

1901.

CATALOGUE.

ROYAL

CAMBRIAN ACADEMY

OF ART,

PLAS MAWR,

CONWAY

UNDER THE PATRONAGE OF
HIS MAJESTY KING EDWARD THE VII.
AND OF
HER MAJESTY QUEEN ALEXANDRA.



ROYAL
CAMBRIAN ACADEMY
OF ART,
PLAS MAWR,
CONWAY.

NINETEENTH ANNUAL EXHIBITION.

1901.



The Royal Cambrian Academy of Art,

UNDER THE IMMEDIATE PATRONAGE OF

H.M. KING EDWARD THE VII.,

AND OF

H.M. QUEEN ALEXANDRA.

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Abbreviations.

R.A.—Royal Academician.
 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.
 F.R.I.B.A.—Fellow of the Royal Institute of British Architects.
 R.E.—The Royal Society of Painter Etchers.
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Founders.

The late W. Laurence Banks, R.C.A., F.S.A., J.P.,
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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.

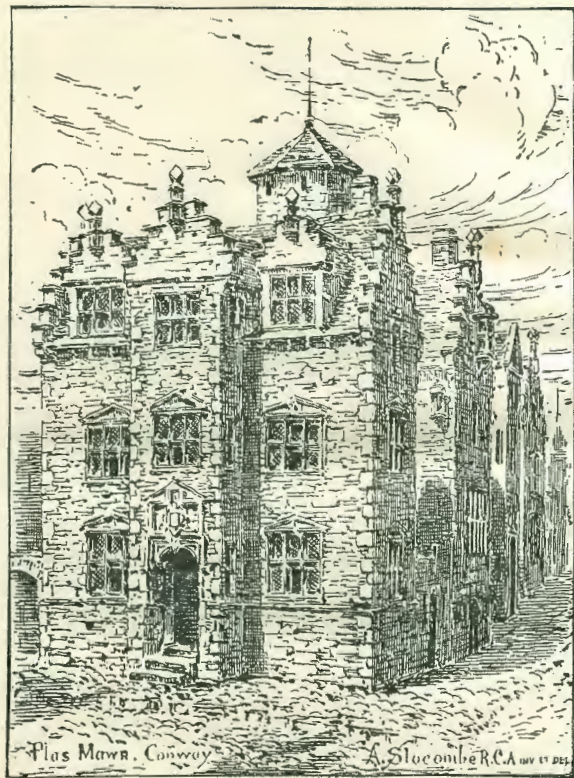
Application to be made to

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 Engand. 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, wainscotted and with fixed seats. From the Tower staircase out of this room is a passage leading to the Kitchen with a fine old arched fire-place. Leaving this room is an entrance from Crown Lane giving access to the Court Yard, and by crossing this passage the apartments are reached, in the



PLAS MAWR FROM HIGH STREET.

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 storey 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 most of the apartments are fancifully decorated with a fretwork in relief, which is interspersed with Crests, Coats of Arms, and other Ornaments. These were originally gilt and painted 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 LORD MOSTYN, the present owner.

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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 BANKS, W. L., Esq., R.C.A.
 DAVIS, J. PAIN, R.C.A.
 DUTTON, MISS
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The Banqueting Hall.

The Banqueting Hall is a large old fashioned wainscotted 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 fireplace, impress the visitor on first entering the room, and at once strike him that he is in no ordinary building. At the further end, in the recessed wall is a large stone mullioned window with quarrel pane lattices of various hue, according to age; on the opposite side of the fireplace are two other windows of the same fascinating description. The oak leaf is the chief ornamentation of the frieze; in the centre, over the fireplace 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 dovetailed together, 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



BANQUETING HALL, PLAS MAWR.

BANQUETING HALL.

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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-pannelled screen which is supposed to have formed the wainscot of Queen Elizabeth's sitting 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 (in 1892), was 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 bread safe.

In some isolated farmhouses 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 turbans on, without
Good morrow to the sun—

Stoop boys,—Stoop!"

SHAKESPEARE.

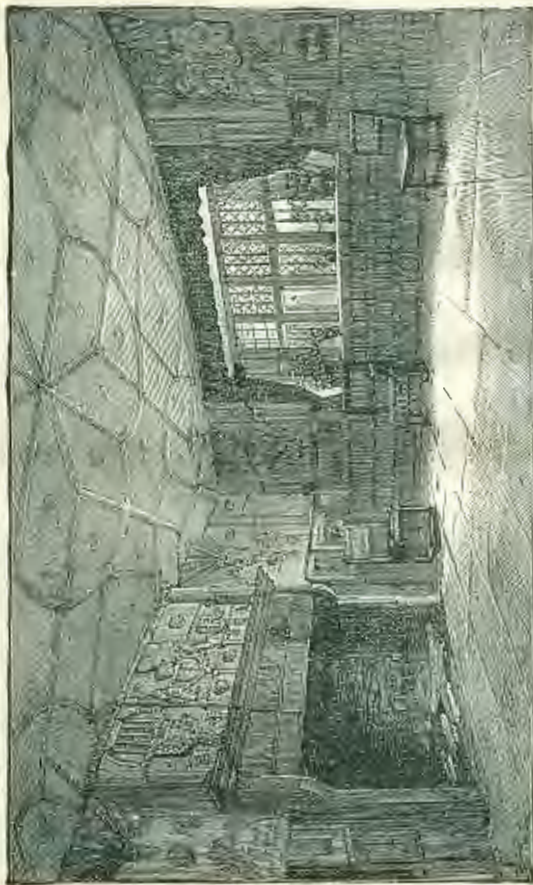
Still Room

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 bygone days.

Continuing along the passage and ascending one step and turning to the right we enter

Queen Elizabeth's Sitting 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, Coat 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



QUEEN ELIZABETH'S ROOM, PLAS MAWR.

By permission of Messrs. Catherall & Fritchard, Chester.

and decorative embellishments ; the portcullis of Henry 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 panelled 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 doors, is made entirely of wood.

Leaving this quaint room, we proceed to the one opposite, viz., The West Kitchen.



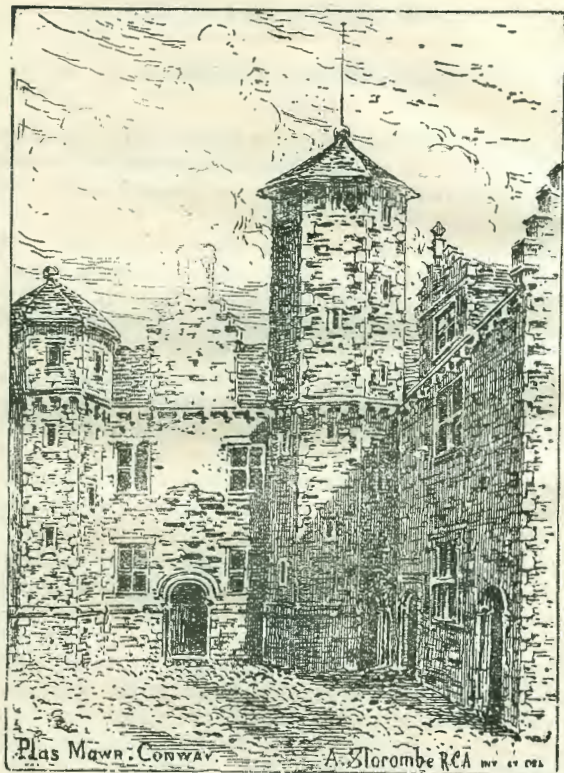
The West Kitchen.

The West Kitchen fire-place is about 9ft. 6in. wide by 5ft. deep, and near 6ft. 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. An old cradle spit is suspended from the beams ; this was formerly used for cooking turkeys and geese. The spit irons are in the fire-place.

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



COURT YARD—PLAS MAWR.

WYNNE ROOM.

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constructed with mitre ends to prevent the stone giving way above the windows.

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 enter the Kitchen, opens into a small pantry about 12ft. square, by 10ft. 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 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.

From this room we enter

The Victoria Room.

A short passage on the right hand side of the fireplace in the Wynne Room leads to the Victoria Room, erected by the Royal Cambrian Academy in 1895.

On the 11th of February, 1896, this Gallery was officially opened by the Hon. Mrs. H. Lloyd Mostyn, on which occasion a grand fancy dress ball was held, the whole of the rooms of Plas Mawr being utilised on the occasion.



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 said to be used by the Queen is now at Gloddaeth, near Llandudno. This room, same as the others, has been stripped of the oak-panelled 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 40ft. by 20ft. by 11ft. in height, with a recess in the wall opposite the fire-place about 8ft. 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 the room. The initials on the walls and ceiling are repetitions of what has been previously described. It will be noticed that all the 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 turbulent 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 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 Watling work, showing clearly how the partition walls were formally constructed.

Descending the five stairs, and ascending the old spiral staircase opposite, the look-out 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.

Plas Mawr was visited by their Royal Highnesses The Duke and Duchess of York and Party on the 28th of April, 1899.

In Plas Mawr there are 365 windows, 52 doors, and 52 steps up the Tower.

The following is an extract from local papers of September, 1893 :—

A HAUNTED ROOM AT PLAS MAWR.

[FROM A CORRESPONDENT].

In addition to its intrinsic charm as one of the most perfectly preserved specimens of Elizabethan Manor Houses now existing in this country, Plas Mawr, the home of the flourishing and very useful Royal Cambrian Academy of Art, has its numerous low, oak-panelled, and oak-floored rooms filled with an excellent collection of Oils and Water-colours, of which the critics speak very highly. Both of these attractions are by this time pretty widely known, and what I wish to make public—for the first time, I believe,—is the existence of an attraction of an entirely different character—an attraction that one almost instinctively looks for in connection with such an old building as Plas Mawr, and that is a haunted room.

There can be no doubt about it, for I have the story from one who is both an ear and eye-witness of the fact that one of the rooms in Plas Mawr is haunted.

The story was told to me by one of the genial officials of the R.C.A., on the occasion of the recent visit of Sir Stuart Knill, Lord Mayor of London, to Conway.

The official referred to at that time remarked to me and my two companions, whom he found in the room in question, "Ah, you are studying the haunted room, are you?" We laughed, and said that we did not know that it was haunted, or even that it was said to be haunted.

"Very few people know it," he said, "but it is a fact, and it is supposed to have some connection with the Priest's

Hiding-place, which is just here," he added, tapping the wall between the door of the room and the huge fire-place.

We were delighted, and explained that we had not heard of the Priest's Hiding-place, any more than we had of the Haunted Room, and begged of him to let us see that interesting recess in which, perhaps, some poor recusant had hidden himself in the stern times of good Queen Bess.

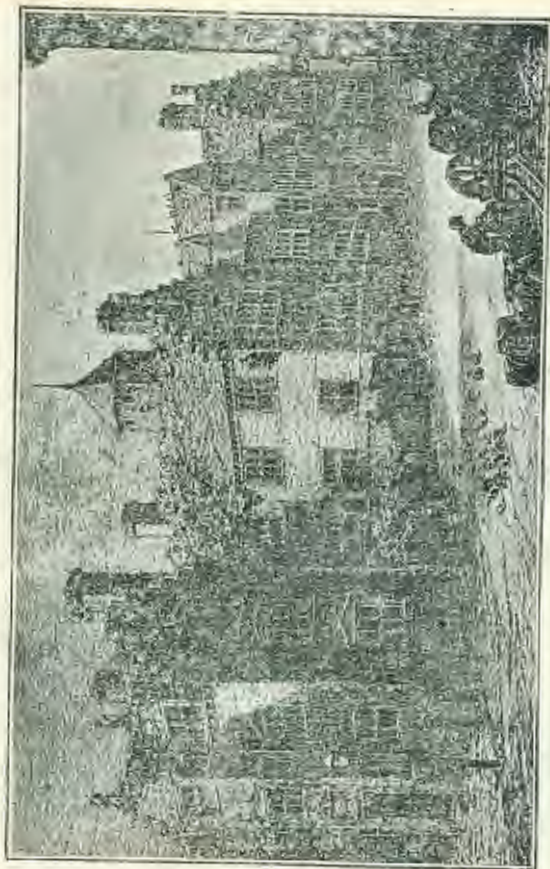
"Come this way," he said; and advancing to the corner of the room, he tapped the apparently solid wall.

We expected to see the wall open, revealing a dark cavity, but nothing happened, and somewhat disappointed, we listened to our guide's explanation that "the Hiding-place lay behind that wall."

There is a spiral staircase just outside the door of the room, and we turned to ascend that, after our guide had told us that the entrance to the hiding place was up above, but he called us back, and led us through two other rooms on the same floor, right to the other end of the building. There we mounted another flight of stairs, and opening a small worm-eaten door, our guide entered—and we followed him into—a very low attic, whose ponderous oak rafters were carved with some degree of elaboration.

"Take notice where I place my feet," said Mr. — to us; "and put yours in exactly the same place, otherwise you might crash through the ceiling of the room beneath."

We did so, and trod with almost ludicrous exactness and care in the footprints of our guide, who led us carefully along some boards placed across the joist, up to the right hand corner of the attic, and there we saw a recess, about 5 feet in depth, and about 4 feet wide. It is uncovered now, and would afford no security against the most superficial search, but in the old days it was cunningly and heavily covered so that even tapping the covering would not betray the cavity beneath. But this was not the whole of the Hiding-place. If,



PLAS MAWR.

THE HAUNTED ROOM.

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by chance, pursuers discovered this recess, and managed to open the trap-door, no fugitive would be visible, for the inner side of the Hiding-place consisted of a sliding-panel which gave entrance to "inner-sanctuary" (so to speak), into which the fugitive would slip on finding that his first hiding-place had been discovered, leaving nothing for the pursuer to gaze at but an empty space, and, of course, the chances were a hundred to one against the pursuers suspecting the existence of an ante-room, and so the hunted priest would, let us hope, escape.

There were other details in connection with this attic (which one of my friends—a devout Catholic—supposed might have been a secret Chapel) of great interest, but I won't refer to them now, as my letter is already somewhat lengthy, I will only briefly state on what grounds our guide maintains that the room in which he first found us is haunted. He says that he was alone in the building late one night, writing. He had been round every room before that, previous to closing, to see that all the visitors had left the house for the day. Suddenly, in the silence of the evening, he heard a measured footfall begin to pace the room over his head. He listened for a long time. The measured footfall continued, till he, not liking to go up alone, and in the dark, left and went home.

Another time, he and his wife happened to be walking together in the Court-yard below, when they both chanced to look up at the open window in the Haunted Room. He saw something withdraw quickly from the window as he looked up. He said nothing to his wife, for fear of alarming her: but at supper she remarked to him that, when she chanced to look up at the window, she thought she saw something or somebody withdraw quickly from the window. Mr.—also assures me that on several occasions, when he has been in that room at dusk (he is not at all afraid of ghosts), he has heard and felt something pattering around him. Not merely



BANQUETING HALL, PLAS MAWR.

By permission of Messrs. Catherall & Pritchard, Chester.

THE HAUNTED ROOM.

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around his feet, as a dog, or cat, or rat might do, but brushing slightly against his body, at the same time making audible footsteps on the oaken floor. Mr. ——— concluded by saying that, though he had not the slightest belief in ghosts, he can never enter that room—even in broad daylight,—without a queer feeling coming over him, a kind of cold shivering, and this when he is not—and has not been (it may be for weeks)—thinking of the room being haunted.

Without offering an opinion on these manifestations, I give them publicity, and have no doubt that what I have referred to at the commencement of this article “as an additional attraction,” will really prove such to many who would otherwise not enter this very charming old house, one of the sights of Conway.

[FROM ANOTHER CORRESPONDENT].

The details about the Plas Mawr Spiritual Visitant, as given by a *confrere*, are substantially correct except in one or two minor matters of detail, into which I do not think it worth while entering, on the principle *de minimis non curat lex*. However, there seems no doubt that a mysterious Something has been seen, by two credible witnesses, in broad daylight, and, unless the usual rules of evidence are to be accounted of no worth, we have no option but to accept the theory that something “uncanny” has several times made its presence visible or audible at Plas Mawr.

Occasionally, visitors have said that they are sure that there is a haunted room in Plas Mawr. “Indeed! Why?” they are asked. “Oh! because I feel it; I am a medium,” they say, or words to like effect. “Which room is it?” they are next asked, and invariably they have indicated what my *confrere* has now termed the “Haunted Room.”

The matter needs investigating, for perhaps the Something has somewhat to communicate.

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.

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 on the 28th of September, when all works will be at liberty for removal.



CATALOGUE.

Intending Purchasers must negotiate through the Curator.

THE BANQUETTING HALL.

(For description of room see page 11).

J. CLINTON JONES

- | | £ | s. | d. |
|---|-----|-----|-----|
| 1 The Old Voel Ferry—On the Menai Straits | ... | ... | ... |
| | 18 | 18 | 0 |

ALFRED F. PERRIN

- | | | | | |
|---|-----|----|---|---|
| 2 " Summer woods,
Flooded with summer sunshine." | ... | 20 | 0 | 0 |
|---|-----|----|---|---|

MISS GERTRUDE C. MARKS

- | | | | | | | |
|---------------|-----|-----|-----|----|---|---|
| 3 Reflections | ... | ... | ... | 26 | 5 | 0 |
|---------------|-----|-----|-----|----|---|---|

REGINALD SMITH, (R.B.A.)

- | | | | | |
|--------------------------------|-----|----|----|---|
| 4 Watergate Bay—North Cornwall | ... | 16 | 16 | 0 |
|--------------------------------|-----|----|----|---|

A. C. MEYER, (A.R.E., A.M.E.)

5	A Waterway—Holland	£	s.	d.
				8	8	0

S. LAWSON BOOTH, (F.R.G.S.)

6	Conway Harbour	16	16	0
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MISS LENA FRUEN

7	A Monk's Head			
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W. J. CORAH

8	Oat Harvest	37	16	0
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S. LAWSON BOOTH, (F.R.G.S.)

9	Stormy Day—Coast of Penmaenmawr	42	0	0
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N. PRESCOTT-DAVIES, (R.B.A.)

10	Mischief	120	0	0
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G. SWINFORD WOOD

11	Head of Cwm Penmaen	80	0	0
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MISS ANNE MARKS

12	In Mischief	31	10	0
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HENRY MEASHAM

13	Coming Out for the Day	£	s.	d.
				30	0	0

ALFRED F. PERRIN

14	An April Morning	25	0	0
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W. H. SULLIVAN

15	The Iron Duke		
	(The property of Wm. Lloyd, Esq., J.P.)					

GEORGE WEBB

16	Castle Hill—Deganwy	15	0	0
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H. ARNOLD ARMITAGE

17	Broadland		
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J. CLINTON JONES

18	Autumn in the Glen	10	10	0
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TOM CLOUGH

19	Dawn of Spring	52	10	0
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ALBERT BOTTOMLEY

20	Wind	15	15	0
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ALFRED F. PERRIN

	£	s.	d.
21 The Way to the Sea—Llansantffraid	10	10	0

MRS. J. KATHLEEN HUMPHREYS

22	10	10	0
----	-----	-----	-----	----	----	---

"The far away hills were purple all
the way,
And golden brown did meet them
at thier base."

ALBERT BOTTOMLEY

23 A Yorkshire Lane	10	10	0
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MRS. ELIAS BANCROFT

24 Autumn Bloom	21	0	0
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A. C. MEYER, (A.R.E., A.M.E.)

25 A Quiet Smoke	10	10	0
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HAMILTON MARR

26 Fleeting Light and Wandering Shadow	15	15	0
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MISS GERTRUDE C. MARKS

27 A Double Passion	31	10	0
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S. LAWSON BOOTH, (F.R.G.S.)

	£	s.	d.
28 Conway Castle	16 16 0

MRS. ELIAS BANCROFT

29 A Cottage Window	12 12 0
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SAMUEL TOWERS

30 A Glen in Conway Valley...	...	35	0	0
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ANDERSON HAGUE, (R.I.)

31 The Village Brook	20	0	0
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H. CLARENCE WHAITE, (P.R.C.A., R.W.S.)

32 A Shepherd's Home	52	10	0
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A. C. MEYER, (A.R.E., A.M.E.)

33 When the Moon comes forth with her pale sad light	40	0	0
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MISS ANNE MARKS

34 Tired	15	15	0
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MISS LILY HOWIE

35 From Land and Sea	8	8	0
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R. GAY SOMERSET

			£	s.	d.
36	Cemmaes Bay	...	10	10	0

ELIAS BANCROFT

37	A Quiet Nook in Normandy	...	32	10	0
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G. SWINFORD WOOD

38	In Cwm Penmaen	...	50	0	0
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THE SMALL KITCHEN.

(For description of room see page 14).

Intending Purchasers must negotiate through the Curator.

B. FOWLER

			£	s.	d.
39	On the Llugwy	...	5	5	0

C. COLE

40	Evening	...	7	7	0
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MISS EDITH M. ELLIOT

41	Primulas	...	6	6	0
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W. COTTRELL

42	Harvesting in the Conway Valley	..	12	12	0
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W. J. SLATER

43	Nature at Rest	...	30	0	0
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WARREN WILLIAMS

			£	s.	d.
44	Memories	10	10	0

OLIVER BAKER, (A.R.E.)

45	Beneath those Rugged Elms	...	7	0	0
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C. EASTWOOD

46	Wood Pigeons	6	6	0
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J. FORD JONES

47	The Geisha	6	6	0
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ERNEST LLOYD JONES

48	The Carnarvonshire Hills...	...	8	8	0
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F. T. SIBLEY

49	Departing Day	45	0	0
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C. COLE

50	Spring	31	10	0
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W. J. CORAH

51	Tal y Fan—Spring time	37	16	0
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W. H. SULLIVAN

			£	s.	d.
52	Pandora	50	0	0

J. T. WATTS

53	Winter—Moonrise	12	12	0
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TOM CLOUGH

54	The Glen	25	0	0
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ANDERSON HAGUE, (R.I.)

55	Hayfield on the Conway	25	0	0
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G. SHERIDAN KNOWLES, (R.I.)

56	The Lovers' Walk	30	0	0
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J. W. BOOTH

57	Butterburrs	60	0	0
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JOHN PARKER, (R.W.S.)

58	Marrie—Portel, Boulogne	26	5	0
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H. HILES

59	The Edge of the Common	6	6	0
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HAMILTON MARR

			£	s.	d.
60	A Reach of the Dee	6	6	0

H. ARNOLD ARMITAGE

61	A Wherry on Barton Broad	...			
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SYDNEY SCOTT

62	Cliffs on the Scottish Coast, near Arbroath	5	5	0
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HAMILTON MARR

63	A Stormy Sunset	15	15	0
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MRS. SOPHIE MARR

64	Fruit and Wine	15	15	0
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MRS. SOPHIE MARR

65	From a Stratford-on-Avon Garden	15	15	0
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THE STILL ROOM.

(For description of room see page 15).

Intending purchasers must negotiate through the Curator.

MISS CONSTANCE G. COPEMAN, (A.R.E.)

£ s. d.

66	Treasures of the Sun	20	0	0
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HAMILTON MARR

67	The Western Sky	63	0	0
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LESTER SUTCLIFFE

68	A Herring Morning--Whitby	10	10	0
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BERTRAM LOUD

69	In the Scent Market--Tunis	10	0	0
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LESTER SUTCLIFFE

70	A Silvery Morning	31	10	0
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W. J. CORAH

	£	s.	d.
71 Gossip	25	0	0

GEO. MIDDLETON

72 Mid Birch and Tangled Bracken ...	12	12	0
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BERTRAM LOUD

73 On Guard—Tunis	7	7	0
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REGINALD SMITH, (R.B.A.)

74 Widemouth Bay—Near Bude ...	16	16	0
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MRS. HUGH GOUGH

75 Cincrary Urn, and Ancient British Shield, found near Caerhûn Con- ovium	10	0	0
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LIONEL EDWARDS

76 Beechers Brook	10	0	0
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F. W. HAYES

77 After Rain	10	10	0
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E. T. JONES

78 On the Fringe of the Moor ...	6	6	0
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PAUL KNIGHT

	£	s.	d.
79 Dolly	7	7	0

B. FOWLER

80 A Flood in the Meadows ...	12	12	0
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W. J. CORAH

81 High Tide	25	0	0
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J. W. BOOTH

82 A Welsh Stream	60	0	0
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HENRY MEASHAM

83 Bodnant Bridge, N. Wales ...	20	0	0
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MISS LILY HOLMES

84 Roses	10	10	0
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MISS M. L. BREAKELL

85 Thoughts of the Absent ...	8	8	0
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F. W. HAYES

86 Coming Storm	10	10	0
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F. W. HAYES

			£	s.	d.
87 By the River	10	10	0

A. C. MEYER, (A.R.E., A.M.E.)

88 A Stitch in Time	10	10	0
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TOM HEYWOOD

89 Pheasant Shooting Ends	15	15	0
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F. W. HAYES

90 In the Glen	15	15	0
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G. SWINFORD WOOD

91 Under a Cloud	60	0	0
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R. SEGAR PUGH

92 St. Ives Fishing Boats on a Misty Morning	25	0	0
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W. J. CORAH

93 Rosebud	25	0	0
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THE WYNNE ROOM.

For description of room see page 21.

Intending Purchasers must negotiate through the Curator.

HAMILTON MARR

			£	s.	d.
94 Behold, another day breaks in the East	63	0	0

S. LAWSON BOOTH, (F.R.G.S.)

95 Moel Siabod—from Llyn Elsie	16	16	0
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JOSEPH KNIGHT (R.I.)

96 A Bend of the River	8	8	0
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PAUL KNIGHT

97 Playmates	8	8	0
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JOSEPH KNIGHT (R.I.)

98 Banks of a Tidal River	8	8	0
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PAUL KNIGHT			
	£	s.	d.
99 Sketch	7	7	0
JOSEPH KNIGHT (R.I.)			
100 A Sandhill	8	8	0
PAUL KNIGHT			
101 Sketch	7	7	0
JOHN MURDOCH			
102 The Kyles of Bute	10	10	0
HUGH PATON, (A.R.E.)			
103 Etchings of Conway	5	5	0
HAROLD HUGHES (F.R.I.B.A.)			
104 Design for a Church to be erected at Chilwell, Nottingham ...			
J. PAIN DAVIS			
105 The Basketmaker's Hut	5	5	0
J. PAIN DAVIS			
106 Waterfall at Reualey, Trefriw ...	7	7	0

LESTER SUTCLIFFE			
	£	s.	d.
107 The Mirror of the Wood... ..	18	18	0
WALTER SEVERN, (P.D.G.)			
107A Lily Loch, Argyllshire	15	0	0
ARTHUR E. ELIAS			
108 The Three Travellers	5	5	0
MISS CONSTANCE G. COPEMAN			
109 An Interior			
G. A. HUMPHREYS, (M.S.A.)			
110 Ardwy Orme and Glain Orme ...			
MISS BERTHA JOHNSON			
111 Tomb of Mary, Queen of Scots ...	7	7	0
S. MAURICE JONES			
112 Coed Helen Lane, near Carnarvon	6	6	0
J. H. TYSON			
113 The Village Ford	15	15	0

MISS EMILY STANNARD

			£	s.	d.
114	Fairy Glen—North Wales	...	5	5	0

F. W. HAYES

115	Afterglow	...	10	10	0
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MISS EDITH A. SCANTLEBURY

116	Sunshine and Shadow	...	7	7	0
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R. HARTLEY

117	The Halfway Inn	...	21	0	0
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J. KIRKPATRICK

118	Motherless	...	40	0	0
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S. MAURICE JONES

119	Felin Bach, near Carnarvon	...	8	8	0
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F. W. HAYES

120	Carnarvon Bay	...	10	10	0
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DONALD KENDALL

121	Gathering Primroses	...	12	12	0
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L. CARPENTER

			£	s.	d.
122	Kirkgate—Newark-on-Trent	...	10	10	0

J. FORD JONES

123	A Daughter of Erin	...	12	12	0
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JOHN COTTON, (F.R.I.B.A.)

124	View of Abingdon from the river meadows	...	5	5	0
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THE VICTORIA ROOM.

Intending Purchasers must negotiate through the Curator.

	£	s.	d.
ALFRED F. PERRIN			
125 Spring	25	0	0
"The rivulet delightfully in its strength, Runs with a young man's speed."			
J. CLINTON JONES			
126 The Bridge, Talybont	25	0	0
B. FOWLER			
127 On the Conway... ..	12	12	0
LIONEL EDWARDS			
128 Trooper Chasseurs (escadron d'elite)	6	6	0
J. W. BOOTH			
129 The Plough Team	100	0	0

THE VICTORIA ROOM.

55

ALBERT S. WOOD			
	£	s.	d.
130 Dawn	14	0	0
J. C. SALMON			
131 Summer Evening	20	0	0
ELIAS BANCROFT			
132 Our Alley	18	18	0
ANDERSON HAGUE, (R.I.)			
133 A Wet Autumn... ..	25	0	0
S. H. BAKER			
134 Offenham Mill—Worcestershire ...	15	15	0
ROBERT FOWLER, (R.I.)			
135 Where Spring and Summer meet ...	550	0	0
R. GAY SOMERSET			
136 Trout Stream	10	10	0
ANDERSON HAGUE, (R.I.)			
137 A Grey Day	20	0	0

J. W. BOOTH

	£	s.	d.
138 Early Spring	25	0	0

C. COLE

139 On the Cambrian Coast—Harlech...	126	0	0
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LIONEL EDWARDS

140 Portrait of a Polo Pony	25	0	0
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ALBERT KINSLEY, (R.I.)

141 The Dawn of Spring	30	0	0
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J. W. BOOTH

142 To the Meet	10	0	0
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W. J. SLATER

143 A Welsh Pastoral	18	0	0
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PAUL KNIGHT

144 Us	10	10	0
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ELIAS BANCROFT

145 Sle—e—py Tom	10	0	0
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EDWIN BOTTOMLEY

	£	s.	d.
146 The Ploughman's Useful Toil ...	30	0	0

J. C. SALMON

147 Wet and Windy	40	0	0
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B. FISHER

148 A Cool Retreat	5	5	0
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FRANK SPENLOVE SPENLOVE, (R.B.A.)

149 Morning after Rain—Scheveningen, Holland	8	10	0
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A. C. MEYER, (A.R.E., A.M.E.)

150 Miss Freda Meyer			
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ANDERSON HAGUE, (R.I.)

151 Barley Field on the Conway ...	90	0	0
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MISS EDITH M. ELLIOT

152 Snowdrops	5	5	0
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MISS AVIS NICKELS PHILP

153 Roses	5	5	0
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HAROLD SWANWICK, (R.I.)

	£	s.	d.
154 Gleaners Returning	30	0	0

G. SHERIDAN KNOWLES, (R.I.)

155 In the Spring	15	15	0
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J. CLINTON JONES

156 A Bright May Day	6	6	0
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H. CLARENCE WHAITE, (P.R.C.A., R.W.S.)

157 Cambrian Shepherds			
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FRANK SPENLOVE SPENLOVE, (R.B.A.)

158 Gathering Sea-weed on the Coast of Cantyre, N.B.	8	10	0
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G. SHERIDAN KNOWLES, (R.I.)

159 Halcyon Days	31	10	0
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E. T. JONES

160 Nr. Church Stretton, Shropshire ...	6	6	0
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JOSEPH KNIGHT (R.I.)

161 Marshland	42	0	0
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HAROLD SWANWICK, (R.I.)

	£	s.	d.
162 Kittens	30	0	0

B. FISHER

163 Old Coppice—Near Roe Wen ...	5	5	0
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MISS LAURA NORBURY

164 Clematis	8	8	0
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J. F. HARRISON DUTTON

165 O, Sweet Pale Margaret... ..	52	10	0
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FRANK SPENLOVE SPENLOVE, (R.B.A.)

166 Morning on the Kennet Canal ...	8	10	0
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R. GAY SOMERSET

167 Dinas Craig—On the Conway ...	17	17	0
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F. T. SIBLEY

168 The River at Llanberis	90	0	0
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MISS LILY HOLMES

169 Wall Flowers	6	6	0
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A. C. MEYER, (A.R.E., A.M.E.)

	£	s.	d.
170 In Monnikendam, North Holland ...	10	10	0

MISS MARY NEEDHAM

171 Wall Flowers ...	6	6	0
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THOMAS PHILLIPS

172 A Moorland Farm ...	8	8	0
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TOM HEYWOOD

173 Amateur Caddies ...	10	10	0
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ERNEST FITTON

174 A Good Samaritan ...	21	0	0
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LIONEL EDWARDS

175 A Portrait
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GEORGE WEBB

176 On the Dulyrn ...	10	10	0
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B. FOWLER

177 In the Crafnant Valley ...	5	5	0
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W. J. SLATER

	£	s.	d.
178 An Autumn Pastoral ...	80	0	0

BETH AMOORE

179 Dirty Weather ...	6	6	0
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B. S. MARKS

180 Still Life ..	105	0	0
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F. T. SIBLEY

181 Mill at Glan Conway ...	25	0	0
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ANDERSON HAGUE, (R.I.)

182 Beneath the Firs. ...	25	0	0
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RUPERT A. DENT

183 Retreating Footsteps ...	30	0	0
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G. SWINFORD WOOD

184 Moel Siabod ...	60	0	0
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EDWIN BOTTOMLEY

185 An Anglesey Headland ..	12	12	0
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J. T. WATTS

	£	s.	d.
186 Winter Morning after Rain ..	20	0	0

B. FISHER

187 Showery Weather ...	21	0	0
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JOSEPH KNIGHT (R.I.)

188 A Native of the Principality ...			
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B. S. MARKS

189 Still Life ...	31	10	0
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MISS LILIAN WOODCOCK

190 Garden at Colomendy, near Mold.— The last home of Richard Wilson, R.A. ...	7	7	0
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JOSEPH KNIGHT (R.I.)

191 Cloudy Weather ...	21	0	0
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C. C. GRUNDY, (V.P.R.C.A., F.L.S.)

192 To the Shore ...	36	10	0
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J. T. WATTS

	£	s.	d.
193 Autumn Evening in Bettwsycoed Woods ...	30	0	0

FRANK SPENLOVE SPENLOVE, (R.B.A.)

194 Morning on the Clyde.—Fishing boats awaiting the tide ...	8	10	0
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G. HILLYARD SWINSTEAD, (R.B.A.)

195 Re-united.—The Shunamites son restored to life ...	150	0	0
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ANDERSON HAGUE, (R.I.)

196 The Lower Mill ...	75	0	0
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R. GAY SOMERSET

197 Entering Harbour ...	7	7	0
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W. BRINT TURNER

198 Portrait—J. W. Griffiths, Esq. ...			
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MISS LAURA NORBURY

199 Rhododendrons... ..	6	6	0
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J. FINNIE, (R.E.)

200 A Tragic Sunset ...			
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PAUL KNIGHT

201 A Portait	£	s.	d.
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ANDERSON HAGUE, (R.I.)

202 Wall Flowers	12	0	0
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EDWIN BOTTOMLEY

203 In Summer Time	45	0	0
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S. H. BAKER

204 Dowthwaite Dale, Yorkshire	8	8	0
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HAMILTON MARR

205 A bit of Cader Idris	6	6	0
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F. T. SIBLEY

206 Winter on the Moors	8	0	0
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R. GAY SOMERSET

207 Wandering Sheep	75	0	0
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R. HARTLEY

208 Spring...	7	7	0
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G. HILLYARD SWINSTEAD, (R.B.A.)

209 A Wild Flower	150	0	0
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THE QUEEN'S BEDROOM.

(For description of room see page 24).

Intending Purchasers must negotiate through the Curator.

H. K. KERRIDGE

210 Approaching Storm—Coast of Man	£	s.	d.
	14	14	0			

R. SEGAR PUGH

211 Eventide	25	0	0
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S. LAWSON BOOTH, (F.R.G.S.)

212 View from Bridge—Bettwsycoed	16	16	0
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MRS. ELEANOR FOSTER

213 Cottage—Festiniog	5	5	0
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MISS BERTHA JOHNSON

	£	s.	d.
214 Chapel of St. John—Tower of London	5	5	0

MISS A. PEDDER

215 Gloomy Weather—North Wales ...	5	5	0
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GEO. CROZIER

216 Mussel Gatherers Going Home ...	35	0	0
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A. W. AYLING

217 Birch Trees	8	0	0
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ALBERT KINSLEY, (R.L.)

218 Evening Glow—Chayford, Devon...	10	10	0
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MISS M. B. DOWNING

219 The Rivals	5	5	0
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S. MAURICE JONES

220 On the River Ogwen	8	8	0
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B. HOYLES

221 A Quarry Path	15	0	0
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W. J. CORAH

	£	s.	d.
222 Aberglaslyn	37	16	0

SIDNEY BARRETT

223 Alderley Church, Cheshire ...	7	7	0
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MISS ROSA BEBB

224 Time of Refreshment	7	7	0
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J. KNIGHT

226 The Hill Top	6	0	0
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A. NETHERWOOD

227 Late Autumn	16	0	0
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J. PENNINGTON HOWORTH

228 An Old Homestead—Warwickshire	10	0	0
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LESTER SUTCLIFFE

229 Lingering Mists	10	10	0
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ELIAS BANCROFT

230 Low Tide—The River Esk ...	63	0	0
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JAMES TOWERS

	£	s.	d.
231 Midsummer—Perwick Bay, Isle of Man... ..	30	0	0

PARKER HAGARTY

232 Unloading the Barge on the Blyth	10	10	0
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MISS M. B. DOWNING

233 Going to Market	5	5	0
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PARKER HAGARTY

234 Golden Days	6	6	0
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ALFRED F. PERRIN

235 Bodysgallen Fields	8	8	0
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THE RECEPTION ROOM.

(For description of room see page 25).

Intending Purchasers must negotiate through the Curator.

B. FISHER

	£	s.	d.
236 A Grey Day	7	7	0

SAMUEL TOWERS

237 A Peaceful Shore	21	0	0
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GEO. HARRISON

238 In the Ogwen Valley—The First Snow of Winter	12	0	0
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J. KIRKPATRICK

239 Sweet Nell	10	10	0
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F. W. LONGSHAW

240 A Welsh Cottage	35	0	0
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W. STEPHENSON

	£	s.	d.
241 Low Tide	6	6	0

PARKER HAGARTY

242 The Windmill Pool	6	6	0
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JOHN PARKER, (R.W.S.)

243 In the Fields	35	0	0
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J. FINNEMORE, (R.B.A.)

244 At Eventide—Volendam Fisherfolk, North Holland	25	0	0
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B. FISHER

245 Caerhun Church	8	0	0
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H. STANNARD, (R.B.A.)

246 Aber, North Wales	5	5	0
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ELIAS BANCROFT

247 A Good'n at a Yarn	10	0	0
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ALYN WILLIAMS

	£	s.	d.
248 Case of Miniatures			
Top No. 1, A Study	10	10	0
„ 2, Miss Dorothy			
„ 3, Miss May Robinson			
„ 4, Miss Heule			

ALYN WILLIAMS

249 Unwilling Service	8	8	0
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MISS LILY JONES HUGHES

250 Case of Miniatures			
No. 1, Portrait of a Lady	10	10	0
„ 2, The late Mrs. Maurice Griffith	10	10	0

GEO. HARRISON

251 Ffos Noddyn, or the Fairy Glen ...	12	0	0
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A. W. AYLING

252 Strayed—But not Lost	15	0	0
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W. STEPHENSON

253 Estuary of the Conway	8	8	0
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A. W. AYLING

254 Storm over Snowdon	15	0	0
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R. WARREN VERNON

	£	s.	d.
255 Dutch Galleotes	26	0	0

GEO. HARRISON

256 Fir Trees at Capel Curig... ..	15	0	0
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JOHN COTTON, (F.R.I.B.A.)

257 View in Mesopotamia, Oxford	5	5	0
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W. J. SLATER

258 Astray... ..	9	0	0
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J. T. WATTS

259 Criccieth Castle... ..	5	5	0
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F. W. LONGSHAW

260 A Bright Day	10	0	0
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N. PRESCOTT-DAVIES, (R.B.A.)

261 The Lonely Way	50	0	0
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MISS CLARA KNIGHT

262 The Stream above the Mill	7	7	0
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J. FINNEMORE, (R.B.A.)

	£	s.	d.
263 Pleasant Reflections	12	12	0

TOM CLOUGH

264 The Mill Pool	35	0	0
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J. T. WATTS

265 In the Forest of Arden	10	10	0
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W. STEPHENSON

266 In the Springtime	9	9	0
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J. FINNEMORE, (R.B.A.)

267 The New Boat—A Fisher Boy of the Zuyder Zee	15	15	0
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F. W. LONGSHAW

268 The Old Clover Mill	8	0	0
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J. T. WATTS

269 The Mouth of the Conway	5	5	0
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H. CLARENCE WHAITE, (P.R.C.A., R.W.S.)

270 The Guard of the Camp	18	18	0
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MISS MAUD A. THISEWELL				£	s.	d.
271	Polperro	5	5	0
A. KINSLEY, (R.B.A.)						
272	A Bit on Dartmoor	8	8	0
MRS. ELEANOR FOSTER						
273	Grapes and Peaches	...	...	5	5	0
MRS. F. T. SIBLEY						
274	A Mountain Road—Dolwyddelen	...	...	6	6	0
OLIVER BAKER, (A.R.E.)						
275	The Miller's Orchard	...	..	21	0	0
MISS CLARA C. PERRIN						
276	A Welsh Fireside	...	...	5	5	0
SAMUEL TOWERS						
277	A Scholar	...	...	6	6	0
A. W. AYLING						
278	Low Tide	...	...	30	0	0
OLIVER BAKER, (A.R.E.)						
279	Moel Siabod from above Swallow Falls	...	...	5	5	0

SAMUEL TOWERS				£	s.	d.
280	Our Volunteers—A Fusilier	...	...	6	5	0
MISS MAUD SALMON						
281	Deganwy from the Warren	...	...	5	5	0
OLIVER BAKER, (A.R.E.)						
282	The Old Court, Huddington	...	...	21	0	0
GEO. CROZIER						
283	Fleeting Shadows	...	...	40	0	0
H. CLARENCE WHAITE, (P.R.C.A., R.W.S.)						
284	Aber Falls	...	...	10	10	0
A. NETHERWOOD						
285	The Mill Stream	...	...	30	0	0
MRS. N. EDGE HUMPHREYS						
286	May-dew	...	...	5	5	0
G. SHERIDAN KNOWLES, (R.I.)						
287	Eventide	...	...	30	0	0
R. WARREN VERNON						
288	A Grey Day—Ilfracombe	...	...	15	15	0

THE RECEPTION ROOM.

		G. F. NICHOLLS		
		£	s.	d.
289	The Harbour	6	6	0
		J. C. SALMON		
290	Crafnant Lake	6	6	0
		J. C. SALMON		
291	Idwal—The Devil's Kitchen ..	100	0	0
		SAMUEL TOWERS		
292	The Mill Village—Glan Conway ...	21	0	0
		JOHN PARKER, (R.W.S.)		
293	A Morning Song	42	0	0
		A. W. AYLING		
294	The River glideth at its own sweet will ..	15	0	0
		MISS EILY F. WHAITE		
295	Foxgloves	12	12	0
		MISS ANNE J. CROZIER		
296	The Little Gardener	20	0	0



THE LANTERN ROOM.

(For description of room see page 26).

Intending purchasers must negotiate through the Curator.

		EDWIN BOTTOMLEY		
		£	s.	d.
297	Village Gossips... ..	35	0	0
		ALBERT KINSLEY, (R.L.)		
298	The Fringe of the Woods—Perthshire	20	0	0
		J. C. SALMON		
299	Great Orme's Head from Deganwy	5	5	0
		GEO. HARRISON		
300	Llyn Llwydaw	20	0	0
		A. GREENBANK		
301	Where the Shoe Pinches... ..	21	0	0

B. A. LEWIS

			£	s.	d.
302	Waiting for the Tide	...	5	5	0

A. GREENBANK

303	A Reverie	...	21	0	0
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RALPH BLAKISTONE

304	Near La Bouille—Scene Inferieure	...	20	0	0
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MISS A. PEDDER

305	An Open Door—Plas Mawr	...	5	5	0
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J. C. SALMON

306	The Conway Estuary	...	6	6	0
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BETH AMOORE

307	Abersoch Sands	...	5	5	0
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MRS. F. T. SIBLEY

308	Welsh Cottage—Dolgelly	...	8	8	0
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MISS CATHERINE COLLIE

309	Reflections	...	5	5	0
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GEO. CROZIER

			£	s.	d.
310	A Glade in the Forest of Glen Tana, Aberdeenshire	...	21	0	0

A. NETHERWOOD

311	A Grey Day	...	10	0	0
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JOHN PARKER, (R.W.S.)

312	Sark—The Gull's Home	...	15	15	0
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ERNEST LLOYD JONES

313	Early Autumn Morning ... (Valley of the Dee—North Wales).	...	6	6	0
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OLIVER BAKER, (A.R.E.)

314	Shustoke, from Over Whitacre	...	5	0	0
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MISS LENA FRUEN

315	A Sketch	...			
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TIM EVANS

316	Springtime	...	9	9	0
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J. FINNEMORE

	£	s.	d.
317 After the Fair—Volendam, North Holland	20	0	0

G. F. NICHOLLS

318 A Cheshire Lane	7	7	0
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W. STEPHENSON

319 Rhuddlan Castle	8	8	0
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JAMES TOWERS

320 Venice from the Guidecca	5	5	0
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MISS EDITH A. SCANTLEBURY

321 The Harbour, Morning	5	5	0
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F. W. LONGSHAW

322 A Trout Stream	18	18	0
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N. PRESCOTT-DAVIES, (R.B.A.)

323 Summer Tends the Sleeping Spring	60	0	0
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F. W. LONGSHAW

324 The Way to the Fold	12	0	0
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E. H. WEVILL

	£	s.	d.
325 A Woodland Path 'midst Heather 'and Pines	7	7	0

JAMES TOWERS

326 On the Cornish Coast	8	8	0
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J. FINNEMORE, (R.B.A.)

327 Memories	25	0	0
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OLIVER BAKER, (A.R.E.)

328 Prince Arthur's Tower, Ludlow	10	0	0
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L. CARPENTER

329 In Aberystwyth Harbour	10	10	0
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J. C. SALMON

330 Road near Bodysgallen Woods	10	10	0
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ERNEST G. EDGHILL

331 Fairy Glen, Bettws-y-Coed	10	10	0
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G. HILLYARD SWINSTEAD, (R.B.A.)

332 The Salmon Weir, Lynmouth, near Devon	15	0	0
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JOHN MURDOCH
333 Glen Sannox, Isle of Arran ... 10 10 0

SAMUEL TOWERS
334 Bringing Home the Ducks ... 45 0 0

EDWARD LAW
335 On the Marshes—Morning ... 6 6 0

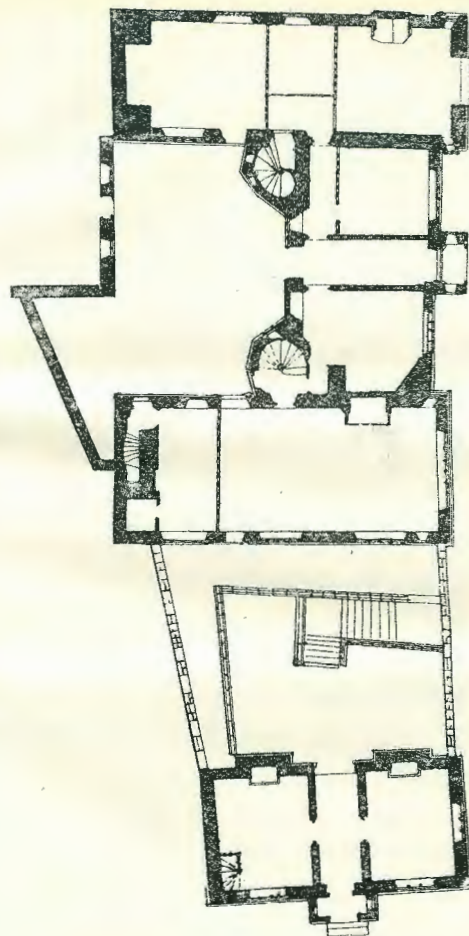
MRS. N. EDGE HUMPHREYS
336 A Mermaid ... 5 5 0

MISS MAUD A. THISEWELL
337 Polperro ... 5 5 0

EDWARD LAW
338 Autumn—Conway Valley ... 11 11 0

B. FISHER
339 Early Spring ... 12 0 0

. . **Finis.** . .



Ground Plan of Plas Mawr.



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