

1908.

CATALOGUE.

ROYAL

CAMBRIAN ACADEMY

OF ART

PLAS MAWR,

CONWAY.

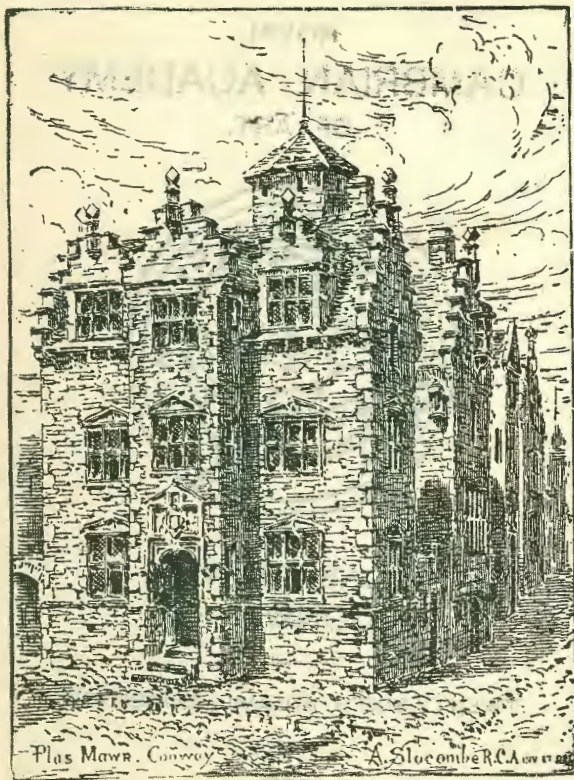
ROYAL
CAMBRIAN ACADEMY
OF ART.



PLAS MAWR
CONWAY.

TWENTY-SIXTH ANNUAL EXHIBITION.

1908.



PLAS MAWR FROM HIGH STREET.

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HIS MAJESTY KING EDWARD VII.
HER MAJESTY QUEEN ALEXANDRA.

His Royal Highness
THE PRINCE OF WALES.

Her Royal Highness
THE PRINCESS OF WALES.

The Royal Cambrian Academy of Art

(INSTITUTED, 1881).

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Abbreviations.

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

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.

Should there be any vacancy, the Class will be open to Artists resident in the District, and Art Students.

Applications 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, 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.



Photo by Owen Evans, Conway.]

Courtyard, showing Terrace and Bardic Stone.



Photo by Owen Evans, Conway.]

Fireplace, Banqueting Hall

BANQUETING HALL

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

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



Arms of
Wynne family.

BANQUETING HALL.

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 frame-work, rudely moulded, stands firm and strong as it did three centuries ago, is partly hid by a lighter-constructed oak-panelled screen, which is supposed to have formed the wainscot of Queen Elizabeth's sitting room. The 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 the opportunity present itself.

We may here note that the ceiling of the grand Hall and staircase of the Victoria House at the



View of Banqueting Hall on the 11th February, 1896.

THE BANQUETING HALL.

World's Fair, Chicago (in 1893), 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.

R.W.



Arms of
Robert Wynne.

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



The Queen's Sitting Room.

QUEEN ELIZABETH'S ROOM.

Still Room.

No. 3rd 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.

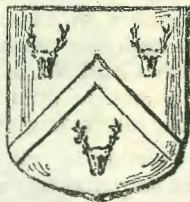
Continuing along the passage and ascending one step and turning to the right we enter

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

QUEEN ELIZABETH'S ROOM.

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.



Arms of
Dorothy Griffith.

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

QUEEN ELIZABETH'S ROOM.

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.



Arms of
Queen Elizabeth.



Fleur-de-lys

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

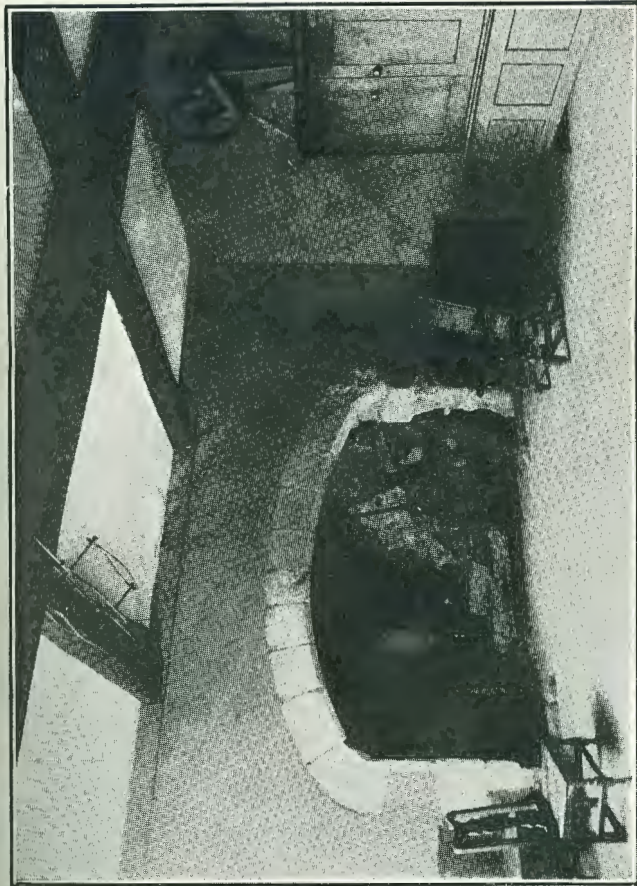


Photo by Owen Evans, Conway.]

THE WEST KITCHEN.

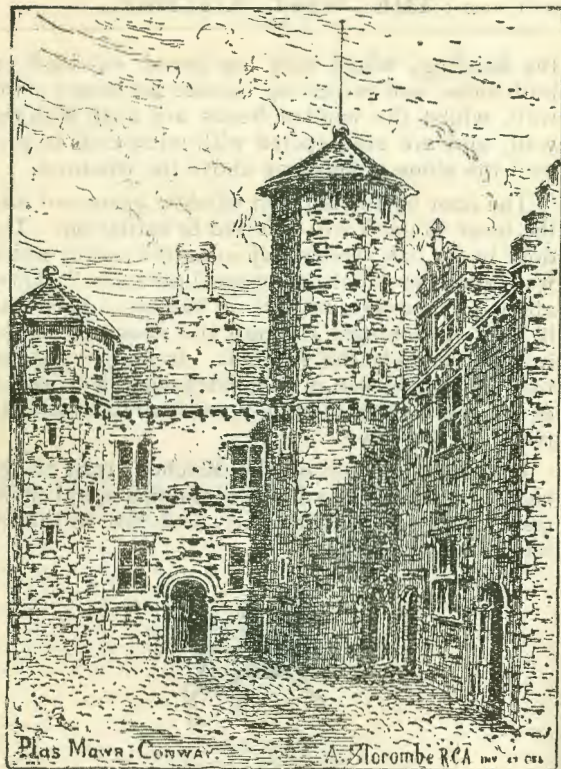
the building, where they are found moulded on both sides, and projecting outside the breast of the wall, whilst the window-heads are flush with the wall, and are constructed with mitre ends to prevent the stone giving way above the windows.

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.



Griffin Crest
of the Griffith Family.



COURT YARD, PLAS MAWR.

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



Boar.

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.



Arms of Robert and Dorothy Wynn.

THE WYNNE ROOM.

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

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

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

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

The Wynne Room is supposed to have been the bedroom occupied by the Earl of Leicester. Portions of his crest, viz., the Boar, and the Bear and Ragged Stave, appearing on the walls and ceiling; the date 1577 being on the corners by the shield over the fire-place in this room.



Bear and
Ragged Stave.

From this room we enter

The Victoria Room.



Lion of England.

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

QUEEN ELIZABETH'S ROOM.

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.

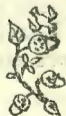
Queen Elizabeth's Bedroom.

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.

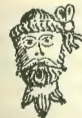


Owl.

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 Branch and initials R. G., most probably Robert of



Branch and
Bird.



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



Unicorn.

Saracen's Head, of the centre windows, which can be read as before, Robert and John of Gwydir

It will be noticed that each

QUEEN ELIZABETH'S ROOM.

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.



Swan.



Stork.



Arms of
Dorothy Wynne.

THE 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 ceilings 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



Red Dragon of
Henry VIII.

THE LANTERN ROOM.

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 Courtyard 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

THE COUNCIL ROOM.

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.

Decending 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.



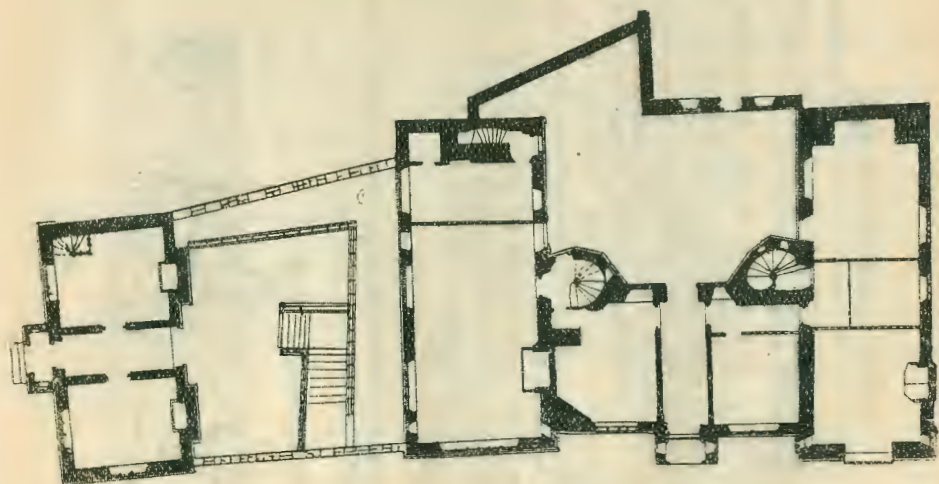
Stag's Head



Stag of Richard II.



Lion's Face.



GROUND PLAN OF PLAS MAWR.



PLAS MAWR.

NOTICE.

The Exhibition will be open from June 8th to September 26th. 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 26th 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.

E. A. KRAUSE

	£	s.	d.
1 Summer-time—Deganwy	12	12	0

HAMILTON MARR, A.R.C.A.

2 A Gleam	5	5	0
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HAMILTON MARR, A.R.C.A.

3 Solitude	5	5	0
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CLARA C. PERRIN

4 Wildflowers	12	12	0
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THE BANQUETING HALL.

GEO. DRUMMOND FISH

	£	s.	d.
5 The Moors above Bettws-y-Coed ...	25	0	0

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

6 Pont Cwmanog, Crafnant Valley ...	8	8	0
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THOMAS BUSHBY

7 The harvest on the hill	12	12	0
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E. A. KRAUSE

8 Deganwy	15	15	0
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ETHEL W. GIBBON

9 Hollyhocks	10	10	0
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NORMAN NETHERWOOD

10 Little Orme's Head, Llandudno ...	5	5	0
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W. EGGINTON

11 March weather	6	6	0
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THE BANQUETING HALL.

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

	£	s.	d.
12 In the Lledr Valley, Moel Siabod in			
Distance	12	12	0

WALTER MARSHALL

13 A November Day	5	10	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

14 Sugar Loaf Rock and Spanish Head near Port St. Mary, Isle of Man...	12	12	0
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W. J. CORAH, A.R.C.A.

15 Saturday Noon	105	0	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

16 The Otters' pool, near Bettws-y-Coed	12	12	0
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THOMAS ELLISON, R.C.A.

17 A Venetian canal	8	8	0
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AMY PARKER

18 Brace of Partridges	5	5	0
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THE BANQUETING HALL.

JAMES W. BOOTH, R.C.A.

	£	s.	d.
19 Windy	35	0	0

HERBERT SIDNEY, A.R.C.A.

20 Guelder rose... ..	42	0	0
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G. HILLYARD SWINSTEAD, A.R.C.A.,
R.I., R.B.A.

21 Wild flowers and thorns	175	0	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

22 Through the woods, Bettws-y-Coed	12	12	0
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H. J. DOBSON, A.R.C.A., R.S.W.

23 The new arrival	75	0	0
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LAURA NORBURY

24 Flowers	7	7	0
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ANNE J. CROZIER

25 Mother's love	10	10	0
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ETHEL WANE

26 A Warwickshire cottage	6	6	0
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THE BANQUETING HALL.

HAMILTON MARR, A.R.C.A.

	£	s.	d.
27 Across the moorland	5	5	0

CONSTANCE G. COPEMAN, L.A.

28 Plum bloom	5	5	0
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A. C. MEYER, A.R.C.A., A.R.E.

29 Warkworth Castle	5	5	0
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WILLIAM S. PARKYN, A.R.C.A.

30 The channel mail	10	10	0
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THOMAS BUSHBY

31 On the Petteril, near Carlisle ...			
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E. DOROTHY LEEKE

32 St. Bride's Church, Fleet Street, London	6	6	0
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WILLIAM S. PARKYN, A.R.C.A.

33 Near le Touquet, France	5	5	0
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GEORGE PONTIN

34 The welcome home	8	10	0
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THE BANQUETING HALL.

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

	£	s.	d.
35 River Seiont, near Carnarvon ...	6	6	0

J. W. CRADDOCK

36 Homeward bound	6	6	0
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L. BURLEIGH BRUHL

37 Maldon from the Blackwater, Essex	15	15	0
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J. FINNEMORE, R.C.A., R.I.

38 Pleasant reflections	10	10	0
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SAM GARRATT

39 Moonrise, Brecon	5	5	0
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GEO. DRUMMOND FISH

40 A dull day on the moors	8	8	0
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GLADYS ATTENBOROUGH

41 The passing day	6	6	0
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THE SMALL KITCHEN.

(For description of room see page 14.)

Intending purchasers must negotiate through the Curator.

FLORENCE BENSON £ s. d.

42 Study of Orchids 11 11 0

EDWARD LANGLEY

43 The old mill, Cockerdale 6 6 0

FLORENCE FITZGERALD

44 Over the garden wall 15 15 0

ELIAS BANCROFT, R.C.A.

45 On the cragg, Whitby 5 5 0

E. TOWNLEY MILLERS

46 The hay cart... .. 6 6 0

THE SMALL KITCHEN.

HERBERT ROYLE

47 The brook £ s. d.
6 6 0

ALBERT WOODS, A.R.C.A.

48 Milking time, a Lancashire farm ... 31 10 0

LILLIE HOLMES

49 A Belgian terrier 7 7 0

K. LASEMANN

50 Primoses 5 5 0

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

51 The new moon 40 0 0

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

52 Reflections 5 5 0

B. FOWLER, R.C.A.

53 Moelfra, Anglesey 6 6 0

EDITH M. ELLIOTT

54 Fruit 6 6 0

THE SMALL KITCHEN.

CISSIE DORRINGTON

55 Roses £ s. d.
5 5 0

EDITH M. ELLIOTT

56 White Jonquils 6 6 0

B. FOWLER, R.C.A.

57 Smiling morn 6 6 0

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

58 On the Conway 8 8 0

PERCY LANCASTER

59 The Cottage door 5 5 0

R. E. MORRISON, R.C.A.

60 Whitby harbour, high tide 7 7 0

J. R. G. GRUNDY, R.C.A.

61 A grey morning 8 8 0

THE SMALL KITCHEN.

LAURIE FRAZIER

62 The primose pale and violet flower £ s. d.
6 6 0

H. J. DOBSON, A.R.C.A., R.S.W.

63 A peaceful Eventide 12 12 0

R. E. MORRISON, R.C.A.

64 East cliff, Whitby 7 7 0

PERCY LANCASTER

65 A village maid 5 5 0

R. E. MORRISON, R.C.A.

66 Whitby harbour, low tide... .. 7 7 0

C. BERNARD WOOD

67 Up channel 8 8 0

B. FOWLER, R.C.A.

68 Conway Bay 5 5 0

LESTER SUTCLIFFE, R.C.A.

69 The promise of spring 15 15 0

THE SMALL KITCHEN.

THOMAS HUSON, R.C.A., R.E., R.I.

	£	s.	d.
70 A moorland road, south Ireland...	5	5	0

MRS. HUGH GOUGH

71 Carnations	5	5	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

72 Blea Tarn, Langdale pikes ...	6	6	0
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THE STILL ROOM.

(For description of room see page 15.)

Intending purchasers must negotiate through the Curator.

JANIE ADAMS

	£	s.	d.
73 Near the Abbey, St. Albans...	10	10	0

A. PEDDER

74 The way to bed, Plas Mawr ...	5	5	0
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L. BURLEIGH BRUHL

75 The estuary of the Stour near Harwich	8	8	0
--	---	---	---

EDITH E. JEFFRIES

76 Where willows fringe the stream...	5	5	0
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CHARLES E. BENTLEY, A.R.C.A.

77 The old ferry	7	7	0
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THE STILL ROOM.

MAUD SALMON

	£	s.	d.
78 Evening	5	5	0

ETHEL W. GIBBONS

79 "Far from the madding crowd" ...	5	5	0
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THOMAS ELLISON, R.C.A.

80 A summer glade	10	10	0
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WM. CARTLEDGE

81 The bend of the stream	6	6	0
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E. A. NORBURY, R.C.A.

82 Singora	15	15	0
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SUSAN J. BENTLEY

83 Bringing down the peat	7	10	0
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LILIAN HEATLEY

84 An Oxfordshire cottage	5	5	0
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V. M. COMMON

85 Night	6	6	0
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THE STILL ROOM.

B. A. PUGHE

	£	s.	d.
86 An old garden	10	10	0

E. H. WEVILL

87 A grey day, Heswall	5	5	0
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EDITH E. JEFFRIES

88 Nature's garden	5	5	0
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LEOPOLD H BRUHL

89 In rural Essex	5	5	0
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J. C. SALMON, R.C.A.

90 Sunshine at Ogwen	8	8	0
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CONSTANCE G. COPEMAN

91 Holidays	6	6	0
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FRANK HAIGH

92 The cottage by the stream	10	10	0
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CHARLES E. BENTLEY, A.R.C.A.

93 Calves with landscape, autumn ...	10	10	0
--------------------------------------	----	----	---

THE STILL ROOM.

HILDA HECHLE

	£	s.	d.
94 An avalanche in the Chamonix Aiguilles	10	10	0

LILIAN WOODCOCK

95 Conway in a heat mist	12	12	0
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GEORGE CROZIER, R.C.A.

96 Tranquillify	21	0	0
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JAMES TOWERS, A.R.C.A.

97 Porth Curnow. Cornwall	12	12	0
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HILDA HECHLE

98 Snow bridge on the Glacier du Mont Mallet—"Will it go?"	11	11	0
--	----	----	---

S. IRVINE HERTFORD

99 Rhuddlan Castle	10	10	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

100 Baslow Moor	8	8	0
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THE STILL ROOM.

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

	£	s.	d.
101 A Yorkshire fell	8	8	0

IVY STANNARD.

102 Bringing home the flock	5	5	0
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ETHEL WANE

103 Twilight	6	6	0
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WILLIAM SHERWOOD

104 Canal impression	5	5	0
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R. WARREN VERNON

105 A fresh breeze	12	12	0
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ERNEST LLOYD JONES

106 Daisy chains	10	10	0
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MARY G. SIMPSON

107 In a French fishing village... ..	5	5	0
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MRS. DE VERE WELCHMAN

108 Where spring greets autumn	7	7	0
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THE STILL ROOM.

J. W. STAMPER

			£	s.	d.
109	The wane of the day	...	20	0	0

GEORGE CROZIER, R.C.A.

110	The afterglow	...	15	15	0
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GEORGE PONTIN

111	Richmond Castle, Yorkshire	...	10	10	0
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JOHN S. ELAND, A.R.C.A.

112	The violinist...	...	5	5	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

113	Freshwater Church	...	8	8	0
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KATHLEEN KITCHIN

114	A Derbyshire Cottage	...	6	6	0
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FRANK HAIGH

115	Somerset	...	6	0	0
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THE WYNNE ROOM.

(For description of room see page 21.)

Intending purchasers must negotiate through the Curator.

W. MULLER

			£	s.	d.
116	Sketch of Plas Mawr in 1833	...	15	15	0

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

116a	Cottages at Rhewl, Mostyn	...			
------	---------------------------	-----	--	--	--

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

117	Moorland	...	6	6	0
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MINNIE L. GREENWOOD

118	A Study	...	12	12	0
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MAY GETHING

119	The Rev. Richard Fraser Fraser Frizell	...			
-----	--	-----	--	--	--

THE WYNNE ROOM.

EDITH A. ROWLAND

120 A Portrait £ s. d.

MINNIE L. GREENWOOD

121 Baby 5 5 0

CONSTANCE E. CROWDY

122 Portrait : Miss Nora Stable ...

WINIFRED HORNBLOWER

123 Dorothy, daughter of S. Edwards,
Esq.

M. K. JEMMETT

124 Study of a tiger on vellum 6 6 0

MAY GETHING

125 Tack

ANNE MARKS

126 Kittens at play 7 7 0

LILY JONES HUGHES

127 Portrait of a Welsh Lady

THE WYNNE ROOM.

MARY RICHARDS

128 Rev. Edward Barry Hicks £ s. d.

JANET WILKINSON

129 The old model

WINIFRED HORNBLOWER

130 Portrait : Mrs. O. H. Gilman ...

DOROTHY SLATER

131 Spring 5 5 0

EDITH M. CHILD

132 Portrait : Master Cyril Kentish
Rayner

LILY JONES HUGHES

133 Portrait

CONSTANCE E. CROWDY

134 Portrait : Miss Bacon

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

135 Four cottages

THE WYNNE ROOM.

THOMAS HUSON, R.C.A., R.I., R.E.
£ s. d.

- 135A Photo-Aquatint, by Thomas Huson, just published, of H. Clarence Whaite, Esq., P.R.C.A., R.W.S. (President of the Manchester Academy of Fine Arts), from a Photograph by Edward Rimbault Dibdin, Esq. Copies may be had. Apply to the Curator. Price: Signed copies, unframed, on India paper 1 1 0
Unsigned copies 0 7 0

Mezzotints and etchings by the late John Finnie, R.C.A., R.E.:—

- 136 Pont-y-Pair 1 10 0
137 The Glen 1 5 0
138 After a storm 3 10 0
• 139 St. John's, Chester 4 4 0
140 A tragic sunset 5 10 0
141 The South Stack 1 15 0
142 A mountain path 1 10 0
143 The Little Orme 1 10 0
144 The Lledr bridge 1 10 0
145 The Fairy Glen 5 5 0

THE WYNNE ROOM.

THOMAS HUSON, R.C.A., R.I., R.E.
£ s. d.

- 146 Portrait of the late John Finnie R.C.A., R.E., Photo-Aquatint, by T. Huson, from a photograph by E. Rimbault Dibdin. A few copies may still be had unframed, price of signed copies on India paper 1 1 0
Unsigned copies 0 7 0

Mezzotints and etchings by the late John Finnie, R.C.A., R.E.:—

- 147 A mountain stream 2 10 0
148 A wild day in a wild country 2 10 0
149 The rain cloud 1 10 0
150 A reminiscence of Corot 3 10 0
151 The Lledr Valley 1 15 0
152 The rocky bed of the Lledr... .. 1 15 0
153 The punt 1 5 0
154 A quiet pool on the Llugwy 1 5 0
155 The roused up river pours along 3 10 0
156 Summer: moonlight 2 10 0

WARREN WILLIAMS, A.R.C.A.

- 157 The end of the day 8 8 0

WYNNE ROOM.

WARREN WILLIAMS, A.R.C.A.

				£	s.	d.
158	Hard pressed	8	8	0

WARREN WILLIAMS, A.R.C.A.

159	Holding the car	8	8	0
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W. J. CORAH, A.R.C.A.

160	Clearing the nets	105	0	0
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WARREN WILLIAMS, A.R.C.A.

161	"Hie over ; whoo, hoop !"	8	8	0
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WARREN WILLIAMS, A.R.C.A.

162	To pastures new	8	8	0
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WARREN WILLIAMS, A.R.C.A.

163	The meet	8	8	0
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THE VICTORIA ROOM.

(For description of room see page 22).

Intending purchasers must negotiate through the Curator.

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

				£	s.	d.
164	Ragwort	10	0	0

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

165	Sheep-washing on the Conway	12	12	0
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JAMES TOWERS, A.R.C.A.

166	The Thames at Eaton	12	12	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

167	On the Anglesey coast	7	0	0
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PROF. SIR HUBERT VON HERKOMER,
R.A., R.W.S., &c., &c.

168	A Castilian carter	50	0	0
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THE VICTORIA ROOM.

A. C. Meyer, A.R.C.A., A.R.E.

			£	s.	d.
169	On the moors	...	5	5	0

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

170	Ancient "Clapper" Bridge, Dartmoor	...	6	6	0
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LOUISA M. WATTS

171	In the meadows, Northamptonshire		5	5	0
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LILY F. WHAITE

172	The old bridge, Bettws-y-Coed	...	5	5	0
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EDWARD G. HOBLEY, A.R.C.A.

173	Collecting fell sheep	...	5	5	0
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W. STEPHENSON, R.C.A.

174	Solitude	...	10	10	0
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J. FINNEMORE, R.C.A., R.I.

175	A Cornish trout stream	...	7	7	0
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ELIAS BANCROFT, R.C.A.

176	Lucerne	...	6	6	0
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THE VICTORIA ROOM.

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

			£	s.	d.
177	A bit of Berkshire	...	30	0	0

A. PEDDER

178	Looking back : Plas Mawr...	...	5	5	0
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JOHN S. ELAND, A.R.C.A.

179	Pompeii	...	5	5	0
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E. REES FOSTER

180	The old harbour, Minehead	...	5	5	0
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GEORGE HARRISON, R.C.A.

181	Still pool on the Lledr river, above Pont-y-Pant	...	7	0	0
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THOMAS ELLISON, R.C.A.

182	A June day	...	10	10	0
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HAROLD SWANWICK, R.C.A., R.I.

183	A Devonshire Idyll	...	150	0	0
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A. C. MEYER, A.R.C.A., A.R.E.

184	Evening on the moors	...	30	0	0
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THE VICTORIA ROOM.

RALPH W. BARDILL, A.R.C.A.

		£	s.	d.
185	In the green, summer time ...	9	9	0

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

186	Cathedral rock, Achill ...	75	0	0
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THOMAS ELLISON, R.C.A.

187	The banks of the Lledr ...	30	0	0
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CYRIL WARD, R.C.A.

188	Across the common ...	25	0	0
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BERENGER BENDER, A.R.C.A.

189	Autumn pasturage ...	105	0	0
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A. F. PERRIN, R.C.A.

190	The brook ...	8	8	0
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RALPH W. BARDILL, A.R.C.A.

191	In the shade of the walnut tree ...	15	15	0
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S. TOWERS, R.C.A.

192	Now is the time of the singing of birds ...	21	0	0
-----	--	----	---	---

THE VICTORIA ROOM.

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

		£	s.	d.
193	Returning from market ...	15	15	0

CYRIL WARD, R.C.A.

194	A Surrey common ...	10	0	0
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LESTER SUTCLIFFE, R.C.A.

195	Summer evening, moonlight, Whitby	15	15	0
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CYRIL WARD, R.C.A.

196	November ...	15	0	0
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HETTY RICHARDS.

197	The Ouse, near Bedford ...	6	6	0
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GEO. PATRICKSON.

198	Autumn ...	21	0	0
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WM. CARTLEDGE.

199	Down by the mill ...	12	12	0
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B. FISHER, R.C.A.

200	An October morning... ..	15	15	0
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THE VICTORIA ROOM.

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

			£	s.	d.
201	Sunshine and rain	21	0	0

FRANK BRAMLEY, A.R.A.

202	Spring	63	0	0
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ROBERT W. ALLAN, R.W.S., R.S.W.

203	A Fisherman's home	42	0	0
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LESTER SUTCLIFFE, R.C.A.

204	By the light of the moon	15	15	0
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J. W. BOOTH, R.C.A.

205	Harvest time...	10	10	0
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THOS. HUSON, R.C.A., R.I., R.E.

206	The stitcher	5	5	0
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J. W. BOOTH, R.C.A.

207	Fishing boats	7	7	0
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R. GAY SOMERSET, R.C.A.

208	Low tide, Dafarch bay	15	15	0
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THE VICTORIA ROOM.

ELIAS BANCROFT, R.C.A.

			£	s.	d.
209	Ready for anything...	6	6	0

ELIAS BANCROFT, R.C.A.

210	A Yorkshire yard	5	5	0
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LESTER SUTCLIFFE, R.C.A.

211	Towards the setting sun	6	6	0
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J. C. SALMON, R.C.A.

212	Evening at sea	5	5	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

213	The misty moon	50	0	0
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ANNE MARKS

214	Mischief	14	14	0
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JAMES T. WATTS, R.C.A.

215	The fall of the leaf...	12	12	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S., &c.

216	The haunt of the water-hen	(For price apply to the Curator.)
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THE VICTORIA ROOM.

FRANK SPENLOVE-SPENLOVE,
R.C.A., R.I., R.B.A.

217 A Pastoral: Autumn £ s. d.
63 0 0

G. HILLYARD SWINSTEAD, A.R.C.A., R.I.,
R.B.A.

218 Hauling the timbers of the wreck... 42 0 0

B. FISHER, R.C.A.

219 Wallflowers 5 5 0

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

220 The Houses of Parliament 5 5 0

JULIUS HARE, R.C.A.

221 Violets: Daughter of T. Connell
Smith, Esq.

CHARLES MUIRHEAD

222 The avenue 10 10 0

C. M. LEVER

223 Christmas roses 6 0 0

B. FISHER, R.C.A.

224 Early spring... .. 31 10 0

THE VICTORIA ROOM.

FRANK T. CARTER

225 Autumn £ s. d.
12 12 0

EDGAR DOWNS

226 Unemployed 15 15 0

R. E. MORRISON, R.C.A.

227 Old houses, Whitby... .. 7 7 0

JOHN R. BILLINGTON

228 Staithes, near Whitby 5 5 0

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

229 A path by the river 35 0 0

JOHN WINDASS

230 The land of the Lionesse 31 10 0

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

231 In the summer palace 35 0 0

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

232 Clovelly, North Devon 7 10 0

THE VICTORIA ROOM.

J. CLINTON JONES, R.C.A.

				£	s.	d.
233	In harvest time	12	12	0

JAMES H. CROSSLAND

234	Autumn in the woods, on the shores of Windermere	10	10	0
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THOS. HUSON, R.C.A., R.I., R.E.

235	The lamp of day is almost spent...	12	12	0
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ANDERSON HAGUE, R.C.A., R.I.

236	A young Gipsy	75	0	0
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HENRY MERCHANT

237	A bold intruder	12	12	0
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EMMA MAGNUS

238	Still life	15	15	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

239	Evening light	80	0	0
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W. H. SULLIVAN, R.C.A.

240	The first sight of the Spanish Armada	68	5	0
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THE VICTORIA ROOM.

JULIUS HARE, R.C.A.

				£	s.	d.
241	Portrait : Mrs. Arthur Jones			

JAMES H. CROSSLAND

242	In Glen Lyon, Perthshire	10	10	0
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M. F. HORN

243	Breton fishing boats...	12	12	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

244	On the Conway river	12	12	0
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GEO. HARRISON, R.C.A.

245	Old cottage, near Bettws-y-Coed	8	0	0
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R. GAY SOMERSET, R.C.A.

246	An upland farm	15	15	0
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FLORENCE FITZGERALD

247	In holiday time	21	0	0
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A. C. MEYER, A.R.C.A., A.R.E.

248	A grey day on the moors	105	0	0
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THE VICTORIA ROOM.

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

	£	s.	d.
249 Off the East Goodwin Lightship ...	30	0	0

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

250 In the glen	10	10	0
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J. R. G. GRUNDY, R.C.A.

251 Near Trefriw	8	8	0
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BERTRAM LOUD, R.C.A.

252 The King Pine, Ballochbuie Forest...	10	0	0
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BERTRAM LOUD, R.C.A.

253 The washerwoman's pool, Braemae	10	10	0
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H. J. DOBSON, A.R.C.A., R.S.W.

254 A quiet whiff	35	0	0
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CONSTANCE M. CHRISTIE

255 In a garden	15	15	0
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W. FOLLEN BISHOP, A.R.C.A., R.B.A.

256 The mist of the morning	84	0	0
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THE VICTORIA ROOM.

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

	£	s.	d.
257 Cornfield study	7	7	0

C. M. LEVER

258 Sweetpeas and Mignonette	8	8	0
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H. ROYLE

259 The hayrick	8	8	0
------------------------	---	---	---

J. CLINTON JONES, R.C.A.

260 The Tryfan, the Glyders, and Y Garn	30	0	0
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A. F. PERRIN, R.C.A.

261 A Summer afternoon	20	0	0
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ANDERSON HAGUE, R.C.A., R.I.

262 Early Spring	50	0	0
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N. PRESCOTT-DAVIES, A.R.C.A., R.B.A.

263 Georgette	18	18	0
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MRS. LESTER SUTCLIFFE

264 Chrysanthemums	18	0	0
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THE VICTORIA ROOM.

G. HILLYARD SWINSTEAD, A.R.C.A., R.I.
R.B.A.

265 The White Horse £ s. d.
150 0 0

M. F. HORN

266 The river, Hennebont 21 0 0

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

267 Where the river meets the sea 30 0 0

LILY F. WHAITE

268 Foxgloves 12 12 0

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

269 Cornish Sea, Towan Head 5 10 0

ALFRED F. PERRIN, R.C.A.

270 September 20 0 0

THOS. HUSON, R.C.A., R.I., R.E.

271 Sleepy Hollow 42 0 0

JAMES T. WATTS, R.C.A.

272 A bright April morning in a Welsh
wood 12 12 0

THE VICTORIA ROOM.

R. E. MORRISON, R.C.A.

273 Old town : Whitby £ s. d.
7 7 0

HENRY CHEADLE

274 In the Glaslyn Valley 5 5 0

JAMES W. BOOTH, R.C.A.

275 Noonday 75 0 0

ROWLEY LEGGETT

276 Farm at Goring, Surrey 18 18 0

HERBERT SIDNEY, A.R.C.A.

277 Salome 21 0 0

CHARLES MUIRHEAD

278 The mill 6 6 0

JAMES T. WATTS, R.C.A.

279 A Welsh moorland in Autumn 6 6 0

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

280 Evening 5 5 0

THE VICTORIA ROOM.

HENRY CHEADLE

281 Near Bettws-y-Coed, Autumn ... £ s. d.
15 0 0

SCULPTURE.

JOHN CASSIDY

373 Portrait bust: Anderson Hague,
Esq., R.C.A., R.I.

F. BROOK HITCH, A.R.C.A.

374 Plaster Statuette, "Memories,"
Wordsworth
Replica in Plaster 10 10 0
Replica in Bronze 40 0 0
Replica in Marble 80 0 0

JOHN CASSIDY

375 Portrait bust: The late Charles
Potter, R.C.A.

H. L. NORTH, A.R.C.A., A.R.I.B.A.

376 Model of a country cottage ...

THE QUEEN'S BEDROOM.

(For description of room see page 23.)

Intending purchasers must negotiate through the Curator.

ALFRED F. PERRIN, R.C.A.

282 Spring £ s. d.
15 0 0

W. FOLLEN BISHOP, A.R.C.A., R.B.A.

283 In the month of May 12 12 0

BERENGER BENDER, A.R.C.A.

284 Early Spring in Cheshire 8 8 0

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

285 A Devon Valley 25 0 0

GEORGE CROZIER, R.C.A.

286 In the stillness of evening 26 5 0

THE QUEEN'S BEDROOM.

CHARLES E. BENTLEY, A.R.C.A.

287 Evening light £ s. d.
25 0 0

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

288 The Salute: H.M.S. Carnarvon
leaving Sheerness 18 18 0

WARREN WILLIAMS, A.R.C.A.

289 Evening in Cemaes Bay, Anglesey... 5 5 0

THOMAS ELLISON, R.C.A.

290 Sunny morn... .. 9 9 0

CYRIL WARD, R.C.A.

291 A sandy road, Surrey 25 0 0

THOMAS ELLISON, R.C.A.

292 April in the glen 10 10 0

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

293 King's College, Cambridge ... 10 10 0

JAMES TOWERS, A.R.C.A.

294 Tol-Pedu-Penwith, Cornwall ... 50 0 0

THE QUEEN'S BEDROOM.

NORMAN NETHERWOOD

295 Cottage above the Happy Valley,
Llandudno £ s. d.
5 5 0

M. ETHEL FILLINGHAM

296 Our garden pump 5 5 0

ERNEST LLOYD JONES

297 Looking towards Shropshire from
Wales 5 5 0

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

298 In spata 45 0 0

RALPH W. BARDILL, A.R.C.A.

299 A roadside cottage 7 7 0

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

300 A village street 18 18 0

THOMAS ELLISON, R.C.A.

301 A gorge in the Lledr 15 15 0

THE QUEEN'S BEDROOM.

GEORGE CROZIER, R.C.A.

	£	s.	d.
302 Old forest land, Westmoreland ...	25	0	0

W. STEPHENSON, R.C.A.

303 Rhuddlan	42	0	0
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CYRIL WARD, R.C.A.

304 A village in Surrey	35	0	0
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ALFRED W. STRUTT, A.R.C.A., R.E.

305 Yonder he goes. Yo, ho!	50	0	0
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THE RECEPTION ROOM.

(For description of room see page 25).

Intending purchasers must negotiate through the Curator

RALPH W. BARDILL, A.R.C.A.

	£	s.	d.
306 Adown the Glade	6	6	0

JAMES W. BOOTH, R.C.A.

307 Ploughing	7	7	0
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J. FINNEMORE, R.C.A., R.I., R.B.A.

308 Adversity	10	10	0
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JOHN PARKER, R.C.A., R.W.S.

309 Oh where, oh! where is my little wee dog?	15	15	0
---	----	----	---

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

310 Bettws-y-Coed Church	12	12	0
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THE RECEPTION ROOM.

MAUD SALMON

	£	s.	d.
311 Morning	8	8	0

JAMES T. WATTS, R.C.A.

312 A cottager's flower garden in the Shakespeare Country	10	10	0
---	----	----	---

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

313 Pulling turnips	15	0	0
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W. J. SLATER, R.C.A.

314 Woodland Rill	7	7	0
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J. C. SALMON, R.C.A.

315 The Glyders... ..	8	8	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

316 Freshwater cliffs	8	8	0
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PARKER HAGARTY, R.C.A.

317 Devonshire cottages... ..	12	12	0
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J. H. BUTT

318 Becalmed	5	5	0
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THE RECEPTION ROOM.

GEO. HARRISON, R.C.A.

	£	s.	d.
319 Old mill on the river Llugwy	5	5	0

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

320 Off Bouldnor Cliff, Isle of Wight... ..	8	8	0
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E. G. HOBLEY, A.R.C.A.

321 Betwixt the sundown and the night	8	8	0
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F. SPENLOVE-SPENLOVE,
R.C.A., R.I., R.B.A.

322 The mill on the Schie: A study in Holland	25	0	0
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RALPH W. BARDILL, A.R.C.A.

323 The village brook	9	9	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

324 In Conway Bay	7	0	0
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JAMES W. BOOTH, R.C.A.

325 The last load	5	5	0
--------------------------	---	---	---

THE RECEPTION ROOM.

JAMES TOWERS, A.R.C.A.

	£	s.	d.
326 The road to the shore, Coverack, Cornwall	8	8	0

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

327 At Clovelly	5	5	0
------------------------	---	---	---

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

328 Milking time... ..	7	7	0
------------------------	---	---	---

J. PAIN DAVIS, R.C.A.

329 The slum side of Venice	5	5	0
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CLARA C. PERRIN

330 Brambles	7	7	0
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W. EGGINTON

331 Ludlow	8	8	0
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A. C. MEYER, A.R.C.A., A.R.E.

332 Dunstanburg Point	5	5	0
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THE RECEPTION ROOM.

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

	£	s.	d.
333 Tansley mill... ..	8	8	0

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

334 Archway, Warwick	10	0	0
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JAMES T. WATTS, R.C.A.

335 Dordrecht from Papendrecht	12	12	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S. &c.

336 Druid stones, Penmaenmawr	12	12	0
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TOM HEYWOOD

337 "Surely the mountains bring him forth food, where all the beasts of the field play."—Job. xl. 20	25	0	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

338 On the Arun... ..	8	8	0
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CHARLES E. BENTLEY, A.R.C.A.

339 Llyn Geirionydd	25	0	0
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THE RECEPTION ROOM.

EDWARD G. HOBLEY, A.R.C.A.

340 A cloudy hay-time £ s. d.
5 5 0

CHARLES E. BENTLEY, A.R.C.A.

341 Winter quarters 10 10 0

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

342 By the cottage door 20 0 0

WARREN WILLIAMS, A.R.C.A.

343 The home of the coastguard,
Tuckers Bay, Anglesey 45 0 0

PARKER HAGARTY, R.C.A.

344 Poppy 8 8 0

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

345 Chicks 24 0 0

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

346 The Requiem 20 0 0
78

THE RECEPTION ROOM.

J. CLINTON JONES, R.C.A.

347 Between the Winter and the Spring £ s. d.
30 0 0

WM. B. THOMAS

348 Conway 6 6 0

WARREN WILLIAMS, A.R.C.A.

349 The river Conway 7 7 0

THOMAS ELLISON, R.C.A.

350 The gorge, all left and rent ... 18 18 0

HAROLD SWANWICH, R.C.A., R.I.

351 A mischievous kitten 21 0 0

F. SPENLOVE-SPENLOVE,
R.C.A., R.I., R.B.A.

352 Morning study at Hoorn, Holland 12 12 0

CYRIL WARD, R.C.A.

353 Barriers of the Western Sea, ... 50 0 0

THE RECEPTION ROOM.

BERENGER BENDER, A.R.C.A.

354 Early Spring in Sussex £ 8 s d.
8 8 0

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

355 Hayfield 25 0 0

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

356 Idwal 50 0 0

W. STEPHENSON, R.C.A.

357 In the Lledr Valley 18 18 0

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

358 Pollard Willows 10 0 0

RALPH W. BARDILL, A.R.C.A.

359 The sunny smile of morn 8 8 0

CYRIL WARD, R.C.A.

360 A Sussex Valley, Arun 50 0 0

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

361 Daniel 25 0 0

THE RECEPTION ROOM.

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

362 Harvest £ s d.
12 12 0

DORA THOMAS

363 Portrait study 15 15 0

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

364 A calm sea 9 0 0

W. FOLLEN BISHOP, A.R.C.A., R.B.A.

365 Shadow dark and sunlight sheen... 63 0 0

B. FISHER, R.C.A.

366 Harvest time 8 8 0

LESTER SUTCLIFFE, R.C.A.

367 Under a changeful sky 12 12 0

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

368 Cornfield by Bwylch 25 0 0

THE RECEPTION ROOM.

LESTER SUTCLIFFE, R.C.A.

369 Dawn in the Bay, Scarborough ... £ 8 s. d.
8 8 0

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

370 Sea mist ... 5 5 0

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

371 The Belle of the Village ... 15 15 0

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

372 A Welsh hillside ... 8 8 0

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