

1902.

CATALOGUE.

ROYAL
GAMBRIAN ACADEMY
OF ART,
PLAS MAWR,
CONWAY

UNDER THE PATRONAGE OF
HIS MAJESTY KING EDWARD the VII.,
HER MAJESTY QUEEN ALEXANDRA,
and of Their Royal Highnesses
THE PRINCE AND PRINCESS OF WALES.



ROYAL
CAMBRIAN ACADEMY
OF ART,
PLAS MAWR
CONWAY.

TWENTIETH ANNUAL EXHIBITION
1902.



The Royal Cambrian Academy of Art,

UNDER THE IMMEDIATE PATRONAGE OF

H.M. KING EDWARD THE VII.,

H.M. QUEEN ALEXANDRA,

AND OF

Their Royal Highnesses

THE PRINCE AND PRINCESS OF WALES.

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R.A.—Royal Academician.
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 R.W.S.—Royal Society of Painters in Water Colours.
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 R.B.A.—Royal Society of British Artists.
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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.

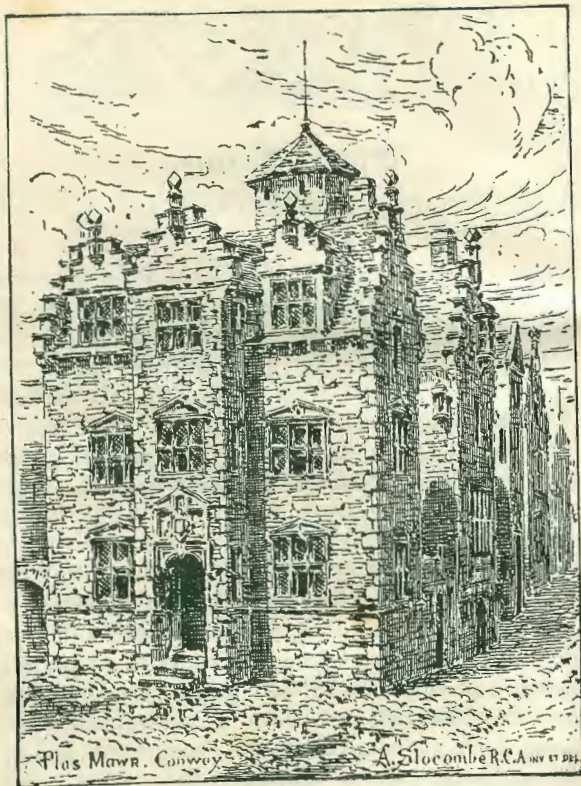
Application to be made to

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 Ilanrwst, 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, 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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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.

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 framework 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.

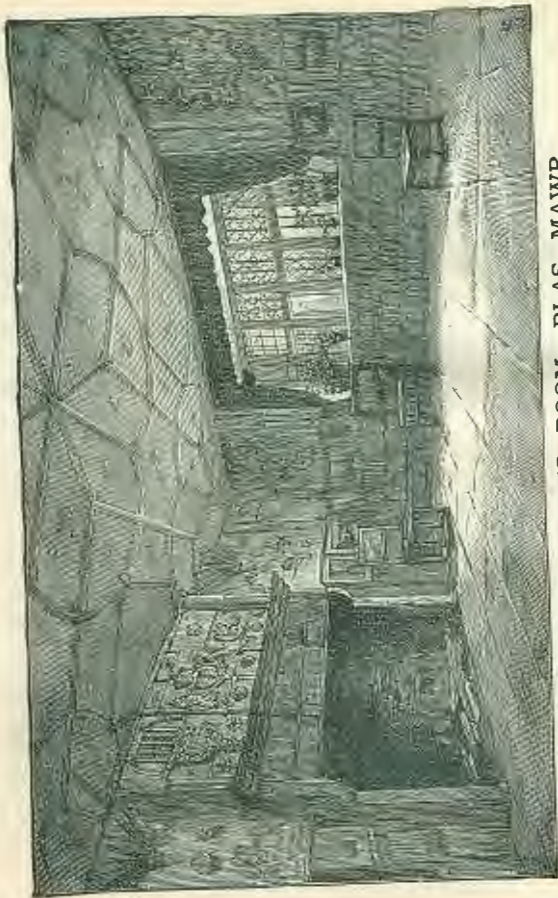
Still Room.

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.

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 & Pritchard, Chester.

QUEEN ELIZABETH'S ROOM. 17

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.

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



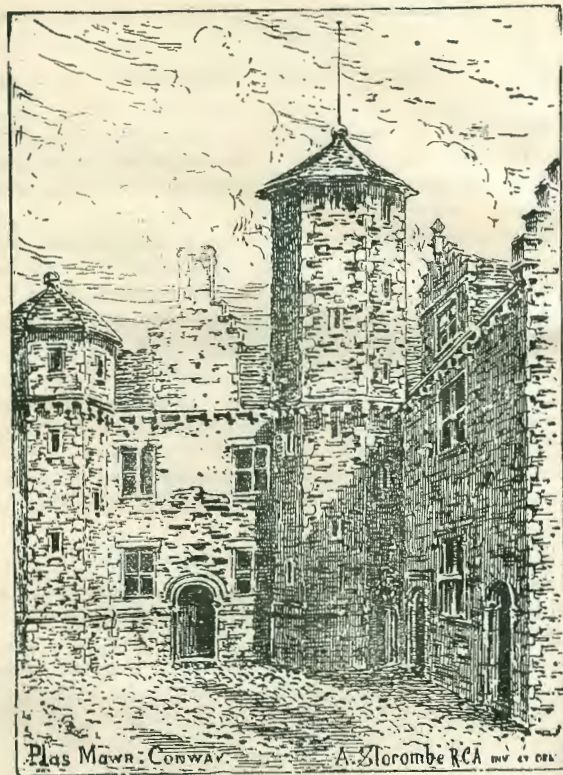
The West Kitchen.

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.

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

The door by the Kitchen window opens 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 Staff, 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 fire-place 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-llys, 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; on the left hand side of the window 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 light 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 formerly 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 (now the Prince and Princess of Wales) 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.

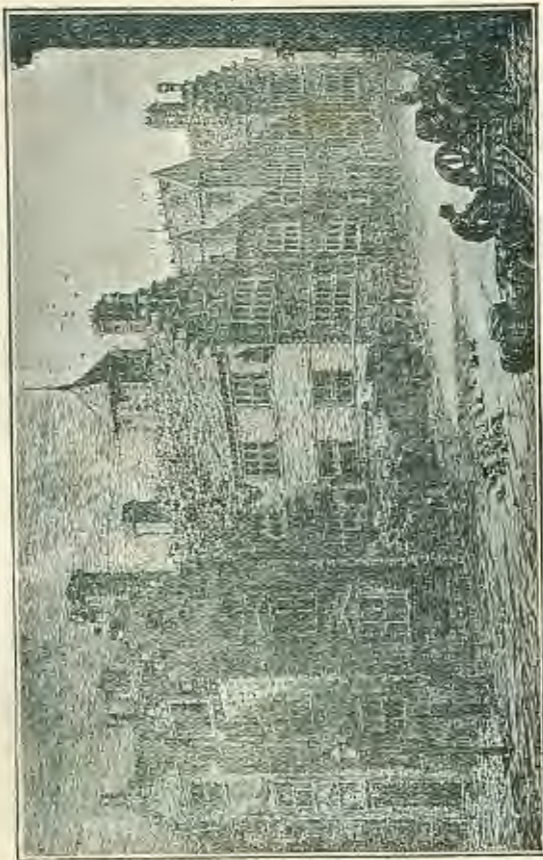
"Come this way," he said; and advancing to the corner of the room, he tapped the apparently solid wall.

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.

31

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.

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.

N.B.—This Exhibition will close on the 27th of September, when all works will be at liberty for removal.



4 Promise of Spring	35	0	0
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A. NETHERWOOD

	£	s.	d.
5 Conway Roadstead	40	0	0

BERENGER BENDER.

6 An Old English Home	31	10	0
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A. PROCTER

7 Dolygarrog, Nr. Trefriw	25	0	0
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OLIVER BAKER, R.E.

8 A Worcestershire Church... ..	9	9	0
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HENRY MEASHAM

9 Bodnant Bridge on the Hiraethlyn... ..	10	10	0
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S. MAURICE JONES

10 Gwanwyn—Caernarvon	7	7	0
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A. PROCTOR

11 Conway Marsh—North Wales	25	0	0
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J. CLINTON JONES

12 A Welsh Moor	6	6	0
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SAMUEL TOWERS

	£	s.	d.
13 The Cottage by the Stream	5	5	0

J. FINNEMORE, R.I.

14 A Dead City of the Zuyder Zee	8	8	0
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A. W. AYLING

15 Church Pool	35	0	0
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A. NETHERWOOD

16 A Autumn Evening	8	8	0
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W. H. OUTRAM

17 Evening	8	8	0
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J. PAIN DAVIS

18 On Sark, looking towards Guernsey	5	5	0
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EDWIN BOTTOMLEY

19 In the farmyard	10	10	0
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E. A. NORBURY

20 Harrow on the Hill from Headstone	15	15	0
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BERENGER BENDER

		£	s.	d.
21	A Sussex Lane	21	0	0

SAMUEL TOWERS

22	May Blossom	15	15	0
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A. W. AYLING

23	Mill Street, Warwick	6	6	0
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E. A. NORBURY

24	Sudbury, Middlesex	15	15	0
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J. COTTON, F.R.I.B.A.

25	By the Castle, Conway	6	6	0
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J. H. TYSON

26	The Garden on the Cliff			
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GEO. HUGHES

27	An Old Warwickshire House	25	0	0
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J. C. SALMON

28	Deganwy from the Embankment, Evening	6	6	0
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E. H. WEVILL

		£	s.	d.
29	Haunt of the Wood Pigeon	7	7	0

OLIVER BAKER, R.E.

30	King John's Bridge, Tewkesbury	25	0	0
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GEO. COCKRAM

31	On the Wye	25	0	0
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H. CLARENCE WHAITE, (P.R.C.A., R.W.S.)

32	Tal y Cafn	18	0	0
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W. STEPHENSON

33	Conway	105	0	0
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LIONEL EDWARDS

34	Ploughing, Evening	25	0	0
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JAMES TOWERS

35	Near the Lizard, Cornwall	30	0	0
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GEO. COCKRAM

36	Morning on the River	36	0	0
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J. FINNEMORE, R.I.

	£	s.	d.
37 A Sunny Day on a Dutch Canal ...	8	8	0

H. SWANWICK R.I.

38 The Djura Mountains from Mustapha, Algiers ...	21	0	0
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MISS LILY HOLMES

39 Moorland, Rannoch ...	5	5	0
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JOHN PARKER, (R.W.S.)

40 Springtime ...	26	5	0
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J. C. SALMON

41 Evening on the Warren ...	15	15	0
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MISS A. PEDDER

42 August Evening, Nr. Llanfairfechan	6	6	0
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MRS. J. KATHLEEN HUMPHREYS

43 Sunday's Child ...	5	5	0
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E. A. NORBURY

44 Headstone Farm ...	5	5	0
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MRS. N. EDGE HUMPHREYS

	£	s.	d.
45 Pansy ...	6	6	0

ERNEST FITTON

46 Victory ...	21	0	0
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A. NETHERWOOD

47 A Quiet Corner, Conway ...	35	0	0
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BERENGER BENDER

48 Woods in Winter ...	8	8	0
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SAMUEL TOWERS

49 The Millpool ...	8	8	0
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H. CLARENCE WHAITE, (P.R.C.A., R.W.S.)

50 The rival mountains from Nevin	10	0	0
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A. C. MEYER, (A.R.E., A.M.E.)

51 Fishing Boats on the Zuyder Zee ...	5	5	0
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S. MAURICE JONES

52 Old Mill—North Wales ...	8	8	0
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JAMES TOWERS

	£	s.	d.
53 An East Coast Harbour ...	12	12	0

ALBERT KINSLEY, R.B.A.

54 On the Cornish Coast, Boscastle ...	7	7	0
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THOMAS PHILLIPS

55 The Milkmaid ...	6	6	0
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S. H. BAKER

56 Haytime, Nr. Fladbury ...	5	5	0
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MISS MAUD SALMON

57 Penmaenmawr and Penmaenbach from Conway Shore ...	5	5	0
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SAMUEL TOWERS

58 A Worcestershire Mill ...	21	0	0
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A. W. AYLING

59 Conway Castle ...	16	16	0
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W. J. SLATER

	£	s.	d.
60 Early Spring, Evening ...	7	7	0

G. F. NICHOLLS

61 A Rustic Courtship ...	6	6	0
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R. WARREN VERNON

62 Afternoon on Dutch Coast ...	10	10	0
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THE SMALL KITCHEN.

(For description of room see page 14).

Intending purchasers must negotiate through the Curator.

			£	s.	d.
J. C. SALMON					
63 Landing Fish	...	...	6	6	0
B. S. MARKS					
64 Still Life	...	...	63	c	0
G. SWINFORD WOOD					
65 Winter	...	...	10	0	0
TOM HEYWOOD					
66 Kind inquiries	...	...	21	0	0
MRS. ELIAS BANCROFT					
67 Fresh from the Valley	...	...	20	0	0

THE SMALL KITCHEN.

45

J. R. G. GRUNDY					
68 Breakers	...	...	25	0	0
A. W. AYLING					
69 Spring	...	...	20	0	0
THE LATE C. COLE					
70 The edge of the woods, Autumns	...	...	12	12	0
ALFRED F. PERRIN					
71 The Stream in Springtime	...	...	25	10	0
HAMILTON MARR					
72 " at set of Sun The Farmer drives his lazy cattle home"	...	...	52	10	0
J. HINDE, JUN.					
73 A bit of Conway...	...	...	5	5	0
ELIAS BANCROFT					
74 A Sunny Morning — Rothenberg, Bavaria	...	...	10	0	0

R. GAY SOMERSET

	£	s.	d.
75 In the wake of the S.S. Zweena ...	7	7	0

ALBERT BOTTOMLEY

76 September Afternoon ...	15	15	0
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F. W. LONGSHAW

77 The Lock ...	12	0	0
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ALFRED F. PERRIN

78 Tal-y-fan from Glan Conway ...	10	0	0
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ANDERSON HAGUE

79 Cornfield ...	40	0	0
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J. T. WATTS

80 October in a Birch Wood... ..	10	10	0
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A. KINSLEY, R.B.A.

81 Lingering Autumn ...	30	0	0
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J. T. WATTS

82 Near Tremadoc ...	10	10	0
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B. FOWLER

	£	s.	d.
83 Cemaes Bridge—Anglesey ...	12	12	0

R. GAY SOMERSET

84 A Day with the Hounds ...	12	12	0
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"Going to the meet."

"Drawing Cover."

"Full Cry."

"The Death."

J. T. WATTS

85 Winter Twilight... ..	10	10	0
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J. CLINTON JONES

86 The Rivals—Carnarvon Bay ...	12	12	0
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W. J. SLATER

87 A Market Garden ...	9	0	0
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HAMILTON MARR

88 Sunny Moments ...	15	15	0
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ALBERT S. WOOD

89 The Bristol Channel ...	6	0	0
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ALBERT S. WOOD

90 Low Tide 8 0 0

HAMILTON MARR

91 These Yellow Sands 15 15 0

MISS DORA THOMAS

92 Penmaenmawr from the Warren ... 31 10 0



THE STILL ROOM.

(For description of room see page 15.)

Intending purchasers must negotiate through the Curator.

C. MUIRHEAD

£ s. d.

93 The Down Mail 30 0 0

J. CLINTON JONES

94 The River Conway 12 12 0

REGINALD SMITH, (R.B.A.)

95 "Far down the cliff side
Where jagged rocks lie" ... 40 0 0

THE LATE C. COLE

96 Spring 31 10 0

B. FOWLER

97 At Lyndhurst—Hants 7 7 0

F. W. HAYES

	£	s.	d.
98 Autumn, on the Severn ...	10	10	0

J. AITKIN

99 Showery Weather ...	10	10	0
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F. W. HAYES

100 A Highland Glen ...	10	10	0
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A. C. MEYER, A.R.E.,

101 A Dutch Landscape ...	18	18	0
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A. NETHERWOOD

102 Furrowed Land after Rain ...	30	0	0
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LIONEL EDWARDS

103 A Horse ...	Not for Sale.		
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J. T. WATTS

104 An April Day at Bettws-y-Coed ...	6	6	0
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• JOSEPH KNIGHT (R.I.)

105 A Break in the Cloud ..	12	12	0
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HENRY HOLMES

	£	s.	d.
106 Cloud and Sunshine	8	0	0

MISS EDITH M. ELLIOT

107 Roses ...	6	6	0
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J. W. BOOTH

108 On the Great Orme's Head ...	25	0	0
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'HAMILTON MARR

109 The Return of the Boats... ..	12	12	0
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C. MUIRHEAD

110 Early Summer ...	6	6	0
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MISS EDITH A. LANGDON

111 A Summer's day ...	5	5	0
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LIONEL EDWARDS

112 Charge of Lancers, after Elands- laagte ...	8	8	0
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C. C. ELMHURST

113 Ragwort and Thistle ...	10	10	0
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THE STILL ROOM.

A. NETHERWOOD

114 An Old Will ... 20 0 0

HAMILTON MARR

115 Stratford-on-Avon Church from
Meadows ... 15 15 0

MISS ANNE MARKS

116 Through the Window Pane ... 15 15 0

F. W. HAYES

117 On the Anglesey Coast ... 15 15 0

F. W. HAYES

118 A Kent Pastoral ... 63 0 0

F. W. HAYES

119 By the Lake side ... 63 0 0

G. SWINFORD WOOD

120 Sea Breezes ... 25 0 0



THE WYNNE ROOM.

(For description of room see page 21).

Intending purchasers must negotiate through the Curator.

W. J. CORAH

£ s. d.

121 Little Orme's Head ... 42 0 0

W. J. CORAH

122 Study of Autumn Tints ... 31 10 0

W. BRINT TURNER

123 Portrait ...

G. A. HUMPHREYS, (M.S.A.)

124 A Welsh Chapel ...

HERBERT NORTH

125 Church for a Parish in North Wales

HERBERT NORTH

	£	s.	d.
126 Rosebriers—Llanfairfechan ...			

A. C. MEYER, A.R.E.

127 Original Mezzotint ...	5	5	0
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J. DOUGLAS, F.R.I.B.A.

128 Business premises—Chester ...			
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HAROLD HUGHES (F.R.I.B.A.)

129 Design for Church being erected at Chilwell ...			
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LIONEL EDWARDS

130 Klip Drift ...	5	5	0
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JOSEPH KNIGHT (R.I.)

131 A dell without a name ...	8	8	0
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JOSEPH KNIGHT (R.I.)

132 Near the mouth of the Conway ...	8	8	0
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LESTER SUTCLIFFE

133 In danger—A break in the storm ...	8	8	0
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JOSEPH KNIGHT (R.I.)

	£	s.	d.
134 Dawn ...	8	8	0

JOSEPH KNIGHT (R.I.)

135 The rain cloud ...	10	10	0
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F. W. HAYES

136 Arundale Castle ...	15	15	0
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S. LAWSON BOOTH, (F.R.G.S.)

137 Lake Windermere—Langdales in the distance ...	16	16	0
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S. LAWSON BOOTH, (F.R.G.S.)

138 Conway Castle from the East ...	16	16	0
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P. GHENT

139 Tranquility ...	25	0	0
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J. CLINTON JONES

140 After the morning's work ...	30	0	0
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MISS EDITH M. ELLIOT

141 Violets sweeter than the lids of Juno's eyes ...	8	8	0
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THE WYNNE ROOM.

HAMILTON MARR

	£	s.	d.
142 A lonely shore	63	0	0

W. J. CORAH

143 Receding tide	37	16	0
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S. LAWSON BOOTH, (F.R.G.S.)

144 Jerusalem—Valley of Jehoshaphat, Mount Zion, Moriah, &c. ...	31	10	0
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F. W. HAYES

145 Afterglow	18	18	0
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F. W. HAYES

146 The Ebbing Tide	15	15	0
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THE VICTORIA ROOM.

(For description of room see page 23).

Intending purchasers must negotiate through the Curator.

B. FISHER

	£	s.	d.
147 Morning	5	5	0

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

148 Lledr Valley	20	0	0
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THE LATE C. COLE

149 Carnarvon Bay from Anglesey ...	10	10	0
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R. GAY SOMERSET

150 In the Bay of Biscay	7	7	0
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N. PRESCOTT-DAVIES, R.B.A

151 Venus	35	0	0
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FRANK SPENLOVE-SPENLOVE (R.B.A.)

	£	s.	d.
152 The Sandy Bay	10	10	0

E. T. JONES

153 On the Shropshire Downs	7	7	0
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H. CLARENCE WHAITE, (P.R.C.A., R.W.S.)

154 A Welsh farm	20	0	0
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ALBERT S. WOOD

155 Red Wharf Bay	6	0	0
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MISS LILY HOLMES

156 Autumn	10	10	0
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J. T. WATTS

157 A cloud pageant over Cynicht, and the Glaslyn Valley	60	0	0
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LESTER SUTCLIFFE

158 Net Menders. A Sea Haze	21	0	0
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GEO. PONTIN

159 On the River Arun	10	10	0
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MISS LILY JONES HUGHES

	£	s.	d.
160 Hilda	15	15	0

JOSEPH KNIGHT (R.I.)

161 Sea and Shore	12	0	0
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ANDERSON HAGUE, (R.I.)

162 Burdocks	110	0	0
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ALBERT BOTTOMLEY

163 The Pond	5	5	0
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THE LATE C. COLE

164 Noon	14	14	0
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A. C. MEYER, A.R.E.

165 Solitude	65	0	0
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G. SHERIDAN KNOWLES, (R.I.)

166 Missed	84	0	0
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A. KINSLEY, R.B.A.

167 Where trees o'erhang the silent pool	10	10	0
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J. W. BOOTH

			£	s.	d.
168	Harvesting	...	10	10	0

R. GAY SOMERSET

169	The Advent of Spring	...	60	0	0
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H. HILES

170	Early Spring	...	10	10	0
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C. EASTWOOD

171	Autumn	...	7	7	0
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FRED J. KNOWLES.

172	The Miller's daughter	...	21	0	0
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N. PRESCOTT-DAVIES, R.B.A.

173	In Suspense	...	50	0	0
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J. CLINTON JONES

174	The Stream from the Mill	...	12	12	0
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J. CLINTON JONES

175	Washed by the ever changing sea...	...	30	0	0
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JOSEPH KNIGHT, R.I.

			£	s.	d.
176	In Sheltered Vale	...	25	0	0

THE LATE C. COLE

177	Morning—Herefordshire	...	12	12	0
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ALFRED F. PERRIN

178	Solitude.	...	25	0	0
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B. FOWLER

179	Woodland Pasture	...	21	0	0
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DONALD KENDALL

180	Springtime in the Wood	...	7	7	0
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A. J. JENKS

181	Twilight	...	6	6	0
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PARKER HAGERTY

182	The Vale of Edgley, Buckingham...	...	10	10	0
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H. HARDY SIMPSON

183	Grip	...	10	10	0
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GEO. COCKRAM

	£	s.	d.
184 Evening in the Conway Valley ...	105	0	0

ANDERSON HAGUE, (R.I.)

185 Stepping Stones, Bettws y Coed ...	35	0	0
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G. SHERIDAN KNOWLES, (R.I.)

186 A Stolen Visit ...	35	0	0
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ALBERT BOTTOMLEY

187 A Spring Song ...	20	0	0
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A. NETHERWOOD

188 The Cliff, Llandulas ...	60	0	0
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R. GAY SOMERSET

189 "The fading many coloured woods, Shade deepening over shade, The country round, Imbrown."— <i>Thompson</i> ...	75	0	0
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SHIRLEY SLOCOMBE

190 Portrait, H. Clarence Whaite, Esq., P.R.C.A., R.W.S. ...			
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E. BOTTOMLEY

	£	s.	d.
191 A Sunny Day—Conway ...	45	0	0

ELIAS BANCROFT

192 The Estuary of the Esk, Yorkshire	84	0	0
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H. CLARENCE WHAITE, (P.R.C.A., R.W.S.)

193 The coming of Winter ...			
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For Price apply to the Curator.

JULIUS HARE

194 Ephraim Wood, Esq., J.P., D.L., (High Sheriff of Carnarvonshire)			
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HENRY HOLMES

195 Midsummer's noon day glow ...	25	0	0
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ALBERT BOTTOMLEY

196 The Shorn Sheep ...	25	0	0
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F. T. SIBLEY

197 Rising Mists ...	50	0	0
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R. BLAKISTONE

	£	s.	d.
198 A Lancashire Lane	5	5	0

GEORGE WEBB

199 A Mountain Road, Crafnant ...	15	15	0
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G. SHERIDAN KNOWLES, (R.I.)

200 My love is like the red, red rose ...	18	18	0
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J. CLINTON JONES

201 In the Valley of the Conway ...	35	0	0
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ANDERSON HAGUE, (R.I.)

202 Cornfield on the Conway ...	20	0	0
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RUPERT A. DENT

203 Don't disturb me	31	10	0
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W. PARKYN

204 A Cornish Pastoral	8	8	0
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W. J. SLATER

205 The Brook	60	0	0
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J. K. MAKIN

	£	s.	d.
206 The Village Greengrocer ...	20	0	0

GEORGE WEBB

207 The Ford—Near Crafnant ...	10	10	0
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A. C. MEYER, (A.R.E., A.M.E.)

208 A Sunset	18	18	0
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EMIL A. KRAUSE

209 Conway Castle	10	10	0
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ALBERT BOTTOMLEY

210 Man feeding pigs	20	0	0
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ALFRED F. PERRIN

211 The Ford, Midsummer	15	0	0
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JULIUS HARE.

212 Gwendoline, daughter of G. P. Jenkins, Esq.			
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S. H. BAKER

	£	s.	d.
213 The Red Lion—Clovelly ...	40	0	0

MISS ANNE MARKS

214 He who fights and runs away, lives to fight another day ...	26	5	0
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T. C. ELMHURST

215 In Yorkshire Dales ...	10	10	0
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J. FINNIE, (R.E.)

216 A Level Crossing ...	25	0	0
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B. FISHER

217 Harvest Time ...	31	10	0
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T. A. FALCON

218 Hollyhocks ...	8	8	0
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FRANK HAIGH

219 A Cornish Moor ...	50	0	0
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ANDERSON HAGUE, (R.I.)

	£	s.	d.
220 Barley Field—Tywyn ...	35	0	0

HERBERT ROYLE

221 Haytime—Caerhun ...	18	18	0
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WARREN WILLIAMS

222 The Close of Day ...	10	10	0
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D. GORONWY DAVIES

223 On Newport Marshes—Pembroke- shire ...	15	0	0
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S. LAWSON BOOTH, (F.R.G.S.)

224 Llanberis Pass ...	16	16	0
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F. T. SIBLEY

225 The Church Pool—Bettws-y-Coed ...	40	0	0
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JOSEPH KNIGHT, R.I.

226 A Welsh Moorland ..	150	0	0
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J. CLINTON JONES

	£	s.	d.
227 A Welsh Trout Stream ...	18	18	0

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

228 St. Gothard's Pass—Switzerland ...	16	16	0
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MISS CONSTANCE C. COPEMAN

229 The Cliff Path—Peel ...	10	10	0
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W. H. MANDER

230 Rainy Weather — Near Brithdir, Dolgelley ...	8	8	0
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F. T. SIBLEY

231 The Cottage in the Glen...	25	0	0
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J. C. SALMON

232 Deganwy Castle—Evening ...	40	0	0
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MRS. LESTER SUTCLIFFE

233 From the Sunny South ...	21	0	0
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F. T. SIBLEY

	£	s.	d.
234 Old Mill—Beddgelert ...	35	0	0

B. FISHER

235 Orchard Pool with Geese ...	31	10	0
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ALBERT S. WOOD

236 The Edge of the Wood ...	10	0	0
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ANDERSON-HAGUE, (R.I.)

237 Freda
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THE LATE C. COLE

238 Harvesting in Herefordshire ...	12	12	0
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J. W. BOOTH

239 The Carrier's Cottage ...	10	10	0
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G. SHERIDAN KNOWLES, (R.I.)

240 May I come in ...	15	15	0
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JOHN FINNIE, R.E.

241 Mist and Mountain ...	12	0	0
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FRANK SPENLOVE-SPENLOVE (R.B.A.)

			£	s.	d.
242	The first boat in	...	10	10	0

LESTER SUTCLIFFE

243	The Last Gleam	...	10	10	0
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ANDERSON HAGUE, (R.I.)

244	Autumn, Bodnant	...	11	0	0
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F. T. SIBLEY

245	The Pool	...	4	0	0
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GEO. MIDDLETON

246	Autumn, Brackin	...			
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MISS CONSTANCE C. COPEMAN

247	In Plas Mawr—Besieged	...	5	5	0
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JOHN FINNIE, R.E.

248	The Brimming River	...	12	0	0
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LESTER SUTCLIFFE

			£	s.	d.
249	In the fall of the year	...	7	7	0

ANDERSON HAGUE, (R.I.)

250	Hayfield	...	35	0	0
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B. FOWLER

251	Interior, Old Welsh Barn	...	15	15	0
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G. SWINFORD WOOD

252	Sunshine and Shadow	...	10	0	0
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MISS MARY NEEDHAM

253	Fair pledges of a fruitful tree	...	5	5	0
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J. T. WATTS

254	Beech Trees, after Sundown	...	6	6	0
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R. GAY SOMERSET

255	The Haunt of the Fisherman	...	15	0	0
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THE VICTORIA ROOM.

JOSEPH KNIGHT, R.I.

	£	s.	d.
256. Ending Day	75	0	0

ELIAS BANCROFT

257 A Bright Morning—Rothenberg, Bavaria	8	8	0
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G. SWINFORD WOOD

258 Shallows of an Anglesey Lake ...	40	0	0
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MISS GERTRUDE C. MARKS

259 Portrait of Mrs. S. Levy			
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GEO. HARRISON

260 The Old Church, Bettws-y-coed ...	12	0	0
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JOHN FINNIE, R.E.

261 The Sea Side	12	0	0
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B. FOWLER

262 Arthog Moor—Barmouth	5	5	0
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ALBERT BOTTOMLEY

263 A Yorkshire Dale	25	0	0
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THE QUEEN'S BEDROOM.

(For description of room see page 24.)

Intending purchasers must negotiate through the Curator.

J. C. SALMON

	£	s.	d.
264 Cambrian Coast from near Llan- dudno	8	8	0

A. W. AYLING

265 Ashdown Forest	8	8	0
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LIONEL EDWARDS

266 In the Last Furrow	10	10	0
"Feels an icy breath."			

JAMES AITKIN

267 Off Land's End	31	10	0
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MISS ELSIE NEEDHAM

268 Evening Light	5	5	0
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MISS EDITH A. LANGDON

	£	s.	d.
269 Spring is coming	5	5	0

A. C. MEYER

270 A bit at Monnikendam—Holland ...	5	5	0
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C. E. HANNAFORD

271 The Hour when Daylight Dies ...	8	8	0
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A. F. PERRIN

272 Haymaking in Conway Valley ...	15	15	0
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LIONEL EDWARDS

273 The Knight's Leap.—A legend of Altenbar	10	10	0
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E. A. KRAUSE

274 Hailing the Ship's Boat: Gamma- a-hoy	15	15	0
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G. F. NICHOLLS

275 A Chat by the Way	6	6	0
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J. C. SALMON

	£	s.	d.
276 Rhuddlan Castle	5	5	0

MISS A. BEAUMONT

277 Old Lane—Near Wakefield ...	6	6	0
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LIONEL EDWARDS

278 Polo	10	10	0
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OLIVER BAKER (R.E.)

279 Old Farm—Near Leominster ...	10	10	0
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MISS BERTHA M. HUGHES

280 Low Tides—Bangor	5	5	0
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MISS CLARA C. PERRIN

281 Wild Flowers	6	6	0
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JOHN SINCLAIR

282 A Cumberland Homestead ...	6	6	0
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ALYN WILLIAMS

283 The Conway—Near Bettws-y-Coed	14	14	0
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MISS CLARA W. DENT

	£	s.	d.
284 Basket of Chrysanthemums ...	6	6	0

HAMILTON MARR

285 A Silvery Sunrise ...	6	6	0
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R. WARREN VERNON

286 Calm Weather off Scarborough ...	21	0	0
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A. C. MEYER (A.R.E.)

287 The Evening Hour ...	30	0	0
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WILLIAM PARKYN

288 With Wind and Tide ...	6	6	0
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MRS. F. T. SIBLEY

289 Sandland Bay—Dorset ...	5	5	0
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AELYN WILLIAMS

290 Near Bettws-y-Coed ...	8	8	0
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S. MAURICE JONES

291 Caernarvon ...	7	7	0
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MISS ANNE J. CROZIER

	£	s.	d.
292 Spring Time ...	20	0	0

JOHN PARKER, (R.W.S.)

293 Streatley Hill from Goring ...	21	0	0
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E. T. WOOD

294 The Closing Day ...	8	8	0
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W. J. CORAH

295 St. Patrick's Holy Well—Anglesey	21	0	0
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T. A. FALCON

296 The Heart of Skye ...	7	7	0
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J. FINNEMORE, (R.I.)

297 A Good Polish ...	9	9	0
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WARREN WILLIAMS

298 Mussel Gatherers—Conway Shore	25	0	0
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A. GREENBANK

299 Azaleas ...	21	0	0
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MISS ETHEL DAVIES

			£	s.	d.
300	In the Cider Country	...	15	15	0

MISS CLARA W. DENT

301	Christmas Roses	...	6	6	0
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SAMUEL TOWERS

302	Getting Potatoes	...	10	10	0
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OLIVER BAKER (R.E.)

303	Close of a September Day	...	25	0	0
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E. T. WOOD

304	Rye, from the Marshes	...	12	12	0
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MISS ELSIE NEEDHAM

305	Twilight	...	5	5	0
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MISS A. INNES

306	Orchids	...	5	5	0
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ELIAS BANCROFT

307	Our Alley	...	21	0	0
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HUBERT COOP (R.B.A.)

			£	s.	d.
308	Evening on Anglesey Coast	...	15	15	0

MRS. F. T. SIBLEY

309	Sandland Bay, Fishermen's Cottages	...	8	8	0
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MISS LILIAN L. BAKER

310	Hemingford Mill on the Ouse	...	5	5	0
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MISS E. M. FRUEN

311	The Cobbler	...	7	7	0
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THE RECEPTION ROOM.

(For description of room see page 25).

Intending Purchasers must negotiate through the Curator.

MISS GRACE H. M. DENT

			£	s.	d.
312 Daffodils	5	5	0

MISS A. PEDDER

313 La Fontaine	5	5	0
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E. A. NORBURY

314 Northwood Common	5	5	0
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F. W. LONGSHAW

315 Golden Corn	25	0	0
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BERENGER BENDER

316 The Distant Southdowns	8	8	0
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THE RECEPTION ROOM.

81

SAMUEL TOWERS

317 The Old Footbridge	£	s.	d.
			9	9	0

J. FINNEMORE

318 A Little Dutch Maiden, and an Old Dutch Clock	6	6	0
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ALYN WILLIAMS

319 Cecilia	8	8	0
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H CLARENCE WHAITE, (P.R.C.A., R.W.S.)

320 Pandy Mill
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For price apply to the Curator.

F. W. LONGSHAW

321 Bettws Church	10	0	0
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ARTHUR GREENBANK

322 Dinna Forget	26	5	0
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GEO. CROZIER

323 Harvest above the Bay	28	0	0
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PARKER HAGARTY

	£	s.	d.
324 Walberswick Church—Suffolk ..	7	7	0

J. C. SALMON

325 Idwal	6	6	0
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OLIVER BAKER, (A.R.E.)

326 Oatfield in the Llugwy Valley ...	5	5	0
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ALBERT KINSLEY, (R.B.A.)

327 On the Marshes—Near Sandwich, Kent	9	9	0
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GEO. HARRISON

328 Pass of Aberglaslyn	10	0	0
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HENRY MEASHAM

329 The Way to the Spring ...	15	15	0
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A. C. MEYER, A.R.E.

330 Going to Market	10	10	0
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A. KINSLEY (R.B.A.)

	£	s.	d.
331 Old British Bridge—Dartmore ...	7	7	0

BERENGER BENDER

332 An Old Gateway	6	6	0
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MISS LILY J. HUGHES

333 Marion	7	7	0
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ROBERT BEATIE

334 C. McLaren, Esq., K.C., M.P. ...			
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ALYN WILLIAMS

335 Ruth	8	8	0
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ALYN WILLIAMS

336 A Portrait Study	26	5	0
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MRS. L. E. MAYGER

337 A Portrait			
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MISS LILY HOWIE

338 Mother's Darling	7	7	0
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ALYN WILLIAMS

£ s. d.

339 Case of Miniatures—

(a) A Portrait	Not for Sale.
(b) Ophelia	8 8 0
(c) Miss J. Johnson	...	...	Not for Sale.
(d) Portrait	...	...	Not for Sale

MISS ETHEL CROMBIE

340 Case of Miniatures—

Earl Roberts, K.G., V.C.	Not for Sale.
Dr. Fanvel	Not for Sale

W. J. SLATER

341 Butter Burs	15 0 0
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A. NETHERWOOD

342 Conway Shore	6 6 0
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A. NETHERWOOD

343 Bolton Abbey—Yorkshire	20 0 0
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S. TOWERS

344 A Worcestershire Lane	8 8 0
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J. PAIN DAVIS

345 A Descendant of the Tenth Legion	£	s.	d.
	10	10	0

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

346 A Fisherman's Cottage—Holland...	5	5	0
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W. STEPHENSON

347 The Evening Hour	73 10 0
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JOHN PARKER, (R.W.S.)

348 Sand for the Floor	15 15 0
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F. W. LONGSHAW

349 On the Isis	8 0 0
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TOM CLOUGH

350 A Devonshire Homestead	18 18 0
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H. CLARENCE WHAITE, (P.R.C.A., R.W.S.)

351 The Golf Links, and New Rifle Range—Conway Morfa	12 0 0
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MISS A. FAWKE

			£	s.	d.
352	Katleen	5	15	0

J. C. SALMON

353	Conway Castle	10	0	0
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A. W. AYLING

354	Over the Moor	8	8	0
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S. TOWERS

355	Springtime	105	0	0
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TOM CLOUGH

356	Breakers	7	7	0
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MISS LILY F. WHAITE

357	The Heralds of Spring	6	6	0
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HAROLD SWANWICK, (R.I.)

358	Children at the Brook	15	15	0
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S. TOWERS

359	Evening—Glan Conway	21	0	0
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TOM HEYWOOD

			£	s.	d.
360	Repose	20	0	0

JAMES TOWERS

361	An Autumn Morning	30	0	0
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TOM CLOUGH

362	On the Devonshire Coast	18	18	0
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N. PRESCOTT-DAVIES, R.B.A.

363	Evensong	100	0	0
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OLIVER BAKER, R.E.

364	Old Church—Near Droitwich	12	0	0
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T. CLOUGH

365	A Shady Corner—Hope Cove, S. Devon	10	10	0
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J. C. SALMON

366	Autumn Evening	63	0	0
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F. W. LONGSHAW

			£	s.	d.
367	A Mountain Stream	...	18	0	0

W. STEPHENSON

368	A Bend in the River	...	9	9	0
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B. FISHER

369	Old Cottages at Ty'n-y-groes	...	6	6	0
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A. W. AYLING

370	Feeding Pigeons	...	6	6	0
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OLIVER BAKER

371	An Old Worcestershire Water Mill	...	10	10	0
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HENRY MEASHAM

372	A Peep of the Conway	...	10	10	0
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THE LANTERN ROOM.

(For description of room see page 26).

Intending purchasers must negotiate through the Curator.

J. FINNEMORE (R.I.)

			£	s.	d.
373	Their Majesty's the King and Queen returning from the First Opening of Parliament, Feb. 14, 1901.	...	40	0	0

H. CHEADLE

374	Stepping Stones, Bettws-y-Coed	...	5	5	0
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THE LATE C. COLE

375	Evening	...	7	7	0
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A. KINSLEY (R.B.A.)

376	Richmond Castle—Yorkshire	...	18	18	0
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P. GHENT

377	Summer Time--Rugeley, Stafford...	...	25	0	0
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SHIRLEY SLOCOMBE

378	Edith	£	s.	d.

F. W. HAYES

379	A Sunny Pasture	10	10	0
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W. J. CORAH

380	As the Sigh of the Ocean is lost in the Spray	42	0	0
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ERNEST G. EDGHILL

381	New Playthings	5	5	0
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H. CHEADLE

382	Autumn—North Wales	10	10	0
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A. W. AYLING

383	Summer	20	0	0
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J. FINNEMORE

384	The Proclamation of King Edward VII. at St. James' Palace, January 24, 1901	40	0	0
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T. T. BUTLER

385	On the Yorkshire Moors... ..	£	s.	d.
		5	5	0

PERCY CLAYTON

386	The Pearly Greys of Morning	6	6	0
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CUTHBERT C. GRUNDY

387	A Pool on the Shore. Cân heb eiria	125	0	0
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J. FINNEMORE (R.I.)

388	Distribution of the King's first Maundy money at Westminster Abbey, March 27th, 1902	40	0	0
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E. T. JONES

389	Near Church Stretton, Shropshire	7	7	0
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JOHN COTTON (F.R.I.B.A.)

390	'Neath Winter's Pall—Bettwsycoed Churchyard	5	5	0
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W. J. CORAH

	£	s.	d.
391 Study of Gorse	37	16	0

W. H. MANDER

392 Llyn Guernon	5	5	0
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G. SWINFORD WOOD

393 The Swirl of the Ebb—River Conway	60	0	0
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THE LATE C. COLE

394 Harlech Castle	31	10	0
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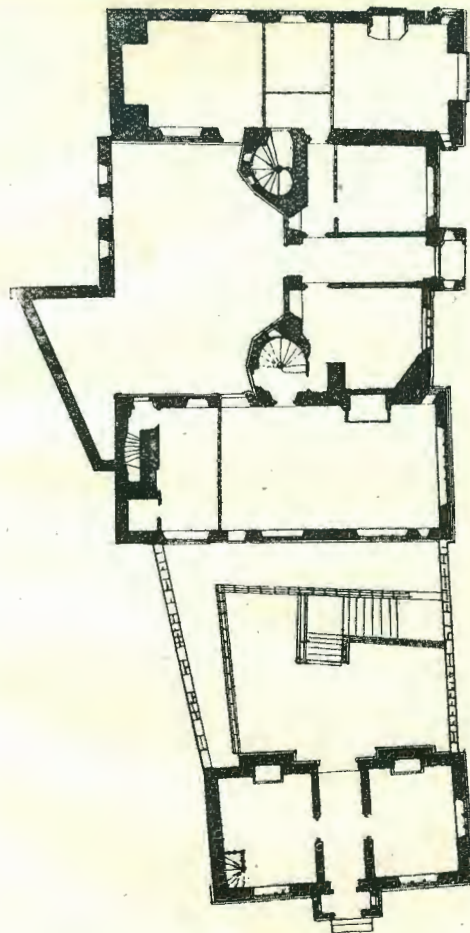
S. LAWSON BOOTH (F.R.G.S.)

395 Evening—Langdale Pikes ...	16	16	0
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W. J. CORAH

396 Mochdre Valley, showing Carnedd Llewelyn	120	0	0
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... Finis. ...



Ground Plan of Plas Mawr.



Names and Addresses of Members

AND

List of Exhibitors.

Aitkin, Jas., Pekin Buildings, Harrington Street,
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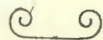
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