

1910

CATALOGUE.

ROYAL

CAMBRIAN ACADEMY
OF ART.

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

HON. SEC.

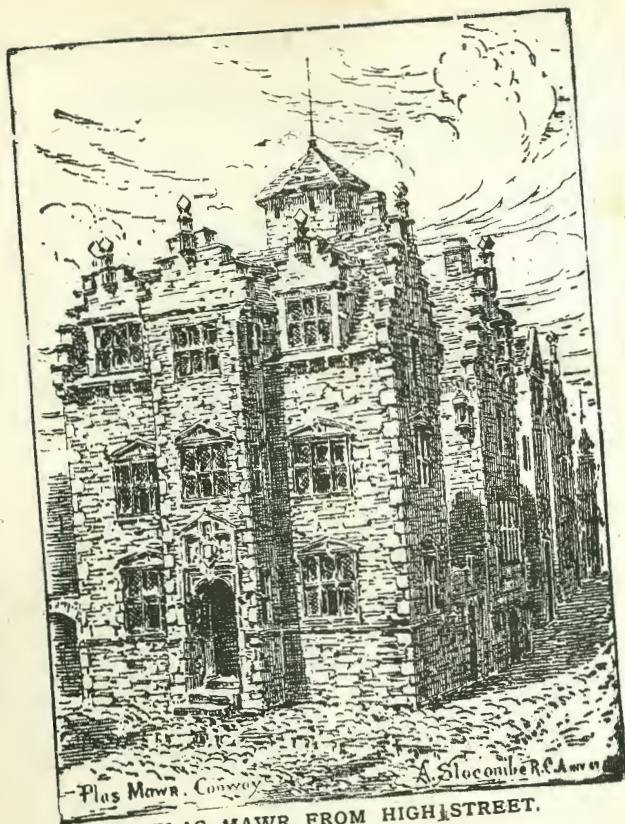
ROYAL
CAMBRIAN ACADEMY
OF ART



PLAS MAWR,
CONWAY.

TWENTY-EIGHTH ANNUAL EXHIBITION.

1910.



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.
 R.B.C.—Royal British Colonial Society of Artists.
 R.S.W.—Royal Scottish Water Colour Society.
 F.R.I.B.A.—Fellow of the Royal Institute of British
 Architects.
 R.O.I.—Royal Institute of Oil Painters.
 R.E.—The Royal Society of Painter Etchers.
 A.R.E.—Associate Royal Society of Painter Etchers.
 L.A.—Liverpool Academy.
 P.D.G.—President Dudley Gallery.
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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

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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 a 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 1576. 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.

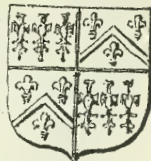
BANQUETING HALL.

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 plaster 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 recess 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



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.



Arms of
Robert Wynna.

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.

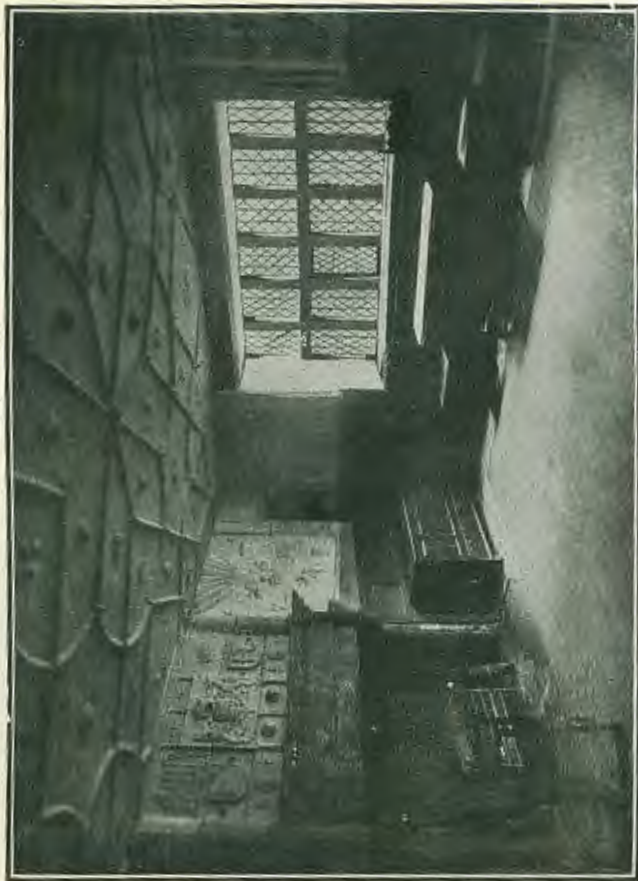
In some isolated farmhouses at the present day these old safes are still in use.

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



The Queen's Sitting Room.

QUEEN ELIZABETH'S ROOM.

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.

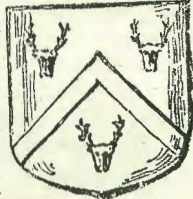
Continuing along the passage and ascending one step and turning to the right we enter

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 Roval 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,

"Chappe 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

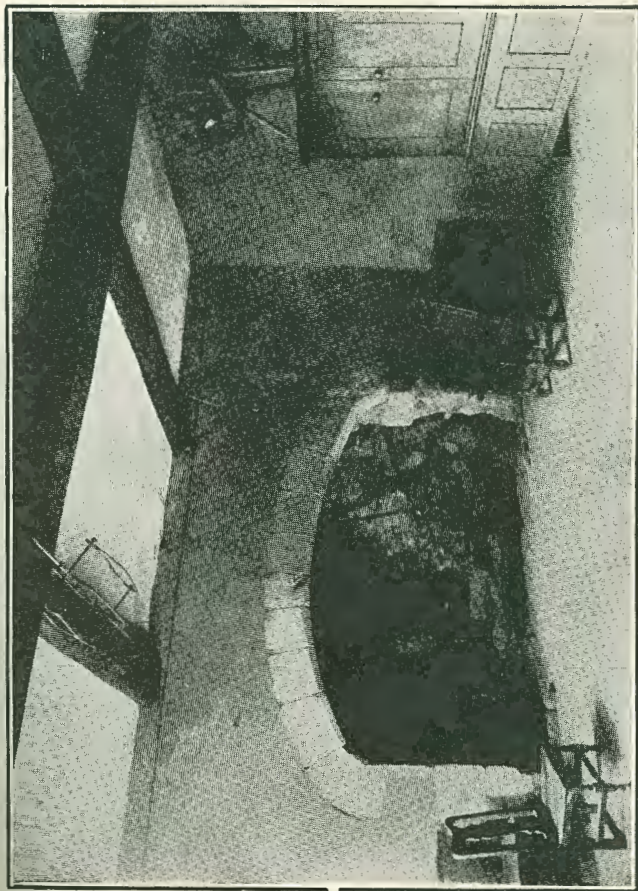


Photo by Owen Evans, Conway.]

West Kitchen.

THE WEST KITCHEN.

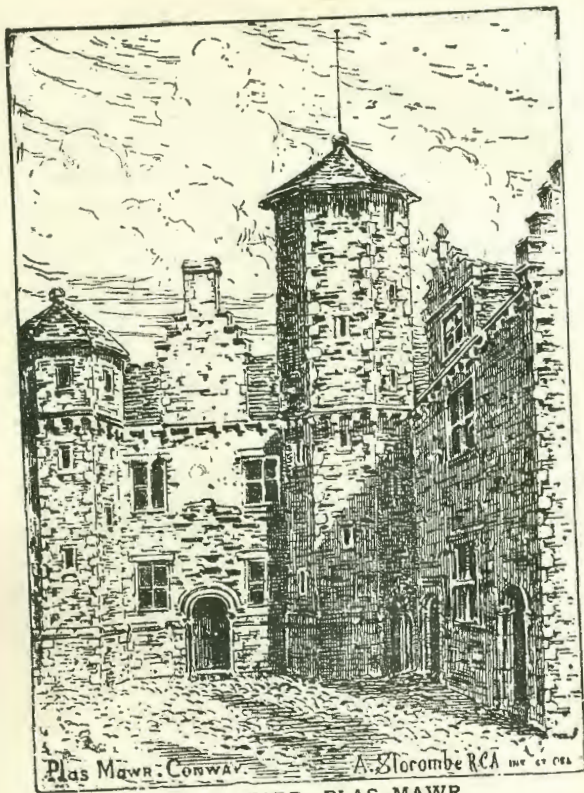
the building, where they are found moulded on both sides, and projecting outside the breast of the wall, whilst the window-heads are flush with the wall, and are constructed with mitre ends to prevent the stone giving way above the windows. o

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 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.



Boar.

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 Com-
monwealth 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.

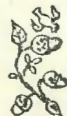
On the 11th of February, 1896, this Gallery was
officially opened by the Hon. Mrs. H. Lloyd
Mostyn, on which occasion a grand fancy dress
ball was held, the whole of the rooms of Plas
Mawr being utilised on the occasion.

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.
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



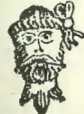
Owl.



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
of the centre windows,
which can be read as before, Robert
and John of Gwydir.

It will be noticed that each



Saracen's Head.



Unicorn.

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



Swan.

dove just about to settle on a branch; also Tudor roses and other ornaments.

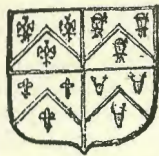
The oak screen is almost a repetition of the one already described in the Queen's Sitting Room.

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



Stork.

R.G.



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.

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.



Stag's Head



Stag of Richard II.



Lion's Face.

The Haunted Room.

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, has an attraction that one almost instinctively looks for in connection with such an old building; and that is a haunted room.

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

The official 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 you pass under on leaving the Reception Room.

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, per-

THE HAUNTED ROOM.

haps, 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 and 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 night, he heard a measured footfall begin to pace the room over his head. He listened. The footfall continued, till he, not liking to go up alone, and in the dark, left and went home.

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

THE HAUNTED ROOM.

Why?" they are asked. "Oh! because I feel it; I am a medium," they say, or words to like effect. "Which room is it?" they are next asked, and invariably they have indicated what my *confrere* has now termed the "Haunted Room."



Lion Rampant.

(Borne by many ancestors of Queen Elizabeth).

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

THE HAUNTED ROOM.

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

THE HAUNTED ROOM.

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 HAUNTED 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.

THE HAUNTED ROOM.

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.



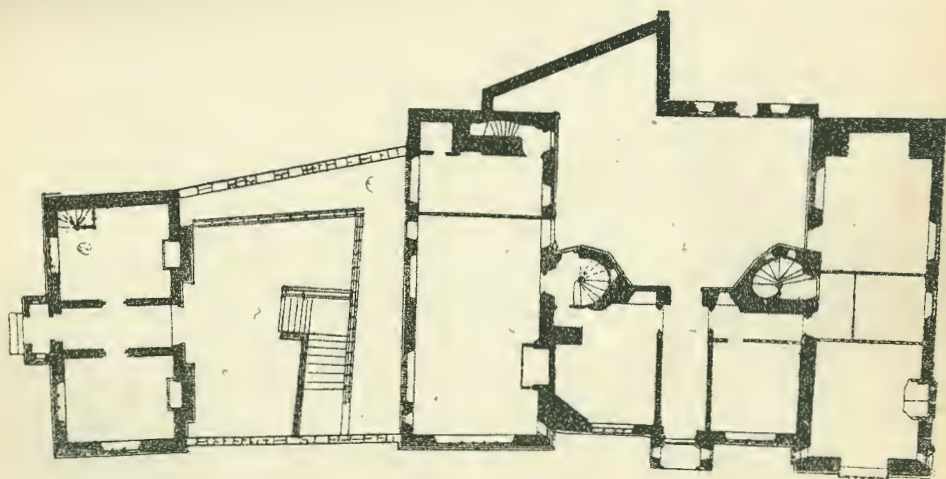
The Tudor Rose.



Boss.



PLAS MAWR.



GROUND PLAN OF PLAS MAWR.

NOTICE.

The Exhibition will be open from May 16th to September 24th. 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 24th 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 error which may occur.

CATALOGUE.

THE BANQUETING HALL.

(For description of room see page 11).

Intending purchasers must negotiate through the Curator.

EDMUND PHIPPS.

	£	s.	d.
1 A Birch-wood, Spring-time	10	10	0

NORMAN NETHERWOOD.

2 Solitude	5	5	0
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THOMAS ELLISON, R.C.A.

3 A Corner of the Farmyard...	15	15	0
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ANNIE THRING

4 Resignation	5	5	0
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CYRIL WARD, R.C.A.

5 Among the Channel Islands	20	0	0
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T. CLOUGH, R.C.A.

6 The Mossy Banks of the Lledr	25	0	0
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THE BANQUETING HALL.

THOMAS ELLISON, R.C.A.

	£	s.	d.
7 When winter rules	9	0	0

E. H. WEVILL

8 A hillside cottage, near Dyserth ...	5	5	0
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MISS E. FINNEMORE.

9 The Sentinel	8	8	0
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CYRIL WARD, R.C.A.

10 Sea mist, Sark	10	0	0
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RALPH W. BARDILL, A.R.C.A.

11 A turnip field, near Glan Conway...	12	12	0
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W. EGGINTON

12 A cottage on the hillside, near Bettws-y-Coed	8	8	0
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WARREN WILLIAMS, A.R.C.A.

13 Washing day, Conway Quay ...	14	14	0
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W. EGGINTON

14 Proud of his family	12	12	0
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THE BANQUETING HALL.

JAMES TOWERS, A.R.C.A.

	£	s.	d.
15 The Thames at Boveney	12	12	0

THOMAS ELLISON, R.C.A.

16 The end of the mill	15	15	0
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BERENGER BENDER, A.R.C.A.

17 St. Nicholas, Caen	7	7	0
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IVY STANNARD

18 Lingering lights	5	5	0
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EDWIN A. NORBURY, R.C.A.

19 A chat by the way, Dinan ...	10	10	0
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J. FINNEMORE, R.C.A., R.I., R.B.A.

20 Say please!	35	0	0
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THOMAS BUSHBY

21 Harvest, moonrise	12	12	0
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THOMAS ELLISON, R.C.A.

22 Village street, North Brabant ...	12	12	0
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THE BANQUETING HALL.

ALBERT KINSLEY, R.I., A.R.C.A.

			£	s.	d.
23	A Surrey common	10	10	0

MARY G. SIMPSON

24	Gott's Huis, Bruges	5	5	0
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RALPH W. BARDILL, A.R.C.A.

25	On Glap Conway shore	35	0	0
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HENRY STANNARD, R.B.A.

26	The gamekeeper's return	5	5	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S., &c.

27	The glen	18	0	0
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SIR HUBERT VON HERKOMER, C.V.O.,
R.A., &c.

28	Enamel and silver shield	800	0	0
	"The Triumph of the Hour."				
	Designed and executed by Sir				
	H. von Herkomer.				

H. CLARENCE WHAITE,

THE BANQUETING HALL.

P.R.C.A., R.W.S., &c.

			£	s.	d.
29	The secret letter	25	0	0

EDWIN A. NORBURY, R.C.A.

30	A Corsican Diligence	10	10	0
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CHARLES E. BENTLEY, A.R.C.A.

31	A good trout stream..	...	10	0	0
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MAUD SALMON

32	Gorse	6	6	0
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DONALD KENDALL

33	A sheep-fold, Conway Valley	8	8	0
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BERENGER BENDER, A.R.C.A.

34	A winter afternoon	15	15	0
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GEORGE COCKRAM, R.C.A.

35	Calm and unruffled is the bay	14	14	0
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CHAS. E. BENTLEY, A.R.C.A.

36	A cool retreat	12	10	0
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THE BANQUETING HALL.

BUDDIG A. PUGHE

	£	s.	d.
37 Quiet waters	5	5	0

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

38 On the Canche, Montreuil, Sur-Mer	10	10	0
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CYRIL WARD, R.C.A.

39 Tethered cows, Sark	8	0	0
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THE SMALL KITCHEN.

(For description of room see page 14).

Intending purchasers must negotiate through the Curator.

SHIRLEY SLOCOMBE, A.R.C.A.

	£	s.	d.
40 When Squirrels seek their winter store	68	5	0

FLORENCE FITZ-GERALD, R.B.C.

41 At her own cottage door	18	18	0
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ELIAS BANCROFT, R.C.A.

42 Tin Ghout, Whitby	8	8	0
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A. C. MEYER, A.R.C.A., A.R.E.

43 In the woods, Bolton Abbey	5	5	0
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JAMES W. BOOTH, R.C.A.

44 The white cow	6	6	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

45 April weather	12	12	0
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THE SMALL KITCHEN.

ELIAS BANCROFT, R.C.A.

	£	s.	d.
46 On the Cragg, Whitby	8	8	0

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

47 Evening Glow	10	10	0
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A. NETHERWOOD, R.C.A.

48 Hayfield (evening glow)	35	0	0
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A. M. IHLER

49 A Welsh Moorland... ..	5	5	0
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BEN FISHER, R.C.A.

50 Wallflowers	5	5	0
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JOHN A. A. BERRIE.

51 Hiawatha	15	15	0
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THOMAS HUSON, R.I., R.E., R.C.A.

52 Leafy June	10	10	0
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WELLESLEY COTTERELL

53 After rain, Pont-y-Pant, N. Wales	8	8	0
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THE SMALL KITCHEN.

R. G. SOMERSET, R.C.A.

	£	s.	d.
54 A mountain road	10	10	0

EMMA MAGNUS

55 Little snowdrop	8	8	0
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ANDERSON HAGUE, R.C.A., R.I.

56 Hope Cove	40	0	0
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PERCY M. TEASDALE.

57 Little Waders	7	7	0
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EMMA MAGNUS

58 Britain's Hope	10	10	0
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G. SHERIDAN KNOWLES, R.C.A., R.I.

59 In dulcet tones	52	10	0
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H. J. DOBSON, A.R.C.A., R.S.W.

60 Peace at Eventide	21	0	0
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A. F. PERRIN, R.C.A.

61 The Stream, Glan Conway ...	21	0	0
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THE SMALL KITCHEN.

H. MOTT-SMITH

62 A Portrait-study £ s. d.

BEN FISHER, R.C.A.

63 A ford on the stream 5 5 0

A. M. IHLER

64 Sunset, Dolwyddelan 5 5 0

ALBERT WOODS, A.R.C.A.

65 The litter 10 0 0

A. PEDDER

66 Summer storm 5 5 0

THE STILL ROOM.

(For description of room see page 15).

Intending purchasers must negotiate through the Curator.

MRS. DE VERE WELCHMAN £ s. d.

67 Goonhilly Douns, Cornwall 5 5 0

JAMES H. CROSSLAND

68 Coniston old man, from the Moss,
near Foxfield 6 6 0

WELLESLEY COTTERELL

69 Looking on the River Conway from
Glan Conway 8 8 0

EDITH M. ELLIOTT

70 Fruits 6 6 0

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

71 Thank you! 12 12 0

THE STILL ROOM.

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

	£	s.	d.
72 Seascape	25	0	0

ALBERT WOODS, A.R.C.A.

73 Sunbeams	21	0	0
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N. PRESCOTT-DAVIES, A.R.C.A., R.B.A.

74 A heavy load	15	15	0
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MRS. ELIAS BANCROFT

75 A basket of flowers	6	6	0
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CONSTANCE M. CHRISTIE

76 The Court-yard, Plas Mawr	5	5	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

77 Whitby Harbour, Old Town	6	6	0
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HENRY CHEADLE

78 Near Bala, North Wales	8	10	0
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ALBERT KINSLEY, R.I., A.R.C.A.

79 In a Woody Vale	21	0	0
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THE STILL ROOM.

JAMES W. BOOTH, R.C.A.

	£	s.	d.
80 The return of the Plough Team	80	0	0

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

81 Head, Porthmeor Bay	10	10	0
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W. ERNEST KENYON

82 Repose	10	10	0
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WARREN WILLIAMS, A.R.C.A.

83 Among the Gorse, Conway Morfa... ..	7	7	0
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ANNE MARKS.

84 A Siesta	21	0	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

85 After the rain	18	13	0
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SOPHY E. PONTIN

86 Thistles	7	7	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

87 Waterfall, Bettws-y-Coed Bridge... ..	6	10	0
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THE STILL ROOM.

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

					£	s.	d.
88	Calm Sea	10	10	0

JOHN A. A. BERRIE

89 Daniel Peggoty, Esquire

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

90	The Footbridge	31	10	0
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W. J. CORAH, A.R.C.A.

91	The Point of the Islands, Porth-						
	meor Bay...	10	10	0

THE WYNNE ROOM.

(For description of room see page 21).

Intending purchasers must negotiate through the Curator.

J. P. WILKIN-DAVIES

					£	s.	d.
92	Design for a house in Monmouth-						
	shire			

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

93	House, Lodge, and Boathouse at						
	Windermere			

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

94	Old Church, Llangelynin, Caernar-						
	vonshire, proposed repairs	...					

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

95	Decoration of Christ Church,						
	Stafford			

THE WYNNE ROOM.

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

- | | | | |
|---|---|----|----|
| | £ | s. | d. |
| 96 Restoration and Decoration of
Cellan Church, and New Cottage
at Llanfairfechan—Two interior
views | | | |

DORA THOMAS

- | | | | | | | |
|------------|-----|-----|-----|----|----|---|
| 97 A Study | ... | ... | ... | 10 | 10 | 0 |
|------------|-----|-----|-----|----|----|---|

SHIRLEY SLOCOMBE, A.R.C.A.

- | | | | | | | |
|-------------------------|-----|-----|-----|--|--|--|
| 98 A portrait of myself | ... | ... | ... | | | |
|-------------------------|-----|-----|-----|--|--|--|

ETHEL M. CHILD

- | | | | | | | |
|-----------------------|-----|-----|-----|---|---|---|
| 99 Portrait of a Girl | ... | ... | ... | 5 | 5 | 0 |
|-----------------------|-----|-----|-----|---|---|---|

ANNIE MARKS

- | | | | | | | |
|-------------------|-----|-----|-----|---|---|---|
| 100 Little Missis | ... | ... | ... | 5 | 5 | 0 |
|-------------------|-----|-----|-----|---|---|---|

OLIVE HORSFORD

- | | | | | | | |
|-------------|-----|-----|-----|---|---|---|
| 101 A Study | ... | ... | ... | 5 | 5 | 0 |
|-------------|-----|-----|-----|---|---|---|

OLIVE HORSFORD

- | | | | | | | |
|-------------|-----|-----|-----|---|---|---|
| 102 Reverie | ... | ... | ... | 6 | 6 | 0 |
|-------------|-----|-----|-----|---|---|---|

THE WYNNE ROOM.

OLIVE HORSFORD

- | | | | |
|-------------------------------------|----|----|----|
| 103 "Hope," after G. F. Watts, R.A. | £ | s. | d. |
| | 10 | 10 | 0 |

WINIFRED HORNBLLOWER

- | | | | |
|---|-----|-----|-----|
| 104 Maud, daughter of W. Murray
Hardwick, Esq. | ... | ... | ... |
|---|-----|-----|-----|

MAY GETHING

- | | | | | | | |
|---------------|-----|-----|-----|----|----|---|
| 105 Katharine | ... | ... | ... | 15 | 15 | 0 |
|---------------|-----|-----|-----|----|----|---|

MAY GETHING

- | | | | | | | |
|--------------------|-----|-----|-----|----|----|---|
| 106 Varne Patricia | ... | ... | ... | 15 | 15 | 0 |
|--------------------|-----|-----|-----|----|----|---|

OLIVE HORSFORD

- | | | | | | | |
|-------------|-----|-----|-----|---|---|---|
| 107 Dorothy | ... | ... | ... | 6 | 6 | 0 |
|-------------|-----|-----|-----|---|---|---|

ETHEL M. CHILD

- | | | | | | | |
|---------------------|-----|-----|-----|---|---|---|
| 108 Study of a Girl | ... | ... | ... | 5 | 5 | 0 |
|---------------------|-----|-----|-----|---|---|---|

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

- | | | | | | | |
|----------------------|-----|-----|-----|---|---|---|
| 109 A Breton Peasant | ... | ... | ... | 5 | 5 | 0 |
|----------------------|-----|-----|-----|---|---|---|

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

- | | | | | | | |
|-----------------------------|-----|-----|-----|----|----|---|
| 110 Fishing Fleet, St. Ives | ... | ... | ... | 10 | 10 | 0 |
|-----------------------------|-----|-----|-----|----|----|---|

THE WYNNE ROOM.

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

			£	s.	d.
111	The edge of the Loch	...	52	10	0

ARTHUR FISHER

112	Dessert	...	15	0	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

113	Noontide	...	18	18	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

114	Bridge at Borrowdale, near Keswick	12	12	0	
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F. W. HAYES, A.R.C.A., F.R.G.S.

115	The Fall of Llys Helig, A.D. 520 (The Palace under the sea, Conway Bay.)	520			
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The remains of the Palace of Prince Helig, which was destroyed (according to tradition, during a great banquet) by the sudden inrush of the sea, early in the sixth century, which overwhelmed and permanently submerged the ancient coastlands of North Wales, are still visible at very low tides in the bay between Penmaenmawr and the Great Orme's Head.—(Ashton's "Battle of Land and Sea," chap. xx.)

Lent by W. Ashton, Esquire.

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

116	Falls at Aber	...	12	12	0
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THE VICTORIA ROOM..

For description of room see page 22)

Intending Purchasers must negotiate through the Curator

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

		£	s.	d.
117	The first snow of the season	...	35	0 0

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

118	Stormy Idwal	...	10	0 0
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GEORGE CROZIER, R.C.A.

119	The Naero Fiord, near Gudvangen, Norway	...	25	0 0
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HAMILTON MARR, A.R.C.A.

120	Freshening Breeze	...	7	7 0
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THOMAS HUSON, R.I., R.E., R.C.A.

121	A misty morning	...	6	6 0
-----	-----------------	-----	---	-----

CLARA C. PERRIN

122	Spring's morning smiles	...	5	5 0
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THE VICTORIA ROOM.

MAUD SALMON

	£	s.	d.
123 Conway Castle	5	5	0

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

124 A Game of Patience	15	15	0
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A. BERTRAM LOUD, R.C.A.

125 A Portrait of Jack			
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THOMAS ELLISON, R.C.A.

126 The Artisan	12	12	0
------------------------	----	----	---

HERBERT P. WEAVER, A.R.C.A., R.B.A.,
F.S.A.M.

127 Old Curiosity Shop, Lamballe, Brittany	20	0	0
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MARY E. HOWELL

128 Market Day, Richmond, Yorkshire	5	5	0
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A. F. PERRIN, R.C.A.

129 Conway Valley from Croesau Hill..	15	15	0
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THE VICTORIA ROOM.

EDWARD E. IRVING

	£	s.	d.
130 The Cowgate, Edinburgh	5	5	0

ERNEST LLOYD JONES.

130A Golden Spring	5	5	0
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HAROLD RATHBONE

131 A romantic coast, Isle of Man ...	25	0	0
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DICK HAGUE, A.R.C.A.

132 The road to the farm	12	12	0
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GEORGE COCKRAM, R.C.A.

133 The evening glow	14	14	0
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HAROLD SWANWICK, R.C.A., R.I., R.O.I.

134 Evening, Dorchester-on-Thames ...	35	0	0
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BEN FISHER, R.C.A.

135 Gloire-de-Dijon roses	5	5	0
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T. CLOUGH, R.C.A.

136 The watery steps of the Lledr ...	25	0	0
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E. J. GREGORY, R.A., P.R.I.

137 Grandma	52	10	0
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THE VICTORIA ROOM.

FRANK W. LONGSHAW, R.C.A.

	£	s.	d.
138 A Devonshire Village	30	0	0

W. STEPHENSON, R.C.A.

139 Moonlight, Conway Harbour ...	65	0	0
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J. C. SALMON, R.C.A.

140 Aberglaslyn Pass	12	12	0
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JOHN PARKER, R.C.A., R.W.S.

141 Waiting	15	15	0
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THOMAS ELLISON, R.C.A.

142 Courtyard, Chioggia	7	7	0
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ALBERT KINSLEY, A.R.C.A., R.I.

143 Departing Day	52	10	0
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GEORGE COCKRAM, R.C.A.

144 The low rocks that fringe the sea...	25	0	0
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DICK HAGUE, A.R.C.A.

145 The Glen	10	10	0
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THE VICTORIA ROOM.

CYRIL WARD, R.C.A.

	£	s.	d.
146 The tide-race through Gouliot Passage, Sark	25	0	0

FRANK W. LONGSHAW, R.C.A.

147 A quaint corner	20	0	0
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EDMUND PHIPPS

148 A summer's day on a Welsh stream	15	15	0
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JAMES T. WATTS, R.C.A.

149 The inner harbour, Dordrecht ...	12	12	0
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W. J. SLATER, R.C.A.

150 A Portrait			
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MRS. HUGH S. GOUGH

151 Jersey Cider Apples	5	5	0
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THOMAS ELLISON, R.C.A.

152 The Saw-mill	8	8	0
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CUTHBERT C. GRUNDY, V.P.R.C.A., R.I.

153 Twilight			
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THE VICTORIA ROOM.

WARREN WILLIAMS, A.R.C.A.

	£	s.	d.
154 Sunny Deganwy, from Marine Walk, Conway	7	7	0

JAMES W. BOOTH, R.C.A.

155 Harrowing	7	7	0
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EDGAR BUNDY, R.I.

156 John Evelyn discovering Grinling Gibbons in an old house at Deptford (see "Evelyn's Diary") ...	600	0	0
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Extract—

18th January, 1671.—This day I first acquainted his Majesty with that incomparable young man Gibbon, whom I had lately met with in an obscure place by mere accident as I was walking near a poor solitary thatched house, in a field by our parish, near Sayes Court. It was Evelyn who recommended Gibbon to the King, to May, the architect, and to Sir Christopher Wren. The carving in the choir of St. Paul's Cathedral was executed by Gibbon.—"*Evelyn's Diary.*"

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

157 Evening on the Moors	25	0	0
---------------------------------	----	---	---

JAMES T. WATTS, R.C.A.

158 October	30	0	0
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THE VICTORIA ROOM.

ELIAS BANCROFT, R.C.A.

	£	s.	d.
159 Lock'd out	8	8	0

ELIAS BANCROFT, R.C.A.

160 The Town's Scavengers	8	8	0
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JAMES W. BOOTH, R.C.A.

161 The farm pond	6	6	0
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J. CLINTON JONES, R.C.A.

162 Penllithrig and Cwm Eigiau ...	35	0	0
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WILLIAM CARTLEDGE

163 On the Anglesey Coast	7	7	0
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SIR JAMES D. LINTON, P.R.I., R.O.I.,
Hon P.R.M.S.

164 The Admonition	350	0	0
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FRANK SPENLOVE-SPENLOVE,
R.I., R.B.A., R.C.A.

165 "The Lone Mill,"—The Dunes of Flanders, night effect	84	10	0
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ANDERSON HAGUE, R.C.A., R.I.

166 Summer Flowers	90	0	0
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THE VICTORIA ROOM.

E. LLEWELYN LLOYD.

	£	s.	d.
167 A grey November afternoon ...	15	15	0

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

168 Mother's Pet ...	18	0	0
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JAMES T. WATTS, R.C.A.

169 In a Welsh Beech Wood ...	8	8	0
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CONSTANCE M. CHRISTIE

170 Tulips ...	6	6	0
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BEN FISHER, R.C.A.

171 Scene in the Conway Valley ...	21	0	0
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THOMAS HUSON, R.I., R.E., R.C.A.

172 The Haycutters ...	45	0	0
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A. C. MEYER, A.R.C.A., A.R.E.

173 Where rocks and woods o'erhang the turbid stream ...	52	10	0
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H. J. DOBSON, A.R.C.A., R.S.W.

174 A busy mother ...	35	0	0
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THE VICTORIA ROOM.

HELEN E. BOLTON

	£	s.	d.
175 Roses ...	5	5	0

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

176 Going to market ...	63	0	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

177 The time of bluebells ...	6	6	0
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MRS. K. LASEMAN

178 Rhododendrons ...	5	5	0
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W. J. SLATER, R.C.A.

179 On the Conway, low tide ...	10	10	0
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HAROLD HARVEY, A.R.C.A.

180 Milking time ...	15	15	0
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A. NETHERWOOD, R.C.A.

181 Autumn in the Glen, Glan Conway	20	0	0
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JAMES W. BOOTH, R.C.A.

182 Road from the sea ...	8	8	0
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THE VICTORIA ROOM.

MRS. ELIAS BANCROFT

	£	s.	d.
183 Christmas roses	6	6	0

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

184 Loch Coradr, Inverness-shire ...	26	10	0
--------------------------------------	----	----	---

NORMAN GARSTIN

185 The late Mrs. Kneeshaw			
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J. CLINTON JONES, R.C.A.

186 A woodland pool	30	0	0
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LAURA NORBURY

187 Clematis	7	7	0
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W. S. PARKYN, A.R.C.A.

188 The Sentinels of the Straits ...	30	0	0
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ANDERSON HAGUE, R.C.A., R.I.

189 Polperro	50	0	0
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TOM HEYWOOD

190 October	8	8	0
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THE VICTORIA ROOM.

PERCY M. TEASDALE

	£	s.	d.
191 Beryl	10	10	0

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

192 Pandora and the mysterious casket..	350	0	0
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LILY JONES HUGHES

193 Frank U. Reynold, Esq., Member of the Cape Parliament			
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JAMES W. BOOTH, R.C.A.

194 The wood waggon	75	0	0
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HAROLD HARVEY, A.R.C.A.

195 Evening	10	10	0
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A. C. MEYER, A.R.C.A., A.R.E.

196 Showery weather on the moors ...	5	5	0
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RICHARD SHORT, R.C.A.

197 Mumbles Head	6	6	0
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REGINALD SMITH, A.R.C.A., R.B.A.

198 In the Trossachs Glen	35	0	0
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THE VICTORIA ROOM.

FLORENCE FITZ-GERALD, R.B.C.

	£	s.	d.
199 The lilies and roses are all awake...	18	18	0

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

200 Sylvia	25	0	0
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R. GAY SOMERSET, R.C.A.

201 Roman Bridge, Bettws-y-Coed	12	12	0
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H. J. DOBSON, A.R.C.A., R.S.W.

202 The Bird's Cage	20	0	0
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W. J. SLATER, R.C.A.

203 A Welsh pastoral	52	10	0
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REGINALD SMITH, A.R.C.A., R.B.A.

204 Mediterranean Coast	30	0	0
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NORMAN GARSTIN

205 Henry Kneeshaw, Esq., J.P., D.L.			
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

206 Pass of Aberglaslyn	14	14	0
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THE VICTORIA ROOM.

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

	£	s.	d.
207 Trout fishing	50	0	0

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

208 The Harrow	200	0	0
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SEYMOUR LUCAS, R.A.

209 Portrait—Walter Hill, Esquire			
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A. NETHERWOOD, R.C.A.

210 Through the woods, Glan Conway.	20	0	0
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R. GAY SOMERSET, R.C.A.

211 Aber Conway	35	0	0
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JAMES W. BOOTH, R.C.A.

212 A Yorkshire farmstead	42	0	0
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ELIAS BANCROFT, R.C.A.

213 The Klingen Gasse, Rothenburg O'Tauber, Bavaria	8	8	0
--	---	---	---

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

214 The letter	15	0	0
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THE VICTORIA ROOM.

J. Y. DAWBARN, M.A.

- | | | | | |
|-----|---|----|----|----|
| | | £ | s. | d. |
| 215 | "Un Pardon à la Chapelle de Sainte Barbe, Morbihan, Sketch" | 10 | 10 | 0 |

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

- | | | | | |
|-----|--|----|---|---|
| 216 | "The splendid raiment of the Spring peeps forth" | 30 | 0 | 0 |
|-----|--|----|---|---|

DONALD KENDALL

- | | | | | |
|-----|------------------------------------|----|----|---|
| 217 | The edge of the wood, early Spring | 15 | 15 | 0 |
|-----|------------------------------------|----|----|---|

BEN FISHER, R.C.A.

- | | | | | |
|-----|------------------|---|---|---|
| 218 | Golden afternoon | 6 | 6 | 0 |
|-----|------------------|---|---|---|

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

- | | | | | |
|-----|---------------------------|----|---|---|
| 219 | A Cornish fishing village | 35 | 0 | 0 |
|-----|---------------------------|----|---|---|

C. J. HEMMING

- | | | | | |
|-----|--|----|---|---|
| 220 | The Shakespeare Oak, Forest of Arden | 50 | 0 | 0 |
| | "Under an oak whose antique root peep out Upon the brook that brawls along this wood." | | | |

As you Like it.

THE VICTORIA ROOM.

STATUARY ON TABLE.

J. H. MORCOM, A.R.C.A.

- | | | | | |
|-----|---|----|----|----|
| | | £ | s. | d. |
| 221 | Llewelyn and his dog, Gelert (Plaster Bronze) | 20 | 0 | 0 |

ALICE LINDLEY

- | | | | | |
|-----|-----------|----|----|---|
| 222 | Innocence | 10 | 10 | 0 |
| | In Marble | 40 | 0 | 0 |

J. H. MORCOM, A.R.C.A.

- | | | | | |
|-----|-------------|----|---|---|
| 223 | Consolation | 30 | 0 | 0 |
|-----|-------------|----|---|---|

JOHN CASSIDY, A.R.C.A.

- | | | | | |
|------|--|----|---|---|
| 223A | "John and Sebastian Cabot," The pioneers of British Maritime Enterprise (Bronze Group) | 84 | 0 | 0 |
|------|--|----|---|---|

THE QUEEN'S BEDROOM.

(For description of room see page 23).

Intending Purchasers must negotiate through the Curator.

THERESA BARRETT

	£	s.	d.
224 Still evening	7	7	0

BUDDIG A. PUGHE

225 Mauve and Green	5	5	0
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GEORGE CROZIER, R.C.A.

226 Morning after a gale	15	15	0
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S. MAURICE JONES, A.R.C.A.

227 The Thames near Windsor	5	5	0
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THERESA BARRETT

228 Autumn Gold	7	7	0
------------------------	---	---	---

E. E. JEFFERIES

229 The Willow Stream	6	6	0
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THE QUEEN'S BEDROOM.

LESLIE H. WINN

	£	s.	d.
230 Sands, near the Black Rock, Criccieth	6	6	0

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

231 Glan Seiont, near Caernarvon	7	7	0
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IVY STANNARD

232 A Norfolk Marsh	5	5	0
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W. S. PARKYN, A.R.C.A.

233 Off Dumbarton	10	10	0
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E. E. JEFFERIES

234 A Summer Evening	6	6	0
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KATHLEEN KITCHIN

235 Moonrise	6	6	0
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W. S. PARKYN, A.R.C.A.

236 Etaples	15	15	0
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HAMILTON MARR, A.R.C.A.

237 Where daylight lingers	7	7	0
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THE QUEEN'S BEDROOM.

KATHLEEN KITCHIN

	£	s.	d.
238 Salting herrings on the Yorkshire Coast	6	6	0

HAMILTON MARR, A.R.C.A.

239 At the foot of the cliff	7	7	0
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TOM HEYWOOD

240 Jungle courtship	14	14	0
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MRS. HUGH S. GOUGH

241 Elizabeth Castle at low tide	5	5	0
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A. PEDDER

242 A garden in June—Wareham	5	5	0
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CYRIL WARD, R.C.A.

243 Dixcart Bay, Sark	8	0	0
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ERNEST LLOYD JONES

244 Ripening corn	5	5	0
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THOMAS BUSHBY

245 A bit of old Surrey			
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THE QUEEN'S BEDROOM.

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

	£	s.	d.
246 On the hillside	10	10	0

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

247 The Pride of Exmoor	12	12	0
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HERBERT P. WEAVER, A.R.C.A., R.B.A.,
F.S.A.M.

248 Chrysanthemums	12	12	0
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A. C. MEYER, A.R.C.A., A.R.E.

249 Dirty weather	75	0	0
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NORMAN NETHERWOOD

250 The Great Orme's Head, Llandudno	5	5	0
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CLARA C. PERRIN

251 Poppies	10	10	0
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EDWIN BOTTOMLEY, A.R.C.A.

252 By the mouth of the Forth	15	0	0
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THE QUEEN'S BEDROOM.

L. BURLEIGH BRUHL, A.R.C.A., R.B.A., &c.

	£	s.	d.
253 Forenoon (Leigh, Essex) ...	12	12	0

EMILY W. BAKER.

254 Moorland ...	5	5	0
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ROBERT WALTERS

255 A woodland path, Autumn ...	6	6	0
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THE RECEPTION ROOM.

(For description of room see page 25).

Intending Purchasers must negotiate through the Curator.

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

	£	s.	d.
256 A mill in a Welsh glen, August ...	6	6	0

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

257 The Roman Road, Ogwen ...	13	10	0
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THOMAS HUSON, R.I., R.E., R.C.A.

258 At Sunset ...	12	12	0
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T. CLOUGH, R.C.A.

259 A corner at Polperro, Cornwall ...	18	0	0
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JAMES T. WATTS, R.C.A.

260 Winter Solitude ...	10	10	0
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J. FINNEMORE, R.C.A., R.I., R.B.A.

261 A Lesson in English ...	20	0	0
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THE RECEPTION ROOM.

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

262 Autumn £ s. d.
30 0 0

JAMES T. WATTS, R.C.A.

263 Beeches and Birches in Autumn ... 10 10 0

THOMAS ELLISON, R.C.A.

264 Under Southern skies 20 0 0

HENRY MEASHAM, R.C.A.

265 In the Coppice Wood, Cheshire ... 10 10 0

FREDERICK J. KERR

266 Evening effect 6 6 0

LILIAN WOODCOCK

267 The Stackyard Farm, Llandudno... 5 5 0

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

268 Cottages, South Devon 10 0 0

THE RECEPTION ROOM.

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

269 The Yellow Leaf at Old Bruges,
Belgium 12 12 0

ALFRED F. PERRIN, R.C.A.

270 In an old Welsh Farmyard ... 5 5 0

W. STEPHENSON, R.C.A.

271 Harlech Castle 21 0 0

BEN FISHER, R.C.A.

272 Low water, Abersoch 5 5 0

HENRY MEASHAM, R.C.A.

273 On the Conway, near Trefriw ... 8 8 0

HENRY STANNARD, R.B.A.

274 Waiting for Father 5 5 0

GEORGE HARRISON, R.C.A.

275 Gateway, Conway 5 5 0

THE RECEPTION ROOM.

HERBERT P. WEAVER, A.R.C.A., R.B.A.,
F.S.A.M.

276 A bit of Dinan, Brittany £ s. d.
8 8 0

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

277 The orchard farm 8 8 0

WARREN WILLIAMS, A.R.C.A.

278 Evening, Conway River from
Benarth 7 7 0

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

279 Near the Conway Estuary 11 11 0

J. CLINTON JONES, R.C.A.

280 The old Ferry Farm, Talycafn ... 12 12 0

BEN FISHER, R.C.A.

281 Coast near St. Tudwal's 5 5 0

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

282 The old inn yard, Dorchester-on-
Thames 21 0 0

THE RECEPTION ROOM.

J. CLINTON JONES, R.C.A.,

283 Llyn Ogwen £ s. d.
30 0 0

GEORGE HARRISON, R.C.A.

284 Old mill, Colwyn Bay 5 5 0

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

285 A mossy woodland 5 5 0

T. CLOUGH, R.C.A.

286 Surrey Beechwood 25 0 0

HERBERT P. WEAVER, A.R.C.A., R.B.A.,
F.S.A.M.

287 An Italian Head 10 10 0

CYRIL WARD, R.C.A.

288 Early Autumn, Cornwall 6 0 0

THOMAS ELLISON, R.C.A.

289 The blue Mediterranean 25 0 0

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

290 The Rector's daughter 21 0 0

THE RECEPTION ROOM.

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

	£	s.	d.
291 A Summer afternoon at Croesau...	5	5	0

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

292 More play than work	12	12	0
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J. C. SALMON, R.C.A.

293 A Welsh torrent	13	0	0
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W. FOLLEN BISHOP, R.C.A., R.B.A.

294 Fittleworth Bridge	7	7	0
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EDWIN BOTTOMLEY, A.R.C.A.

295 The drinking place	21	0	0
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WARREN WILLIAMS, A.R.C.A.

296 When the wind blows in from the sea, Cemaes	7	7	0
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BERENGER BENDER, A.R.C.A.

297 The lofty Elm	78	15	0
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NESTA WARREN

298 The evening hour, Hendre Bach, near Conway	5	5	0
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THE RECEPTION ROOM.

JAMES W. BOOTH, R.C.A.

	£	s.	d.
299 Ploughing	6	6	0

HERBERT P. WEAVER, A.R.C.A., R.B.A.,
F.S.A.M.

300 Ripple Cross, Worcestershire	8	8	0
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W. FOLLEN BISHOP, R.C.A., R.B.A.

301 The light of the morning	52	10	0
-------------------------------------	----	----	---

JAMES T. WATTS, R.C.A.

302 Gentle rain in the Picardy Marshes	5	5	0
--	---	---	---

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

303 The horse that will work	10	10	0
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ALBERT KINSLEY, R.I., A.R.C.A.

304 Coombe Bissett	7	7	0
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GEORGE CROZIER, R.C.A.

305 Fragments of the hills	45	0	0
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JAMES T. WATTS, R.C.A.

306 A sandy shore	5	5	0
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THE RECEPTION ROOM.

ALBERT KINSLEY, R.I., A.R.C.A.

307 A bit in Borrowdale, Keswick ... £ s. d.
7 7 0

LILY F. WHAITE (Mrs. Harries)

308 Harvest, Bettws-y-Coed ... 5 5 0

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

309 Between the lily and the rose ... 18 18 0

ALBERT KINSLEY, R.I., A.R.C.A.

310 Lingering Autumn ... 21 0 0

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

311 Heavy weather in the Channel ... 30 0 0

RICHARD SHORT, R.C.A.

312 Antwerp ... 5 5 0

LILY F. WHAITE (Mrs. Harries)

313 The Glaslyn, Beddgelert ... 5 5 0

L. BURLEIGH BRUHL, A.R.C.A., R.B.A., &c.

314 The road to Hadleigh Castle, Essex 15 15 0

THE RECEPTION ROOM.

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

315 A haunt of the Kingfisher ... £ s. d.
8 8 0

EDITH M. ELLIOTT

316 Violets ... 5 5 0

JAMES TOWERS, A.R.C.A.

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