac{1}{2}$  oz.

26 Do. 1689, ,,  $3\frac{5}{8}$  in., ,,  $2\frac{7}{8}$  in., ,,  $6\frac{1}{2}$  oz.

27 Do. 1719, ,,  $2\frac{3}{4}$  in., ,,  $2\frac{1}{4}$  in., ,, 2oz. 13dw.

28-29 Do. 1756, ,,  $3\frac{3}{8}$  in., ,,  $2\frac{1}{2}$  in., ,,  $4\frac{1}{2}$  oz. each.

30 Do. 1764, ,, ,, ,, 2oz. 3dw.

31 Do. 1770, ,,  $2\frac{7}{8}$  in., ,,  $2\frac{3}{4}$  in., ,, 4oz.

32 Do. 1783, ,,  $2\frac{1}{4}$  in., ,,  $1\frac{5}{8}$  in., ,, 1oz. 13dw.

33 Do. 1810, ,,  $2\frac{5}{8}$  in., ,,  $2\frac{1}{8}$  in., ,,  $2\frac{1}{2}$  oz.

So interesting a series, in variety of form and range of date, can but rarely be seen brought together. They were used as



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 COCOANUTS, of 1854. The work upon the surface of the shell is beautiful.

35	MILK JUG OR CREAM EWER of 1736		
36	Do.	do.	1750
37	Do.	do.	1765
38	Do.	do.	1773
39	Do.	do.	1804
40	Do.	do.	1806
41	Do.	do.	1811

} A chronological series intended to shew the change of form, fashion, and size.

42 PLAIN TANKARD, 1745

43 TANKARD, originally plain, like the last, and the next, later on, embossed, 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 3 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 1493. 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 Keruyng" (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, beest, nor fowle, trewly more than ij fyngurs 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 proximate date of the preceding examples, which unfortunately are not stamped. The back of the bowl of this spoon still shews every hammer mark

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



- (M) A FORK of the early part of the last century, found at Llantrissant
- (N) A SPOON, of 1706 (Queen Anne). Interesting as shewing 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 1729, 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 scroll-work 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 shews 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 to-day. Spoons are now no longer made by hand, as all the others on this line are

*I* and *J* are lent by G. W. NICHOLL, of the Ham

*N* and *V* by Mrs. REEVE, of Penarth  
The rest of the series by R. DRANE, Cardiff

- 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 of 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 began to fasten their shoes and knee-bands with buckles instead of ribbons, wherewith their forefathers were content, and moreover found them more easy and convenient; and surely every man will own they were more decent and modest than these new fangled buckles, which will gall and vex the bones of these vain coxcombs beyond sufferance, and make them repent of their pride and folly. We hope all grave and honorable people will withhold their countenance from such immodest ornaments. It belongeth 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 fashion was moribund, for in 1791 the Prince of Wales, out of 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 antiscrptural errors of their earlier days.

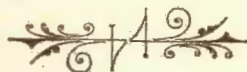
- 57 SHAGREEN CASE, for the Spoons, Knife and Fork marked *J* in the series of Spoons, &c., No. 54
- 58 TWO MUNICIPAL MACES
- 59 PUNCH LADLE, beaten from a crown piece, and on the edge of which the same legend may be read which is seen on the periphery of the coin alongside it "Decus et tutamen," &c.
- 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 EMLYN lends 6
- G. W. NICHOLL lends 7, 8, 13, 14, 15, 18, 27, 28, 29, 30, 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 TYNTE lends 20, 24, 25, 26
- P. DOWSON lends 23
- W. CUBITT 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 REPOUSSE SILVER-GILT BEAKER
- 5 SILVER SNUFF BOX with blue aventurine top
- 6 CASKET, garnished with miniatures en griseille, garnets and chased figures in silver-gilt, presented by the Magistrates of Monmouthshire to the Marquess of Worcester
- 7 AN EXTREMELY BEAUTIFUL POUNCET 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 “peg-cup.” The lid is raised to shew the “pegs, 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 Coelis,” and rude figures of Saints
- 11 GERMAN STANDING CUP, silver gilt repoussé of extremely fine form
- 12 BASIN, on foot, silver-gilt repoussé



- 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 REPOUSSE 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 REPOUSSE 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 repousse work
- 21 SILVER GILT REPOUSSE, 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 1st, 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 QUAIN DRINKING CUP, gilt inside, inscribed, "Ars Landthus holdnings belonging, 1760.—"Prize for the good management of farm," Danish
- 23 LOVING CUP AND COVER, REPOUSSE, 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 SPICE 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 REPOUSSE VOYDER DISHES, for removing remnants of food, end of 17th or early 18th century. German.
- 38 SILVER-GILT REPOUSSE "TASTER," two-handled, end of 17th century
- 39 SILVER-GILT REPOUSSE "TASTER," one-handled, 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.

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.

### CASE A.

CONTRIBUTOR.

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-o'-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—Mediaeval



## CONTRIBUTOR.

- 12 TABLE COVER, decorated with peacocks and floral ornaments of chain-stitch work in bright coloured crewels on linen, mounted on crimson satin—early English, 17th century
- 13 QUILT of white linen embroidered with coloured silks, the centre of Indian work, decorated with animals and sprays of flowers on tambour-stitch; rich floral border of English work—17th century
- 14 ANCIENT BRONZE STATUETTE of a Buddhist Votary carrying a vase, from which springs the blossom of the nelumbium, or sacred lotos. In the hands are branches of the citron, "Fo Show," or hand of Buddha. The bottle gourd suspended from the belt is an emblem of longevity, as also is the stork standing beside, in the mouth of which is the emblem of the Tai-kein, which typifies the active and passive principles of nature—Burmese
- 15 PAIR OF BRONZE VASES, inlaid in elaborate patterns with silver, standing on light-carved mounts of mo-wang wood—Chinese, 18th century
- 16 PAIR OF PEACOCKS of ancient bronze, standing on rocks

## CASE B.A.

Dr. Weir

- 17 CHINESE TAPESTRY, 16in. by 6in.

## CASE C.

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

- 18 A series of fifty-four specimens of PREHISTORIC FLINT IMPLEMENTS, collected at Stockholm, Tyelaisa, Copenhagen, and other localities
- 19 BRONZE MEDÆVAL INCENSE BURNER

C. H. James, C.E.

- 20 SPECIMENS OF WEDGWOOD WARE

## CASE D.

## CONTRIBUTOR.

Hunt and Roskell, 156, New Bond Street, London

- 21 TWO SILVER STATUETTES, Daphne and Prometheus—very fine modelling—£300. By Vehtë
- 22 EQUESTRIAN STATUETTE OF THE LATE LORD PALMERSTON—interesting, as a very accurate portrait—£140. By Nicholas Roskell
- 23 TANKARD, Bacchantes—fine modelling—£31 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 REPOUSSE 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 REPOUSSE, The First Easter Morn—wonderfully fine piece of hammered work—£100. 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.
- 31 PANEL of 30 very curious and interesting specimens of various gems. Among the more remarkable are the yellow sapphire, the Alexandrite, 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, &amp;c.

C. T. Whitmell

35 MINERAL AND ROCK SPECIMENS, &amp;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 Bodesmun"

46 LITHODOMUS, in coral

47 ANCIENT TERRA-COTTA LAMP, Carthage

## CASE H.

CHATELAINES, &amp;c.

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

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 repoussé silver case

59 OLD REPEATER WATCH, in repoussé 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 Cœur," 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 lanthorn. 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

## CONTRIBUTOR.

- 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 Blossie
- 81 ENAMELLED GOLD SHUTTLE, French
- Mrs. G. W. Nicholl
- 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 camei inserted
- 95 CHASED TAZZA, white metal, Indian



CONTRIBUTOR.

R. D. Bain

96 TRAY Saxon and English coins

97 Do. English silver coins

Henry Saunders

98 METAL DISH AND COVER, inlaid, Indian

## CASE J.

J. T. D. Phillips.


99 OLD FRENCH STEEL SWIVEL SEAL, reverse, Head of Louis XV., with legend, L.U.D.XV.DG.FR.ET-NAY-REX. Obverse, Arms of France and Navarre, and CHRIS-REGN-VIAC-IMPER, 1771. Found at Neath, 1876

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 FARTHING, Victoria, 1848—very small

106 BRASS COINS, Annie 1711, and collection of various kinds scarce, 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.

CONTRIBUTOR.

Colonel Hill

111 THREE MEDALLIONS in Copenhagen Parian, after Thorswalden

112 FRAME, with human hair worked into a floral group

W. H. Daw

113 JAPANESE INLAID CIGAR BOX

W. R. Davies

114 ANCIENT STONE HATCHET, found at Bedwas, near Caerphilly

Colonel Kemeys Tynte

115 STYLET CACHE

116 STILETTO AND SHEATH

117 IVORY-HANDLED 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 PIPE, curiously carved in slate, Vancouver's Island

J. D. Harding

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 Dewsland

Mrs. Marychurch

125 STONE AXE, found in stone coffin, at Llanrian, Pembroke-shire, 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.



## 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

## CONTRIBUTOR.

M. T. THOMAS

- 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. Rönnfeldt

- 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 P.**

Colonel Storer, R.E.

- 149 JAPANESE BRONZE INCENSE BURNER

Lieutenant J. De Courcy Hamilton, R.N.

- 150 CHUNAM BOX, incised bamboo—Polynesia  
 151 SPECIMENS OF TAPPA CLOTH. "  
 152 STRING OF SHELL MONEY "  
 153 OPERCULA OF SEA SNAIL "  
 154 FISH HOOKS used at present time "

## CONTRIBUTOR.

- 155 COMB  
 156 KNIFE, worn on arm.—Nubian  
 157 INK POT AND PENHOLDER, worn in belt, two specimens—  
 Nubian  
 158 NOSE RING of Nubian woman  
 159 FOUR SHELL BRACELETS  
 160 HIPPOPOTAMUS HIDE WHIP  
 161 CHINESE SHOES  
 162 TURKISH SLIPPERS  
 163 CANADIAN SHOES  
 164 JAPANESE SHOES  
 165 SMALL BELL, made from large one at Sebastopol  
 166 COSSACK SPUR, Crimean  
 167 ARAB FOOT SCRAPER  
 168 NAILS massed at great fire Chicago  
 169 EGYPTIAN GREEN GLAZE IMAGE OF OSIRIS, AND STRING  
 OF BEADS  
 170 TURKISH MILITARY FEZ, 1856  
 171 ALSATIAN PEASANT'S JACKET  
 172 ARTILLERY RELICS FROM SEBASTOPOL AND ALEXANDRIA  
 173 TWO MODEL BOATS, made by French prisoners during  
 Peninsular war  
 174 ENGRAVED DIAPHRAGMS OF NAUTILUS

Mrs. Hamilton

- 175 BROOM HANDLE, delicately carved by French prisoners at  
 Bristol during Peninsular war  
 176 GOLD MEDAL, in commemoration of the battle of Trafalgar  
 177 BRONZE MEDAL to commemorate the burning of the Kent

## CASE Q.

## CONTRIBUTOR.

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

- 181 IVORY-CARVED CHESSMEN, Chinese

## 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  $\frac{3}{4}$  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 TONARION, or PITCHPIPE, formerly used for sounding the note  
 of tunes, &c.; this particular specimen was long used in  
 Morwenstow Church, Cornwall



## 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—15s.  
 198 CHINA PLAQUE, painted in oils, by Emilie Webb—15s.  
 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'OYEEYS, 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 MELENCOLIA, by Albert Durer  
 205 THE WAR HORSE, by Albert Durer

## CONTRIBUTOR.

- 206 IDLENESS, by Albert Durer  
 207 ST. JEROME, by Albert Durer  
 208 THE KNIGHT, SIN, AND DEATH, by Albert Durer  
 209 PORTRAIT OF FREDERICK, Elector of Saxony, by Albert Durer  
 210 FOUR ILLUSTRATIONS, from the "Lesser Passion"—  
     (a) Christ suffering, by Albert Durer  
     (b) Christ praying on Mount Olivet, by Albert Durer  
     (c) The kiss of Judas, by Albert Durer  
     (d) Christ before Caiaphas, by Albert Durer  
 211 PORTRAIT OF ERASMUS, by Albert Durer  
 212 VIRGIN AND CHILD, by Albert Durer  
 213 PRODIGAL SON, by Albert Durer  
 214 THE VIRGIN AND CHILD, by A. Sadeler, after Albert Durer

In this Case is arranged a series of specimens of Pontypool and Usk japanned ware. The manufacture of this ware began with Edward Allgood, at the close of the 17th century, and continued till about 1832. Similar ware was made in Usk until about 1860. For a history of this manufacture see an Essay, by Mr. W. H. Greene, published in Art Journal, January, 1872.

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 JUG  
 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



## CONTRIBUTOR.

Mrs. Evans

- 225 OLD PONTYPOOL JAPAN BREAD TRAY, brown  
 226 CIRCULAR TRAY, Tortoiseshell  
 227 RED JAPAN TEAPOT  
 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—Gujerat metal work  
 244 WAR MACE—Polynesian

## CONTRIBUTOR.

- 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, incrustated 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

## CASE V.

Robt. H. Strong

- 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



**CASES A.A and E.E.**

CONTRIBUTOR.

Henry Seeböhm

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

Right Hon. the Earl of Cawdor

274 REMARKABLY FINE DAGGER, from Atcheen, with jewelled handle and highly-wrought blade

Dr. Milward

275 PAIR OF TORTOISESHELL BRACELETS, with silver filigree, Chinese

J. Spiridion

276 THREE SPECIMENS OF PEARLY EXCRESCENCES, similar to the "Merthyr Pearl"

W. L. Thomas

277 ILLUSTRATIONS OF WOOD ENGRAVING, see "Addendum to Black and White" department

Charles Conway

278 GOLD NOBLE, of Edward II.

279 MAUNDAY MONEY, viz. 1—1d., 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

CONTRIBUTOR.

Henry Saunders

282 SANDAL WOOD CARVED WRITING DESK, Surat, India

W. H. Daw

283 FOUR JAPANESE DECORATIONS, figures

Henry Saunders

284 TORTOISESHELL INLAID CIGAR CASE, Japanese

David Morgan

285 INDIAN TURNED SPHERICAL BOXES, nested

H. J. Ransom

286 WATERLOO MEDAL

Lady Digby Wyatt

287 TWO EXQUISITELY CARVED AND PERFORATED TORTOISE-SHELL VASES, Chinese

Dr. Lewis

288 CARVED INDIAN STAFF, with the history of Vishnool, on the handle, Vishnool sitting under the protection of the seven-headed serpent, Amanta

H. Woolcott Thompson

289 JAPANESE PANEL, decorated with lacquer, gilded and tinted

Walter Jenkins

290 ANTIQUE ENGLISH SILVER WATCH

J. R. Schilling

291 DECORATED DRINKING GLASS, German; inscription, "Fredericus Rex Borussiae"

T. E. Brigstocke

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

Charles Finch

293 GENERAL PICTON'S WALKING STICK, in his hand when he fell at Waterloo

Colonel E. S. Hill, C.B.

294 INDIAN INLAID BOTTLE SHAPED VASE

**ON CASE C.C.**

CONTRIBUTOR.

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

CONTRIBUTOR.

EDWIN SEWARD, R.C.A.

- 304 SNUFF BOX, in hofn, inlaid with gold

CHARLES FINCH, Carmarthen

- 305 IVORY TOOTH-PICK BOX, embellished with a miniature portrait, on ivory, encrusted with pearls

W. JENKINS, Carmarthen

- 306 MINIATURE IN OIL, on ivory, a Subaltern

JAMES STRICK, Swansea

- 307 A BREAST PIN AND A SMALL CASKET, in krokidolite, a very rare mineral, recently discovered in South Africa

CLERKE BURTON

- 308 PERFUME BOX, carved in palm nut

JONES PARRY

- 309 ANTIQUE NUT CRACKERS, carved in hard wood

E. P. LEE, Cardiff

- 310 MINIATURES, painted upon a photographic basis on vitrified enamel; process invented by the exhibitor

MISS THOMAS, Caerphilly

- 311 CURIOUS EMBROIDERY, Charles II. period; subject, the Seasons, &c.

SIR H. HUSSEY VIVIAN, Bart.

- 312 CARVED STATUETTE, on wood pedestal—The Flagellation

W. SPIRIDION

- 313 SMALL CLOCK, in enamel and silver, encrusted with precious stones. Austrian, 18th century

W. SPIRIDION, Duke street

- 314 MACE OF HONOUR, richly ornamented with precious stones, said to have been presented to John Sobieski, King of Poland, 1683, in commemoration of his victories over the Turks. On the enamels of its staff are scenes from these campaigns. It is of Austrian workmanship; valued at £400



## CONTRIBUTOR.

COLONEL C. K. KEMEYS TYNTE

- 315 MINIATURE PORTRAIT, on ivory, of Edward Harley, fifth Earl of Oxford and Montrose, whose aunt, Lady Martha, married Charles Milbourn, 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

COLONEL C. K. KEMEYS TYNTE

- 316 MINIATURE, on ivory; a boy with a flageolet, painted by Horace Walpole

COLONEL C. K. KEMEYS TYNTE

- 317 IVORY BOX, carved with figures of a bishop and a child kneeling, and date, 1686

J. G. GODWIN

- 318 THE DRESSING GOWN AND CAP of the Poet Gay

J. G. GODWIN

- 319 IVORY MINIATURE PORTRAIT of the Poet Gay

J. G. GODWIN

- 320 THE MOURNING RING of the Poet Gay, inscribed "John Gay, ob. 4th Dec., 1732. Æ—48"

LADY WYATT

- 321 FOUR LADIES' COMBS, in tortoiseshell, with backs carved and perforated in arabesque work

EDWIN SEWARD, R.C.A.

- 322 TWO LADIES' COMBS, in tortoiseshell, with backs carved and perforated in arabesque work. Spanish, late 18th century

EDWIN SEWARD, R.C.A.

- 323 THREE MINIATURE PORTRAITS, on ivory

W. JENKINS, Carmarthen

- 324 OLD FAN, painted with the story of Europa

FREDERICK WEDMORE

- 325 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.)

## CONTRIBUTOR.

EDWIN SEWARD, R.C.A.

- 326 OLD FAN, ivory, perforated and inlaid; painted on vellum with Cupids, &c.

EDWIN SEWARD, R.C.A.

- 327 OLD FAN, ivory, exquisitely carved, painted and gilded with Cupids, &c.

EDWIN SEWARD, R.C.A.

- 328 OLD FAN, ivory, perforated and inlaid with mother-o'-pearl

EDWIN SEWARD, R.C.A.

- 329 TWO FANS, of ram's horn, delicately perforated and inlaid with silver. Dutch, 18th century

EDWIN SEWARD, R.C.A.

- 330 FAN, in perforated Ivory. French, 18th century

SIR H. HUSSEY VIVIAN, Bart., M.P.

- 331 IVORY GOBLET, carved with a tournament

COL. HILL, C.B.

- 332 TWO "PRIE DIEU" PICTURES, painted on metal, in chased and perforated metal frames. Russian

EDWIN SEWARD, R.C.A.

- 333 CARVED IVORY PLAQUE, Venus and Cupids. Dutch, 17th century

COL. HILL, C.B.

- 334 STATUETTE, in ivory, reduced from one in the "Ganzmarkt," Nuremburg

## CASE F.F.

James Morrison, 50, Partridge Road, Cardiff

- 335 CRUCIFIX (mother-o'-pearl)

- 336 WARE BOWL (Indian)

- 337 CIGAR CASE (mother-o'-pearl)

- 338 MONKEY ON PEDESTAL (ebony and ivory)

## CONTRIBUTOR.

- 339 SIAMESE GOD
- 340 TWO SOAP-STONE SPILL HOLDERS (Chinese)
- 341 FOUR SOAP-STONE FIGURES (Chinese).
- 342 ONE SOAP-STONE TEAPOT (Chinese)
- 343 ONE SOAP-STONE INKSTAND (Indian)
- 344 TWO WARE INDIAN FIGURES
- 345 FOURTEEN WARE MEDALLIONS
- 346 FOUR LAPLAND EAR-RINGS (ivory)
- 347 THREE IVORY PAPER KNIVES (Indian and Swiss)
- 348 THREE IVORY AND EBONY PAPER KNIVES (Amateur)
- 349 ONE IVORY CARVING—Indian Prince (Indian)
- 350 ONE IVORY CARVING—Lion (Indian)
- 351 ONE IVORY JEWEL BOX, carved (Chinese)
- 352 ONE IVORY WALKING STICK (Indian)
- 353 THREE IVORY AND EBONY WALKING STICKS (Amateur)
- 354 ONE IVORY FAN (Chinese)
- 355 TEN IVORY CHAINS (Amateur)
- 356 ONE WOOD PHOTO FRAME (Chinese)
- 357 FIVE CARVED SHELLS
- 358 SIX IVORY FIGURES (Chinese and Japanese)
- 359 ONE MEDALLION (framed) Margaret Tudor
- 360 ONE PAIR KODOO HORNS (South African)
- 361 ONE MIDSHIPMAN'S DIRK
- 362 ONE FLINT AND TINDER BOX
- 363 TWO MINIATURE PAINTINGS ON IVORY, "Lucretia Borgia"  
and "Queen Elizabeth"

## ON CASE O.O.

E. P. Timmins

- 364 MODEL OF STEAMSHIP "Agamemnon"

## CASE V.V.

## CONTRIBUTOR.

Peter Price, R.C.A.

- 365 BOW FIGURE
- 366 SET OF INDIAN PLATES, three pieces
- 367 SET OF BRISTOL PLATES, three pieces
- 368 PAIR OF BERLIN DESSERT PLATES
- 369 SMALL SPODE TEAPOT
- 370 INDIAN TEAPOT, with Cups and Saucers (two)
- 371 PHOTOGRAPH ON CHINA, one plate
- 372 BACCHANALIAN JUG, Worcester
- 373 TOBY FILL-POT JUG
- 374 CHINESE BOWL
- 375 INDIAN BOTTLE
- 376 ROSE LEAF BOX, perforated Dresden China
- 377 OLD DRESDEN COFFEE POT AND MILK JUG
- 378 SET OF FRUIT DISHES, Lowestoft China, perforated, six pieces
- 379 JAPANESE TEA BOWL, inscribed, "Made by San Pao, in the  
pavilion which encloses the spring"
- 380 TWO WHITE RECLINING DRESDEN FIGURES
- 381 THREE JEWELLED SEVRES VASES (Bleu de roi)
- 382 SWANSEA BREAKFAST-CUP, SAUCER AND PLATE (1816)
- 383 DRESDEN PASTILLE BURNER
- 384 WORCESTER JUG
- 385 PLATE, Mason's Ironstone
- 386 A BUTTER BOAT—Salt Glaze Ware
- 387 SWISS CUP
- 388 TWO CUPS AND SAUCERS, Della Robbia
- 389 ANCIENT FIGURED JAPANESE JAR, Elephant Trunk Handles,  
representing "The Dance of Death"
- 390 TWO FLOWER POTS, Bow China



## CONTRIBUTOR.

- 391 ANCIENT TORTOISESHELL SNUFF BOX, mounted in silver  
(1723)
- 392 SILVER CIGAR CASE
- 393 JAPANESE TORTOISESHELL CIGAR-CASE
- 394 FILIGREE SCENT-BOTTLE
- 395 WEDGWOOD AFTERNOON TEA SERVICE, designs by Hascman
- 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 BASIN
- 405 ONE TRIFLE DISH
- 406 PLATES of different sizes (five pieces)
- 407 TWO LIQUEUR 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 com-  
memoration 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—Lych-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

ART NEEDLEWORK—

- 423 Piano Back—£3 3s., by Mabel Fedden
- 424 Wall Hanging, by Mabel Fedden
- 425 Portières—£5 5s., by Mabel Fedden

Annie David

- 426 SEAL of the Royal Cambrian Academy of Art, in Crewels,  
by Annie David

## CONTRIBUTOR.

Barum Pottery Co.

## ART POTTERY—

- 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 MUNIMENT 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

T. Powell

- 441 OLD BRONZE CANDELABRA—£3 10s.

## CONTRIBUTOR.

E. Seward, R.C.A.

- 442 PIECE OF WOOD CARVING, with bust and angels' heads  
 443 JACOBEOAN CARVED MANTELPIECE (Temp. James I.)

Duke of Beaufort

- 444 SWORD OF HENRY V.  
 445 HEADSMAN'S MASK in iron

E. W. Colt-Williams

- 446 HANGER, with hooks, lettered E.P., 1158  
 447 OLD ENGLISH BRASS CANDLESTICK  
 448 MODERN REPLIQUE of ditto

T. Maddox

- 449 OLD ENGLISH BRASS KETTLE, on stand

E. W. Colt-Williams

- 450 OLD ENGLISH KETTLE, engraved in the repoussé style

E. Seward, R.C.A.

- 451 OLD ENGLISH COPPER KETTLE

J. G. Godwin

- 452 TWO OLD ENGLISH SCONCES, with painting of King Charles I. and his Queen Henrietta Maria

E. W. Colt-Williams

- 453 OLD ENGLISH COPPER JUG

J. G. Godwin

- 454 SMUGGLER'S FLASH used for signalling in landing contraband goods

James Strick

- 455 ROOT OF JAPANESE TREE (in semblance of a Japanese man)

Sir Hussey Vivian, M.P.

- 456 OLD BRASS CIRCULAR DISH, richly engraved in scroll and panellings

- 457 CIRCULAR BRASS DISH, repoussé and chased

- 458 CIRCULAR BRASS DISH, with embossed centre



## CONTRIBUTOR.

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 REPOUSSE PLATEAUX, of circular shape

Randolph Caldecott

463 BRONZE BOAR HUNT, in frame—£14 14s., by Randolph Caldecott

Bishop of Llandaff

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 TWO LEATHER FLAGONS

E. Seward, R.C.A.

468 WOOD METHE

468A WOOD PLATE

469 EARTHENWARE PIPKIN

470 TWO WOOD SPOONS

471 BURGNET 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 BETTASLY JUG, with hunting subjects in relief

## CONTRIBUTOR.

Jessie Maddox

475 Copy of the HUNTING SUBJECT, on jug, No. 474 (by Jessie Maddox)

E. Seward, R.C.A.

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

Lient-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

## CONTRIBUTOR.

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 JARDINIÈRE 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

J. Strick

- 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 pièces and arms, Cromwellian period

G. J. Roberts, Arcade, Cardiff

- 498 TROPHY OF IMITATION ARMS AND ARMOUR

John Williams, Usk

- 499 COLLECTION OF ZULU WEAPONS

## CONTRIBUTOR.

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 Pencoed 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



## CONTRIBUTOR.

F. G. Young

- 518 SWORD, presented to Commandant R. B. Young for services rendered at the Battle of Trafalgar

J. F. Kemp

## RELICS OF THE BOMBARDMENT OF ALEXANDRIA—

- 519 Splinter of Breastwork of Fort Pharos  
 520 Fragment of British Shell from Fort Pharos  
 521 Fragment of Egyptian Shell exploded in Cabin of H.M.S. "Alexandra"  
 522 British Shrapnel Shell Ball, from Fort Ada  
 523 Nordenfeldt Ball Case from Fort Pharos  
 524 Piece of Arabi's Flag of Defiance, hauled down by G. S. Kemp, R.N.  
 525 Percussion Fuse, drawn from an Egyptian Shell  
 526 British Tube for firing Broadships by Electricity  
 527 do. do. 25 ton Guns in Turrets or between decks  
 528 British Tube for firing Naval field pieces  
 529 Egyptian Tube for firing heavy Guns  
 530 Memento of exciting chase after a runaway Egyptian Officer by British Tars  
 531 Three Fuses, viz.—For firing hand torpedo by pistol, torpedo by Electricity, and for blowing up a Fort  
 532 Gatling Gun, cartridges, case, etc.

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 SANDALS  
 538 BANGLES, Neck, Arm, and Ankle

Edward Jenkins

- 539 COMPLETE SUIT OF ARMOUR AND SHIELD, end of 16th century

## CONTRIBUTOR.

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

Colonel 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

Philp S. Dowson

- 556 SUIT OF JAPANESE ARMOUR

- 557 SUIT OF JAPANESE ARMOUR



## Books, Manuscripts, &c.

### CASE 1 (T.T.)—

CONTRIBUTOR.

#### The Most Hon. the MARQUESS OF BUTE

- 1 The Pontifical of Tournay: Pontificale Innocentii IV. Ordinis et Officii Pontificalis Liber incipit qui ex Multis libris Pontificalibus que Collectus per Me Ferracum de Clugniaco Insignis Ecclesie Tournacensis licit Indignum Præsulem.

A magnificent manuscript on vellum, written between 1471 and 1474, containing nearly 100 paintings, with numerous colored initial letters, and elaborate borders of great variety and beauty. This volume is in the original binding, with clasps. Ferriacus compiled this Pontifical whilst he was Bishop of Tournay. He resigned the See in 1474. 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 Gidding 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 silken strings only have been partially renewed in exact conformity with the originals. For an interesting account of Little Gidding, see "John Ingeant" *In loc.*

- 3 Nuremburgh Chronicle. — Chronicon Nureburgense Auctore Hartmanno Schedel, royal folio, with upwards of 2,250 spirited and curious wood engravings. The original edition contains the very rare leaves after the Colophon *De Sarmatia*.

A magnificent copy of one of the best specimens of early printed books. The engravings are by Wolgemuth (the master of Albert Durer) and Pleydenwurff, and are very spirited and numerous, and show the first use of "cross hatching" in engraving. The hogskin binding of this copy is of the same period as the book.

CONTRIBUTOR.

- 4 The Holy Bible, &c., Edinburgh, 1633, bound with an edition of the Book of Common Prayer, London, 1632, in one vol. sm. 8vo.

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

- 5 Fysshier, Johan, Bishop of Rochester, b. 1459, d. 1535.

Treatyse concernynge the fruytfull Saynges of David the Kyng and Prophete in the seven penyencyall Psalms. Deuyded in seven sermons. Was made and compyled by the ryght reuerened fader in God, Johan Fysshier, doctoure of dyuynitie and bysshop of Rochester, at the exortacion and steryng of the moost excellet pryncesse Margarete, Contesse of Rychemont and Derby & moder to our souerayne lorde King Henry VII. Sm 4to., London. A fine specimen of early English typography.

- 6 Expositio hymnor totius anni secudu usum Sar diligetissime recognitor multis elucidationib<sup>s</sup> aucta. Impressa Londini p Wynandum de Worde in parrochia scte brigide in vico Anglice nucupato (the flete strete) ad signu solis commorantem. Sm. 4to., 1514. Printed by Wynken de Worde with Caxton's type.

- 7 Contemplation of Sinners. Colophon reads:—Here endeth the treatyse called the Contemplacyon of Synners, for every daye of the weke, a syngular medytacyon. Sm. 4to.

Emprynted at Westmynstre by Wynken de Worde, the X. day of July, the year of our Lord MCCCCLXXXIX, in the original binding, with the figures of St. Gregory and St. Barbara 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 St. Fagan's."

G. J. GODWIN, Cardiff Castle

- 9 Five Books by Vavasour Powell, viz.,—  
a. Christ and Moses' Excellency. London: Printed by R. I. for Hannah Allen, 1650



## CONTRIBUTOR.

- b.* and *c.* The Bird in the Cage Chirping. London: 1661 and 1662
- d.* Common Prayer and Divine Service. London: Livewel Chapman, 1661
- 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

- 12 Book of Common Prayer, in Welsh. London: Edward Fowks, 1664

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 "Etonensis Prepositus, Anno Christi, 1636 etatis 77. Franciscus Rous Armig Collegii.

No. 94 is the original picture from which this engraving was taken.

- 14 Bible, Prayer Book, and Sternhold and Hopkins' Psalms with Music, 8vo. Edinburgh: 1633, and London, 1634

First Edinburgh edition, with fine copperplate engravings by Theodore Galle, in original boards, with silver mountings and finely engraved clasps, representing 12 Apostles.

JOHN T. D. LLEWELYN, Penllergare

- 15 Fine Fourteenth century Manuscript on vellum, richly illuminated with pictures, borders, and initial letters in gold and colours, contains:—

*a.* A Kalendar

## CONTRIBUTOR.

- b.* Oratio devota ad Dominum
- c.* Memoria de Sancta Trinitate
- d.* Memoridæ Sanctorum
- e.* Horæ Beatæ Virginis
- f.* Psalmi Penitentieares
- g.* Litanie Sanctorum
- h.* Vigiliæ Mortuorum
- i.* Commendationes Animarum
- j.* Psalterium de Passione Domini
- k.* Psalterium B. Hieronymi

This MS. is in excellent condition, bound in calf of the last century.

W. F. JAMES, The Lindens, Canton

- 16 The Odes of Pindar. Printed by G. Morellium. Paris: 1558; in original French binding

RICHARD W. JONES.

- 17 Cosmographia Petri Apiami. Antwerp: G. Bontio, 1545

JOHN P. ROSLING, Bristol.

- 18 Speed's Great Britaine. London: 2nd edition, 1632

H. WHITE, Richmond Road, Cardiff

- 19 Autograph Letter of Lord Nelson

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

- 20 Very early copy of Ready Reckoner. London: John Bill, 1623

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



## CONTRIBUTOR.

- 27 He, She, It. Second Egyptian Humoresque. Painted from nature, and written down 1302 years before the birth of Christ, through C. M. Seyppel  
Court Painter and Poet of His Serene Majesty, King Rhampsinit III. Memphis, 36, Pyramid Street, 1st Floor. Enquire at the porter's lodge. Felix Bage Dusseldorf.

RICHARD GARNETT, London

- 28 Same as 27
- 29 Egyptian Humoresque. Written and painted 1317 years before Christ, by C. M. Seyppel  
Court Poet to his Majesty King Rhampsinit III. Memphis, Mummy Street, No. 35 Third Floor, Bell 4.x.
- Rev. W. E. WINKS, Cardiff
- 30 Fac-simile of the Durham Book. 680 A.D. Page 249 of Rule and Anderson's "Biblical Monuments." Croydon, 1871-3.
- 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
- 35 New Testament, black letter, 1646, 16mo. London, Bill and Barker.
- 36 Nathaniel Bloomfield's Poem on War, 1803.
- 37 The Works of that faithful and painful preacher, Mr. Elmathan Parr. London, Griffith and Hunt, 1651

CHARLES CONWAY, J.P., Pontnewydd,  
near Pontypool

- 38 Hamerton's Etching and Etchers.
- 39 Norblin de la Gourdain. 75 fine etchings. About 1770-90.
- 40 Pen and Ink Drawings, by Girtin.
- 41 Gruner's Ornamental Art, with Braun's plates. London, 1850

## CONTRIBUTOR.

- 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.)

C. T. JEFFERIES & SONS, Redcliffe Street, Bristol.

- 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, 1583
- 49 Early Printed Book—Bonaventura, Incipit brevilquium fratris Bonaventure generilis mi mstri, fratrum minor. 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 exemploy magistri Alberti Magni Ratispa, espicopi ad omnem Materiam. 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—£1 5s.



## CONTRIBUTOR.

- 52 Baskerville Press—Milton's *Paradise Lost and Regained*. 2 vols., 4to, handsomely bound in Cambridge calf, extra. Baskerville, 1758—£3
- 53 Douglas' *Nenia Brittanica; 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.
- 54 Monmouthshire—Hoare's (Sir R. C.) *Series of Views, etc.*, to illustrate W. Coxe's *Tour in Monmouthshire*; 4to. boards. 1801—£1 15s.
- 55 Bewick's select *Fables*, edition de Luxe, faithfully reprinted 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 10s.  
This edition is becoming very scarce; only 100 copies printed, and those only for subscribers.
- 56 Bible—Douay and Rhemes, Old and New Testaments, faithfully translated into English out of the authentical Latin, diligently conferred with the Hewbrew, Greek, and other editions in divers languages, Engraved title, 3 vols., 4to. calf. Printed by John Cousturier, Rouen, 1633-5—£2 15s.

A. C. BRUCE-PRYCE, Duffryn

- 57 *Fine large folio Bible*. Printed by John Baskett, Oxford, 1717. 2 vols.
- 58 *Æschylus*—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.
- 59 *Janua Hebræe Lingue*. Runeccius, 12mo. Leipsic, 1704. Vellum

## CONTRIBUTOR.

- 60 Gray's *Poetical Works*. Glasgow: Andrew Foulis, 1787
- 60A *Thucydides*—Edited by C. A. Ducker. Amsterdam: Wetstenius and Smith, 1731. Folio

BENJAMIN NORTON, Crockherbtown, Cardiff

- 61 *Natural History of English Insects*. By Albin, 1720.—30s. 100 coloured copper-plates, drawn from life. Dedicated to Lord Bruce, 1714
- 62 *Comedies of Plautus*. Printed at Cologne, 1530.—7s. 6d.
- 63 *Wildman's Management of Bees*, with *History of Bees and Hornets*. Copper plates.—5s.
- 64 *Bishop Saunderson's Life and Sermons*. Edited by Isaac Walton.—7s. 6d.
- 65 *Hebrew Bible*. Basle 1546.—£2
- 66 *Hooker's Ecclesiastical Polity*. First complete Edition 1662.—12s. 6d.
- 67 Dr. H. Moore's *Collection of Philosophical Writings*. London, 1662.—10s. 6d.
- 68 Dr. Meade's *Miscellanea Curiosa*. 3 vols, 8vo, 1726. 7/6

THOMAS POWEL, M.A., University College

- 69 *Y Beibl Cyssegr-Ian*. The First Edition of the Welsh Bible. Translated by Dr. Wm. Morgan, Bishop of St. Asaph. London: Cr. Barker, 1588.
- 70 *Psalmau Dafydd*. The *Psalms of David*, from Dr. Morgan's Translation, 1588.  
Extremely rare. Unknown to the author and the editor of the *Cambrian Bibliography*. Only one other copy known to exist.
- 71 *Lexicon Syriacum Concordiantale*, by Schaaf. Lugduni: Batavorum, 1708.
- 72 *MacCurtin's English-Irish Dictionary*. Paris: 1732  
Denis Florence MacCarthy's copy, with his book, plate, and autograph.

JOHN PETER, 12, Westbourne Terrace, Cardiff.

- 73 *Display of Heraldrie*, by John Gwillim. 3rd edition. London: Cotes and Blome, 1638.



## CASE 3. (S.S.)

CONTRIBUTOR.

B. &amp; J. F. MEEHAN, 32, Gay Street, Bath

- 74 Charles Dickens' Works (complete) 8vo. The original large type edition, with all the fine illustrations by Cruikshank, "Phiz," &c. (13 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, rarely found complete—£5 5s.
- 77 Elzevir Edition of Seneca, Opera Omnia, 4 vols., 1649, 12mo. A tall, 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—12s. 6d.
- 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 royal 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.

- 85 Early Printing. Codex Justinianus, &c., 1528, thick 4to. Numerous woodcut initial letters, in the original wooden boards, covered with vellum, tooled to a curious pattern, with brass clasps—25s.
- 86 Dickens' (Charles) Master Humphrey's Clock (3 vols.), 1840, royal 8vo. First edition. The author's own copy, with his armorial book plate in each volume. A fine copy in the original gilt cloth. Illustrated by "Phiz." Scarce and unique—£4 4s.
- 87 Early Persian MSS. of the Romance of "Joseph and Zuleika," about 1550, 8vo. A neatly written illuminated MSS.—£5 5s.
- 88 The Keepsake, from the commencement to the end, 1850-57, royal 8vo. A fine copy of this first-class Fine Art Publication (8 vols.), beautifully bound in the original gilt cloth—£3 3s.
- 89 Williams, Rev. J., Barddas, the Bardo-Druidic System, 2 vols., 1862, 8vo. Published by the Welsh MSS. Society—12s. 6d.
- 90 Williams, Rev. R., Enwogion Cymru, a Biographical Dictionary of Welshmen, 1852, thick 8vo. It includes all names connected with the ancient history of Wales—12s. 6d.
- 91 Prose di M. Pietro Bembo, printed at Venice, 1525, 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 1586. From the library of the late Sir William Tite, with his autograph.
- 92 Collection of fifty Autograph Letters addressed to Daniel Maclise, the artist, dating from 1842. Numerous fine specimens by artists—Mulready, Cattermole, Landseer, Eastlake, Hart, Stone, Leslie, Hardwick, Stanfield, &c., &c.—£10 10s.
- 93 Hall, S. C., Retrospect of a Long Life (2 vols.), 1883, 8vo. Presentation copy from the author, with autographic inscription, portraits, and autograph letters inserted.



- 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, 1833, 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 Bathe 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. size. Author's own copies, with his armorial book plate in each volume—£9 9s.

## CONTRIBUTOR.

- 107 Black letter Holy Bible, 1613, 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 Homilies 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.
- 113 Terence's Comedies. Venice: 1471. Folio. The rare first edition, from the Sunderland Library—£3 3s.
- 114 Holy Bible (King James, or authorized version), in black letter, 1632-39, 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.)—£8 8s.
- 121 Mabinogion, 8vo., half bound, 1877—15s.
- 122 D'Agincourt Art, folio boards—£2 2s.



## CONTRIBUTOR.

- 123 Braund's Furniture, folio—£1 1s.  
 124 Silvestre, Paleographical Album (2 vols), 8vo., and 77 plates in 1 vol. folio, cloth—£5

## C. H. JAMES, Merthyr.

- 125 Wyndham's Tour in South Wales. Salisbury: 1781  
 126 Paul Sandby's Views in South Wales. 12 Views in aquatinta, from drawings taken on the spot in South Wales. Dedicated to the Hon. Charles Greville and Joseph Banks, Esq., by Paul Sandby, R.A., 1777.

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, to some extent, took the idea of his Liber Studiorum from this series of Plates and Claude's Liber Veratatis. Rawlinson, in his "Turner's Liber Studiorum" (a catalogue) speaking of the engraving of the Liber, says—"Turner was attracted, it is said, by the fine series of landscape plates which Paul Sandby had engraved in aqua-tint from his own drawings some twenty or thirty years earlier . . . first decided to employ that medium joined with etching for reproducing his designs for Liber."

- 127 Engraving of John Speed, author of "History of Great Britain"

## E. J. NEWELL, M.A.

- 128 Wales, illustrated with Gastineau's Engravings

## G. E. ROBINSON, Canton.

- 129 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

## CONTRIBUTOR.

## BERNARD QUARITCH, 15, Piccadilly, London

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

## REV. W. E. WINKS, Cardiff.

- 136 Burgess's Fen Country Churches, in 1798

## C. T. JEFFRIES &amp; SONS, Bristol.

- 137-8-9 Continental Views. These Albums contain respectively 648, 869 and 1107 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  
 141 Geneva Bible, printed at Geneva, 1561. This edition reads "aprons," instead of "breeches," as in most Geneva versions; but it reads "braineapan" in Judges, 9 c., 53 v.

## H. W. WHITE, Cardiff.

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

## ROBERT CARRICK, Cardiff.

- 143 Bible, Authorised Version, 1813. Black letter, folio  
 144 Universal Geography, by Rev T. Banks, Dixon. Mon.

## C. H. JAMES, Merthyr.

- 145 A Series of Maps of Wales and Welsh Counties, by Moll (1), Morden (2), Saxton (3), Speed (4), Blaeu (5), Kitchen (6)

Saxton 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 skilful Chirographer." Speed was born in 1555, and died in 1629. His "Treatise of the Empire of Great Britaine" consisted of a description of each County, with maps, of which this is a specimen. Blaeu was a celebrated Amsterdam Bookseller and Publisher. He published an Atlas of the English and Welsh Counties. Kitchen flourished early in the 18th century.



## CONTRIBUTOR.

S. AITKIN, St. Andrew's Crescent, Cardiff.

- 146 Engravings from pictures by Vandyke and other Old Masters.

## CASE 6. (F)

REV. W. T. ADEY, Scarborough.

- 147 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. I., p. 398, that Bewick personally re-invented the art of wood engraving. That relatively to early and contemporary workers he was the reformer of their methods and the pioneer of their success . . . that he is the man to whom we are indebted, more than to any other, for one of the necessities of the age—a cheap illustrated periodical literature; a thing impossible except through the medium of woodcuts.

- a. Lawrence's History of the Horse, Part XI. Fine engraving of Godolphin, Arabian, 1809.
- b. Collection of Extracts. Davison, Alnwick, with frontispiece and tail-pieces by Bewick, 1829.
- c. Goldsmith's History of England, 1807. Heads by Bewick.
- d. The Life and Times of James Catnach, 1792-1841, printer and publisher of ballads, battledores, lotteries, and primers; published works illustrated by Bewick, such as the poetry of Blair, Beattie, Burns, Parnell, Ferguson, &c.
- e. Hodgson's Hive of Literature. Newcastle, 1806.
- f. Nicholas Rowe's Poetical Works. London: Cooke, 1797.
- g. Pope's Essay on Man, &c. Gainsborough, 1812.
- h. Gay's Fables. York, 1811.
- i. Religious Tracts. London: Rivington, 1815.
- j. A Spring Day, by James Fisher. Liverpool, 1819.
- k. The Wreath, by C. Earnshaw. Smart, Huddersfield.

## CONTRIBUTOR.

- l. Beauties of Æsop. London: Richardson, 1822
- m. Gammer Gurton's Garland of Nursery Songs. Glasgow: Lumsden & Son
- n. The Man of Feeling, by Henry Mackenzie. Edinburgh: 1815
- o. Æsop's Fables, by Samuel Croscall, D.D. London: 1810
- p. Thomson's Seasons. London: 1805
- q. Supplement to the History of British Birds. Newcastle, Ed. Walker, 1821.
- r. An engraved wood block, by Bewick.

J. M. THOMPSON, M.A., Nottingham

- 148 Index Lucopletissimus Lugdunum, 1537, old binding  
149 Works of Rabelais, probably Lugdunum, 1666

RICHARD WM. JONES, J.P., Newport, Mon.

- 150 Die Begebenheiten der Armide, by Joulet de Chatillon. Leipsie, 1722
- 151 Joannis Jovianis Pontani, Amorum Libri. Venice, 1523
- 152 J Costumi et La Vita de Turchi. Florence, 1551
- 153 Dichiaratione De Salmi di Davide. Venice, 1680
- 154 Oratorium Mari Tullii Cicero. Lugdunum, 1571
- 155 Phillip Melanthon's Remarks on Holy Scripture. Spalatin's Translation. Wittemberg, 1526
- 156 Balsac's Letters. Amsterdam, 1661
- 157 Tragedies of Seneca. Farnaby's Notes. Amsterdam: Jansen. Date of ownership, 1661

EDWIN SEWARD, R.C.A.

- 158 Seven Books, to illustrate styles of binding—mottled calf embossing with block, and fine tooling



## CONTRIBUTOR.

CHARLES CONWAY, J.P., Pontnewydd.

- 159 Burton's Anatomy of Melancholy. 4th Edition, Oxford.  
 160 Quarle's Divine Poems, 1630.  
 161 The Worthies of Wales. By Thomas Churchyard.  
 London; 1776. Reprint of 1587 Edition.  
 161A A Geographical Account of Aberystwith parish; by  
 Edmund Jones, Trevecka, 1779

T. H. THOMAS, R.C.A.

- 162 Author's Presentation Copy of "Echoes from the Welsh Hills"  
 163 On Preparation for Death. By Erasmus: Cologne, 1533.  
 With Holbein's engravings of the "Dance of Death"  
 164 Observations on the river Wye. By William Gilpin.  
 165 Picturesque, B and O. J. G. Langbourne, Chicago. A fine  
 specimen of binding, by Daniel Owen & Co., Cardiff.

## CASE 7 (A.A.)

MOORE, 156, King's Road, Canton.

- 165A Forty-one Specimens of Bank Notes of United States,  
 Scotland, and North of England.

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

GEO ALEXANDER, 2, Working street, Cardiff

- 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

## CONTRIBUTOR.

- 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 Coity Castle,  
 Glamorgan  
 g. Feoffment of Mona Egloishewis (seal attached).  
 Good Seal of William Bassett, 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. Lisle, possibly  
 Philip, Lord Lisle, son of 2nd Earl of Leicester,  
 and afterwards 3rd Earl of Leicester; J. Wynn;  
 W. Lenthal, Speaker of Long Parliament;  
 P. Skippen, a Major-General in the Parliamen-  
 tary 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  
 this 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: COMMISSARIO: ARWSTLEY.  
—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 Cantreïf of Gwynedd, in Henry VIII's time; it was included in Montgomery, and is now in the Hundred of Llanidloes, 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.

174 Acts of Parliament 1661—1672 (Charles II.) London: Bill &amp; Barker, 1671

175 Canons and Statutes. London: R. Pawlett, 1675

176 Authorised Bible. Oxford: T. Wright and W. Gill, 1770, with curious missprint, Prov. xxvi, 3 v.

A whip for the Horse, and a bride for the Ass! See also Ecclesiastes iii, 7v. Rent for "rend."

W. E. JENKINS, Clifton Street, Cardiff.

177 Burmese Sacred Book, written in 1197, of the Burmese Era.  
(This book Atthasalini, by Buddagosha, upon Dhammasangani, or first book of the Abhidhamma-pitaham, one of the three divisions of the Buddhist Canon.)

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 "Northumbrian" poem. Its author, Richard Rolle, born at Thornton, Yorkshire, about 1290, educated at Oxford, became an Augustinian Monk at Hampole, near Doncaster, at the age of 19, and remained there till his death, in 1349. His version of the Psalms was one of the earliest translations of any portion of Scripture into English prose. The poem here shown is in seven parts, viz.—1. Beginning of Man's Life. 2. Unstability of the World. 3. Death, why dreaded. 4. Purgatory. 5. Doomsday. 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 George Brannins, 16th century

CLERKE 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 Childrens' Book "My Mother." London: Darton &amp; Harvey, 1815

## CASE 10 (C.C.)

LENT BY ST. DAVID'S COLLEGE, LAMPETER

184 Missale, in handsome binding and brass clasps, black and red type, initial letters, gold and colors, large folio, original boards

185 Fischbuch, a curious early treatise on fishes, with great number of most grotesque colored engravings, printed at Zurich, 1575, folio



## CONTRIBUTOR.

- 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 used 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 1078, who also composed a book for the regulation of Ecclesiastical Offices, called the *Custom Book*. This was incorporated with the Missal and other ritual books of Sarum. See the musical notes, for chanting or intoning, in the Missal here exhibited. This Missal, like all other service books before the Reformation, is in Latin (which language the Roman Catholic Church still retains in its Liturgy). One of the chief objects of the English Reformers (Cranmer, Ridley, Cox, 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 made the ground work of several portions of the English Prayer Book, e.g., the Office of Holy Communion, &c. 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 beams with greater effulgence than that of Wynkyn de Worde." So writes Johnson in his "Typographia." Wynkyn de Worde was born in Lorraine; was made a citizen of England in 1496. He became an assistant to Caxton, whom he served till Caxton's death. After this event De Worde set up on his own account, and printed in his old master's house. Dibdin thinks De Worde did not publish in his own name till 1493, and maintains that if he be not the printer of the *Colophon of the Golden Legend* of the above date, he is undoubtedly the printer of the *Liber Festivalis*. He continued at the same office till 1499, when he removed to the "Sign of the Golden Sun, in the Parish of S. Bride, in the Flete Street, London." He died 1534. 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 Aldus, at Venice, 1518

Aldus Manutius, (whose publications are known as *Aldine* editions), born 1449—died 1515, first began to print classics about 1490; from this date till 1597, Aldus, his son Paulus 1511—1574, and grandson Aldus jun., issued many first editions of Greek and Roman Classics, also corrected texts of Petrarch, Dante, Boccaccio, &c. The Aldine Classics are very beautiful and correct in typography, and instituted a new epoch in printing. Aldus used 9 different Greek types and 14 Latin. He was the first to use the *Corsivi*, or, as we term it, Italic type, invented by Francesco of Bologna. The Aldine press was in operation for 100 years, and issued 908 different works; some of which e.g. the *Horæ Beatæ Virginis* (1497), and *Virgil* (1501), are now very rare. Aldines are much sought after by book hunters.

## CONTRIBUTOR.

- 189 First edition of the New Testament in Greek & Latin, edited by Cardinal Ximenes, and published at Alcalá 1514

Cardinal Ximenes (1437-1517), founder of the University of Alcalá de Henares, Salamanca, was a most liberal and enlightened patron of literature and art. His *Complutensian Polyglot Bible*, which occupied 15 years in preparation—1502-1517—was the first work of its class; and, considering the conditions under which it was edited and published, one of the greatest triumphs of sacred learning the world has seen. It is spoken of as "the great glory of the Spanish press." Ximenes separated the Apocrypha from the Canon of the Old Testament. The book here shown is a duoglot of the Septuagint Greek (in uncial characters, i.e., capital letters), and the Vulgate Latin.

- 190 A Funeral Sermon on the death of Lord Essex. Very rare and probably unique. Published in London by Henry Denham, 1577

191 History of our Lord and Prayers, written on vellum, and richly illuminated in gold and colours; with pictures, orders, and initial letters, and small vignettes. French, 1450, 8vo., according to Professor Westwood.

192 Illuminated book of Hours, very fine paintings, borders, and lettering. French, 1450, imperial 8vo., according to Professor Westwood.

- 193 Illuminated Book of Devotion, Italian, about 1400

## CASE 11 (R.)

BAPTIST COLLEGE, Pontypool.

- 196 Jerome's Works, 2 vols., folio, in original boards. Early 16th century printing
- 197 Geneva or "Breèches" Bible, 1583, folio. London: C. Barker
- 198 Cranmer's or the Great Bible, 1583. 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 Authorizied 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 precincts of the late dissolved house of the Grey Friars, by Richard Graften, printer to the Prince's Grace, the 16 daie of Aprill, the yere of our Lorde, 1546 This Copy is illuminated throught in gold and colours. See Case 10 (C.C.)
- 202 Houbraken's Heads. "The Heads of Illustrious Persons of Great Britain," with lives, by Thomas Birch. Engravings by Houbraven and Vertue. London, 1813
- 203 Montani's Hebrew. Antwerp: 1619. This Bible contains the Old Testament, including Apocrypha in Hebrew and Latin, and the New Testament in Greek and Latin
- 204 Middleton's Latin Bible with notes. London, 1580. Interpreted and annotated by Francis Junius and Immanuel Tremellius
- 205 Cambrobry taniçæ Cymræcæve Linguae, by Ed. Stradling. London: 1592—£4 4s.
- 206 Welsh and Latin Dictionary. Richard Young. London: 1632—£1 1s.

