

ROYAL
CAMBRIAN ACADEMY
OF ART.



PLAS MAWR,
CONWAY.

TWENTY-FOURTH ANNUAL EXHIBITION.

1906.

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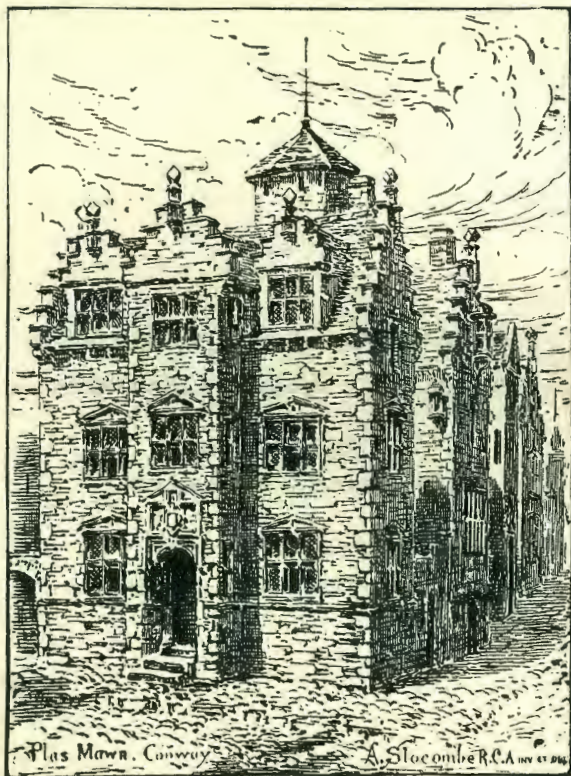


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PLAS MAWR FROM HIGH STREET.

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 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
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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, and Art Students.

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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.

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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, abstine" (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.

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.

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 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

other Crests 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.

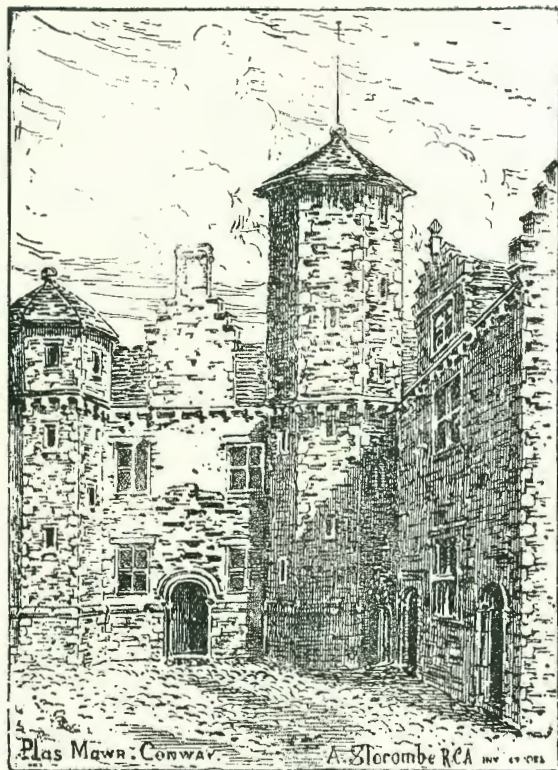
The West Kitchen.

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



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

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

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

The Reception Room.

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

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

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

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

Passing underneath this place of concealment, and ascending the five steps to the left, and keeping again to the left we come to the Lantern Room.

The Lantern Room.

The Lantern Room is so called because of the old lantern 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.



Photo by Owen Evans, Conway.]

Fireplace, Banqueting Hall.

THE COUNCIL ROOM.

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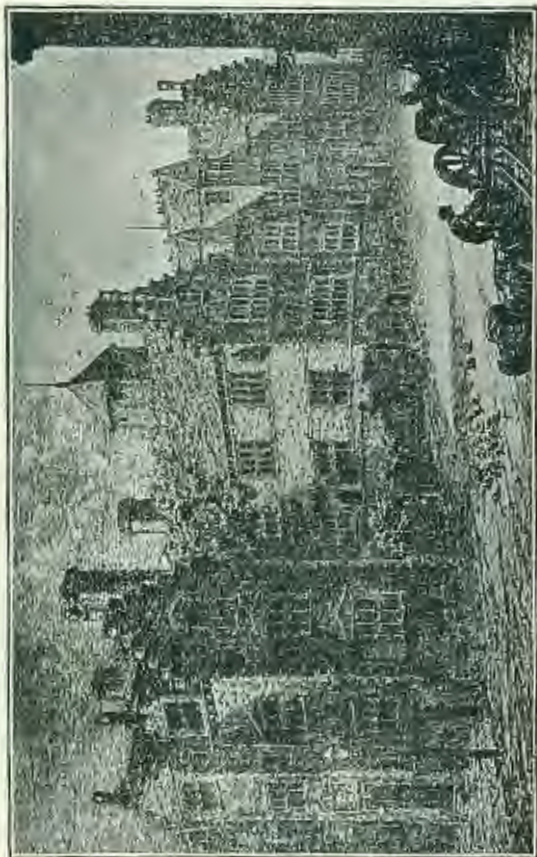
We were delighted, and explained that we had not heard of the Priest's

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 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.

Occasionally, visitors have said that they are sure that there is a haunted room in Plas Mawr. “Indee! 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 arranged, 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."

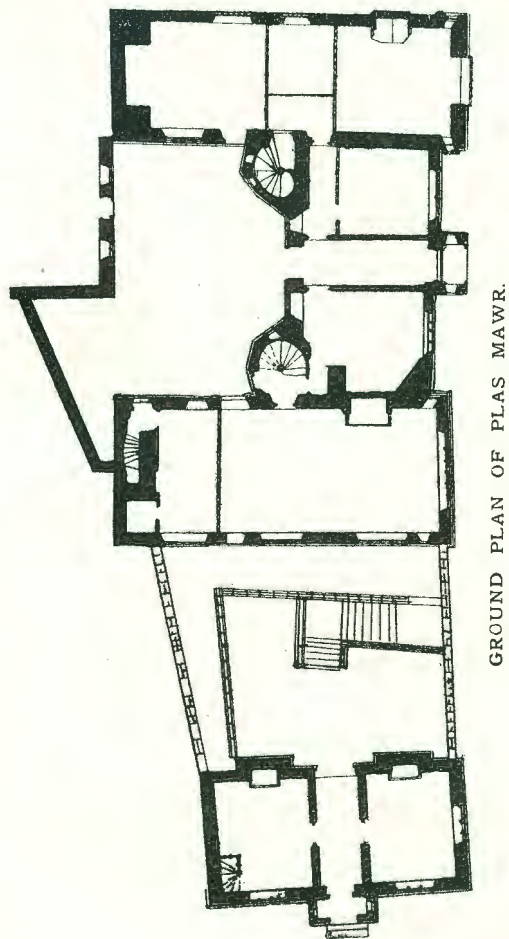
Immediately on the conclusion of this anthem, the fairy Sprite rushed forward, crying—

"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 4th to September 29th. 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 29th 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.

£ s. d.

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

1 Bradda Head and Miller Monument,
Port Erin, I.O.M. ... 13 13 0

G. HARRISON, R.C.A.

2 Old Cottage near Bala ... 5 5 0

MRS. DE VERE WELCHMAN

3 A deserted quarry—Dartmoor ... 5 5 0

EDWIN A. NORBURY, R.C.A.

4 The China sea—moonlight ... 15 15 0

R. SMITH, A.R.C.A., R.B.A.

5 Evening—low tide ... 30 0 0

EDGAR T. WOOD

			£	s.	d.
6	St. Paul's Cathedral	...	12	12	0

KATHLEEN KITCHIN

7	A corner of the orchard	...	5	5	0
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S. LAWSON BOOTH. R.C.A., F.R.G.S.

8	Sugar loaf rock, I.O.M.	...	13	13	0
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WARREN WILLIAMS

9	A wayside cottage, Roe Wen	...	6	6	0
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E. H. WEVILL

10	"There's a Fox in the Spinney they say"	...	6	6	0
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GEO. CROZIER, R.C.A.

11	In the evening glow...	...	18	18	0
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FRANK SOUTHGATE

12	A broadland dyke Heron	...	12	12	0
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LESTER SUTCLIFFE, A.R.C.A.

13	Moonlight, Whitby Harbour	...	7	7	0
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W. J. CORAH, A.R.C.A.

			£	s.	d.
14	Conway Valley—Harvest time	...	21	0	0

CYRIL WARD, A.R.C.A.

15	An October afternoon—Sussex	...	8	0	0
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J. FINNEMORE, A.R.C.A., R.I.

16	What does the clock say?	...	18	18	0
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WALTER EMSLEY

17	The little milkgirl	...	10	10	0
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W. FOLLEN BISHOP, A.R.C.A., R.B.A.

18	Hawthorn time—Studland Bay	...	21	0	0
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R. WARREN VERNON

19	A hazy morning on the Rhine, near Weisbaden	...	10	10	0
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BERENGER BENDER, A.R.C.A.

20	A Devonshire orchard	...	8	8	0
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J. FINNEMORE, A.R.C.A., R.I.

21	Corpus Christi College, Oxford	...	10	10	0
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BERENGER BENDER, A.R.C.A.

	£	s.	d.
22 Corner of Harold Swanwick's Studio	5	5	0

JAMES TOWERS, A.R.C.A.

23 Autumn at Windsor	5	5	0
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CYRIL WARD, A.R.C.A.

24 Harvest on the Pembrokeshire Coast	8	0	0
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AMY PARKER

25 Carleton village, Cumberland	5	5	0
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ALBERT S. WOOD, A.R.C.A.

26 Approaching rain	25	0	0
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PARKER HAGARTY, R.C.A.

27 The fisherman's home	10	10	0
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EDGAR T. WOOD

28 Fishing boats leaving the harbour...	10	10	0
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JANIE ADAMS

29 Near Harts Farm, Bushey	8	8	0
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DORA THOMAS

	£	s.	d.
30 La bella Ignota	10	10	0

BERENGER BENDER, A.R.C.A.

31 Marle Wood	8	8	0
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J. FINNEMORE, A.R.C.A., R.I.

32 Caius College, Cambridge	...	10	10	0
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W. STEPHENSON, R.C.A.

33 Evening—Conway Valley	42	0	0
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HAROLD SWANWICK, A.R.C.A., R.I.

34 Teignmouth, South Devon...	...	50	0	0
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OLIVER BAKER, A.R.C.A., R.E.

35 Well in Picardy	10	0	0
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KATHLEEN KITCHIN

36 An old garden	5	5	0
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PARKER HAGARTY, R.C.A.

37 The fisherman's bridge, Walberswick	10	10	0
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J. W. MILLIKEN

	£	s.	d.
38 A Cheshire orchard—moonrise ...	12	12	0

W STEPHENSON, R.C.A.

39 The way to the mill ...	7	7	0
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J. T. WATTS, R.C.A.

40 Firwood above Bettws-y-Coed ...	5	5	0
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WM. PARKYN, A.R.C.A.

41 Old causway, Plymouth ...	6	6	0
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GEO. COCKRAM, R.C.A.

42 Evening ...	36	0	0
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A. F. PERRIN, R.C.A.

43 The Dolgarrog stream ...	7	7	0
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A. NETHERWOOD, A.R.C.A.

44 Gateway, Conway ...	6	0	0
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MARY ADAMS

45 An old roadsman ...	12	12	0
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DORA THOMAS

	£	s.	d.
46 Faith; daughter of A. G. Pugh, Esq.			

MRS. J. T. WATTS

47 Pont Ceunant, Nant Ffrangcon ...	5	5	0
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FORSTER ROBSON

48 A study in gold ...	10	10	0
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SAM GARRATT

49 Gypsies ...	5	5	0
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A. NETHERWOOD, A.R.C.A.

50 On the Elwy, Llanfairtalhaiarn ...	20	0	0
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GEO. COCKRAM, R.C.A.

51 Evening on the Artro ...	25	0	0
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ETHEL GIBBON

52 Mimosa ...	5	5	0
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J. C. SALMON, R.C.A.

53 Early morning ...	5	5	0
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B. WILLIAMS

54	A Study	£	s.	d.
						7	7	0

CLARA C. PERRIN

55	A summer afternoon at Conway	...	5	5	0
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THE SMALL KITCHEN.

(For description of room see page 13).

Intending purchasers must negotiate through the Curator.

£ s. d.

EDWARD T. JONES

56	In the Severn Valley	12	12	0
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B. FOWLER, R.C.A.

57	Near Dolgarrog	12	0	0
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S. L. G. FROST

58	Cherries	5	5	0
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A. EVERARD READ

59	View in Cumberland	10	10	0
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JAS. W. BOOTH, A.R.C.A.

60	Carting turnips	7	7	0
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R. GAY SOMERSET, R.C.A.

61	Fishing	12	12	0
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LILIAN WOODCOCK

- | | | | | |
|----|----------------------------|---|----|----|
| | | £ | s. | d. |
| 62 | The Great Orme's Head—near | | | |
| | Pigeon's Cave | 6 | 6 | 0 |

ERNEST FITTON

- | | | | | |
|----|------------------------|---|---|---|
| 63 | Evening—Torquay | 6 | 6 | 0 |
|----|------------------------|---|---|---|

J. HAMPSHIRE

- | | | | | |
|----|---------------------------------|---|---|---|
| 64 | The fringe of the wood—(Autumn) | 5 | 5 | 0 |
|----|---------------------------------|---|---|---|

C. C. GRUNDY, V.P.R.C.A., F.L.S.

- | | | | | |
|----|------------------------|--|--|--|
| 65 | Sunlight effect | | | |
|----|------------------------|--|--|--|

W. STEPHENSON, R.C.A.

- | | | | | |
|----|-------------------------|---|---|---|
| 66 | Henley-on-Thames | 7 | 7 | 0 |
|----|-------------------------|---|---|---|

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

- | | | | | |
|----|-----------------------------------|----|----|---|
| 67 | In the estuary of Barmouth | 15 | 15 | 0 |
|----|-----------------------------------|----|----|---|

MRS. ELIAS BANCROFT

- | | | | | |
|----|------------------------|----|---|---|
| 68 | Christmas roses | 10 | 0 | 0 |
|----|------------------------|----|---|---|

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

- | | | | | |
|----|---------------------------|---|---|---|
| 69 | After storm at sea | 5 | 5 | 0 |
|----|---------------------------|---|---|---|

OLIVER CLARE

- | | | | | |
|----|------------------------------|---|----|----|
| | | £ | s. | d. |
| 70 | An autumnal gathering | 5 | 5 | 0 |

BERTRAM LOUD, R.C.A.

- | | | | | |
|----|---------------|----|----|---|
| 71 | Spring | 15 | 15 | 0 |
|----|---------------|----|----|---|

LILIAN HEATLEY

- | | | | | |
|----|------------------------|---|---|---|
| 72 | The old cottage | 7 | 7 | 0 |
|----|------------------------|---|---|---|

JOHN S. ELAND, A.R.C.A.

- | | | | | |
|----|------------------------|---|---|---|
| 73 | The setting out | 5 | 5 | 0 |
|----|------------------------|---|---|---|

B. FOWLER, R.C.A.

- | | | | | |
|----|----------------------------------|----|---|---|
| 74 | The Conway, near Llanrwst | 25 | 0 | 0 |
|----|----------------------------------|----|---|---|

R. GAY SOMERSET, R.C.A.

- | | | | | |
|----|-------------------------|----|---|---|
| 75 | A Welsh homestead... .. | 20 | 0 | 0 |
|----|-------------------------|----|---|---|

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

- | | | | | |
|----|---------------------------------|----|----|---|
| 76 | A grey day on the Conway | 10 | 10 | 0 |
|----|---------------------------------|----|----|---|

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

- | | | | | |
|----|------------------------|---|---|---|
| 77 | Mangol Wurzel's | 7 | 0 | 0 |
|----|------------------------|---|---|---|

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

	£	s.	d.
78 Above Deganwy	5	5	0

M. LEVER

79 Fresh from the marshy borders of the stream	7	7	0
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WINIFRED JACKSON

80 Daffodils	5	5	0
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R. GAY SOMERSET, R.C.A.

81 Gypsy camp	8	8	0
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ANDERSON HAGUE, R.C.A., R.I.

82 Edge of the wood	35	0	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

83 On the Arun	10	10	0
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J. CLINTON JONES, R.C.A.

84 Winter in the Glen	6	6	0
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J. PERCY COOKE

85 The Morfa camp, Conway	5	5	0
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CONSTANCE M. CHRISTIE

	£	s.	d.
86 Chrysanthemums	5	15	0

CISSY DORRINGTON

87 Daffodils	5	5	0
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W. J. SLATER, R.C.A.

88 A grey afternoon	10	0	0
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JOHN R. BILLINGTON

89 Close of day	5	5	0
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E. KINGTON BRICE

90 "When day, expiring in the west" ...	7	7	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

91 The Pass of Aberglaslyn	12	12	0
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LILIAN WOODCOCK

92 Blackthorn, from above Marle ...	5	5	0
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B. S. MARKS, R.C.A.

93 A Rabbi's Treasure	78	15	0
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THE STILL ROOM.

(For description of room see page 14).

Intending purchasers must negotiate through the Curator.

F. W. HAYES, A.R.C.A., F.R.G.S. £ s. d.

94 Arundale Castle ... 26 5 0

S. MAURICE JONES, A.R.C.A.

95 Stoke Pogis Church. The scene of
Gray's Elegy ... 12 12 0

"The curfew tolls, the knell of parting day."

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

96 La Source ... 60 0 0

IDA HOLGATE HARRISON

97 A Yorkshire Moor ... 6 6 0

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

98 The edge of the moor ... 26 5 0

THE STILL ROOM.

57

ELLEN WRIGHTSON

99 Afternoon life at Aliwal, Punjab... £ s. d.
35 0 0

J. HAMPSHIRE

100 The winding river ... 10 10 0

MARY ADAMS

101 Four score years ... 12 12 0

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

102 The Promenade, Lucerne ... 15 15 0

EDWARD T. JONES

103 In the meadows ... 15 15 0

ROBERT JONES

104 On the Orme ...

W. J. CORAH, A.R.C.A.

105 Penrhyn Road, Cemaes ... 21 0 0

ARTHUR FISHER

106 Summer's evening glow ... 7 0 0

W. H. MANDER

107 On the river Llugwy £ s. d.
10 0 0

J. WINDASS

108 The fisherman's home 52 10 0

ROBERT JONES

109 Conway Castle 5 5 0

ALBERT E. BOTTOMLEY, A.R.C.A.

110 A cosy corner 5 5 0

ELIZABETH HAIG

111 Dolce far Niente—Venice 8 8 0

ALBERT E. BOTTOMLEY, A.R.C.A.

112 On the village green 5 5 0

JOHN S. ELAND A.R.C.A.

113 The Good Shepherd 21 0 0

SYDNEY SCOTT

114 Douglas Bay, near Port Jack, I.O.M. 5 5 0

C. BERNARD WOOD

115 Broken waters, Firth of Clyde £ s. d.
17 17 0

S. FIRTH

116 Autumn 72 10 0

ALBERT WOODS, A.R.C.A.

117 Evening light—mackerel boats—St.
Ive's Harbour, Cornwall 63 0 0

S. F. BARRETT

118 Kelling village, Norfolk 10 10 0

THE WYNNE ROOM.

(For description of room see page 19).

Intending purchasers must negotiate through the Curator.

	£	s.	d.
JOSEPH KNIGHT, R.C.A., R.I., R.E.			
119 On the Anglesey Coast	10	0	0
JOSEPH KNIGHT, R.C.A., R.I., R.E.			
120 Elm trees in June	10	0	0
JOSEPH KNIGHT, R.C.A., R.I., R.E.			
121 A break in the clouds	10	0	0

CASE OF MINIATURES.

L. M. MILLS

1 She sleeps, my baby sleeps... ..	6	0	0
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LILY JONES HUGHES

2 Head of a girl	5	5	0
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THE WYNNE ROOM.

61

MARY NEEDHAM

3 A Portrait	£	s.	d.
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MAY GETTING

4 A Portrait			
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ETHEL CROMBIE

5 Admiral Sir Charles Napier			
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ETHEL CROMBIE

6 The late General A. A. Wauchope			
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MINNIE L. GREENWOOD

7 Portrait of a child	5	5	0
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JOHN S. ELAND, A.R.C.A.

8 Birth of the red rose (Silver relief)	5	5	0
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ETHEL M. CHILD

9 Friends	6	6	0
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WINIFRED HORNBLLOWER

10 Baby	7	7	0
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THE WYNNE ROOM.

WINIFRED HORNBLOWER

	£	s.	d.
11 Miss Kathleen Matteson ...	7	7	0

ANNE MARKS

12 Portrait of a child ...			
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EDITH A. ROWLAND

13 Edytha ...			
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M. K. YEMMETT

14 Duke ...	5	5	0
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LILY JONES HUGHES

15 The Bishop of St. Asaph ...	5	5	0
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LUCY E. HADDEN

16 Charles Dickens ...	7	7	0
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MINNIE L. GREENWOOD

17 Portrait of an old man ...	5	5	0
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A. C. PRESTON

122 Sunset ...	10	0	0
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A. EVERARD READ

	£	s.	d.
123 Near Glen Mawr ...	10	10	0

HERBERT L. NORTH

124 Houses at Llanfairfechan ...			
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A. E. ELIAS, A.R.C.A.

125 A revolt (middle ages) ...	5	5	0
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HAROLD HUGHES, R.C.A., F.R.I.B.A.

126 Study for design for Bryn croes Church, Carnarvonshire ...			
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ELIAS BANCROFT, R.C.A.

127 The entrance from the Valley, Rothenburg-o-tauber, Bavaria ...	8	8	0
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CLOUGH WILLIAMS-ELLIS

128 Proposed Rectory ...			
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JOHN S. ELAND, A.R.C.A.

129 Portrait Lithograph, Mrs. Edmund J. Spriggs...			
---	--	--	--

CLOUGH WILLIAMS-ELLIS

- 130 Group of cottages for North Wales £ s. d.

J. FINNEMORE, A.R.C.A., R.I.

- 131 The turn of the tide—

The reception of the Right Hon
Sir Henry Campbell-Bannerman, at
the Royal Albert Hall, on the occa-
sion of the great Liberal demonstra-
tion, December 21st, 1905 (remarque
proof) 5 5 0

Copies of this engraving may be had as follows:

Remarque proofs (unframed) 4 4 0

Artists' proofs (unframed) ... 3 3 0

Prints (unframed) 1 1 0

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

- 132 Old fogies 5 5 0

A. E. ELIAS, A.R.C.A.

- 133 Canterbury pilgrims 5 5 0

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

- 134 Two houses, Llandudno £ s. d.

HERBERT L. NORTH

- 135 Lodge at Newry—Llanfairfechan

HAMILTON MARR, A.R.C.A.

- 136 Above Llangollen 5 5 0

HAMILTON MARR, A.R.C.A.

- 137 Old jetty—Towyn 5 5 0

W. A. WICKHAM

- 138 Views in the Mawddach, N.W. ... 5 5 0

MYFANWY LL. EVANS

- 139 At Aberdovey 5 5 0

ELLWOOD HARGRAVE

- 140 The Orchard 6 6 0

WM. R. HOYLES

- 141* On the Llugwy—Capel Curig ... 5 5 0

ANNE J. CROZIER

			£	s.	d.
142	Gathered flowers	...	10	10	0

EMILY W. BAKER

143	The old high road	...	5	5	0
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G. F. NICHOLLS

144	Autumn glory	...	6	10	0
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WM. PARKYN, A.R.C.A.

145	Brixham	...	5	5	0
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FRANK HAIGH

146	A moorland path	...	8	8	0
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JOHN'S. SHARP

147	A dip in the road	...	5	5	0
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W. STEPHENSON, R.C.A.

148	The Aber shore	...	7	7	0
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FRANK HAIGH

149	A November morning	...	6	6	0
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ETHEL W. GIBBON

150	Wexham Street, Beaumaris	...	6	6	0
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W. A. WICKHAM

151	View in the Mawddach, N.W.	...	5	5	0
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WM. RIDGWAY

152	Moonrise	...	10	10	0
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ELEANOR HOLGATE

153	The old bridge, Dinan	...	10	10	0
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JAS. H. BUTT

154	The last of the old Foudroyant	...	5	5	0
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WM. RIDGWAY

155	Snowstorm on Hindhead	...	7	7	0
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A PEDDER

156	Time of harvest—North Wales	...	5	5	0
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LUCY E. HADDEN

157	Pansies	...	5	5	0
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M.E. BROCKBANK

158	Mischief	...	5	5	0
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THE VICTORIA ROOM.

(For description of room see page 21).

Intending purchasers must negotiate through the Curator.

OLIVER CLARE

	£	s.	d.
159 A spring gathering	5	5	0

MRS. HUGH S. GOUGH

160 Government House, Channel Islands, Jersey	5	5	0
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ELIAS BANCROFT, R.C.A.

161 A Yorkshire yard	8	8	0
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MRS. LESTER SUTCLIFFE

162 Purple and gold	20	0	0
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HENRY MEASHAM, R.C.A.

163 Sheep farm in the Conway Valley... ..	21	0	0
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MRS. HUGH S. GOUGH

164 A Jersey lobster	5	5	0
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THE VICTORIA ROOM.

69

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

	£	s.	d.
165 Holy ground	21	0	0

J. W. STAMPER

166 Red herrings	9	9	0
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J. R. G. GRUNDY, R.C.A.

167 Breakers			
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LESTER SUTCLIFFE, A.R.C.A.

168 A spring Idyll	9	9	0
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ELIAS BANCROFT, R.C.A.

169 At Bakewell, Derbyshire	15	15	0
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C. C. GRUNDY, V.P.R.C.A., F.L.S.

170 "The ways are green with the glad- dening sheen Of the young year's fairest daughter"	58	0	0
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LESTER SUTCLIFFE, A.R.C.A.

171 Moonlight—Loch Fyne	15	15	0
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EMMA MAGNUS

172	A little darkie	£	s.	d.
					7	7	0

ALBERT E. BOTTOMLEY, A.R.C.A.

173	Carting cabbages	10	0	0
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J. C. SALMON, R.C.A.

174	Golden glory	25	0	0
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OWEN BOWEN, A.R.C.A.

175	Going and coming	20	0	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S., &c.

176	Scotch fishing boats			
					For Price apply to the Curator.		

OWEN BOWEN, A.R.C.A.

177	To Low Row, Askrigg and Reeth, Yorks	25	0	0
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AMY PARKER

178	Still life	12	12	0
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J. W. BOOTH, A.R.C.A.

179	In the cornfield	10	10	0
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GEO. PONTIN

180	At the coal wharf	£	s.	d.
					8	18	0

JAS. T. WATTS, R.C.A.

181	Moorland and sky	30	0	0
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H. J. DOBSON, A.R.C.A., R.S.W.

182	Old comrades	35	0	0
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BEN FISHER, R.C.A.

183	Where two streams meet	25	0	0
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LILY HOLMES

184	In Norfolk	15	0	0
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JOHN S. ELAND, A.R.C.A.

185	High sea at Broadstairs	15	15	0
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MRS. LESTER SUTCLIFFE

186	October roses	6	6	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

187	The village inn	5	5	0
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W. FOLLEN BISHOP, A.R.C.A., R.B.A.

					£	s.	d.
188	Poppyland	21	0	0

J. CLINTON JONES, R.C.A.

189	A Bend on the Ohny, Stokesay	31	10	0
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ELIAS BANCROFT, R.C.A.

190	A quiet morning at Haddon Hall, Derbyshire	42	0	0
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H. J. DOBSON, A.R.C.A., R.S.W.

191	"Busy wi hamely cares"	21	0	0
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ANDERSON HAGUE, R.C.A., R.I.

192	In Benarth Woods	75	0	0
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WALTER EMSLEY

193	A quaint thoroughfare, Whitby	52	10	0
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H. J. DOBSON, A.R.C.A., R.S.W.

194	A Scottish Sacrament			
	(The property of the Bradford Corporation.)						

EDGAR DOWNS

195	The stream	20	0	0
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W. J. SLATER, R.C.A.

					£	s.	d.
196	On the Conway	30	0	0

BEN FISHER, R.C.A.

197	Springtime	21	0	0
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VIOLET M. COMMON

198	Violets	7	7	0
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JOHN S. ELAND, A.R.C.A.

199	The golden chain	21	0	0
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FRANK SPENLOVE-SPENLOVE,
R.C.A., R.B.A., F.R.G.S.

200	High and dry. A study on the beach at Katwijk, Holland	12	12	0
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B. FOWLER, R.C.A.

201	A Welsh river	8	0	0
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JAS. W. BOOTH, A.R.C.A.

202	Labour	75	0	0
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ANDERSON HAGUE, R.C.A., R.I.

203	In the Mold Valley...	150	0	0
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R. E. MORRISON, R.C.A., P.L.A.

204	A Portrait	£	s.	d.
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FRANK SPENLOVE-SPENLOVE,
R.C.A., F.R.G.S., R.B.A.

205	A grey evening—Holland	12	12	0
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A. F. PERRIN, R.C.A.

206	The market cart	10	0	0
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BEN FISHER, R.C.A.

207	Peonies	12	0	0
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R. GAY SOMERSET, R.C.A.

208	Folding the flock	50	0	0
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J. S. STEADMAN

209	An Irish girl	15	15	0
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JAS. H. CROSSLAND

210	Near the Bridge of Turk, Trossachs, N.B.	10	10	0
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MRS. ELIAS BANCROFT

211	The studio window	18	0	0
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JAS. W. BOOTH, A.R.C.A.

212	Homeward	£	s.	d.
						10	0	0

LESTER SUTCLIFFE, A.R.C.A.

213	October	14	14	0
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R. GAY SOMERSET, R.C.A.

214	Young anglers	17	17	0
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ANDERSON HAGUE, R.C.A., R.I.

215	Hayfield, Tŷ Newydd	90	0	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

216	Early spring	30	0	0
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J. K. MAKIN

217	The finished meal	15	0	0
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ED. LANGLEY

218	Golden Autumn	6	6	0
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S. H. BAKER

219	Mill stream, Over Whitacre	7	0	0
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CONSTANCE M. FAWSSETT

	£	s.	d.
220 An old Kent cottage, Stodmarsh ...	5	5	0

JAS. H. CROSSLAND

221 Moel Siabod	6	6	0
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S. TOWERS, R.C.A.

222 Estuary on the Conway	21	0	0
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R. E. MORRISON, R.C.A., P.L.A.

223 A still pool	6	6	0
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R. GAY SOMERSET, R.C.A.

224 In the Laquens, Venice	8	8	0
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R. GAY SOMERSET, R.C.A.

225 Early morning—Venice	17	17	0
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JAS. T. WATTS, R.C.A.

226 A sunny autumn afternoon	35	0	0
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LAURIE FRAZIER

227 Primulas	7	7	0
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A. F. PERRIN, R.C.A.

	£	s.	d.
228 Changing pasture—An October morning	25	0	0

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

229 A receding tide	30	0	0
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R. GAY SOMERSET, R.C.A.

230 The Guidecca, Venice	10	10	0
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J. C. SALMON, R.C.A.

231 Hillside	5	5	0
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B. FOWLER, R.C.A.

232 In the Vale of Clwyd	45	0	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

233 Mushroom gatherers	20	0	0
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A. C. MEYER, A.R.C.A., A.R.E.

234 Gorse	8	8	0
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B. FOWLER, R.C.A.

235 On the River Alwyn	8	0	0
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WM. PARKYN, A.R.C.A.

		£	s.	d.
236 Up channel	30	0	0

E. BOTTOMLEY, A.R.C.A.

237 Moonrise	31	10	0
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JOHN S. ELAND, A.R.C.A.

238 The Sonnet	21	0	0
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J. CLINTON JONES, R.C.A.

239 The Little Orme	10	10	0
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WM. PARKYN, A.R.C.A.

240 The full swing of the Atlantic	10	10	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

241 A passing cloud	6	6	0
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EMMA MAGNUS

242 Still life	6	6	0
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G. HILLYARD SWINSTEAD, A.R.C.A., R.B.A.

243 The Shepherd Boy			
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EDITH M. ELLIOTT

244 Stocks	£	s.	d.
					6	6	0

FRANK T. CARTER

245 Cheviot moorland	7	7	0
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ELEANOR HOLGATE

246 Moorland pastures	10	10	0
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W. ERNEST KENYON

247 Homeward	15	15	0
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A. NETHERWOOD, A.R.C.A.

248 Sparling fishing at Talycafn	150	0	0
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HENRY CHEADLE

249 In the Conway Valley	5	5	0
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ROSE TAPP

250 Daffodils	10	10	0
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J. W. BOOTH, A.R.C.A.

251 Milk time	42	0	0
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J. R. G. GRUNDY, R.C.A.

			£	s.	d.
252	On the Cumberland Coast	...	10	10	0

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

253	Mountain mist	...	6	6	0
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JULIUS HARE, R.C.A.

254	Portrait—Mrs. Charles Ll. Lloyd				
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ALBERT E. BOTTOMLEY, A.R.C.A.

255	March weather	...	30	0	0
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EDITH M. ELLIOTT

256	Single Chrysanthemums	...	7	7	0
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HENRY CHEADLE

257	In the Rheidol Valley	...	5	5	0
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JAS. W. BOOTH, A.R.C.A.

258	Farmyard	...	75	0	0
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J. CLINTON JONES, R.C.A.

259	Early arrivals	...	8	8	0
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J. R. G. GRUNDY, R.C.A.

			£	s.	d.
260	The pool, Clappersgate	...	8	8	0

FRANK T. CARTER

261	Sunrise	...	12	12	0
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IDA HOLGATE HARRISON

262	On the River Wharfe	...	5	5	0
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BERTHA JONES

263	Conway	...	5	5	0
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J. C. SALMON, R.C.A.

264	Snowdon from Capel Curig Road				
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For Price apply to the Curator.

JAS. W. BOOTH, A.R.C.A.

265	The plough	...	7	7	0
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G. HARRISON, R.C.A.

266	Entrance to the Keep, Ludlow Castle		8	0	0
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HAROLD SWANWICK, A.R.C.A., R.I.

267	Homeward	...	40	0	0
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THE VICTORIA ROOM.

J. CLINTON JONES, R.C.A.

				£	s.	d.
268	Sunshine and shadow	10	10	0

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

269	A May morning—Bryn Eisteddfod					
	Sawmill	...	...	25	0	0

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

270	The Schillerstein monument to the					
	Poet Schiller	...	...	14	14	0

THE QUEEN'S BEDROOM.

(For description of room see page 22).

Intending purchasers must negotiate through the Curator.

W. STEPHENSON, R.C.A.

271	When the tide is low	15	15	0
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G. CROZIER, R.C.A.

272	Startled	36	15	0
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VIOLET M. COMMON

273	Pansies	5	5	0
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G. HARRISON, R.C.A.

274	Near Cemaes Bay, Anglesey	8	0	0
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A. NETHERWOOD, A.R.C.A.

275	Bergen Harbour, Norway	20	0	0
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CYRIL WARD, A.R.C.A.

276	The lane to the headland	20	0	0
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WM. PARKYN, A.R.C.A.

		£	s.	d.
277	A calm day—Plymouth	12	12	0

EMIL KRAUSE

278	Llanberis lake and castle	16	0	0
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G. CROZIER, R.C.A.

279	Down from the hills	18	18	0
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JAS. TOWERS, A.R.C.A.

280	A sunny evening—Coverack, Cornwall	10	10	0
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ED. G. HOBLEY, A.R.C.A.

281	The hedge-sparrow's nest	7	7	0
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HENRY MEASHAM, R.C.A.

282	A lonely reef	10	10	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

283	Noontide	10	10	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

284	By the sea	10	10	0
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EMILY W. BAKER

285	Old well, Picardy	£	s.	d.
		5	5	0

PARKER HAGARTY, R.C.A.

286	Late home	5	5	0
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W. J. CORAH, A.R.C.A.

287	The boat race, Cemaes	10	5	0
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MRS. J. T. WATTS

288	The Scriptorium, Whalley Abbey... ..	5	5	0
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M. E. BROCKBANK

289	Their favourite story	5	5	0
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CLARA C. PERRIN

290	Anemones	5	5	0
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W. J. CORAH, A.R.C.A.

291	Whitelady Rock, Port Patrick	10	5	0
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E. KINGTON BRICE

292	In deep waters	6	6	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

			£	s.	d.
293	A Surrey homestead	...	10	10	0

S. MAURICE JONES, A.R.C.A.

294	Lane near Carnarvon	...	8	8	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

295	France Mere, Sussex	...	10	10	0
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JANIE ADAMS

296	March, in Deganwy	...	10	10	0
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BERENGER BENDER, A.R.C.A.

297	Snowdon from Capel Curig	...	15	15	0
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WARREN WILLIAMS

298	A summer sea	...	18	18	0
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NORMAN NETHERWOOD

299	On the Lledr, Bettws-y-Coed	...	8	0	0
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JAS. TOWERS, A.R.C.A.

300	The Thames at Eton	...	50	0	0
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S. MAURICE JONES, A.R.C.A.

301	Bodrual mill, near Carnarvon	...	£	s.	d.
			6	6	0

JAS. T. WATTS, R.C.A.

302	Wild Hyacinths	...	8	8	0
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A. NETHERWOOD, A.R.C.A.

303	Bell Alley, Bushey, Herts	...	20	0	0
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J. FORD JONES

304	The fern gatherer	...	5	5	0
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THOS. BUSHBY

305	Santa Maria Della Salute, Venice...				
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ED. G. HOBLEY, A.R.C.A.

306	The bridge	...	15	15	0
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ROSE RIDGWAY

307	The way to the mountain farm	...	5	5	0
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HETTY RICHARDS

308	"The silvery willows bent over to their shadows fair"	...	7	7	0
-----	--	-----	---	---	---

THE RECEPTION ROOM.

(For description of room see page 23).

Intending purchasers must negotiate through the Curator.

A. F. PERRIN, R.C.A. £ s. d.

309 The tower of St. John's, Chester ... 5 5 0

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

310 Looking up the Conway Valley ... 40 0 0

EDWIN A. NORBURY, R.C.A.

311 The Indian Ocean during the south-west monsoon ... 15 15 0

JAS. T. WATTS, R.C.A.

312 Autumn, by the mere ... 8 8 0

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

313 A bright day ... 10 0 0

W. STEPHENSON, R.C.A.

314 Conway ... 52 10 0

THE RECEPTION ROOM.

89

JAS. T. WATTS, R.C.A.

315 Evening sunshine ... £ s. d.
8 8 0

EDWIN A. NORBURY, R.C.A.

316 A gale on the east coast ... 15 15 0

J. CLINTON JONES, R.C.A.

317 A moorland home ... 25 0 0

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

318 The Dean's passage, Chester. As
it used to be ... 5 5 0

J. FINNEMORE, A.R.C.A., R.I.

319 An interesting story ... 15 15 0

W. J. CORAH, A.R.C.A.

320 Wavertree old mill ... 5 5 0

EDWIN A. NORBURY, R.C.A.

321 Bembridge from Hayling Island ...

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

322 In stook ... 8 0 0

HAMILTON MARR, A.R.C.A.

				£	s.	d.
323	A Scotch Loch	5	5	0

JOSEPH KNIGHT, R.C.A., R.I., R.E.

324	A summer sea	12	0	0
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CYRIL WARD, A.R.C.A.

325	A Sussex village	30	0	0
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FRANK SPENLOVE-SPENLOVE,
R.C.A., R.B.A., F.R.G.S.

326	A bit of old Holland—A study	10	10	0
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S. J. HODSON, R.C.A., R.W.S.

327	La grosse Horloge, Rouen	15	15	0
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HAMILTON MARR, A.R.C.A.

328	Near Barmouth	5	5	0
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MAUD SALMON

329	Scene in Kent	10	10	0
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E. H. WEVILL

330	Ranworth, Norfolk broads	6	6	0
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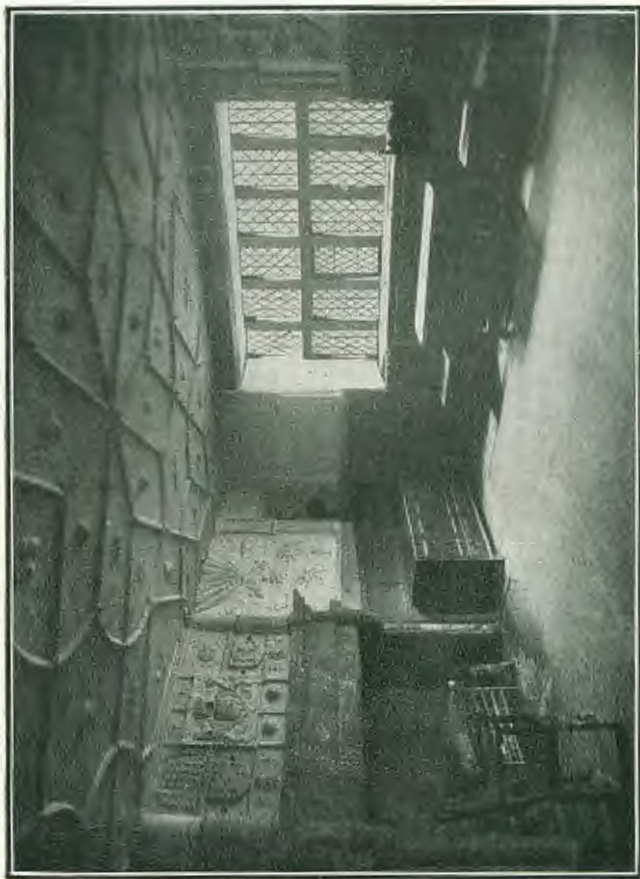


Photo by Owen Evans, Conway.]

The Queen's Sitting Room.

THE RECEPTION ROOM.

91

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

				£	s.	d.
331	A Dutch village	...	...	10	10	0

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

332	Verona (Italy), the Aqua Morta— showing the Roman bridge	...	26	5	0
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OLIVER BAKER, A.R.C.A., R.E.

333	The garden, Haddon Hall	...	20	0	0
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JOHN PARKER, R.C.A. R.W.S.

334	The village of Ambery, Sussex— Evening	...	15	15	0
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W. J. CORAH, A.R.C.A.

335	Wavertree delf	...	5	5	0
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A. C. MEYER, A.R.C.A., A.R.E.

336	Evening, Dordrecht	...	5	5	0
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J. FINNEMORE, A.R.C.A., R.I.

337	Clare College and bridge	...	10	10	0
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JAS. T. WATTS, R.C.A.

338	Spring sunshine—Nant Ffrancon...	...	6	6	0
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G. HARRISON, R.C.A.

- 339 On the river Teme, near Ludlow... £ s. d.
5 5 0

T. CLOUGH, R.C.A.

- 340 A grey morning at Glan Conway... 21 0 0

HAROLD SWANWICK, A.R.C.A., R.I.

- 341 The broken pitcher 25 0 0

MAUD SALMON

- 342 Summer 10 10 0

GEO. COCKRAM, R.C.A.

- 343 The approach to Idwal 36 0 0

GEO. CROZIER, R.C.A.

- 344 Early fishers 21 0 0

HAROLD SWANWICK, A.R.C.A., R.I.

- 345 In the woods 28 0 0

ELIAS BANCROFT, R.C.A.

- 346 Der Siebersthurm, Rothenburg o'
Tauber, Bavaria 50 0 0

J. FINNEMORE, A.R.C.A., R.I.

- 347 Raising slate on the Cornish coast... £ s. d.
10 10 0

CYRIL WARD, A.R.C.A.

- 348 Afterglow—A Pembrokeshire farm 7 0 0

R. E. MORRISON, R.C.A., P.L.A.

- 349 Part of a deserted monastery in
Portugal 6 6 0

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

- 350 In the woods, Dorking, Surrey ... 10 10 0

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

- 351 In disgrace 8 8 0

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

- 352 Ragwort 12 0 0

HAROLD SWANWICK, A.R.C.A., R.I.

- 353 A Devon Valley 105 0 0

HETTY RICHARDS

- 354 Taken off the stubble 7 7 0

HILDA BREWER

				£	s.	d.
355	Violets	5	5	0

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

356	Evening on the Nidd, Knaresborough	7	7	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

357	Marshland	9	0	0
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F. W. LONGSHAW, R.C.A.

358	A study of calves	8	0	0
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ED. G. HOBLEY, A.R.C.A.

359	Cornfield	7	7	0
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A. NETHERWOOD, A.R.C.A.

360	Old Colwyn	60	0	0
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A. C. MEYER, A.R.C.A., A.R.E.

361	Industry	6	6	0
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JAS. TOWERS, A.R.C.A.

362	Sonning bridge	5	5	0
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A. PEDDER.

		£	s.	d.
363	Plas Mawr in the olden days	5	5	0

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

364	Waste land	20	0	0
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W. STEPHENSON, R.C.A.

365	On Conway shore	10	10	0
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W. STEPHENSON, R.C.A.

366	Light at eventide	8	8	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

367	The marsh pool	7	0	0
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CYRIL WARD, A.R.C.A.

368	St. Bride's Bay	45	0	0
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EDITH JEFFERIES

369	Meadowsweet	5	5	0
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J. PAIN DAVIS, R.C.A.

370	On the Crafnant River	7	7	0
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EDITH JEFFERIES

			£	s.	d.
371	Summer	5	5	0

W. STEPHENSON, R.C.A.

372	A grey afternoon—Conway	8	8	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

373	Near Bainbridge, Yorkshire	7	0	0
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HERBERT ROYLE

374	Loading hay—Talycafn	5	5	0
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WM. PARKYN, A.R.C.A.

375	Seventeen knots an hour	18	18	0
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A. NETHERWOOD, A.R.C.A.

376	Fishermen's cottages, Laxey, I.O.M.	15	0	0	
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J. FINNEMORE, A.R.C.A., R.I.

377	Trinity Chapel from Baliol Gardens, Oxford	10	10	0
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EDWIN A. NORBURY, R.C.A.

378	Old houses at Putney			
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THE LANTERN ROOM.

(For description of room see page 24).

The Works in this Room are by the late
G. SWINFORD WOOD, R.C.A.

379	Repose	... ..		
380	Along a hillside—Conway	... ..		
381	A Gypsy resort	... ..		
382	Above Beaumaris	... ..		
383	Clouds descending at Llyn Idwal	... ..		
384	A beech feast	... ..		
385	Fruit	... ..		
386	Oban	... ..		
387	Snowdon's summit, bright and clear	... ..		
388	Talyfan, from Conway mountain...	... ..		
389	On the Conway	... ..		
390	One of Conway's battlements	... ..		
391	A Westmorland bye way	... ..		
392	Ganavan Bay, N.B.	... ..		
393	Uncultivated land			

... **Finis.** ...

Names and Addresses of Members

AND

List of Exhibitors.

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