

llawn dŵr i droi'r brif olwyn. O holi, gwelodd mai peiriant stêm oedd yn ei throï, a gallai'r felin gynhyrchu deg sachaid o flawd bob dydd.

Wrth gofnodi iddo ymweld â Chydweli, mae'r awdur yn tynnu sylw at rywbeth sy'n ymddangos mewn cyfrolau eraill a gyhoeddwyd am deithio trwy Gymru. Mae'n cyfeirio at yr arferiad o ddefnyddio blodau i addurno beddau, sef rhywbeth a gymerwn yn ganiataol heddiw. *'I observed in several of the Church-yards the old Welch custom still prevail of planting flowers upon the graves of their relatives, surrounded with slate stones set edgeways & while kept in order have a pleasing effect; and the longer they are kept so, it would at any rate seem to imply the greater affection.'* Ni ddaeth gosod blodau ar feddau yn Lloegr yn gyffredin tan yn ddiweddarach yn y 19eg ganrif.

Mae'r amser a gymer taith 1819 yn awgrymu mai cerdded y rhan fwyaf o'r ffordd a wnaeth y dyddiadurwr, ond byddai ei ddull o deithio yn amrywio ar brydiau, gan ddbynnu ar amodau lleol. Bu'n rhaid iddo deithio mewn cert bysgod a gludai tua dau ganpys o sewin i gyrraedd Aberystwyth, er mwyn i'w gist deithio gydag ef; y diwrnod cynt roedd wedi talu i ddyd ei gario tua 23 milltir, gan nad oedd *'neither coach nor carrier from Cardigan to any part except Carmarthen'*. Disgrifir Aberystwyth fel *'a very neat sea-port & bathing place, 10 or 12 machines [h.y. periannau ymdrochi] are kept, is much resorted to by the gentry from Hereford^{re} & Shropshi^{re}. The views from the Parade are very beautiful, both land & sea. A[berystwyth] is about the size of Wells in Norfolk but greatly superior in every respect.'*

Yna crwydrodd y teithiwr tua'r gogledd i leoedd fel Glantwymyn a Dolgellau, gan ddringo Cadair Idris un diwrnod, yna ymlaen i Faentwrog a Beddgelert. O'r dafarn ychydig filltiroedd o Feddgelert fe aeth i gopa'r Wyddfa ar un o'r ychydig ddyddiau y mae'n cyfeirio'n benodol atynt yn ei ddyddiadur. *'Friday 16th July 1819 from the Inn at Glyn Gwyllyn [i'r gogledd o'r Wyddfa] on my ten toes at half past four o'clk to ascent SNOWDEN [sic] and whose summit from the said inn is 4½m rising very boldly the whole distance, except perhaps about ½m in the middle part. I reached its highest point at 17m past 7 o'clk, after strong exertion; altho' the path is very good for the sort, except near a mile towards the top over loose stones. It was my intention to start at 2 o'clk, in order to reach the top in time to see the sun rise, which I am told is a fine sight indeed from Snowdon, but I was so annoyed with the noise of 4 or 5 welch miners for 3 hours after I was in bed, that I could not get a wink of sleep before one o'clk.'* Serch hynny, i wneud iawn am ei siom, cafodd ddiwrnod digwmwl a golygfeydd rhagorol! Ger y copa, cyn disgyn i Lanberis, sylwodd ar fwynglawdd copr a agorwyd yn ddiweddar, a chwe gweithiwr o Gerny yn gweithio yno.

Enghreifftiau yn unig yw'r darnau uchod hyd at ddechrau'r ail gyfrol ar gyfer 1819. Fodd bynnag, pan fydd y dyddiaduron wedi'u copio'n llawn a'u dadansoddi, a rhagor o ymchwil wedi ei gynnal ar y dyddiadurwr, bydd y canlyniadau yn cael eu cyhoeddi mewn mwy o fanylder, gan gyfrannu ymhellach at ein dealltwriaeth o Gymru ddechrau'r 19eg ganrif.

John R. Kenyon, Llyfrgellydd
Amgueddfeydd ac Oriolau Cenedlaethol Cymru

a small flour mill; he was intrigued as to how it could work without a water-filled mill race turning the main wheel. Closer inspection revealed that it was operated by a steam engine, and the mill was able to produce ten sacks of flour each day.

In his entry for his visit to Kidwelly, the writer made a comment that also appears in published accounts of journeys through Wales. This was with regard to the decorating of graves with flowers, something we take for granted today. 'I observed in several of the Church-yards the old Welch custom still prevail of planting flowers upon the graves of their relatives, surrounded with slate stones set edgeways & while kept in order have a pleasing effect; and the longer they are kept so, it would at any rate seem to imply the greater affection.' It was not until later in the 19th century that placing flowers on graves in England became common.

The time taken for the 1819 tour suggests that the diarist walked most of the way, but his mode of travel did have to change at times, according to local circumstances. He had to ride in a fish-cart carrying almost 2cwt of sewin in order to reach Aberystwyth, so that his trunk could accompany him; the previous day he had hired a man to carry it some 23 miles, there being 'neither coach nor carrier from Cardigan to any part except Carmarthen'. Aberystwyth is described as 'a very neat sea-port & bathing place, 10 or 12 [bathing] machines are kept, is much resorted to by the gentry from Hereford^{re} & Shropshi^{re}. The views from the Parade are very beautiful, both land & sea. A[berystwyth] is about the size of Wells in Norfolk but greatly superior in every respect.'

The traveller then headed north via places such as Cemmaes and Dolgellau, ascending Cadair Idris one day, then on to Maentwrog and Beddgelert. At the inn a few miles from Beddgelert he went on to climb Snowdon on one of the few days in his diary that he actually dates. 'Friday 16th July 1819 from the inn at Glyn Gwyllyn [to the west of Snowdon] on my ten toes at half past four o'clk to ascent SNOWDEN [sic] and whose summit from the said inn is 4½m rising very boldly the whole distance, except perhaps about ½ m in the middle part. I reached its highest point at 17 m past 7 o'clk, after strong exertion; altho' the path is very good for the sort, except near a mile toward the top over loose stones. It was my intention to start at 2 o'clk, in order to reach the top in time to see the sun rise, which I am told is a fine sight indeed from Snowdon, but I was so annoyed with the noise of 4 or 5 welch miners for 3 hours after I was in bed, that I could not get a wink of sleep before one o'clk.' A cloudless day with fine views however, made up for this disappointment! Near the summit he noted, before descending to Llanberis, a recently opened copper mine which was being worked, he learnt, by six Cornish miners.

The extracts above are but a small sample from up to the beginning of the second volume for 1819. However, once the diaries have been transcribed in full and then analysed, with further research on the identity of the writer, the results will be published in more detail and will serve to contribute further to our understanding of Wales in the early 19th century.

John R. Kenyon, Librarian,
National Museums & Galleries of Wales

Cwpan Aur o Wynnstay o Oes Fictoria

Am gyfnod o dros ganrif a hanner, rhwng Chwyldro Gogoneddus 1688 a thwf araf democratiaeth gynrychioladol yn ystod y 19eg ganrif, rheolwyd Cymru gan grŵp cyfnewidiol o ryw 50 o deuluoedd o berchnogion tir. Rheolent rhyngddynt y seddi Cymreig yn Nhŷ'r Cyffredin. Roeddent hefyd yn amlwg iawn ar feinciau Ynadon yr Heddwch, a oedd yn gyfrifol am lywodraeth leol. O blith yr ystadau mawrion, un o'r rhai mwyaf a mwyaf hirhoedlog oedd Wynnstay, cymhlyg o dros 100,000 o

A Victorian Gold Cup from Wynnstay

For over a hundred and fifty years, between the Glorious Revolution of 1688 and the slow growth of representative democracy during the 19th century, Wales was run by a shifting group of about 50 landowning families. Between them, they controlled the Welsh seats in the House of Commons. They also packed the bench of JPs which was responsible for local government. One of the largest and most resilient of the great estates was Wynnstay, a complex of over 100,000 acres, principally

Hans Holbein yr Ieuengaf, *Cyflun Cupan ar gyfer Jane Seymour*, 1536-37, pen ac inc ar bapur. © Amgueddfa Brydeinig, Llundain

Hans Holbein the Younger, *Design for a cup for Jane Seymour*, 1536-37, pen and ink on paper. © British Museum, London



Cupan a chlawr, aur 22 carat, R & S Garrard a'u Cwmni, Llundain 1867-68. Uchder: 39.8 cm (15 1/16 modfedd). Amgueddfa ac Oriol Genedlaethol Caerdydd

Cup and cover, 22 carat gold, R & S Garrard & Co, London 1867-68. Height: 39.8 cm (15 1/16 in). National Museum & Gallery Cardiff

erwau yn siroedd Dinbych, Trefaldwyn a Meirionnydd yn bennaf, a etifeddwyd, trwy gyfres o ddamweiniau demograffaid, gan Syr Watkin Williams-Wynn (1693-1749), y Trydydd Barwnig. Fel llawer i sgweiar Cymreig, roedd yn Dori ac yn Jacobitiad, a gwariodd ei ffortiwn yng ngwasanaeth gwleidyddiaeth yr wrthblaid. Cymerai ei fab, Syr Watkin Williams-Wynn (1749-89), y Pedwerydd Barwnig, fwy o ddiddordeb mewn cerddoriaeth, pensaernïaeth a'r celfyddydau. Ar ei ôl ef daeth y Pumed Barwnig, Syr Watkin Williams-Wynn, a ymfyrydai mewn milwriaeth wirfoddol. Roedd y tri hwn ymhlith gwŷr cyfoethocaf eu hoes. Treulient ran o'r flwyddyn yn Wynnstay yn Sir Ddinbych, a'r gweddill yn Llundain, lle'r adeiladodd y Pedwerydd Barwnig dŷ ysblennydd yn sgwâr St James ym 1772-76. Gwariwyd peth o'u cyfoeth mawr ar luniau, dodrefn ac arian, a hyd y 1940au roedd gan Wynnstay un o'r casgliadau celf gorau yng Nghymru. Ers hynny, daeth llawer o'r gweithiau celf a gomisiynwyd ganddynt neu a brynwyd ganddynt i feddiant yr Amgueddfa. Mae rhai ohonynt - y llun o'r Pedwerydd Barwnig a'i gydymdeithion ar y Daith Fawr ym 1768, a'r organ siambr a gynlluniwyd ar ei gyfer gan y pensaer Robert Adam - ymhlith yr eitemau mwyaf trawiadol sydd ar ddangos yn yr Amgueddfa ac Oriol Genedlaethol Caerdydd.

Er bod y rhan fwyaf o'u hincwm yn dod o renti tir, elwodd rhai tîrfeddianwyr Cymreig ar y mwynau a ganfuwyd ar eu hystadau.

in the counties of Denbigh, Montgomery and Merioneth, brought by a series of demographic accidents to Sir Watkin Williams-Wynn (1693-1749), 3rd baronet. A Tory and a Jacobite like many Welsh squires, he poured his fortune into opposition politics. His son, Sir Watkin Williams-Wynn (1749-89), 4th baronet, was more interested in music, architecture and the arts. He was succeeded by Sir Watkin Williams-Wynn (1772-1840), 5th baronet, who had a passion for volunteer soldiering. All three were among the wealthiest men of their day. They spent part of each year at Wynnstay in Denbighshire, and the remainder in London, where the 4th baronet built a magnificent house in St James's Square in 1772-76. Some of their great wealth was spent on paintings, furniture and silver, and until the 1940s Wynnstay contained one of the finest art collections in Wales. Since then, many works of art commissioned or acquired by them have passed into the Museum's collection. Some, for example the portrait of the 4th baronet and his companions on the Grand Tour in 1768, and the chamber organ designed for him by the architect Robert Adam, are among the most spectacular exhibits at the National Museum & Gallery Cardiff.

Whilst the bulk of their incomes derived from agricultural rents, some Welsh landowners profited from the minerals found on their estates. Gold had been mined intermittently, and silver was a

Mwynyd aur o dro i dro, ac roedd arian yn isgynnyrch pwysig i gloddfeydd mwyn plwm Sir Aberteifi ar ddiwedd yr 17eg ganrif. Achosodd yr hawliau ar fetel gwerthfawr a hawliwyd gan y Goron gyn ddrwgdeimlad tros gyfnod hir rhwng y tîrfeiddianwyr a'r llywodraeth. Cynyddodd swmp yr aur a gynhyrchwyd yn fyd-eang o chwe gwaith o 1848 ymlaen, a phan agorwyd meysydd aur Califfornia ac Awstralia, ysbardunodd llwyddiant trawiadol ond byrhoedlog cloddfa Clogau ger Dolgellau ruthr am aur yn Sir Feirionnydd ym 1862 a aeth dros gof bellach. Ar ei anterth yng nghanol y 1860au roedd dros ddwsin o gloddfeydd yn prosesu pwysau sylweddol o gwards wrth chwilio am aur.

Un o'r ychydig iawn o gloddfeydd a dalai'r ffordd oedd cloddfa ddiarffordd Castell Carn Dochan, pedwar cilometr i'r gorllewin i ben Llyn Tegid, lle y canfuwyd gwythien o aur ym 1863. Roedd hon yn rhan o'r ystad 20,000 o erwau yn Sir Feirionnydd a oedd yn eiddo i Syr Watkin Williams-Wynn (1820-85), y Chweched Barwnig. Llyfetheiriwyd datblygiad y gloddfa gan yr anghydweld a fu rhwng Williams-Wynn a'r Goron dros berchnogaeth yr hawl ar y mwynau, ond ffurfiwyd cwmni, dan gadeiryddiaeth yr AS radicalaidd John Bright (1811-1889,) i ddatblygu'r gloddfa. Talai'r cwmni freindal o un rhan o ddeuddeg o'r aur i ystad Wynnstay, a ffi drwydded o un rhan o bedair ar hugain i'r Goron. Roedd y canlyniadau cynnar yn addawol; melid a golchid tunnell o gwards yr wythnos, gan ennill rhwng dwy owns a chwech o aur. Ym 1864 adeiladodd y cwmni felin fwy, a chynhyrchodd 837 owns o aur ym 1865, ond ym 1866

significant by-product of the Cardiganshire lead mines in the late 17th century. The rights to precious metals claimed by the Crown were a long-running source of friction between landowners and the government. Although the production of gold world-wide had increased six-fold from 1848, with the opening of the Californian and Australian gold fields, the spectacular but brief success of the Clogau mine near Dolgellau triggered a now forgotten gold rush in Merioneth in 1862. At its height in the mid 1860s over a dozen mines were processing large quantities of quartz in search of gold.

One of the very few to pay its way was the outlying Castell Carn Dochan mine, four km west of the head of Bala lake, where a gold lode was discovered in 1863. This was part of the 20,000 acre estate in Merioneth owned by Sir Watkin Williams-Wynn (1820-85), 6th baronet. A dispute between the landlord and the Crown over mineral ownership delayed its exploitation, but a company, chaired by the Radical MP John Bright (1811-89), was formed to develop the mine. This paid the Wynnstay estate a royalty of 1/12th, while the Crown received a license fee of 1/24th. Initial results were encouraging, with a ton of quartz a week being crushed and panned for the recovery of between two and six ounces of gold. In 1864 the company built a larger mill, and produced 837 ounces of gold in 1865, but in 1866 the yield began to decline, and the mine closed in 1873 (it was subsequently worked on a small scale from 1887 to about 1905). The royalty payments were made in gold bullion from the mine. As Britain's currency was on the gold



Wynnstay, fel y'i hailadeiladwyd gan Benjamin Ferrey ar gyfer Syr Watkin Williams-Wynn, 1859-65, lithograff lliw. Amgueddfa ac Oriel Genedlaethol Caerdydd

Wynnstay, as rebuilt by Benjamin Ferrey for Sir Watkin Williams-Wynn, 1859-65, coloured lithograph National Museum & Gallery Cardiff



'Spy' (Leslie Ward), Syr Watkin Williams-Wynn (1820-1885), lithograff lliw a gyhoeddwyd yn *Vanity Fair*, Mehefin 14eg 1873. Amgueddfa ac Oriel Genedlaethol Caerdydd

'Spy' (Leslie Ward), Sir Watkin Williams-Wynn (1820-1885), coloured lithograph, published in *Vanity Fair*, 14 June 1873. National Museum & Gallery Cardiff

dechreuodd yr aur edwino, a chaeodd y gloddfa ym 1873 (fe'i gweithid wedyn ar raddfa fechan o 1887 hyd tua 1905). Telid y breindal ar ffurf barau aur o'r gloddfa. Gan fod arian treigl Prydain ar y safon aur, gellid troi arian papur yn aur ac yn ôl heb amrywiad o ran gwerth. Roedd incwm Williams-Wynn dros £47,000 y flwyddyn ac roedd yn dal i dyfu, felly medrai fforddio meddwl am yr aur a dderbyniai o Gastell Carn Dochan fel hynodbeth yn hytrach nag arian parod. Lluniwyd peth o'r aur, felly, yn gwpan drawiadol i'w harddangos gyda thrysorau'r teulu yn Wynnstay. Ymhlith y rhain roedd torch aur o'r Oes Efydd a ddarganfuwyd yn Sir Feirionnydd ym 1823, a hambwrdd o 1828 a addurnwyd â nifer o ddarnau arian o'r cyfnod Rhufeinig a ddarganfuwyd yn Wynnstay. Mae'r gwpan, sydd bron i 40cm o uchder, yn dwyn yr arysgrif 'MADE OF GOLD THE ROYALTY FROM CASTELL

standard, bank notes could be converted to gold and vice versa without fluctuation in value. Williams-Wynn's income was over £47,000 a year and growing, so he could afford to treat the gold he received from Castell Carn Dochan as a curiosity, rather than as cash in hand. Some of it was, therefore, made into an eye-catching cup for display with the family's heirlooms at Wynnstay, which included a Bronze Age gold torc discovered in Merioneth in 1823, and a salver of 1828 set with a hoard of Roman silver coins found at Wynnstay. The cup, which is nearly 40cms high, is inscribed 'MADE OF GOLD THE ROYALTY FROM CASTELL CORNDOCHAN [sic] MINE 1867', and was hallmarked by R & S Garrard and Co, 25 Haymarket, London, between 29 May 1867 and 28 May 1868. The marks are those for 22 carat gold (91.6% pure, with the minimum of alloy required to make the metal hard

CORNDCHAN [sic] MINE 1867', a chafodd ddilysnod gan R&S Garrard a'u Cwmni, 25 Haymarket, Llundain rhwng Mai 29ain 1867 a Mai 28ain 1868. Nod aur 22 carat yw hwn (aur a oedd 91.6% yn bur, ac sydd yn cynnwys digon o aloi yn unig i wneud y metel yn ddigon caled i'w weithio, ac sydd o'r un safon â darnau aur). Pwysai 63 owns 5 pwys ceiniog 12 carat (1,978.9 gram) Mae'n ddarn cywraïn yn null y Dadeni cynnar ac yn sefyll ar droed gron, wedi'i hysgythru â chylchau a thorchau o flodau, a dail. Mae'r goes, sydd ar ffurf colofnres, yn dwyn penddelwau o geriwbiaid, ac o'u cwmipas bennau blodau, dolffiniaid a chlychau crog. Gwelir eryr, llwynog, gafr a blaidd yn amlwg ar y fowlen, ymhlith yr arwyddeiriau 'eryr eryrod eryri', 'y cadarn ar cyfrwys' [sic], 'bwch yn uchaf' a 'cwrw da yw allwedd calon'. Ar y clawr uchel, mae pâr o geriwbiaid yn dwyn arfbais teulu Williams-Wynn, a dafad ar y brig, a ffeiriaswyd yn ddiweddar yn lle'r eryr, arwyddlun Williams-Wynn. Gan mai ychydig o waith glanhau sydd ar aur, mae caboliad arwyneb y gwpan yn debyg i'r hyn oedd yn wreiddiol. Mae'r cefndir yn afloyw, a'r addurn amlwg yn lled-afloyw; dim ond yr asennau a'r uchelfannau sydd wedi eu llathru.

Seiliodd Garrard's y cynllun ar ddarlun gan Hans Holbein yr Ieuengaf (1497/8-1543) sydd yn yr Amgueddfa Brydeinig, o gwpan a roddwyd gan Harri'r VIIIed i'r Frenhines Jane Seymour ym 1536-37. Toddwyd cwpan Jane Seymour ar orchymyn Siarl Iaf ym 1629, ond fe'i disgrifir ar gofrestr o'r llestri brenhinol ym 1574. Yn groes i'r copi o oes Fictoria fe'i haddurnwyd â deiamwntiau a pherlau crog, ond mae'n rhaid bod y ddwy gwpan yn debyg o ran maint gan bod pwysau'r ddwy yn ddigon tebyg. Bu Garrard's yn ofaint aur o dan Warant Brenhinol er 1830, ac erbyn canol y 19eg ganrif, y cwmni hwn oedd gwneuthurwyr amlycaf llestri aur ac arian i'w rhoi a'u harddangos. Roedd rhai o'r rhain yn null y Dadeni, ac roedd y cwmni eisioes wedi defnyddio rhai o'r cynlluniau ar gyfer llestri aur ac arian a luniwyd gan Holbein yn llys Harri'r VIIIed. Ym 1867 cyhoeddodd R.N. Wornum, Ceidwad yr Oriol Genedlaethol yn Llundain ac awdur a beirniad adnabyddus, ddarlun o'r braslun ar gyfer cwpan Jane Seymour yn *Some Account of the Life and Works of Hans Holbein*. Rhoddodd y ganmoliaeth uchaf posibl gan *connoisseur* o'r 19eg ganrif ar waith metel trwy ddweud, 'There is no better cinquecento [Dadeni Eidalaid yr 16eg ganrif] ornament than this; it is in the same taste as, but perhaps purer than, the best work of Benvenuto Cellini'.

Roedd gan Syr Watkin Williams-Wynn chwaeth Uchel-Fictoraidd at gelf y Dadeni, ac yn ddiweddar roedd wedi ailadeiladu Wynnstey yn null Ffrengig trwsogl y 16eg ganrif yn sgil tân trychinebus ym 1858. Fodd bynnag, yn ei helgwn yr ymddiddorai mewn gwirionedd, ac ychydig o weithiau celf - ar wahan i luniau o geffylau - a gomisiynwyd ganddo. Mae eiconograffeg y gwpan yn dangos yn eglur y balchder a gymerai yn ei dras ac yn yr iaith Gymraeg. Fel y tri barwnig arall o'i flaen, roedd yn un o Gymry mwyaf adnabyddus ei ddydd a'i lasenw ef, fel hwythau, oedd 'the Prince in Wales'. Gyda'i gyfoeth mawr, ei geffylau rasio a'i geidwadaeth ddiwyro (roedd ei gysylltiad trwy Gastell Carn Dochan gyda John Bright, a fyddai cyn hir yn aelod o'r Cabinet gyda Gladstone, yn syndod i'w gyfoedion), ymgorfforai Williams-Wynn hen drefn yr ystadau mawrion ac roedd yn elyn pennaf i genhedlaeth gyfan o radicaliaid Cymreig. Perchid ef fel landlord da, ond erbyn 1867 roedd ei awdurdod traddodiadol yn prysur ddihoeni. Er iddo gadw etholaeth Ddwyrainiol Sir Ddinbych ar gyfer y blaidd Doriaidd am 43 o flynyddoedd, colodd ei olynydd y sedd o fewn misoedd i'w farw, a daeth bron i ddwy ganrif o reolaeth gan y teulu i ben.

Ar ei ymweliad â Wynnstey ym mis Mawrth 1869, nododd y dylunydd a'r arlunydd amatur Hugh John Reveley (1812-89) fanylion rhai o'r llestri yn y tŷ yn ei ddyddiadur, ond yr unig ddarn y tynnodd lun ohono oedd 'the solid gold cup made by Garrard from an antique design, of gold dug up at Castell Carn Dogan (sic) near Bala Lake...'. Mae'r gwpan - dyma'r gwrthrych mwyaf a wnaed o aur Cymru y gwyddys amdano - yn dystiolaeth drawiadol o'r rhuthr a fu am aur yn Sir Feirionnydd ym 1862 a'r *château* Fictoraidd enfawr

enough to work, and the same standard as gold coins). It weighed 63 ounces 5 dwt 12 carats (1,978.9 grams). An ornate piece in the early Renaissance style, it stands on a circular foot, chased with lobes, bands of flowers, and foliage. The baluster stem is applied with cherub busts and flanked by flower heads, dolphins and pendant bells. An eagle, a fox, a goat, and a wolf emerge in high relief from the bowl, amid the mottoes, 'eryr eryod eryri' (the eagle of the eagles of Snowdonia), 'y cadarn ar cyfrwys' [sic] (the strong and the sly), 'bwch yn uchaf' (the ram is on top), and 'cwrw da yw allwedd calon' (good beer is the key to the heart). On the tall cover, a pair of cherubs support the Williams-Wynn arms, topped by a sheep (a recent replacement for an eagle, the Williams-Wynn crest). As gold requires little cleaning, the cup retains its original surface finish, with the 'field' areas matted, the relief ornament semi-matt and only the ribs and highlights polished.

Garrard's based the design on a drawing by Hans Holbein the Younger (1497/8-1543) in the British Museum for a cup given by King Henry VIII to Queen Jane Seymour in 1536-37. Jane Seymour's cup was melted down on the orders of Charles I in 1629, but is described in a 1574 inventory of royal plate. Unlike the Victorian copy it was set with diamonds and pendant pearls, but it must have been much the same size, as the weights are similar. Garrard's had held the Royal Warrant as goldsmiths since 1830, and by the mid 19th century, the firm was the principal London maker of display and presentation plate. Some of these were in the Renaissance style, and the firm had already exploited some of the designs for plate made by Holbein at the court of Henry VIII. In 1867 R. N. Wornum, Keeper of the National Gallery and a well-known writer and critic, published an illustration of the drawing for Jane Seymour's cup in *Some Account of the Life and Works of Hans Holbein*. He gave the design the highest praise possible for a 19th-century connoisseur of metalwork. 'There is no better cinquecento [16th century Italian Renaissance] ornament than this; it is in the same taste as, but perhaps purer than, the best work of Benvenuto Cellini'.

Sir Watkin Williams-Wynn had a High Victorian taste for the Renaissance, and he had recently rebuilt Wynnstey in a heavy 16th-century French style, following a disastrous fire in 1858. However, his chief interest was his pack of hounds, and he commissioned few works of art other than paintings of horses. The cup's iconography typifies his pride in his family and in the Welsh language. Nicknamed, like his three predecessors, 'the Prince in Wales', he was one of the best-known Welshmen of his day. With his great wealth, his racehorses, and his unbending conservatism (his alliance at Castell Carn Dochan with John Bright, soon to be a cabinet colleague of Gladstone, surprised contemporaries), Williams-Wynn epitomised the old order of the great estates and was the arch-enemy of a generation of Welsh radicals. He was respected as a good landlord, but his traditional authority was already waning in 1867. Although he held the Eastern division of Denbighshire for the Conservatives for 43 years, his successor lost the seat within months of his death, ending nearly two centuries of family control.

Visiting Wynnstey in March 1869, the amateur artist and designer Hugh John Reveley (1812-89) listed some of the plate in the house in his journal, but the only piece he drew was 'the solid gold cup made by Garrard from an antique design, of gold dug up at Castell Carn Dogan [sic] near Bala Lake...'. The cup, believed to be the largest known object in Welsh gold, is a striking relic both of the Merioneth gold rush of 1862, and of the vast Victorian *château* built by the last 'Prince in Wales'. It remained in the Williams-Wynn family until 1964, and was bought recently at auction with the assistance of the Heritage Lottery Fund for a relatively modest £22,300 (about half of this being the value of the bullion).

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