

1905.

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CATALOGUE.

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ROYAL

CAMBRIAN ACADEMY  
OF ART,

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W. J. SLATER, R.C.A.

HON. SEC.

ROYAL  
CAMBRIAN ACADEMY  
OF ART.



PLAS MAWR,  
CONWAY.

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TWENTY-THIRD ANNUAL EXHIBITION.

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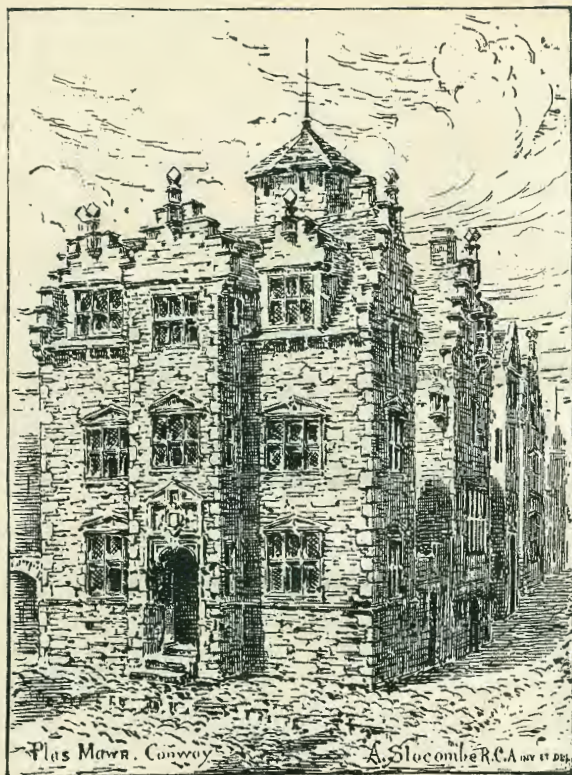
1905.

PATRONS.

**HIS MAJESTY KING EDWARD VII.  
HER MAJESTY QUEEN ALEXANDRA.**

**His Royal Highness  
THE PRINCE OF WALES.**

**Her Royal Highness  
THE PRINCESS OF WALES.**



PLAS MAWR, FROM HIGH STREET.

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(INSTITUTED 1881.)

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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.  
A.R.E.—Associate Royal Society of Painter Etchers.  
F.L.S.—Fellow of the Linnean Society.  
L.A.—Liverpool Academy.

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### Royal Cambrian Academy Art Schools.

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Should there be sufficient applications 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.

The Life-Class (Draped Model) will meet during the winter months, commencing early in October; the Class will be open to Members of the R.C.A. and Artists resident in the District.

Application to be made to

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

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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## Plas Mawr, HIGH STREET, CONWAY.

This "Great Mansion" was built three centuries ago, by Robert Wynne, son of John Wynne ap Meredith, of Gwydir, near Llanrwst, of whom the well-known historian, Sir John Wynne, Bart., was nephew. The approach in High Street is through a portico ornamented with the arms of England. Over the doorway and within the portico is the Greek inscription "anexou, apexou," with the Latin "sustine, abstinence" (bear forbear). On the house will also be found the date 1585. Ascending a flight of stone steps from the Courtyard, the terrace is reached; and passing through the first doorway on the right, the visitor enters a spacious Banqueting Hall, wainscotted and with fixed seats. 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.



*Photo by Owen Evans, Conway.*

*Courtyard, showing Terrace and Bardic Stone.*

## 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 fire-place are two other windows of the same picturesque description. The oak leaf is the chief ornamentation of the frieze. The Oak, in the language of flowers, is symbolic of hospitality; we may, therefore, infer that the oak leaf was introduced into the frieze to indicate a hearty welcome; the language of flowers being more generally recognised and understood in those days.

In the centre, over the fire-place on a shield is the coat of arms of the Wynne family (by whom this mansion was built) together with the date, 1580. On the quaint figures which are intended as supports are the initials R.W.

(Robert Wynne). It is curious to note the manner in which the large blocks of stone which form the chimney breast are dovetailed together, the side supports being additionally strengthened by large blocks built into the wall, the exposed ends being shaped and carved. The broken hearthstone is bound round by the original unpretentious fender, which is also of oak. At some period, ages ago, five or six feet was taken off this room for the requirements of the late tenants, and the original solid oak screen, whose massive framework, rudely moulded, stands firm and strong as it did three centuries ago, is partly hid by a lighter-constructed oak-panelled screen, which is supposed to have formed the wainscot of Queen Elizabeth's sitting room. The 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.



*Photo by Owen Evans, Conway.*

Fireplace, Banqueting Hall.

### Small Kitchen.

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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 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 of this room 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



*Photo by Owen Evans, Conway.*

The Queen's Sitting Room.

other Crests and decorative embellishments; the port-cullis 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.

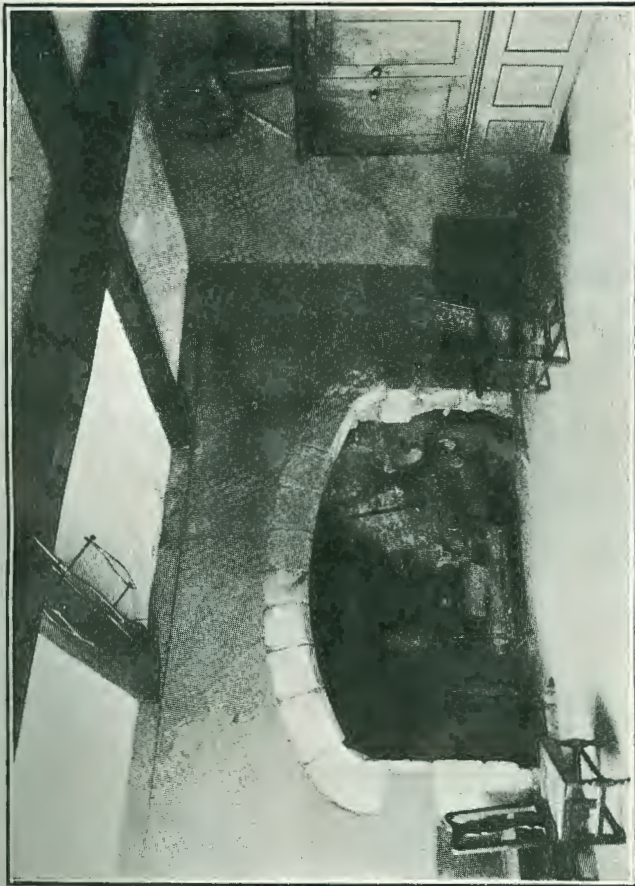
On looking at these walls we are forcibly reminded how true is the beautiful line,

"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.



*Photo by Owen Evans, Conway.]*

*West Kitchen.*

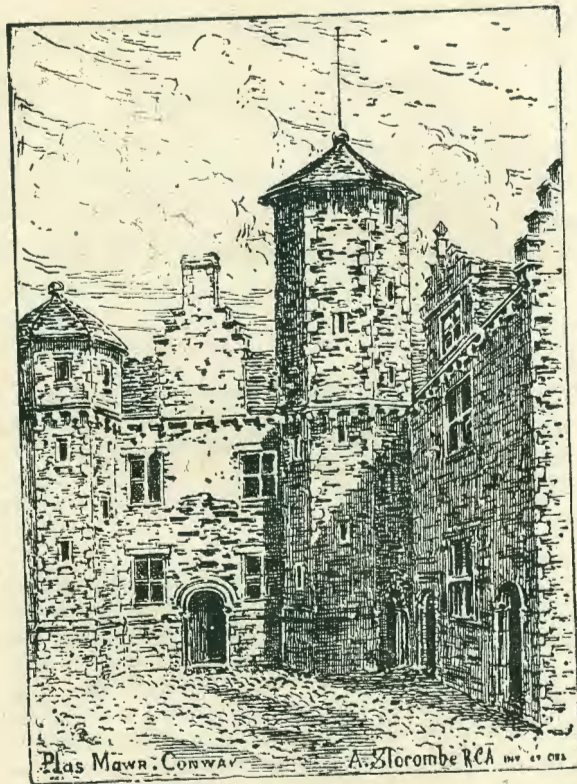
### The West Kitchen.

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



COURT YARD, PLAS MAWR.

wall, and are 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 fireplace 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-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 side of the window. 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 we followed our guide up the far staircase to the right hand corner of the attic where we saw a recess, about 5 feet in depth, by 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, 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 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



PLAS MAWR.

## THE HAUNTED ROOM.

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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 around his feet, as a dog, or cat, or rat might do, but brushing slightly against his body, at the same time making audible foot-steps 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.

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 indi-

cated what my *confrere* has now termed the "Haunted Room."

The following story taken from the *Weekly News*, August 15th, 1902, is an attempt to elucidate the mystery:

The Lantern Room of Plas Mawr, Conway, has long enjoyed the reputation of being haunted, but the why or wherefore has until lately been a mystery. The story, however, has been unearthed; and as considerable interest is felt as to the cause of the *creepy sensations* which are experienced by numbers of visitors, I will briefly narrate the story as told to the members of the British Medical Association, who visited Plas Mawr on the 2nd of August last (1902), the first occasion, I believe, on which the story has been related, as it were, publicly.

It is called

#### THE OLD HOUSEKEEPER'S STORY OF THE HAUNTED ROOM.

(A TALE OF THE SIXTEENTH CENTURY.)

One afternoon about the middle of November, in a year towards the close of the sixteenth century, the lady of the house with her three-year-old child was in the look-out tower of Plas Mawr, anxiously watching for the return of her lord and master, who had been absent at the wars for over six months. She remained in the tower until darkness had fairly set in, when, numbed with cold and fatigue, with her child in her arms, she sorrowfully turned to descend the staircase, when she stumbled and fell down the steep flight, herself and her child seriously hurt.

The old housekeeper had them conveyed to a bed in the

Lantern Room, which was next to her own room, and the family doctor attended to the sufferers, warning the housekeeper to keep a watchful eye upon them, as they were in a critical condition; and to summons him immediately if any change for the worse should be noticed.

Later in the evening there were undoubted symptoms for anxiety, and the doctor was sent for. The old doctor not being in, his assistant, Dr. Dick, as he was familiarly called, at once answered the housekeeper's summons.

Doctor Dick was a little, light, active, energetic man, bright and brisk, with a highly nervous temperament; he was a general favourite, and, although he had completed his student days with high distinction, he had not as yet had extensive experience, which would, no doubt, increase his nervousness when attending a dangerous case. He found the child at the point of death, from concussion, and placed her on a low couch below the window opposite the door; he then gave every possible attention to the mother, who now betrayed evident symptoms of premature confinement, and suffering from the greatest agony. Dr. Dick saw the extreme gravity of the situation, and said he would at once fetch the old doctor; but the housekeeper, whose sympathetic chords were touched with the moans and labour of her mistress, pushed him back into the room and fastened the heavy door, saying her lady must not be left, and intimated that she would send the only retainer in the house for the doctor, which she accordingly did.

He, however, did not go to the doctor, nor was he seen again in Conway until after the lapse of over half-a-century.

In a short time, after momentarily expecting his return, she became aware of an awful stillness in the Lantern Room, which, after the preceding events, made her blood run chill. She called at the door, which she dare not

open; first to Doctor Dick, then to her mistress, without any response, save the howling of the wind outside, and occasional heavy peals of thunder. Feeling herself utterly incapable in this dreadful state of uncertainty, and the storm becoming so furious, she dare not venture abroad.

Suddenly she became aware of a heavy footstep crossing the Banquet Hall, then coming up the first spiral staircase, and the lord of the house came quickly along; he pushed past the pale and trembling housekeeper into the Lantern Room,—now a chamber of horror. Doctor Dick was nowhere to be seen, the windows were fastened on the inside, and the door had not been opened since the housekeeper pushed him back into the room. The dying embers of a wood fire were on the hearth, and a dim light in the lantern. The three-year-old child lay dead on the low couch beneath the window opposite the door, the mistress lay dead on the bed, and an infant, prematurely born, lay dead in the window on the right hand side of the fire-place.

Such was the knight's reception on his return from the wars. Although inured to scenes of death on a field of battle, he was now completely horror-struck. He could only gaze on the dear ones. He could only ask, "Who has been here." The poor old housekeeper, with tears streaming down her aged cheeks, could only reply,—“Dr. Dick is somewhere in the room.”

The knight quickly drew his sword, but Doctor Dick could not be found. The housekeeper attempted some words of consolation and sympathy, and offered to relieve him of his armour. But, too excited to listen to words of comfort, he pushed the housekeeper into her own room, saying, “Leave me! leave me!! I'll never leave this room again until I've been revenged on Doctor Dick. Daylight will tell the story”!!! He shut the door and paced the room heavily for hours with repeated exclamations

of sorrow and anger, till at last with one wild cry of bitter anguish he fell dead at the foot of the bed on which his dead wife lay.

The housekeeper remained in agony, amid storm and death, throughout that long and terrible night; at last daylight slowly dawned, and assistance came. On entering the room there lay the master and the mistress of the house and their family,—all dead.

Doctor Dick was never seen again; the surmise being that, although perfectly innocent and blameless, he sought escape from the gruesome surroundings by means of the chimney, which communicates with the chimneys from the Banquet Hall and the Small Kitchen. It was also said that passages from the chimneys communicated with the various hiding-places, and in this labyrinth of gloom he got lost, and overcome with the fumes of the charcoal smoke, he slept the sleep of death. One of the passages can be seen high up in the chimney from the Small Kitchen fire-place.

On stormy nights, when wind and rain, thunder and lightning, are striving for mastery with each other; terrible noises are heard in these chimneys, and certain old people in telling the story to awe-struck children on Christmas eve, used to say that it was Doctor Dick trying to find his way out.

About the middle of the seventeenth century, an aged sea-faring man walked into Conway; he turned out to be the retainer of Plas Mawr, who had been sent for the Doctor on that terrible night. It appears he was hardly out of the house when he was seized by a press-gang and hurried off to a vessel in the harbour, which immediately put to sea, and he had been in foreign parts ever since. He had not seen Doctor Dick or anyone from Conway since that dreadful night, nor was he aware of the fate of the family.

With certain superstitious people the belief is that the knight still walks the room to be revenged on Doctor Dick, whose bones they affirm are still somewhere in the chimney, and until they are found and laid to rest, with his forefathers in the Churchyard, the ghost of Plas Mawr will never be laid.

The following Fairy Tale is the outcome of the Mayor's Ball, given in Plas Mawr on the 6th of February, 1903. It is still connected with this room, and is much more agreeable than the preceding gruesome story. It is taken from the *Weekly News*, February 13th:—

#### THE FOLLOWING FAIRY TALE IS THE OUTCOME OF THE BALL.

The Lantern Room (the reputed haunted room) had not been used as a drawing-room before, and as the midnight hour approached there was an unusual stillness in this room, and many anxiously waited for the appearance of some unearthly visitant, and our informant assures us that upon the stroke of twelve, there was an extraordinary sound of distant revelry, which was impossible to locate; but, on giving close attention to the now increasing sounds, it was found that all this festivity proceeded from the chimney, and on silently creeping towards the fire-place with the object of ascertaining the cause, he was nearly struck in the face with a long ladder, one end of which came down at the moment; it was a ladder in miniature, and made of silk or some such fabric. He drew back to his corner near the lantern, with the object of taking notes for the *Weekly News*, and almost buried himself in a large easy chair. The next thing that happened was three tiny figures in black and one in dazzling white with a small wand; the figures were not more than four inches in height, but perfect and even most gracefully shaped to the human form;

they were dressed in tights, and the one in white had a brilliant mounted on its head, which emitted a small light. It then spoke in a small commanding sweet-toned voice, saying—

"Bestir, ye demon elves and fairy sprite,  
Haste away, and give us light,  
Make up our grove with all that's bright,  
We entertain our king and queen to-night."

Almost instantaneously the room appeared to undergo a surprising transformation, and became one of the most magnificent woodland groves it is possible to imagine. A turf lawn as smooth and soft as velvet pile, trees of the choicest foliage, rippling waterfalls as clear as crystal, a small fairy fountain which poured out all colours of water, the whole was lit up by streams of light which came from mysterious places, and the whole scene was one of gorgeous beauty; at one end of the grove was a miniature throne composed of two tiny rainbows, on which small cushions were set, they appeared more like two small clouds when played upon by a rich sunset. Mushrooms were growing here and there, and the loveliest little flowers and ferns, in clusters, were tastily grouped here and there, with dew-drops sparkling on their tiny points. Whilst this was being arranged, almost like a transformation scene at a pantomime, the music came nearer and nearer, then swarms of fairies came swiftly down the ladder in the chimney—whilst those who had prepared the grove took refuge underneath a mushroom;—still the fairies continued to come down the ladder, they were all most richly dressed, some carried small banners, some had tiny musical instruments, evidently made of the finest glass, from which the sweetest music ever heard was produced. They marched round the grove, playing lively airs; and still they came down the chimney. When the last one came down their number was one hundred and

seventy-five; amongst them was the fairy king and fairy queen, this was evident from their rich costumes, and the deference with which they were received as they walked up the grove towards the throne, where they took their seats, the courtiers grouping round whilst the rest marched round and round the grove and in front of the throne in fantastic groupings. At last the tallest of all the fairies (one of the courtiers), he was quite a giant among them, his height would be fully seven inches, stepped forward with two heralds, who, with a flourish of trumpets, commanded silence. The fairies quickly arranged themselves in picturesque array, the members of the band took up their position underneath the largest mushroom near the throne, then the giant fairy spoke, thus—

“To honour St. Agatha, the virgin martyr, do we meet,  
And with silent prayer, to her memory so sweet  
We give short time; then to our festive green,  
Where there awaits, the richest banquet ever seen,  
Our King and Queen, to-night with us do feast  
So, see our elves keep watch upon the east,  
For at the first sign of the dawning day,  
We must break up our sport, and haste away.”

There was a short silent pause, then another flourish of those tiny trumpets, after which the fairy king rose and said—

“Where is our fairy sprite,  
What is this appalling noise we hear to-night?”

Then the first fairy who had appeared in white, the one with the shining gem above her head, stepped gracefully forward, bowed low to the king, and in turn, to the queen, and said—

SPRITE. I made this fairy grove with all that's bright,  
And over all I cast a magic light;

Whilst at the work I had a dreadful fright,  
I find that mortals haunt Plas Mawr to-night,  
(sensation)

But I've cast a spell with my magic wand,  
Till I receive your dread command.

KING. And this, our haunted room, they dare do take!  
These mortals grow more bold, but for their sake  
We'll not intrude upon their sport to-night,  
Nor play them fairy tricks, in which we take  
delight.

Who are these mortals, who thus take our  
domain,  
Is it for this once, or, will they come again?

SPRITE. Conway's Mayor, and Mayoress, fair and  
bright,  
Do keep high revel in Plas Mawr to-night.

KING. Oh, oh! So, so!! 'tis well; and, to speak him  
fair  
I hear great things are done since he's been  
Mayor;

He keeps good rule, while in the civic chair;  
And for the poor he shows impartial care.  
And so, some guests they entertain to-day,  
Right welcome to this historic house are they.  
“Not that we think us worthy such a guest,”  
“But that their worth will dignify our feast.”

B. J.

SPRITE. Ever since the sun sank in the west,  
They've striven hard to entertain each guest,  
They've worked right hard, and, I will be blest  
If they've had time to snatch a moment's rest.

KING. “They must do, as adversaries do in law”  
“Strive mightily, but eat and drink as friends.”  
(S.)

We must not here remain too long,  
So let this grove resound with song.

A dainty fairy then skipped gracefully on to the mushroom, underneath which the musicians were assembled, and sang in the sweetest silvery voice ever heard, whilst the musicians accompanied in the lowest possible key—

“Here in our sequestered grove,  
Where fairies all delight to rove,  
Where waters leap, and brooklets shine,  
And dainty plants the trees entwine,  
Where lawns are smooth, and soft, and fair,  
And love comes laughing everywhere.  
With all around and up above,  
We sweetly live a life of love,  
We live to love, and love to live,  
And to mankind we ever give  
That love which soothes us all to rest,  
So much becomes both host and guest.  
And life should be with one and all,  
Just like a fairy lover’s call.

The refrain was delightfully taken up by the whole course of fairies—

“And life should be with one and all,  
Just like a fairy lover’s call.”

Then spontaneously they gathered round the throne, and sang and danced all together—

“Welcome to our fairy king,  
Welcome to our fairy queen,  
Dance we round the fairy ring,  
The fairest ring upon the green,  
Round and round the fairy ring,  
In the centre is our king,  
Up and down the fairy green  
Hail we now, our fairy queen.”

Then all grouping themselves in front of the throne with the musicians in the centre, they sang—

“Hail to the fairy king,  
Hail to the fairy queen,  
Our king and queen.  
Always without a stain,  
Increasing honour gain,  
With lustre may they reign,  
To grace our green.”

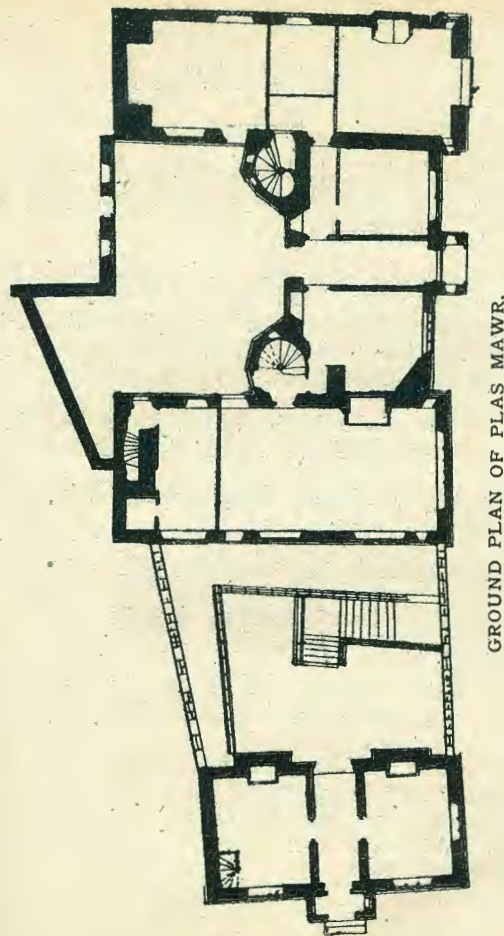
Immediately on the conclusion of this anthem, the fairy Sprite rushed forward, crying—

“Mortals now parade this way,  
Cease the sport and haste away.”

At once, a way was opened for the King and Queen, who made their way to the ladder and disappeared up the chimney, followed by their courtiers, and the rest of the fairies scrambled up as fast as possible. The fairy Sprite was waving her magic wand in front of the doorway whilst her brother and sister fairies made their escape, then rushing to the ladder and picking up the lower end of it, disappeared swiftly up the chimney, when the grove and lights all instantly vanished, and everything assumed its wonted look just as some mortals entered the room.

Such was the story of the eye-witness, which we endeavoured to have confirmed by others who were in the room near midnight, but without success; they simply inquired the name of our informant, and laughed on hearing it was Mr. ——. They said that after supper he settled himself down in an easy chair and was asleep from eleven forty-five to one o’clock, and further, they said he was dreaming, because he kept laughing and muttering “well done, little one,” “go it, little one.”

But our informant will not have it so. He says they were asleep, and missed it, but "he saw it all," and asks, "If I was asleep, how should I have known there was just one hundred and seventy-five of them?" It appears to us very difficult to answer this question, so the mysterious something connected with this room is still problematical:



GROUND PLAN OF PLAS MAWR.

## NOTICE.

The Exhibition will be open from June 10th to September 30th. Admission, 6d. Catalogues, 6d. Season Tickets, 2s. 6d.

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 Prices in the Catalogue include the Frames.

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.

This Exhibition will close on the 30th of September, when all works will be at liberty for removal.

The Council of the R.C.A. have endeavoured to secure accuracy in the Prices fixed by the Artists to the Pictures, but will not be responsible for any errors which may occur.

## CATALOGUE.

### THE BANQUETING HALL.

(For description of room see page 11.)

Intending purchasers must negotiate through the Curator.

WM. PARKYN, A.R.C.A. £ s. d.

1 Crossing the Bar—Hayle, Cornwall 25 0 0

W. H. LONGMAID

2 The Red Rose ... .. 52 10 0

G. SWINFORD WOOD, R.C.A.

3 A clear day for Snowdon ... .. 60 0 0

CYRIL WARD, A.R.C.A.

4 A Grey Day on the Cliffs ... .. 10 0 0

FRANK HEWITT

5 Cliffs—Bantham ... .. 10 10 0

W. STEPHENSON, R.C.A.

	£	s.	d.
6 Amlwch Port Lighthouse ... ..	7	7	0

W. PARKYN, A.R.C.A.

7 Through the Mists ... ..	10	10	0
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J. TOWERS, A.R.C.A.

8 Evening on the Thames ... ..	10	10	0
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L. M. WATTS .

9 At Sevenoaks ... ..	6	6	0
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ALBERT E. BOTTOMLEY. A.R.C.A.

10 On the Portsmouth Road ... ..	30	0	0
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J. W. MILLIKEN

11 Hayfield—Childwall ... ..	5	5	0
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ELIZABETH HAIG

12 A Fruit Stall—Ajeccio ... ..	10	10	0
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REGINALD SMITH, A.R.C.A., R.B.A.

13 When Foaming Billows Lash the Sounding Shore ... ..	25	0	0
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G. SWINFORD WOOD, R.C.A.

	£	s.	d.
14 Penrhyn Castle from the shore of the Menai Straits ... ..	50	0	0

E. A. BROWN

15 Morning on the Ouse ... ..	5	5	0
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ETHEL M. CHILD

16 Part of the Old Staircase in the Charter House, London ... ..	10	10	0
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FRANK SOUTHGATE

17 A Study of the Protective Coloration of Birds seen on the Conway Shore ... ..	10	0	0
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J. R. G. GRUNDY, R.C.A.

18 Sunshine and Mist ... ..	21	0	0
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W. FOLLEN BISHOP, A.R.C.A., R.B.A.

19 Ann Hathaway's Cottage, Shottery ...	15	15	0
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S. MAURICE JONES, A.R.C.A.

20 River Dee, near Llangollen ... ..	8	8	0
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S. E. B. RIDGWAY

	£	s.	d.
21 A Heap of Fir ... ..	5	5	0

G. F. NICHOLLS

22 When Nature Painteth all Things Gay	21	0	0
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G. HILLYARD SWINSTEAD, A.R.C.A., R.B.A.

23 Pomona's Blossom ... ..	125	0	0
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W. STEPHENSON, R.C.A.

24 From Green to Gold ... ..	42	0	0
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ELIAS BANCROFT, R.C.A.

25 Der Weisse Thurm—Rothenburg o'Tauber, Bavaria ... ..	84	0	0
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T. CLOUGH, R.C.A.

26 A Welsh Homestead ... ..	25	0	0
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N. PRESCOTT-DAVIES, A.R.C.A., R.B.A.

27 The Lass that Loves a Sailor ... ..	100	0	0
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W. FOLLEN BISHOP, A.R.C.A., R.B.A.

28 By the Gently Flowing River ... ..	15	15	0
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FRANK HEWITT

	£	s.	d.
29 Off to Cover ... ..	10	10	0

S. E. B. RIDGWAY

30 Peep-Bo ... ..	6	6	0
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A. NETHERWOOD, A.R.C.A.

31 Sogn Fjord, Norway ... ..	20	0	0
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E. LL. JONES

32 An Autumn Day—Valley of the Dee, N. Wales ... ..	10	10	0
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J. TOWERS, A.R.C.A.

33 Windsor Castle ... ..	12	12	0
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MRS. DE VERE WELCHMAN

34 Golden Haze—The Valley of the Lyd, Dartmoor ... ..	6	6	0
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H. MERCHANT

35 Pets ... ..	18	18	0
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## THE BANQUETING HALL.

R. GAY SOMERSET, R.C.A.

	£	s.	d.
36 A Day with the Hounds ... ..	12	12	0

EDWIN A. NORBURY, R.C.A.

37 The Maid of the Mill ... ..	26	5	0
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J. C. SALMON, R.C.A.

38 Evening on the River ... ..	5	5	0
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## THE SMALL KITCHEN.

(For description of room see page 13.)

Intending purchasers must negotiate through the Curator.

A. F. PERRIN, R.C.A.

	£	s.	d.
39 Apple Blossom ... ..	8	0	0

F. W. HAYES, A.R.C.A.

40 A Bend of the River ... ..	12	12	0
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EDITH RUSHWORTH

41 The Close of Day ... ..	5	10	0
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J. KNIGHT, R.C.A., R.I.

42 Cloudland ... ..	30	0	0
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LILIAN WOODCOCK

43 Llandudno—Looking West ... ..	12	12	0
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W. J. SLATER, R.C.A.

44 The Lledr, Pont-y-Pant ... ..	7	7	0
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## HELEN E. BOLTON

			£	s.	d.
45	A Brace of Partridge	...	5	5	0

## F. J. KNOWLES

46	A Cheshire Lane Scene	...	10	10	0
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## LILLIE HOLMES

47	Fruits from Sunny Lands	...	31	10	0
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## P. BUCHANAN

48	The Woods in October	...	7	7	0
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## R. GAY SOMERSET, R.C.A.

49	A Welsh Trout Stream	...	7	7	0
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## W. J. SLATER, R.C.A.

50	Pont-y-Pant Bridge	...	7	7	0
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## W. COTTRELL

51	A Bit of Wales	...	7	0	0
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## W. J. CORAH, A.R.C.A.

52	Sheep	...	8	8	0
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## A. S. WOOD, A.R.C.A.

			£	s.	d.
53	Fishing Boats Returning	...	15	0	0

## A. F. PERRIN, R.C.A.

54	Conway	...	8	0	0
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## J. R. BILLINGTON

55	The Fringe of the Moor	...	5	5	0
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## EDITH M. ELLIOTT

56	Primulas	...	6	6	0
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## R. GAY SOMERSET, R.C.A.

57	Homing the Cows	...	10	10	0
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## B. FISHER, R.C.A.

58	Plum Blossom	...	5	5	0
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## ANDERSON HAGUE, R.C.A., R.I.

59	Windsor from Eton	...	35	0	0
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## R. GAY SOMERSET, R.C.A.

60	Old Lledr Bridge	...	17	17	0
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## THE SMALL KITCHEN.

FRANCIS BURMAN

			£	s.	d.
61	St. John's Church,	Edgbaston,			
	Birmingham	...	6	6	0

B. FISHER, R.C.A.

62	White Phlox	...	5	5	0
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J. C. SALMON, R.C.A.

63	A Peep of the Conway River	...	6	6	0
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F. T. CARTER

64	Evening—Norham-on-Tweed	...	6	6	0
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FLORENCE FITZGERALD

65	In Sylvan Solitude	...	15	15	0
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J. R. BILLINGTON

66	The Incoming Tide	...	5	5	0
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## THE STILL ROOM.

(For description of room see page 14.)

Intending purchasers must negotiate through the Curator.

G. SWINFORD WOOD, R.C.A. £ s. d.

67	The Mouth of the River Conway	...	30	0	0
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F. SHERWOOD

68	The Manx Coast	...			
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SAM FIRTH

69	The Beech Wood—Late Autumn	...	50	0	0
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BERTRAM LOUD, R.C.A.

70	An Afterglow	...	20	0	0
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F. W. HAYES, A.R.C.A.

71	Children of the Mist	...	21	0	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

72	Conway Quay	...	9	9	0
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J. PAIN DAVIS, R.C.A.

	£	s.	d.
73 Young Poachers ... ..	50	0	0

ANNE MARKS

74 Kittens at Play ... ..	26	5	0
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ALBERT WOODS, A.R.C.A.

75 Woodcutters—November ... ..	26	5	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

76 Cedars of Lebanon ... ..	12	12	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

77 Capel Curig ... ..	14	14	0
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F. W. HAYES, A.R.C.A.

78 Parting Day ... ..	8	8	0
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F. W. HAYES, A.R.C.A.

79 The Calm of Eve ... ..	6	6	0
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W. J. CORAH, A.R.C.A.

80 The Way that Led Beyond ... ..	15	15	0
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W. H. CHADWICK

	£	s.	d.
81 On the Heather-clad Moors ... ..	6	6	0

F. W. HAYES, A.R.C.A.

82 In Caemarvon Bay ... ..	12	12	0
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FLORENCE FITZGERALD

83 Waiting ... ..	15	15	0
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F. W. HAYES, A.R.C.A.

84 A Surrey Pastoral ... ..	12	12	0
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F. W. HAYES, A.R.C.A.

85 The Head of the Glen ... ..	63	0	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

86 The Bay of Naples ... ..	9	9	0
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F. W. HAYES, A.R.C.A.

87 The Coast of Anglesey ... ..	12	12	0
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## THE WYNNE ROOM.

(For description of room see page 19.)

Intending purchasers must negotiate through the Curator.

	£	s.	d.
<b>HETTY RICHARDS</b>			
88 The Bend of the River ... ..	5	5	0
<b>B. A. LEWIS</b>			
89 High Tide—Laugharne ... ..	7	7	0
<b>L. M. WATTS</b>			
90 Palé, North Wales ... ..	6	6	0
<b>WINIFRED JACKSON</b>			
91 Sweet Violets ... ..	5	5	0
<b>L. M. MILLS</b>			
91A Baby ... ..	5	5	0
<b>MARY L. S. BOUCHER</b>			
92 Portrait—Miss Marie Studholme ...	5	5	0

## THE WYNNE ROOM.

57

**ETHEL M. CHILD**

93 J. B. Child, Esquire ... ..	£	s.	d.
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**LILY JONES HUGHES**

94 The Bishop of Bangor ... ..			
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**MARY L. S. BOUCHER**

95 Spring ... ..	5	5	0
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**LILY JONES HUGHES**

96 A Girl's Head ... ..	5	5	0
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**ANNIE MARKS**

97 Kitty ... ..	5	5	0
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**MARY RICHARDS**

98 Earl Roberts ... ..	8	8	0
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**ETHEL CROMBIE**

99 Viscount Kitchener ... ..			
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**MARY NEEDHAM**

100 An Aristocrat ... ..	7	7	0
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ALYN WILLIAMS, A.R.C.A., R.B.A.

- 101 Her Majesty Queen Alexandra ... £ s. d.

MARY NEEDHAM

- 102 A Faithful Friend ... 5 5 0

ALYN WILLIAMS, A.R.C.A., R.B.A.

- 103 Case of Three Miniature Portraits  
and Four Miniature Portraits of  
Eyes. Centre one only for Sale 10 10 0

ALYN WILLIAMS, A.R.C.A., R.B.A.

- 104 By the Stream ... 26 5 0

LUCY E. HADDEN

- 105 Byron ... 6 6 0  
106 Lady Flora Tennyson ... 6 6 0  
107 Shelly ... 6 6 0

HAROLD HUGHES, R.C.A., F.R.I.B.A.

- 108 Design for Transcept—Llannar  
Church, Caernarvonshire ...

M. B. DOWNING

- 109 The Rain it Raineth Every Day ... 5 5 0

G. A. HUMPHREYS, A.R.C.A., F.R.I.B.A.

- 110 Villa Residence, Marl Park ... £ s. d.

BETH AMOORE

- 111 Benar Head ... 5 5 0

HERBERT L. NORTH, B.A., A.R.I.B.A.

- 112 Decoration of Vaulting—Down  
Cathedral, Ireland ...

MYFANWY LL. EVANS

- 113 A Study at Berneval-le-Grand ... 5 5 0

G. HARRISON, R.C.A.

- 114 The Great Hall, Stokesay Castle ... 5 5 0

ANNE J. CROZIER

- 115 Swans ... 12 0 0

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

- 116 Honeysuckle—Design for Menu,  
Programme, &c. ... 25 0 0

## BETH AMOORE

	£	s.	d.
117 Abersoch ... ..	5	5	0

## G. HARRISON, R.C.A.

118 A Relic of the Past—A Dog Churn at Festiniog ... ..	5	5	0
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## HETTY RICHARDS

119 Summer ... ..	6	6	0
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## G. A. HUMPHREYS, A.R.C.A., F.R.I.B.A.

120 New Vicarage, Llanrhos ... ..			
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## HERBERT L. NORTH, B.A., A.R.I.B.A.

121 School at Gyffin, and House at Ty'n-y-Groes ... ..			
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## AMY PARKER

122 The Messenger ... ..	15	15	0
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"Thrust in thy sickle and reap, for  
the harvest of the earth is ripe."

## L. M. MILLS

	£	s.	d.
123 Johnnie—A Study from Life ...	5	5	0

## MRS. DE VERE WELCHMAN

124 An Old Bridge—Dartmoor ...	6	6	0
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## MARY BEECH

125 The Dee above Berwyn ... ..	7	7	0
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## HUBERT COOP

126 Bedd Taliesin—A. Poet's Grave, Llyn Geirionydd ... ..	18	18	0
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## M. B. DOWNING

127 Deadman's Reef ... ..	5	5	0
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## AMY PARKER

128 Partmingan ... ..	18	18	0
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## SAMUEL HEY

129 The Road to the Mill ... ..			
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## E. KINGTON BRICE

130 In the Realm of Fancy ... ..	7	7	0
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## THE WYNNE ROOM.

T. BUSHBY

				£	s.	d.
131	Strayed Cattle Returning Across the					
	Head of Ullswater	...	...	12	12	0

WINIFRED JACKSON

132	A Portrait	...	...	...	...	
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B. A. LEWIS

133	Tenby	...	...	...	...	6 6 0
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## THE VICTORIA ROOM.

(For description of room see page 21.)

Intending purchasers must negotiate through the Curator.

C. M. LEVER

134	A Harbinger of Spring	...	...	10	10	0
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W. J. SLATER, R.C.A.

135	A Summer Pastoral...	...	...	5	5	0
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VIOLET M. COMMON

136	Wall Flowers	...	...	...	6	6 0
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ANDERSON HAGUE, R.C.A., R.I.

137	Near Conway	...	...	...	50	0 0
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CONSTANCE M. FAWSETT

138	In Country Lanes	...	...	...	10	0 0
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LUCILA M. PENNELL

139	Roses	...	...	...	...	6 6 0
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W. J. SLATER, R.C.A.

	£	s.	d.
140 An Autumnal Bit ... ..	5	5	0

BLANCH BRODMEIER

141 Anemonies ... ..	5	5	0
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J. FINNIE, R.C.A., R.E.

142 Y. Tryfan ... ..	15	0	0
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DAVID HEWITT

143 Nature's Mirror ... ..	10	10	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

144 Changing Pastures ... ..	10	10	0
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A. E. READ

145 Waterfall ... ..	15	15	0
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EMMA MAGNUS

146 A Little Fortune-Teller ... ..	10	10	0
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EMMA MAGNUS

147 Fair Daffodils ... ..	10	10	0
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ANDERSON HAGUE, R.C.A., R.I.

	£	s.	d.
148 Hayfield ... ..	60	0	0

J. W. BOOTH, A.R.C.A.

149 Meal-Time ... ..	42	0	0
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ANDERSON HAGUE, R.C.A., R.I.

150 Saida ... ..			
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H. MERCHANT

151 Scavengers ... ..	8	8	0
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C. M. CHRISTIE

152 Roses ... ..	5	5	0
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J. KNIGHT, R.C.A., R.I.

153 Early Snow in a Welsh Valley ...			
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For Price apply to the Curator.

S. LAWSON BOOTH, R.C.A., F.R.G.S.

154 Stepping Stones—Bettws-y-Coed ...	14	14	0
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MABEL A. E. CROMPTON

155 Margaret ... ..	21	0	0
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W. J. SLATER, R.C.A.

			£	s.	d.
156	A Welsh Road Scene	...	12	12	0

LUCILLA M. PENNELL

157	Roses	...	8	8	0
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ANDERSON HAGUE, R.C.A., R.I.

158	Pangbourne on Thames	...	60	0	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

159	December, 4.30	...	25	0	0
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ANNIE C. CLARK

160	Chipstead Park, Kent	...			
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ROSE TAPP

161	The lame girl's prayer	...	5	5	0
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F. SPENLOVE-SPENLOVE, R.C.A.

162	The Evening Hour	...	12	12	0
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V. F. ARNOLD

163	A Study	...	5	5	0
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H. MEASHAM, R.C.A.

			£	s.	d.
164	Sunset on the Welsh Coast	...	15	15	0

ALFRED W. STRUTT, A.R.C.A., A.R.E.

165	We Shan't Starve Now	...	30	0	0
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WM. PARKYN, A.R.C.A.

166	Early Morning—Dieppe	...	6	6	0
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G. SWINFORD WOOD, R.C.A.

167	Uncultivated	...	20	0	0
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H. CHEADLE

168	Above Bettws-y-Coed—Autumn	...	8	10	0
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W. J. SLATER, R.C.A.

169	The Crown of the Hill	...	10	10	0
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A. F. PERRIN, R.C.A.

170	October Morning—Carting Turnips	...	8	0	0
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R. GAY SOMERSET, R.C.A.

171	A Mountain Solitude	...	50	0	0
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## E. HELEN CRAIG

	£	s.	d.
172 A French Farm ... ..	8	8	0

## LESTER SUTCLIFFE, A.R.C.A.

173 Harvest Moonrise ... ..	12	12	0
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## J. W. BOOTH, A.R.C.A.

174 In the Meadow ... ..	10	10	0
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## W. J. SLATER, R.C.A.

175 Butter Burs ... ..	12	12	0
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## BERTRAM LOUD, R.C.A.

176 Country Life ... ..	10	10	0
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## CUTHBERT C. GRUNDY, V.P.R.C.A., F.L.S.

177 Woodland ... ..	42	0	0
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## LAURA NORBURY

178 Peonies ... ..	8	8	0
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## J. FINNIE, R.C.A.

179 Runswick Bay ... ..	30	0	0
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## J. W. BOOTH, A.R.C.A.

	£	s.	d.
180 In the Cornfield ... ..	6	6	0

## C. C. ELMHIRST

181 A Winter Afternoon ... ..	6	6	0
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## ELIAS BANCROFT, R.C.A.

182 Der Siebers Thurm Rothenburg o'Tauber Bayern ... ..	21	0	0
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## H. CLARENCE WHAITE, P.R.C.A., R.W.S., &amp;c.

183 The Track of an Old Cambrian Glacier ... ..			
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For Price apply to the Curator.

## A. F. PERRIN, R.C.A.

184 Hayfield—Dwygyfylchi ... ..	25	0	0
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## ELIAS BANCROFT, R.C.A.

185 In the Klingenstrasse, Rothenburg o'Tauber Bayern ... ..	23	0	0
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## J. W. BOOTH, A.R.C.A.

186 Ploughing ... ..	6	6	0
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## ROBERT JACKSON

				£	s.	d.
187	Early Morning	...	...	5	5	0

## B. FISHER, R.C.A.

188	Spring-time	...	...	25	0	0
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## E. T. SUTCLIFFE

189	Rhododendrans	...	...	10	19	0
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## R. GAY SOMERSET, R.C.A.

190	A Disciple of Walton	...	...	17	17	0
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## A. SALUSBURY WOOD, A.R.C.A.

191	Fishing Boats on the Rother	...	...	10	10	0
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## ED. T. JONES

192	A Summer's Day	...	...	7	7	0
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## J. CLINTON JONES, R.C.A.

193	In Golden May	...	...	35	0	0
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## C. C. ELMHIRST

194	A Peaceful River	...	...	10	10	0
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## LOUISA M. BANCROFT

				£	s.	d.
195	Carnations	...	...	8	8	0

## OWEN BOWEN, A.R.C.A.

196	A Valley Road	...	...	33	0	0
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## MAY GETHING

197	Betty	...	...	12	0	0
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## F. J. KNOWLES

198	An Irish Lass	...	...	20	0	0
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## A. SALUSBURY WOOD, A.R.C.A.

199	Winchelsea Woods	...	...	11	0	0
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## B. FOWLER, R.C.A.

200	On the Conway	...	...	20	0	0
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## S. LAWSON BOOTH, R.C.A., F.R.G.S.

201	Aber	...	...	9	9	0
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## A. E. READ

202	Driving Sheep	...	...	15	15	0
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G. SHERIDAN KNOWLES, R.C.A., R.I.

203 A Shadow Between Them ...	£	s.	d.
	75	0	0

C. L. POTTS

204 Sunny Morning—Anglesey...	15	15	0
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HERBERT SIDNEY, A.R.C.A.

205 Portrait—The Right Hon. The Lord Mostyn (in Coronation Robes)...			
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WALTER EMSLEY

206 Sweet Green Solitude ...	52	10	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

207 The Cranleigh Road ...	50	0	0
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HERBERT SIDNEY, A.R.C.A.

208 Portrait—The Right Hon. The Lady Mostyn (in Coronation Robes) ...			
--	--	--	--

WALTER EMSLEY

209 A Welsh Farm—Trefriw ...	42	0	0
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J. C. SALMON, R.C.A.

210 Idwal ...	£	s.	d.
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For Price apply to the Curator.

W. H. MANDER

211 On the Wnion ...	10	0	0
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HELEN E. BOLTON

212 Fresh Herrings ...	6	6	0
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R. GAY SOMERSET, R.C.A.

213 Aber Conway ...	7	7	0
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J. KNIGHT, R.C.A., R.I.

214 A Rainy Day ...	12	12	0
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N. G. DIXON

215 Pear Blossom ...	5	5	0
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LOUISA M. BANCROFT

216 Wall Flowers ...	8	8	0
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W. J. CORAH, A.R.C.A.

217 Gossip ...	15	15	0
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## OWEN BOWEN, A.R.C.A.

- |                                    | £  | s. | d. |
|------------------------------------|----|----|----|
| 218 The Valley of the Wharfe, Har- |    |    |    |
| wood, Yorkshire ... ..             | 18 | 0  | 0  |

## G. SWINFORD WOOD, R.C.A.

- |                                      |    |   |   |
|--------------------------------------|----|---|---|
| 219 Clouds Descending—Llyn Idwal ... | 30 | 0 | 0 |
|--------------------------------------|----|---|---|

## E. T. SUTCLIFFE

- |                                    |   |   |   |
|------------------------------------|---|---|---|
| 220 Wall-Flowers and Daffodils ... | 7 | 7 | 0 |
|------------------------------------|---|---|---|

## G. SHERIDAN KNOWLES, R.C.A., R.I.

- |                           |    |    |   |
|---------------------------|----|----|---|
| 221 Little Bo-Peep ... .. | 18 | 18 | 0 |
|---------------------------|----|----|---|

## M. SORBY

- |                            |   |   |   |
|----------------------------|---|---|---|
| 222 A Secluded Spot ... .. | 5 | 5 | 0 |
|----------------------------|---|---|---|

## J. FINNIE, R.C.A., R.E.

- |                 |    |   |   |
|-----------------|----|---|---|
| 223 Firs ... .. | 60 | 0 | 0 |
|-----------------|----|---|---|

## S. LAWSON BOOTH, R.C.A., F.R.G.S.

- |                          |   |   |   |
|--------------------------|---|---|---|
| 224 Sychnant Pass ... .. | 9 | 9 | 0 |
|--------------------------|---|---|---|

## WM. PARKYN, A.R.C.A.

- |                                 |    |    |   |
|---------------------------------|----|----|---|
| 225 The Port of Sandwich ... .. | 10 | 10 | 0 |
|---------------------------------|----|----|---|

## H. ROYLE

- |                         | £  | s. | d. |
|-------------------------|----|----|----|
| 226 Stacking Hay ... .. | 12 | 12 | 0  |

## F. SHERWOOD

- |                                |  |  |  |
|--------------------------------|--|--|--|
| 227 Scarborough Harbour ... .. |  |  |  |
|--------------------------------|--|--|--|

## F. SPENLOVE-SPENLOVE, R.C.A.

- |                               |    |    |   |
|-------------------------------|----|----|---|
| 228 A Winter Afternoon ... .. | 11 | 11 | 0 |
|-------------------------------|----|----|---|

## N. G. DIXON

- |                      |   |   |   |
|----------------------|---|---|---|
| 229 The Thorn ... .. | 8 | 8 | 0 |
|----------------------|---|---|---|

## DAVID HEWITT

- |                                     |    |    |   |
|-------------------------------------|----|----|---|
| 230 The Home of the Squirrel ... .. | 17 | 17 | 0 |
|-------------------------------------|----|----|---|

## ANDERSON HAGUE, R.C.A., R.I.

- |                         |     |   |   |
|-------------------------|-----|---|---|
| 231 Early Spring ... .. | 110 | 0 | 0 |
|-------------------------|-----|---|---|

## CHRISTOPHER WILLIAMS

- |  |     |   |   |
|--|-----|---|---|
| 232 The Archdruid of Wales—"Hwfa Môn" ... .. | 105 | 0 | 0 |
|--|-----|---|---|

## F. SPENLOVE-SPENLOVE, R.C.A.

- |                                    |    |    |   |
|------------------------------------|----|----|---|
| 233 The Lowlands of Holland ... .. | 11 | 11 | 0 |
|------------------------------------|----|----|---|

## EMIL SUNGAM

	£	s.	d.
234 Une Petite Hollandaise ... ..	6	6	0

## B. S. MARKS, R.C.A.

235 Telegraphic Despatch ... ..	75	0	0
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## C. M. LEVER

236 Anemonies in Welsh Pottery Jar ...	10	10	0
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## J. T. WATTS, R.C.A.

237 "What Time the Early Budders are just new."— <i>Keats</i> ... ..	21	0	0
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## S. GARRATT

238 St. Modwen's, from the Cherry Orchard, Burton-on-Trent ...	10	10	0
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## R. GAY SOMERSET, R.C.A.

239 A Cool Retreat ... ..	35	0	0
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## W. H. MANDER

240 Valley of the Lledr ... ..	10	0	0
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## ROSE TAPP

241 Wall Flowers ... ..	8	8	0
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## J. C. SALMON, R.C.A.

	£	s.	d.
242 Across the Meadows—Evening ...	10	10	0

## F. SPENLOVE-SPENLOVE, R.C.A.

243 The Blue Mill—Holland ... ..	11	11	0
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## GEO. COCKRAM, R.C.A.

244 "When the West with Crimson Glows" ... ..	125	0	0
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## E. G. HOBLEY, A.R.C.A.

245 The Crescent Moon... ..	12	0	0
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## CONSTANCE G. COPEMAN, A.R.E.

246 Vegetable Market, Bruges ... ..	7	7	0
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## EDITH M. ELLIOTT

247 Roses ... ..	7	7	0
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## THE QUEEN'S BEDROOM.

(For description of room see page 22.)

Intending purchasers must negotiate through the Curator.

	£	s.	d.
A. NETHERWOOD, A.R.C.A.			
248 Lake above Bergen, Norway	40	0	0

### EMIL KRAUSE

249 Kilsburn Castle, Loch Awe, N.B.	10	10	0
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### ELIAS BANCROFT, R.C.A.

250 Der Koboldzeller Thurm-mit Der Teufels Kanzel — Rothenburg o'Tauber, Bavaria	52	10	0
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### J. McDOUGAL, R.C.A.

251 An Old Corner in Abersoch	25	0	0
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### W. FOLLEN BISHOP, A.R.C.A., R.B.A.

252 The hoar Frost	52	10	0
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## THE QUEEN'S BEDROOM.

79

### EMIL KRAUSE

	£	s.	d.
253 Conway Castle	10	10	0

### REGINALD SMITH, A.R.C.A., R.B.A.

254 Pembrokeshire Coast at Fishguard	27	10	0
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### W. J. CORAH, A.R.C.A.

255 Cemaes Shore	15	15	0
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### CYRIL WARD, A.R.C.A.

256 An Ocean Rampart	40	0	0
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### ETHEL WANE

257 Granny—Did the Wolf Really eat her up?	35	0	0
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### CLARA C. PERRIN

258 Spring-time at Pont-y-Gangu	5	5	0
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### G. CROZIER, R.C.A.

259 Sunny days	21	0	0
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### LILIAN L. BAKER

260 Fast falls the Eventide	5	5	0
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## J. T. WATTS, R.C.A.

	£	s.	d.
261 A Beech Glen ... ..	15	15	0

## ETHEL DAVIES

262 Playmates ... ..	25	0	0
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## MINNIE L. GREENWOOD

263 Goodramgate, York ... ..	5	5	0
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## GEO. CROZIER, R.C.A.

264 A Happy Mother ... ..	21	0	0
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## GEO. HARRISON, R.C.A.

265 The Rock Pool—River Conway ...	5	5	0
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## WM. PARKYN, A.R.C.A.

266 Sheerness, from Port Victoria ...	6	6	0
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## S. MAURICE JONES, A.R.C.A.

267 A Shady Lane—Caernarvon ...	7	7	0
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## E. KINGTON BRICE

268 The Serf Nymph ... ..	6	6	0
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## E. T. WOOD

	£	s.	d.
269 The Hill Farm ... ..	8	8	0

## T. BUSHBY

276 A September Morning—Sör Fjord Hardanger ... ..			
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## THE RECEPTION ROOM.

(For description of room see page 23.)

Intending purchasers must negotiate through the Curator.

BERENGER BENDER, A.R.C.A.      £.   s.   d.

271 Mowing Grass      ...      ...      8   8   0

J. C. SALMON, R.C.A.

272 Penmaenmawr and Penmaenbach,  
from the Conway Shore      ...      20   0   0

W. STEPHENSON, R.C.A.

273 On the Anglesey Coast      ...      8   8   0

G. HARRISON, R.C.A.

274 The Lledr Valley—Spring      ...      8   8   0

A. PEDDER

275 A Quaint Corner—Plas Mawr      ...      5   5   0

A. BARNETT

276 Dortrecht      ...      5   5   0

## THE RECEPTION ROOM.

83

W. STEPHENSON, R.C.A.

277 Mouth of the Conway      ...      £   s.   d.  
8   8   0

F. W. LONGSHAW, R.C.A.

278 A Woodland Glade      ...      35   0   0

MAUD SALMON

279 Summer      ...      10   10   0

J. KNIGHT, R.C.A., R.I.

280 A Stubble Field      ...      11   11   0

BENJAMIN WILLIAMS

281 A Study      ...      7   7   0

CYRIL WARD, A.R.C.A.

282 Cliffs, near New Quay      ...      6   0   0

S. J. HODSON, R.C.A., R.W.S.

283 General View of Angers      ...      9   9   0

J. T. WATTS, R.C.A.

284 A Caernarvonshire Moorland, Bet-  
tws-y-Coed      ...      25   0   0

## J. McDOUGAL, R.C.A.

				£	s.	d.
285	A	Fresh Breeze—Cemaes Bay,				
		Anglesey ... ..	10	10	0	

## J. McDOUGAL, R.C.A.

286	Colby Village, Isle of Man	...	21	0	0	
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## ANDERSON HAGUE, R.C.A., R.I.

287	Old Mill, Llanddulas	...	20	0	0	
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## G. COCKRAM, R.C.A.

288	The Setting Sun	...	15	15	0	
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## W. STEPHENSON, R.C.A.

289	Tal-y-Foel Ferry, Anglesey	...	18	18	0	
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## JOHN PARKER, R.C.A., R.W.S.

290	The Grande Rue, Mont St. Michael	...	15	15	0	
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## J. KNIGHT, R.C.A., R.I.

291	Winter on the Welsh Coast	...	12	12	0	
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## LESTER SUTCLIFFE, A.R.C.A.

292	The Harbour—Whitby	...	7	7	0	
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## J. C. SALMON, R.C.A.

				£	s.	d.
294	Dolwyddelen Moors	...	5	5	0	

## A. NETHERWOOD, A.R.C.A.

295	Market Scene—Bergen, Norway	...	16	0	0	
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## J. TOWERS, A.R.C.A.

296	Eton College from the Thames	...	12	12	0	
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## NORMAN NETHERWOOD

297	Low Tide—Deganwy	...	5	5	0	
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## JOHN McDOUGAL, R.C.A.

298	Cemaes Bay, Anglesey	...	6	6	0	
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## H. MEASHAM, R.C.A.

299	Calves at Llanbedr, Conway	...	15	15	0	
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## GEO. COCKRAM, R.C.A.

300	Autumn in a Welsh Glen	...	9	9	0	
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## J. KNIGHT, R.C.A., R.I.

301	A Moorland Road, Late Autumn	...	25	0	0	
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## ANDERSON HAGUE, R.C.A., R.I.

			£	s.	d.
302	The Field Pond	...	20	0	0

## JOHN PARKER, R.C.A., R.W.S.

303	Sleepy Streatley-on-Thames	...	15	15	0
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## J. TOWERS, A.R.C.A.

304	A Quiet Stream	...	5	5	0
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## LESTER SUTCLIFFE, A.R.C.A.

305	A Wharfedale Pastoral	...	15	15	0
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## G. COCKRAM, R.C.A.

306	Trespassers	...	14	14	0
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## W. STEPHENSON, R.C.A.

307	Conway Harbour	...	5	5	0
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## A. GORDON

308	A Quiet Afternoon	...	15	15	0
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## ALFRED W. STRUTT, A.R.C.A., A.R.E.

309	"The best thing for the inside of a man is the outside of a horse."— <i>Palmerston</i>	...	10	10	0
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## J. KNIGHT, R.C.A., R.I.

			£	s.	d.
310	An Autumn Day	...	11	11	0

## G. COCKRAM, R.C.A.

311	"Where skies dipt down to sea and sands"	...	65	0	0
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## MAUD SALMON

312	A Suburb of London	...	6	6	0
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## J. T. WATTS, R.C.A.

313	Beeches in Autumn	...	8	8	0
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## BERENGER BENDER, A.R.C.A.

314	A Sussex Landscape	...	8	8	0
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## CYRIL WARD, A.R.C.A.

315	Along the Headland	...	10	0	0
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## BERENGER BENDER, A.R.C.A.

316	Gardone, Riviera, Lago di Garda	...	5	5	0
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## J. T. WATTS, R.C.A.

317	Moorland above Bettws-y-Coed	...	8	8	0
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## FRANK LONGSHAW, R.C.A.

	£	s.	d.
318 Fallen Timber ... ..	20	0	0

## NORMAN NETHERWOOD

319 Bodysgallen Woods ... ..	5	5	0
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## H. MEASHAM, R.C.A.

320 Holford Mill—Plumbley, Cheshire	21	0	0
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## EDWIN BOTTOMLEY, A.R.C.A.

321 April ... ..	16	16	0
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## S. J. HODSON, R.C.A., R.W.S.

322 The Market in front of Notre Dame Candibec-en-Caux ... ..	10	10	0
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## J. T. WATTS, R.C.A.

323 Spring in the Woods ... ..	6	6	0
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## A. GORDON

324 A Scotch Smithy ... ..	7	7	0
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## JOHN McDOUGAL, R.C.A.

325 "The curling waves dance on in measure to the shore" ... ..	63	0	0
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## OLIVER BAKER, A.R.C.A., R.E.

	£	s.	d.
326 Farmyard at Longfre, Somme ...	7	7	0

## R. WARREN VERNON

327 A Silver Calm ... ..	8	8	0
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## • J. T. WATTS, R.C.A.

328 Snow in a Welsh Wood ... ..	12	12	0
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## J. PAIN DAVIS, R.C.A.

329 Study of a Head ... ..	7	7	0
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## J. W. BOOTH, A.R.C.A.

330 Mare and Foal ... ..	5	5	0
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## ETHEL WANE

331 Patience ... ..	8	8	0
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## W. STEPHENSON, R.C.A.

332 Aber Falls ... ..	8	8	0
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## A. PEDDER

333 Sunset—Aberdovey ... ..	5	5	0
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## A. NETHERWOOD, A.R.C.A.

			£	s.	d.
334	A Tranquil Pool ... ..	...	25	0	0

## W. STEPHENSON, R.C.A.

335	Under Benarth Woods ... ..	...	8	8	0
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## CONSTANCE G. COPEMAN, A.R.E.

336	Old Houses—Nuremburg ... ..	...	5	5	0
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## BERENGER BENDER, A.R.C.A.

337	Cherry Blossom ... ..	...	8	8	0
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## EDWIN A. NORBURY, R.C.A.

338	A Portsmouth Fishing Boat ... ..	...	10	10	0
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## A. F. PERRIN, R.C.A.

339	Gorse on Bryn-y-Garth ... ..	...	8	0	0
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## S. J. HODSON, R.C.A., R.W.S.

340	The Tower of London ... ..	...	21	0	0
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## E. T. WOOD

341	The Harbour ... ..	...	6	0	0
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## ELIAS BANCROFT, R.C.A.

			£	s.	d.
342	Near Curfew Time ... ..	...	7	7	0

## FRANK LONGSHAW, R.C.A.

343	The Mill Pool ... ..	...	12	0	0
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## BERENGER BENDER, A.R.C.A.

344	Fishing Boats of Venice ... ..	...	6	6	0
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## J. TOWERS, A.R.C.A.

345	Sunset on a Suffolk Marsh ... ..	...	5	5	0
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## W. STEPHENSON, R.C.A.

346	An Old Welsh Homestead ... ..	...	8	8	0
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## WM. PARKYN, A.R.C.A.

347	Stormy Weather—Sennen Cove ... ..	...	10	10	0
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## G. F. NICHOLLS

348	Wanderers ... ..	...	6	6	0
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## ETHEL W. GIBBONS

349	The Bend of the River ... ..	...	5	15	6
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## THE RECEPTION ROOM.

CYRIL WARD, A.R.C.A.

			£	s.	d.
350	The Valley of the Arun	...	105	0	0

GEORGE CROZIER, R.C.A.

351	Highland Breezes	...	25	0	0
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CLARA PERRIN

352	Motherless	...	5	5	0
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A. F. PERRIN, R.C.A.

353	Hark ! Hark !! The lark at Heaven's high gate sings	...	15	0	0
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GEO. HARRISON, R.C.A.

354	Stepping stones on the River Conway	12	12	0
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## THE LANTERN ROOM.

(For description of room see page 24.)

Intending purchasers must negotiate through the Curator.

The Works in this Room are by the late  
A. W. AYLING, R.C.A.

			£	s.	d.
355	Near Bettws-y-Coed	...	13	13	0
356	Penmachno	...	13	13	0
357	Above Trefriw	...	13	13	0
358	Dolwyddelen Church	...	6	0	0
359	Going to the Mill	...	14	14	0
360	Above Llanrwst	...	15	15	0
361	Rhos Neigr	...	10	10	0
362	Doubtful Weather	...	6	10	0
363	Penmachno Valley	...	14	14	0
364	Dolwyddelen Church	...	7	0	0
365	Approach to Bettws-y-Coed	...	16	0	0

. . **Finis.** . .

## Names and Addresses of Members

AND

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