

UNDER THE SPECIAL PATRONAGE
OF H.R.H. THE
PRINCE OF WALES
AND OF H.R.H. THE
PRINCESS OF WALES.



ROYAL
CAMBRIAN ACADEMY
OF ART,
PLAS MAWR,
CONWAY.

ELEVENTH ANNUAL EXHIBITION
OF
WORKS BY HON. MEMBERS, MEMBERS, AND ASSOCIATES.
1893.

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The Royal Cambrian Academy of Art

UNDER THE IMMEDIATE PATRONAGE OF

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AND OF

H.R.H. THE PRINCESS OF WALES.

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Abbreviations.

R.A.—Royal Academy.
H.R.C.A.—Honorary Royal Cambrian Academician.
R.W.S.—Royal Society of Painters in Water Colours.
R.I.—Royal Institute of Painters in Water Colours.
R.B.A.—Royal Society of British Artists.
R.I.B.A.—Royal Institute of British Architects.

Founders.

	£	s.	d.
Cuthbert C. Grundy, R.C.A....	50	0	0
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Royal Cambrian Academy Art Schools.

The Elementary and Advanced Classes for the study of Oil and Water Colours will meet during the Winter, also the Class for the Study of draped models.

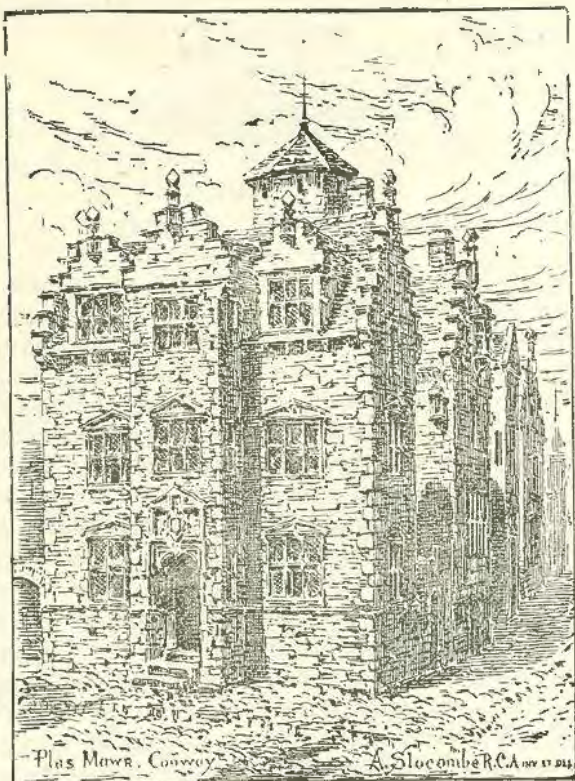
Application to be made to

MR. J. R. FURNESS, Curator,
Plas Mawr, Conway.



Plas Mawr, HIGH STREET, CONWAY.

This "Great Mansion" was built three centuries ago, by Robert Wynne, son of John Wynne, ap Meredith, of Gwydir near Llanrwst, of whom the well-known historian, Sir John Wynne, Bart., was nephew. The approach in High Street is through a portico ornamented with the arms of England. Over the doorway and within the portico is the Greek inscription "anexou, apexou," with the Latin "sustine, abstine" (bear, forbear). On the house will also be found the initials I. H. S. X. P. S., with the date, 1585. Ascending from the courtyard is a flight of steps to a terrace which leads through a doorway to a spacious Banqueting Hall, wainscoated and with fixed seats. From the Tower staircase out of this room is a passage leading to the Kitchen with a fine old arched fireplace. Leaving this room is an entrance from Crown Lane, giving access to the



PLAS MAWR.—ROYAL CAMBRIAN ACADEMY.

Court Yard, and by crossing this passage the apartments are reached, in the furthest of which are several initial letters and the date 1577, worked in bas-relief. In a room above, will be found another date, somewhat later than those found on other parts of the house. Above the fire-place are the initials "E.R." (Elizabeth Regina). The apartments on the upper story are reached by spiral staircases, by which the visitor may also ascend the tower, from which he will obtain a magnificent view of the town, and all the surrounding country. The ceilings in all the apartments are fancifully decorated with a fretwork in relief, which is interspersed with Crests, Coats of Arms, and other ornaments. These are said to have been originally gilded on a green ground, the various Coats of Arms being emblazoned in proper heraldic colours. The woodwork throughout is massive and durable, being of hard dark-coloured oak, in keeping with the general design of the building. The Palace is now in the possession of THE ROYAL CAMBRIAN ACADEMY OF ART, having been leased to them by the present owner—LORD MOSTYN.

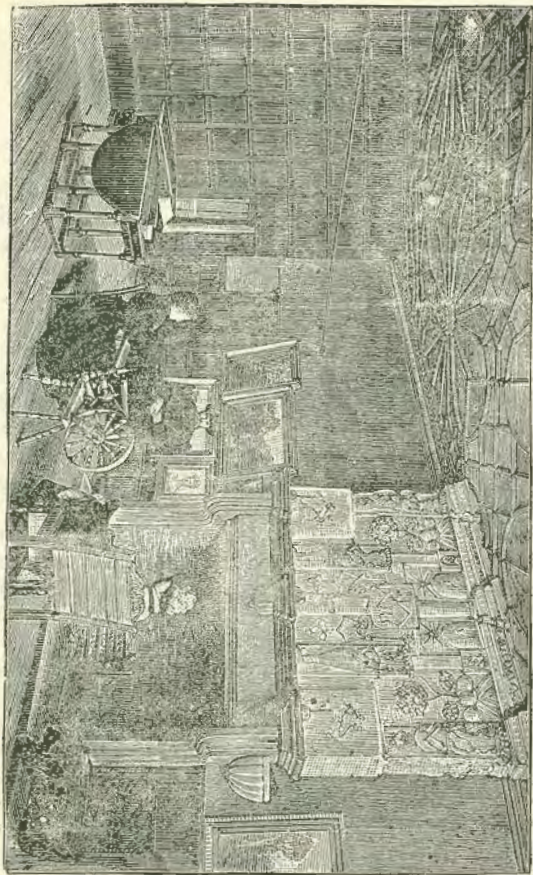
An Art reference library has been established in connection with Plas Mawr. The Hon. Sec. will be glad to receive contributions of ancient Welsh literature, books on Art, Art magazines, &c. Also Casts, Models, Antique or other Welsh relics.

Books, Casts, Old Engravings, &c., have been received from—

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The Banqueting Hall.

The Banqueting Hall is a large old fashioned wainscoted room, thirty feet by twenty by thirteen in height; along one side and end are black oak fixed seats, with scroll work rail and turned supports. The magnificent fretwork ceiling with central Tudor roses and the elaborate mouldings and crests over the capacious fire-place, impress the visitor on first entering the room, and at once strike him that he is in no ordinary building. Two or three steps take you past the oak cabinet which stands opposite the door and you are within the Hall, at the further end of which, in the recessed wall, is a large stone mullioned window with diamond pane lattices of various hue, according to age; on the opposite side of the fire-place are two other windows of the same fascinating description. A border runs round the room, the oak leaf being the chief ornamentation of the frieze; in the centre, over the fire-place on a shield is the coat of arms of the Wynne family (by whom this mansion was built) together with the date 1580. On the quaint figures which are intended as supports are the initials R.W. (Robert Wynne). It is curious to note the manner in which the large blocks of stone which form the chimney breast are dove-tailed to-



gether, the side supports being additionally strengthened by large blocks being built into the wall, the exposed ends being shaped and carved. The broken hearthstone is bound round by the original unpretentious fender, which is also of oak. At some period, ages ago, five or six feet was taken off this room for the requirements of the late tenants, and the original solid oak screen, whose massive frame-work, rudely moulded, stands firm and strong as it did three centuries ago, is partly hid by a lighter constructed oak-panelled screen which is supposed to have formed the wainscot of Queen Elizabeth's sitting-room. The original screen may be seen by stepping into the recess leading to the Secretary's room. The floor, also of oak, is now sunken and uneven. At the further end of the room is the large banqueting table, on six massive legs, and frame-work of great strength; it is still capable of doing great things in the way of a banquet should opportunity present itself.

We may here note that the ceiling of the grand Hall and staircase of the Victoria House at the World's Fair, Chicago, has been copied from the ceiling of this room.

Passing through the doorway leading to the staircase and turning to the right we enter the small kitchen

Small Kitchen.

The most characteristic feature of the small kitchen is the fine stone arch of the huge fire-place, at one end of which, in the thickness of the outer wall, is built a stone oven which is in excellent preservation. The usual kitchen requisites have long since disappeared with the exception of the spit irons, which may be seen in the west kitchen, or in a room at the further end of the building. It will be noticed that a small portion of the arch at the right hand corner has been worn away with the sharpening of knives. Two stout black oak beams cross the ceiling, from which is suspended an old fashioned meat safe.

In some isolated farm houses at the present day these old safes are still in use.

No. 3 room is reached by passing through the doorway opposite the one we entered. But

" Stoop boys! Stoop!! this gate
Instructs you how to adore the heavens; and bows you
To a morning's holy office; the gates of monarchs
Are arched so high that giants may get through
And keep their impious turbands on, without
Good-morrow to the sun—

Stoop boys,—Stoop!"

SHAKESPEARE.

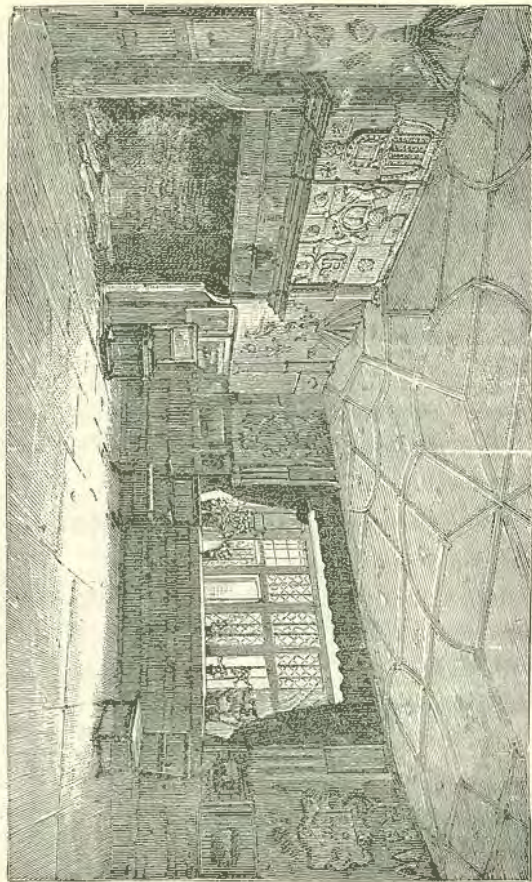
Still Room.

No. 3 room would be formerly used by the retainers in attendance at the side gate leading through the passage we have just crossed to the inner Court Yard, which is a beautiful and perfect specimen of the Architecture of the Tudor period—a most interesting reminiscence of by-gone days.

It will be noticed that the substantial oak screen which forms one side of this room also forms one side of the passage leading to the further room.

Queen Elizabeth's Room.

On turning to the right after leaving No. 3 room, at the end of the passage on the right hand is found Queen Elizabeth's sitting-room; the ceiling and walls above the wainscot (which was originally oak panelled) are rich in decorative plaster work, Coats of Arms, Crests, &c., connected with the Wynne and other families, through them, associated with Plas Mawr. Above the fire-place are the Royal Arms of England as used in the reign of Queen Elizabeth; the Griffin or Dragon being the



supporter of the Lion in the place of the Unicorn as now used, which came in with the Stuart line. The letters E R (Elizabeth Regina) being on either side of the Royal Arms, which is surrounded by other Crests and decorative embellishments; the portcullis of Henry the VIII. being conspicuous. On either side of the windows the Arms of the Wynne family occupy the central positions, above which are the letters R.W. (Robert Wynne) in different designs, whilst below are the figures 15 on one side and 77 on the other side, supposed to be the date when the room was originally decorated; all the ornamental plaster work being picked out in correct heraldic colours. Our very great grandfather, time, has made sad havoc with the wall opposite the fire place, where will be noticed, amongst other enrichments, the remains of the letters D G and @ (J) W, meaning probably Dorothy Griffith and John Wynne.

On looking at these walls we are forcibly reminded how true is the beautiful line

“Change and decay, in all around I see.”

There are small recessed windows in two corners of the room, which, during the palmy days when the

family occupied the house would look into the garden with which the house was at the time surrounded. The massive oak partition or screen opposite the window is of immense strength, the centre, both horizontal and upright timbers being carved. Above the door are carved the Tudor rose and leaves very finely cut. The old oak pannelled door is worth attention, being made with mitre joints ; all the mouldings being worked in the solid ; it will be observed that the original latch, which still remains on the door, is made entirely of wood.

Leaving this quaint room we proceed to the one opposite, viz., No. 4. The West Kitchen.



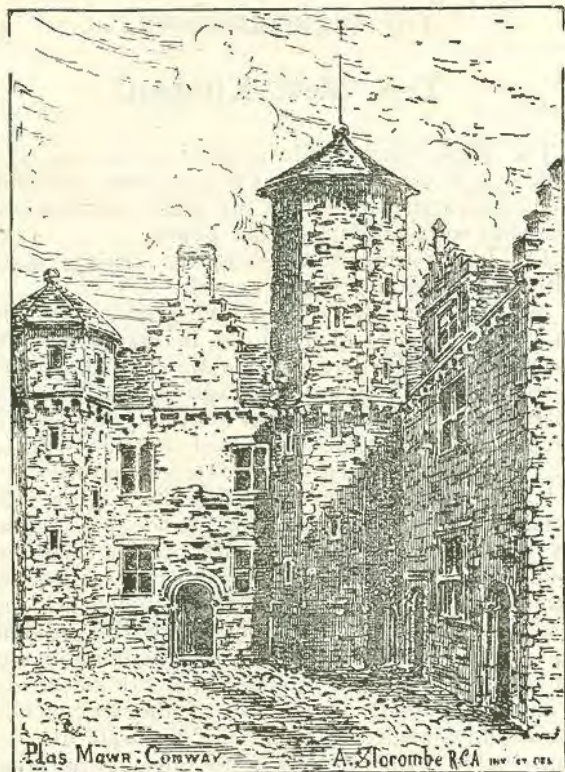
The West Kitchen.

The West Kitchen fire place is about 9ft. 6 in. wide by 5 ft. deep, and near 6 ft. to the underside of the fine arch ; built into the walls at either end are what were originally stone ovens.

The heavy timbers crossing the ceiling, black with age, are still perfectly sound.

Judging from the style of the window mullions and other structural features it may be fairly assumed that this end of Plas Mawr is the oldest portion of the building,—though it is difficult to determine the date of either portion. Experts in Architecture are however agreed that the mansion was built in the fifteenth and sixteenth centuries.

It may just be pointed out that the window mullions at this end of the building are roughly squared on the inside, whilst on the outside they are rounded, and fixed slightly within the breast of the external wall, with projecting, moulded window heads outside. Contrast these with the mullions and window heads at the other end of the building, where they are found moulded on both sides, and projecting outside the breast of the wall, whilst the window-heads are flush with the wall, and are constructed with mitre ends to prevent the stone giving way above the windows.



COURT YARD.—PLAS MAWR.

The door by the Kitchen window opens out into the inner Court Yard, referred to earlier on. The door in the oak screen, adjoining the one by which we entered the Kitchen, opens into a small pantry about 12 ft. square, by 10 ft. in height—a peep into it may be obtained through the doorway on the left, just outside the Kitchen. It may be noticed that the framework of the pantry windows, instead of the usual stone mullion, is made of four inch oak placed cornerways.

On stepping out of the Kitchen turn to the right and up the first flight of the fine spiral staircase,—through the doorway, and turn to the left into No. 5, the Wynne Room.

Wynne Room.

It is interesting to trace the history of decorative or modelled plaster work with which Plas Mawr is so rich: at the present day there is no other such perfect specimen existing in Great Britain.

The British Museum shows us that the ancients understood plaster-modelling. There are still a few ruinous specimens left to show that the Art was practised in Ancient Greece, and the excavations at

Pompeii reveal that there were adepts at this class of work in the days of its splendour, viz., one thousand eight hundred years ago.

With the fall of the Roman Empire, this Art became nearly extinct. In the sixteenth century it was introduced into France by Francis I., and about the same period by Henry VIII. into England; the half-timbered houses of that period being especially adapted to display this class of raised plaster-work. The King employed the most skilful Art-workmen during the last ten years of his reign in embellishing "Nonsuch," of which no relic now remains; being dismantled during the Parliamentary Wars.

Pepys alluding to Nonsuch in 1665 says, "All the house filled with figures of stories"; and Spencer in his lines—

"Gold was the 'parget,' and the ceiling bright
Did shine all scaly with great plates of gold,"

refers to the "illuminated" plaster-work or pargetry.

It was during the troublous times of the Commonwealth that this class of work fell into disuse.

The Wynne Room is supposed to have been the bedroom occupied by the Earl of Leicester. Portions of his crest, viz., the Boar and the Bear and Ragged Stave, appearing on the walls and ceiling;

the date 1577 being on the corners by the shield over the fire-place in this room.

Opposite the Wynne Room is No. 6, Queen Elizabeth's Bedroom.

Queen Elizabeth's Bedroom.

This room is supposed to have been used by Queen Elizabeth. It is not known what has become of the original furniture of Plas Mawr; but the bedstead which was used by the Queen is now at Gloddaeth, near Llandudno. This room, same as the others, has been stripped of the oak-pannelled wainscot. Above the fire-place are the Arms of Robert Wynne, with the initials R G, most probably Robert of Gwydir, as the Gwydir family resided at Gwydir Castle, near Llanrwst, before Plas Mawr was built. The letters R G and J G are also on each side of the centre windows, which can be read as before Robert and John of Gwydir.

It will be noticed that each ceiling in Plas Mawr is different in design, each one being very beautiful. Amongst the animals and birds on this ceiling and walls are the griffin, the owl, the stork, lions, and lion's faces, the heads of deer with antlers, eaglets,

stags, Fleur-de-lys, Saracen's heads, boars, unicorn, dragons, swans, a dove just about to settle on a branch ; also Tudor roses and other ornaments.

The oak screen is almost a repetition of the one already described in the Queen's Sitting Room.

Leaving this room, turn to the left, and you at once enter the Drawing or Reception Room.

The Reception Room.

The reception room is nearly 40 ft. by 20 ft. by 11 ft. in height, with a recess in the wall opposite the fire place about 8 ft. square ; there are indications that this recess was an addition after the house was built. A new floor had to be laid in this room in 1888, but the old fixed seats remain, and are in the same charming style as described in the Banqueting Hall. Two of the original tables are also in this room. The initials on the walls and ceiling are repetitions of what has been previously described. It will be noticed that all the fine fire places in the house, are different in design.

The fine geometrical ceiling of this room must have had an imposing appearance in the palmy days of Plas Mawr.

It was in this room that the Queen of Roumania took afternoon tea on the 11th of September, 1890.

Leaving this room by the door opposite to the one we enter, we pass underneath a secret chamber or hiding place, built in the thickness of the wall adjoining the breast of the chimney which runs up from the small kitchen ; this was used during the turbulous times of the Reformation for the concealment of proscribed persons.

Passing underneath this place of concealment and ascending the five steps to the left and keeping again to the left we come to No. 8, the Lantern Room.

The Lantern Room.

The Lantern Room is so called because of the old lantern in the far right hand corner, as you enter the room. It is formed by an opening through the wall tapering inwards at the sides and top, with a small angular window projecting outwards from the face of the external wall. In olden times a candle would be set, so as to throw a light outwards, and on to the Terrace and Court Yard below. This room was never embellished with decorative plaster-work as is the case with the more important rooms of the house.

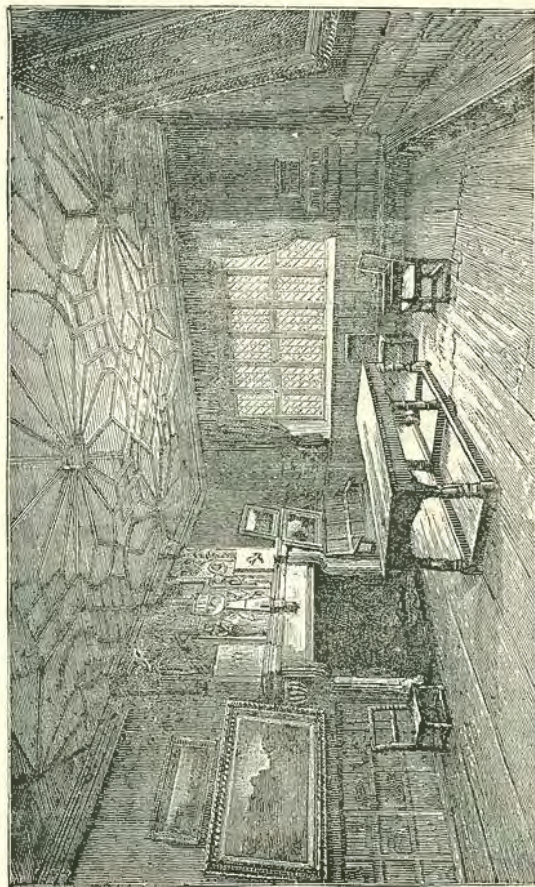
This room is the reputed "haunted room" of Plas Mawr.

After leaving this room go past the steps by which these apartments were reached and inspect the Council Room of the Royal Cambrian Academy, where there are fine casts, models, and a series of beautiful etchings on the walls.

Above the door will be noticed a specimen of the original walling work, showing clearly how the partition walls were formerly constructed; it has been protected with glass.

Descending the five stairs and ascending the old spiral staircase opposite, the lookout tower is reached, from which charming views of the surrounding country may be obtained, then, by following the staircase to the bottom, No. 1 room is again reached.

In Plas Mawr there are 265 windows, 52 doors, and 52 steps up the Tower.



BANQUETING HALL, PLAS MAWR.

(BY PERMISSION OF MESSRS. CATHRAL & PRITCHARD, CHESTER).

NOTICE.

A Deposit of Twenty per Cent. is required to be paid on all works directed to be marked as sold—no work can be removed before the close of the Exhibition under any circumstances.

The whole of the Purchase Money must be paid to the Treasurer before any Picture is removed, and his receipt produced to the Curator as authority for its removal.

Intending Purchasers must negotiate through the Curator.

The Red Star on the Picture denotes that it is sold.

Unless specially stipulated, the copyright of all Pictures is reserved to the Artist.

N.B.—This Exhibition will close at the end of October, when all works will be at liberty for removal.



CATALOGUE.

No. 1 ROOM (Banqueting Hall).

A. BERTRAM LOUD

1 From the South

G. SHERIDAN KNOWLES, R.I.

2 Fast Asleep

(The late) JOHN TAYLOR

3 Above Bettws-y-Coed

S. SIDLEY, R.B.A.

4 My bonnie lass, she smileth
When she my heart beguileth.

Old Madrigal.

(The late) JOHN TAYLOR

5 After a hot day in the Vale of Conway

W. J. SLATER

6 A Pastoral Landscape

A. NETHERWOOD

7 Hauling the Net

A. F. PERRIN

8 Cottage, nr. Glan Conway

A. NETHERWOOD

9 Conway Beach

B. FOWLER

10 Nr. Dolygarrog

LEONARD HUGHES

11 Portrait

B. FOWLER

12 On the Conway, nr. Trefriw

J. HEY DAVIS

13 Corn Harvest

(The late) CHARLES JONES

14 On their way to Loch Leven, Balachulish,
N.B.

PETER GHENT

15 In the Spring Time

A. F. PERRIN

16 At the Back of the Mill

N. PRESCOTT-DAVIES, R.B.A.

17 Preparing for a Dedication to Pallas

CHAS. POTTER

18 Rough Pasture under Cloud Shadows

J. CLINTON JONES

19 Spring in the Vale of Conway

HAROLD SWANWICK

20 Harrowing

G. F. WATTS, R.A.

21 "The Creation of Eve"

The morning stars sang together and all the sons of
 God shouted for joy.

The final act concluded, the powers of creation symbol-
 ed by these spirits of air rise heavenwards in a triumphant
 whirl from the scene of their completed work. At the
 divine touch Adam moves, but the stupor of deep sleep is still
 upon him.

HAROLD SWANWICK

22 The Old Mill Stream

REGD. ASPINWALL

23 A Wet Road—Bosham—Sussex

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

24 Sheep Washing

GEO. WELLS

25 The Road to Crafnant

F. T. SIBLEY

26 Conway Castle

F. T. SIBLEY

27 Pandy Mill

A. LYSAGHT

28 Conway from Tywyn

G. SHERIDAN KNOWLES, R.I.

29 Hunted down

"Thora of Rimol! hide me! hide me!
 Danger and shame and death betide me!
 For Olaf the King is hunting me down
 Through field and forest, through thorp and town,
 Thus cried Iarl Hakon
 To Thora the fairest of Women."

The saga of king Olaf.

LONGFELLOW.

J. C. SALMON

30 On the Devonshire Coast

ANDERSON HAGUE, R.I.

31 Spring Time of Life

GEO. HARRISON

32 On the Moors above Dolwyddelen

HAROLD SWANWICK

33 Ah! Whoa-whup!

CHISHOLM COLE

- 34 Sunshine and Showers

CHISHOLM COLE

- 35 In a Welsh Dell

A. LYSAGHT

- 36 A Study

J. JOHNSON

- 37 Summer—Moonlight—Conway

G. SHERIDAN KNOWLES, R.I.

- 38 A Morning Greeting

PARKER HAGARTY

- 39 In an Old Wood

HAROLD SWANWICK

- 40 An April Day

W. H. SULLIVAN

- 41 Charge of the Scots Greys at the Battle of
-
- Waterloo, 18th June, 1815

Sergt. Charles Ewart capturing the Eagle of the 45th Regiment
of French Infantry.

G. SWINFORD WOOD

- 42 The Way through the Wood

N. PRESCOTT-DAVIES, R.B.A.

- 43 A Vow to Eros

CHISHOLM COLE

- 44 A Sunny Afternoon

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

- 45 On the Moorland

GEO. WELLS

- 46 Chlorinda

(The late) JOHN TAYLOR

- 47 In the Conway Valley





No. 2 ROOM (The Small Kitchen).

GEO. WELLS

48 Primroses

F. T. SIBLEY

49 Conway Castle

GEO. HARRISON

50 In the Vale of Conway

G. SWINFORD WOOD

51 Conway Bay

CHISHOLM COLE

52 The Blush of Spring

GEORGE HAYES

53 Conway from Tywyn

J. CLINTON JONES

54 Down in our Village

J. C. SALMON

55 The Sands, by the Warren, Llandudno

CHISHOLM COLE

56 The Woodcutter

LEONARD HUGHES

57 The Rev. W. Hobley
(Presentation Portrait).

ANDERSON HAGUE, R.I.

58 Hay-field on the Conway

PARKER HAGARTY

59 On a Buckinghamshire Common—Windsor
Castle in the distance

H. CLARENCE WHAITE, P.R.C.A., R.W.S.
60 The Wilds of Snowdonia

B. FOWLER

61 Woodland Waters

J. CLINTON JONES

62 Down by the River

S. LAWSON BOOTH

63 Whitby Abbey—Evening

(The late) JOHN TAYLOR

64 An Old Salmon Trap

GEORGE HAYES

65 Marle Hills—Pabo Hall in distance

G. SHERIDAN KNOWLES, R.I.

66 Approaching Footsteps

F. W. LONGSHAW

67 A Street—Brockwieg

JOSEPH KNIGHT, R.I.

68 On the Welsh Coast

F. W. LONGSHAW

69 The Old Ferry

A. BERTRAM LOUD

70 The young Lord

J. JOHNSON

71 Summer Morning—Llyn Crafnant

GEO. HARRISON

72 Peonies





No. 3 ROOM (The Still Room).

PARKER HAGARTY

73 Woodland

S. LAWSON BOOTH

74 Conway Castle

J. C. SALMON

75 St. Michael's Mount, Cornwall

B. HOYLES

76 On the Banks of the Conway 21

PETER GHENT

77 Conway Castle

No. 3 ROOM.

41

CUTHBERT C. GRUNDY

78 Moorland and Sky

F. W. HAYES

79 In Delamere Forest 26

REGD. ASPINWALL

80 A November Evening—Sussex

J. C. SALMON

81 The Estuary of the Conway

A. W. AYLING

82 Winter 20

GEO. WELLS

83 A Stream in Snowdonia

A. BERTRAM LOUD

84 The Entrance to the Medersa 20

J. PAIN DAVIS

85 Near Ghent

F. T. SIBLEY

86 The Fairy Glen, Bettws-y-Coed 20

ANDERSON HAGUE, R.I.

87 The Young Fishwife 120

CHISHOLM COLE

88 The Field Path—Autumn

SIR FREDERIC LEIGHTON, BART., P.R.A., R.W.S.

89 Portrait—Mrs. Sutherland Orr—the author
of a "Memoir of Robert Browning"

J. R. G. GRUNDY

90 Low Water—Morcambe 31

J. C. SALMON

91 Welsh Harvest—View from the Castle
Hotel Farm 65

F. W. HAYES

92 The Coming Storm 26

PARKER HAGARTY

93 Eventide

JAS. TOWERS

94 The Weighing Machine

A. NETHERWOOD

95 Chrysanthemums

F. W. HAYES

96 Deserted

J. PAIN DAVIS

97 Humphrey Gilbert and Young Walter
Raleigh 150.

F. W. LONGSHAW

98 Brockwier on the Wye 18

F. W. HAYES

99 Quellyn

(The late) CHARLES JONES.

99A (In the next room to the right)
At the close of day.



No. 4 ROOM (The West Kitchen).

J. JOHNSON

100 Pass of Crafnant—Stormy Weather

CHISHOLM COLE

101 On the Common

HENRY MEASHAM

102 Prince Llewelyn's Last War with Edward
the 1st, 1282—The first battle on the
Conwy

"Now watch ye Walia's banner led
Through battles fiercest breath;
On! on with Kymry's Dragon Red
We're all on victory's path."

LLEWELYN AP GRUFFYDD, who was elected ruler of Wales in 1246, and whose title of "Prince" was acknowledged by Henry III. of England in 1267, was the last of that line of Princes and Joint-Princes, which, commencing with Idwal the Roe, in the seventh century, had governed Wales for about six hundred years. When Edward I. led the English army into North Wales, in the year 1282, it is recorded that Hope Castle was at once surrendered to the English, but after the king was encamped with his army at Rhuddlan, three desperate battles occurred, the first on the Conwy, the second on the Carnarvon shore of the Menai Straits, and the third at Pont Orewyn, in the Valley of the Wye, in which Llewelyn was killed; an event which terminated the war.

The picture, on the spectator's right hand, represents King Edward and the English leaders as having crossed the river Conwy and as charging impetuously upon the Welsh, whilst the Welsh are making a furious rush to stop the advancing English. Four Royal Banners of this early period are carried by those who follow King Edward, namely, the Red Banner of the three lions, the Blue Banner of Edward the Confessor, with its cross fleury and five martlets, the Blue Banner of St. Edmund, with its three crowns, and the White Banner of St. George, with the red cross. The Shields which are carried on the English side show the arms of the King, and of the Earls De Lacey, St. John, Audley, Balliol, Chester, Cifford, and Grey, whilst Argentine, Montacute, and others are in the more distant part of the army. On the

left, and plunging into the clash of battle, Prince Llewelyn, his brother David, Rhys Vychan carrying the war signal of the red dragon standard, and Tudor Vychan on the rearing horse, Madoc, the three Bards, Gruffydd, Bleddyn, and Benfras, whose poetical works are extant, accompanied by an Ouate in a green robe, are the most prominent figures. The Bards are seen urging on the Welsh by their eloquence, and the tents and camp fires of the Welsh army are shown further away, and beyond them in the distance are the slopes of Caerhun and Talycafn. In the central back ground rise the cliffs of Porth Howel Goch in the gloom of broken storm clouds.

A. BERTRAM LOUD

103 A Sunny Afternoon

S. LAWSON BOOTH

104 Plas Mawr in the Olden Time

A. LYSAGHT

105 The Letter

C. BOYDELL

106 In Shakespeare's Country

S. LAWSON BOOTH

107 Interior of Haddon Hall Chapel

(The late) J. D. WATSON, R.W.S.

108 Evening

CHISHOLM COLE

109 Autumn

LEONARD HUGHES

110 Nell—The Little Daughter of Dr. Price
Morris

REGD. ASPINWALL

111 The Willowy Brook at Conway

"The willowy brook that flows along
Its rushy banks with murmuring song."

S. LAWSON BOOTH

112 Whitby East Cliff and Church

J. R. G. GRUNDY

113 On the Lancashire Coast

F. W. HAYES

114 The Path by the Cliff

A. W. AYLING

115 Spring

J. C. SALMON

116 The United Kingdom

(England, Ireland, Scotland, and Wales)



No. 5 ROOM (The Wynne Room.)

(The late) JOHN TAYLOR

117 A Welsh Trout Stream

HENRY MEASHAM

118 Gathering Sea Shells

G. CROZIER

119 An Evening Shower

B. HOYLES

120 A Sunny Morning

JULIUS HARE

121 The Castle Hotel, Conway

S. LAWSON BOOTH

122 Conway Castle and Town

F. T. SIBLEY

123 Harlech Castle

(The late) CHARLES JONES

A Selection of Studies.

124 Fox Hound

125 At Penhurst, Kent

126 Loch Leven, from Ballachulish, N.B

127 Autumn Tints—Trefriw

128 In Pellham Woods, Isle of Wight

129 Fox on the look out

130 At Aysgarth—Wensleydale

131 At Hendrewaelod

132 Study of a Dog

133 West Highlanders

134 Waiting

135 Study of a Cob

136 Highland Ponies and Dead Stags

137 Study of a Horse

138 Nr. Glencoe

139 Interior of a Barn—North Wales

140 On Reigate Common—Surrey

141 Nr. Glen Etive

142 Collie Dogs

143 Dead Stag

144 Highland Sheep

ARTHUR BAKER, F.R.I.B.A.

145 Design for Christ Church Cathedral—
British Columbia

CHAS. POTTER

146 On the Moorland

R. GRIERSON

147 North Wales Training College--Bangor
(Selected Design).

N. PRESCOTT-DAVIES, R.B.A.

148 Oriana

CHAS. POTTER

149 Chat Moss

ARTHUR BAKER, F.R.I.B.A.

150 Design for Christ Church Cathedral
Interior—British Columbia

A. SLOCOMBE

151 Rheinfels on the Rhine



No. 6 ROOM (The Queen's Bedroom).

J. H. COLE

152 The Woods in Winter

PETER GHENT

153 An English Homestead

J. JOHNSON

154 Road to Bettws—Spring

ALBERT KINSLEY, R.B.A.

155 Through moss and tangled masses
The Rivulet winds its way.

G. CROZIER

156 Harvest in the Vale of Conway

A. W. AYLING

157 Old Cottage nr. Conway

J. JOHNSON

158 A Welsh Lane—Early Spring

B. HOYLES

159 A Country Lane—Tal-y-bont

J. C. SALMON.

160 The Ferry

JAS. TOWERS

161 The Mersey at High Water, with Training
Ships Conway, Akbar, Indefatigable,
and Clarence

PETER GHENT

162 Hay-time in the Conway Valley

A. NETHERWOOD

163 Conway Quay—After rain

W. J. SLATER

164 Mushroom Gatherers

165 On the Shore—Conway Bay

J. H. COLE

166 Valley and Holyhead from Rhosneigr

GEO. COCKRAM

167 An Old Welsh Farmyard

A. W. AYLING

168 Early Spring

169 Bright Gleams of Sunshine

S. MAURICE JONES.

170 An Old Cottage nr. Carnarvon.

A. SLOCOMBE

171 Dochart nr. Killin—Perthshire

J. H. COLE

172 Old Mill—Late Autumn

B. HOYLES

173 The Way to the Meadows

W. J. SLATER

174 Summer Foliage

J. H. COLE

175 An Anglesea Shore

A. W. AYLING

176 A Sedgy Pool

A. NETHERWOOD

177 Low Tide—Deganwy Shore

A. F. PERRIN

178 Autumn

S. MAURICE JONES

179 Menai Straits and the Rival Mountains



No. 7 ROOM (The Reception Room.)

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

180 Snowdon from Portmadoc Bridge

GEO COCKRAM

181 "Now overhead a rainbow, bursting
through the scattering clouds, shone,
spanning the dark sea"

JAS. T. WATTS

182 Welsh Beach Trees

PETER GHENT

183 A Winter Pastoral

J. H. COLE

184 Llyn Ogwen and the Treffon

GEO. COCKRAM

185 A Native of Conway

A. SLOCOMBE

186 Morning Mists on Derwent Water

CHAS. POTIER

187 Mountain Stream after Rain

ALBERT KINSLEY, R.B.A.

188 The Silent Pool

J. C. SALMON

189 Hardraw Scar—Wensleydale

S. MAURICE JONES

190 Spring

A. SLOCOMBE

191 The Rhine at Cologne

GEO. COCKRAM

192 The Old Water Wheel—Ogwen

PETER GHENT

193 Snowballing

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

194 Cambrian Harvest

(The late) W. L. BANKS

195 Kington Church—Ridgbourne

(The property of Mrs. Banks, of Ridgbourne.)

J. PAIN DAVIS

196 From the Giudecca—Venice

S. J. HODSON, R.W.S.

197 Venice—The Approach of the Fleet

A. SLOCOMBE

198 The Evening Mail

HENRY MEASHAM

199 A Cambrian Girl

GEO. HARRISON

200 A Spring Day

HAROLD SWANWICK

201 Those Irish Eyes

G. CROZIER

202 Evening in the Highlands

GEO. COCKRAM

203 Unloading

J. H. COLE

204 A Welsh Farm

JAS. TOWERS

205 The Building of the "Royal Oak"

GEO. COCKRAM

206 Sunset

JOSEPH KNIGHT, R.I.

207 The Keeper's Cottage

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

208 On the Cumberland Hills

JOSEPH KNIGHT, R.I.

209 A Green Hillside

HAROLD SWANWICK

210 On the Conway Shore

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

211 A Cambrian Shepherd Boy—Sunrise

(The late) W. L. BANKS

212 Bull Bay—Amlwch

GEO. COCKRAM

213 Evening

JAS. T. WATTS

214 Spring Blossoms

PETER GHENT

215 A Midsummer Day

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

216 St. Margaret's Bay—near Dover

B. HOYLES

217 By the Mill Stream

G. CROZIER

218 Autumn

219 Midsummer Day—Carnedd Llewelyn

G. SHERIDAN KNOWLES, R.I.

220 A Fairy Tale

JAS. T. WATTS

221 Sunny Spring Time

JOSEPH KNIGHT, R.I.

222 Study of the Head of a Man

A. F. PERRIN

223 Early Summer—Bryn Gwylan

GEO. COCKRAM

224 Before the Shower

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

225 On the Cambrian Hills

G. CROZIER

226 Evening—Repose

F. W. LONGSHAW

227 A Welsh Cottage

(The late) W. L. BANKS

228 Kington Church from Ridgebourne

(The property of Miss Bodnam, of Leamington.)

J. H. COLE

229 Llyn Idwal in March

JOSEPH KNIGHT, R.I.

230 Evening Light

J. H. COLE

231 Late Afternoon

W. J. SLATER

232 At the Mouth of the Conway

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

233 Feeding Chickens

S. MAURICE JONES

234 A Still Afternoon

PETER GHENT

- 235 "In this bright shingle-stranded Bay,
Soft breezes fan the sultry day."

GEO. HARRISON

- 236 Entrance to the Lledr Valley

J. H. COLE

- 237 Llanbedr Winter

A. F. PERRIN

- 238 A Welsh Mountain Side—October

J. CLINTON JONES

- 239 Conway

J. JOHNSON

- 240 Ancient Cambrian Cots

JAS. TOWERS

- 241 At Higher Bebbington



No. 8 ROOM (The Lantern Room).

A. W. AYLING

- 242 Gorse

CUTHBERT C. GRUNDY

- 243 Early Morning—Autumn

F. T. SIBLEY

- 244 Penmaenmawr

F. W. LONGSHAW

- 245 Spring time

A. NETHERWOOD

- 246 Building Castles

GEO. HARRISON

- 247 Winter in the Conway Valley

C. COLE.

248 Summer

(The late) J. TAYLOR.

249 In Conway's lovely Vale

HENRY MEASHAM

250 A Good Fishing Day

H. MARR.

251 In the heart of Wales

PARKER HAGARTY

252 On a Bye Road

J. CLINTON JONES

253 Study

J. C. SALMON

254 Conway Quay

ANDERSON HAGUE, R.I.

255 Happy Hours

J. CLINTON JONES

256 Hay Time

S. LAWSON BOOTH

257 Whitby Town and Harbour

C. COLE.

258 Evening

REGD. ASPINWALL

259 Marsh Land—Sussex

W. MEREDITH

260 Fishing Boats

A. W. AYLING

261 He Drew it Gently from the Pool

H. MARR

262 A fine Sunset

JOSEPH KNIGHT, R.I.

263 A Shady Pool

(The late) W. D. BARKER

264 In days of old

ANDERSON HAGUE, R.I.

265 A Bit of Sea

CHISHOLM COLE

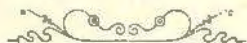
266 A Hazy Afternoon

F. W. LONGSHAW

267 A Sheltered Corner

CHISHOLM COLE

268 A Breezy Day



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Lancaster, 23, 80, 111, 259.

Ayling, A. W., Deganwy, Llandudno, 82, 115, 157,
168, 169, 176, 242, 261.

Baker, Arthur (F.R.I.B.A.), 21, Lower Phillimore
Place, Kensington, London, and Arvonian
Buildings, Bangor, 145, 150.

Banks, W. L. (The late), 195, 212, 228.

Barker, W. D. (The late), 264.

Booth, S. Lawson, 72, Roe Lane, Southport, 63,
74, 104, 107, 112, 122, 257.

- Boydell, C., 10, Scottish Chambers, Castle Street, Liverpool, 106.
- Breanski, A. de, 19, Fitzroy Square, London.
- Clarke, L. J. Graham, Glanrhos, Rhayader, Radnorshire.
- Cockram, Geo., Marle View, Conway, 167, 181, 185, 192, 203, 206, 213, 224.
- Cole, J. H., Church House, Llanbedr, Conway, 152, 166, 172, 175, 184, 204, 229, 231.
- Cole, Chisholm, Church House, Llanbedr, Conway, 34, 35, 44, 52, 56, 88, 101, 109, 248, 258, 266, 268.
- Cooper, Alic, 103, Gower Street, London, W.C.
- Crozier, Geo., Bolton-le-Sands, Carnforth, 119, 156, 202, 218, 219, 226.
- Davis, J. Pain, Roualyn, Trefriw, R.S.O., 85, 97, 196.
- Davies, J. Hey, 26, Brazenose Street, Manchester, 13.
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- Fowler, B., Glandwr, Trefriw, R.S.O., 10, 12, 61.
- Fowler, R. (R.I.) 10, South Castle Street, Liverpool.
- Ghent, P., Llanbedr, Conway, 15, 77, 153, 162, 183, 193, 215, 235.
- Grierson, R., Masonic Chambers, Bangor, 147.
- Grundy, C. C., Marle View, Conway, 78, 243.
- Grundy, J. R. G., South Shore, Blackpool, 90, 113.
- Hagarty, P., 26, Castle Street, Cardiff, 39, 59, 73, 93, 252.
- Hague, Anderson (R.I.), Tywyn, Llandudno, 31, 58, 87, 250, 255, 265.
- Hare, J., Conway, 121.
- Harrison, Geo., Minafon, Bettws-y-Coed, 32, 50, 72, 200, 236, 247.
- Hayes, Geo., Trefriw, R.S.O., 53, 65.
- Hayes, F. W., 12, Westcroft Square, Hammer-smith, W., 79, 92, 96, 99, 114.

- Hodson, S. J., (R.W.S.), 7, Hillmarten Road,
Camden Road, London, N., 197.
- Holte, A. Brandish, The Cape, Warwick.
- Hoyles, B., Castell, Talybont, Conway, 76, 120,
159, 173, 217.
- Hughes, Leonard, Greenfield, Holywell, 11, 57,
110.
- Johnson, J., Fern Hill, Trefriw, R.S.O., 37, 71,
100, 154, 158, 240.
- Jones, C. (The late), 14, 99A, 124, 125, 126, 127,
128, 129, 130, 131, 132, 133, 134, 135, 136,
137, 138, 139, 140, 141, 142, 143, 144.
- Jones, J. Clinton, Llanbedr, Conway, 19, 54, 62,
239, 253, 256.
- Jones, S. Maurice, 18, Segontium Terrace, Carnar-
von, 160, 179, 190, 234.
- Kinsley, Albert (R.B.A.), 2, Corinne Road, Tufnell
Park, London, 155, 188.

- Knight, Joseph, (R.I.), Minafon, Tywyn, Llan-
dudno, 68, 207, 209, 222, 263.
- Knight, J. Buxton, 181a, King's Road, Chelsea,
London.
- Knowles, G. Sheridan (R.I.), 5, Park Road Studios,
Haverstock Hill, London, 2, 29, 38, 66, 220.
- Leighton, Sir F., P.R.A., 89.**
- Longshaw, F. W., Deganwy, Llandudno, 67, 69,
98, 227, 245, 267.
- Loud A. Bertram, Heathercroft, Balham Hill,
London, 1, 70, 84, 103.
- Lysaght, A., Tywyn, Llandudno, 28, 36, 105.
- McDougal J., Woodgrove, Edge Lane, Liverpool.
- Marks, B. S., Cambridge Lodge Studios, 42, Linden
Gardens, Bayswater, W.
- Marr, Hamilton, The Terrets, Kingswood, Hockley
Heath, Birmingham, 251, 262.
- Measham, Henry, 26, King Street, Manchester,
102, 118, 199, 250.

- Meredith, W., 260
- Norbury, E. A., Palace, Road, Bangkok, Siam.
- Netherwood, A. Tywyn, Llandudno, 7, 9, 95, 163,
177, 246.
- Perrin, A. F., Bryn Gwylan, Conway, 8, 16, 178,
223, 238.
- Potter, Chas., Llanbedr Lodge, Conway, 18, 146,
149, 187.
- Prescott-Davies, N. (R.B.A.), 12, Chalcot Gardens,
Haverstock Hill, N.W., 17, 43, 148.
- Salmon, J. C., Conway, 30, 55, 75, 81, 91, 116,
170, 189, 254.
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Chelsea, S.W., 26, 27, 49, 86, 123, 244.

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- Slater, W. J., Tywyn, Llandudno, 6, 164, 165,
174, 232.
- Slocombe, A., Cumberland House, West, Hamp-
stead, London, 151, 171, 186, 191, 198.
- Southern, J. M., 40, Jermyn Street, Liverpool.
- Sullivan, W. H., Latimer House, Church Street,
Cheswick, London, W., 41.
- Swanwick, H., Clive, Winsford, Cheshire, 20, 22,
33, 40, 201, 210.
- Taylor, John (The late), 3, 5, 47, 64, 117, 249.
- Thomas, T. H., 45, The Walk, Cardiff.
- Towers, Jas., 38, Rockville Street, Rock Ferry,
94, 161, 205, 241.
- Warren, Knighton, 31, Queen's Road, St. John's
Wood, London, N.W.,
- Watts, G. F., (R.A.), 21.
- Watts, Jas. T., 22, Lord St., Liverpool, 182, 214,
221.

Watson (The late), J. D. (R.W.S.), 108.

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Wells, Geo., Trefriw, 25, 46, 48, 83.

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8	8	8	0	51	20	0	0	94	6	6	0	137	20	0	0	180			
9	7	7	0	52	26	5	0	95	8	8	0	138	25	0	0	181	36	0	0
10	5	5	0	53	10	0	0	96	10	10	0	139	25	0	0	182	8	0	0
11				54	125	0	0	97	150	0	0	140	25	0	0	183	10	10	0
12	5	5	0	55	30	0	0	98	18	0	0	141	25	0	0	184	84	0	0
13	26	5	0	56	10	10	0	99	10	10	0	142	20	0	0	185	10	10	0
14	150	0	0	57				99a	400	0	0	143	15	0	0	186	14	14	0
15	13	13	0	58	90	0	0	100	33	10	0	144	20	0	0	187	45	0	0
16	8	8	0	59	21	0	0	101	10	10	0	145				188	10	10	0
17	45	0	0	60				102	750	0	0	146	5	5	0	189	8	0	0
18	63	0	0	61	52	10	0	103	20	0	0	147				190	5	5	0
19	10	10	0	62	20	0	0	104	16	16	0	148	9	0	0	191	14	14	0
20	9	9	0	63	8	8	0	105	52	10	0	149	5	5	0	192	10	10	0
21				64	30	0	0	106	85	0	0	150				193	35	10	0
22	9	9	0	65	16	0	0	107	8	8	0	151	10	10	0	194			
23	30	0	0	66	18	18	0	108	30	0	0	152	8	8	0	195			
24				67	5	5	0	109	15	15	0	153	35	0	0	196	6	6	0
25	5	0	0	68	200	0	0	111	45	0	0	154	10	10	0	197	73	10	0
26	7	0	0	69	8	8	0	112	8	8	0	155	50	0	0	198	12	12	0
27	25	0	0	70	15	0	0	113	31	10	0	156	30	0	0	199			
28	7	7	0	71	10	10	0	114	84	0	0	157	20	0	0	200	21	0	0
29	75	0	0	72	10	10	0	115	25	0	0	158	8	8	0	201	9	9	0
30	8	8	0	73	5	5	0	116	10	10	0	159	10	0	0	202	21	0	0
31	160	0	0	74	8	8	0	117	40	0	0	160	20	0	0	203	25	0	0
32	5	5	0	75	8	8	0	118				161	50	0	0	204	10	10	0
33	50	0	0	76	21	0	0	119	28	7	0	162	25	0	0	205	21	0	0
34	7	7	0	77	12	12	0	120	12	0	0	163	52	10	0	206	10	10	0
35	40	0	0	78				121				164	10	0	0	207	25	0	0
36	7	7	0	79	26	5	0	122	16	0	0	165	10	0	0	208			
37	5	5	0	80	6	6	0	123	20	0	0	166	50	0	0	209	12	12	0
38	15	15	0	81	10	0	0	124	20	0	0	167	25	0	0	210	12	12	0
39	6	6	0	82	20	0	0	125	15	0	0	168	25	0	0	211			
40	9	9	0	83	7	0	0	126	15	0	0	169	20	0	0	212	15	0	0
41	105	0	0	84	20	0	0	127	20	0	0	170	8	8	0	213	10	10	0
42	10	0	0	85	5	0	0	128	25	0	0	171	12	12	0	214	10	0	0
43	60	0	0	86	20	0	0	129	20	0	0	172	31	10	0	215	35	10	0