

1911.

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CATALOGUE.

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ROYAL

CAMBRIAN ACADEMY

OF ART.

PLAS MAWR.

CONWAY.

ROYAL  
CAMBRIAN ACADEMY  
OF ART.



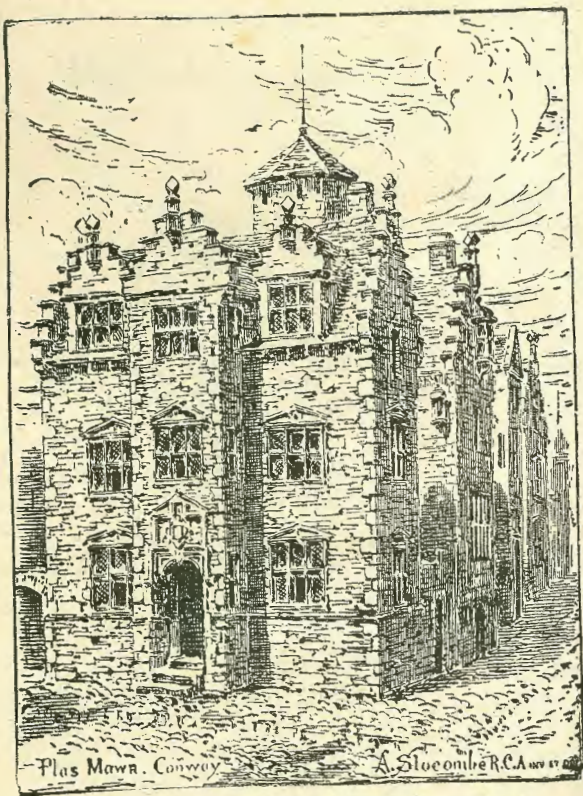
PLAS MAWR,  
CONWAY.

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TWENTY-NINTH ANNUAL EXHIBITION

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1911.



PLAS MAWR FROM HIGH STREET.

PATRONS.

HIS MAJESTY KING GEORGE V.

HER MAJESTY QUEEN MARY.

HER MAJESTY QUEEN ALEXANDRA.  
(The Queen Mother.)



# 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

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 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.

## THE 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 recessed wall, is a large stone mullioned window with quarrel pane lattices of various hue, according to age ; on the opposite side of the fire-place are two other windows of the same picturesque description. The oak leaf is the chief ornamentation of the frieze. The oak, in the language of flowers, is symbolic of hospitality ; we may therefore, infer that the oak leaf was introduced into the frieze to indicate a hearty welcome ; the language of flowers being more generally recognised and understood in those days.

In the centre, over the fire-place on a shield is the coat of arms of the Wynne



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 14th 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.V..



Arms of  
Robert Wynne.



Eaglet.

(From the Arms of Owain  
Gwynedd, Prince of Wales;  
died 1169.)



Lion Rampant.

(Borne by many ancestors  
of Queen Elizabeth).



## SMALL KITCHEN.

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### Small Kitchen.

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The most characteristic feature of the small kitchen is the fine stone arch of the huge fire-place, at one end of which, in the thickness of the outer wall, is built a stone oven, which is in excellent preservation. The usual kitchen requisites have long since disappeared with the exception of the spit irons, which may be seen in the west kitchen, or in a room at the further end of the building. It will be noticed that a small portion of the arch at the right hand corner has been worn away with the sharpening of knives. Two stout black oak beams cross the ceiling, from which is suspended an old-fashioned bread safe.

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

No. 3 Room is reached by passing through the doorway opposite the one we entered. But,

Stoop boys! Stoop! this gate  
Instructs you how to adore the heavens; and bows you  
To a morning's holy office; the gates of monarchs  
Are arched so high that giants may get through  
And keep their impious turbans on, without  
Good morrow to the sun—

Stoop boys,—stoop!"

SHAKESPEARE



The Queen's Sitting Room.

Photo by Queen's Printer, Chapter 1.

## 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 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.

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



Arms of  
Dorothy Griffith.

## 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 Tudor Rose.



Boss.

## 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

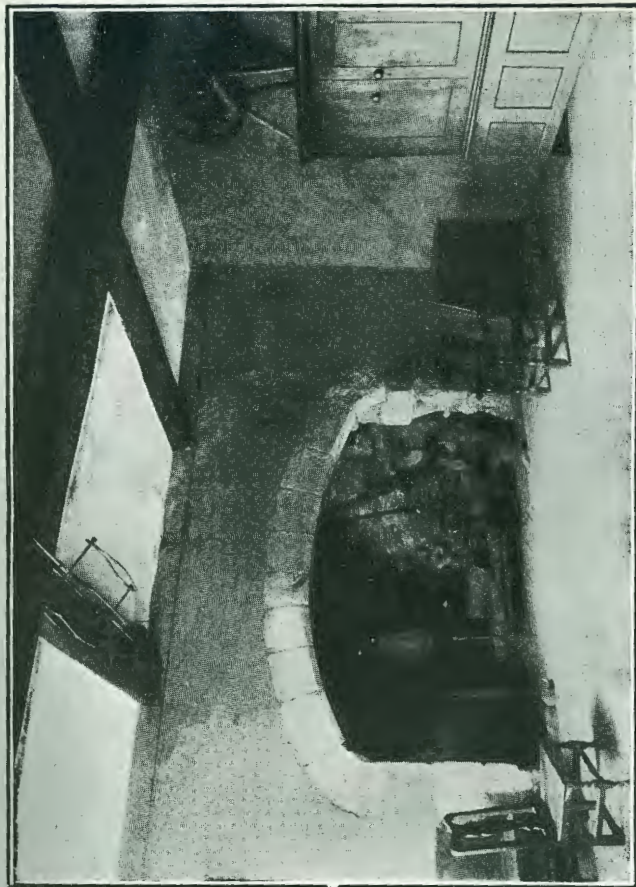


Photo by Owen Evans, Conway.]



## THE WEST KITCHEN.

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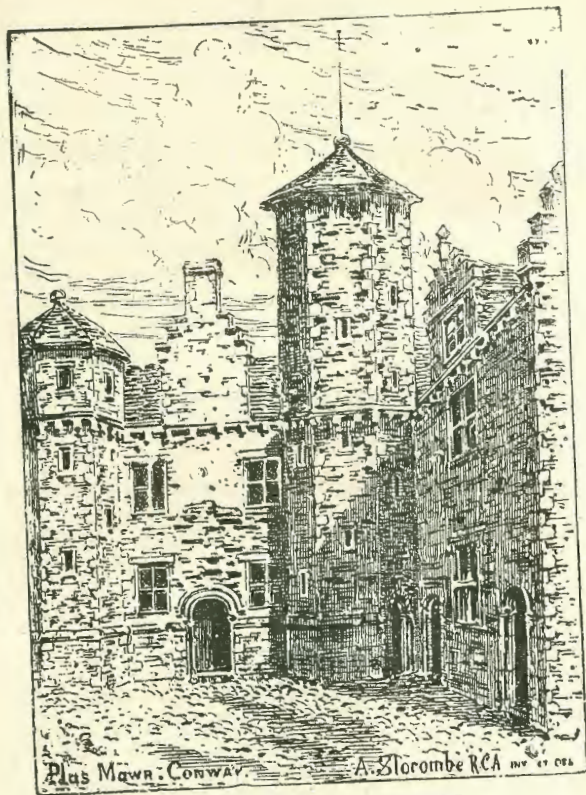
the building, where they are found moulded on both sides, and projecting outside the breast of the wall, whilst the window-heads are flush with the wall, and are constructed with mitre ends to prevent the stone giving way above the windows.

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 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 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.



Lion of England.

From this room we enter

## The Victoria Room.

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

## QUEEN ELIZABETH'S ROOM.

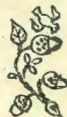
On the 11th of February, 1896, this Gallery was officially opened by the Hon. Mrs. H. Lloyd Mostyn, on which occasion a grand fancy dress ball was held, the whole of the rooms of Plas Mawr being utilised on the occasion.

### Queen Elizabeth's Bedroom.

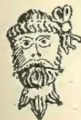
This room is supposed to have been used by Queen Elizabeth. It is not known what has become of the original furniture of Plas Mawr; but the bedstead said to be used by the Queen is now at Gloddaeth, near Llandudno. This room, same as the others, has been stripped of the oak-panelled wainscot. Above the fire-place are the arms of Robert Wynne, with the initials R. G., most probably Robert of



Owl.



Branch and  
Bird.



Saracen's Head.

Gwydir, as the Wynne 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



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, bears, 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.

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 King George the V. and Queen Mary) 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.

## NOTICE

The Exhibition will be open from June 5th to September 30th. Admission, 6d. Catalogues, 6d. Season Tickets, 2s. 6d.

A Deposit of Twenty per cent. is required to be paid on all works directed to be marked as sold—no work can be removed before the close of the Exhibition under any circumstances. The Prices in the Catalogue include the Frames.

The whole of the Purchase Money must be paid to the Treasurer before any Picture is removed.

Intending purchasers must negotiate through the Curator.

The Red Star on the Picture denotes that it is sold.

Unless specially stipulated the copyright of all Pictures is reserved to the Artist.

This Exhibition will close on the 30th 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.



PLAS MAWR.



# CATALOGUE.

## THE BANQUETING HALL.

(For description of room see page 11).

Intending Purchasers must negotiate through the Curator.

Nos. 1 to 44).

### H. MOXON COOK

	£	s.	d.
1 Portion of old road in North Glen Sannox, Isle of Arran, Scotland, late autumn ... ..	25	0	0

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

2 Wuthering Heights, Stanbury Moor, Yorks. ... ..	10	10	0
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### HAROLD SWANWICK, R.C.A., R.I.

3 By the river ... ..	10	10	0
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### THOMAS ELLISON, R.C.A.

4 The Glen, Winter ... ..	15	15	0
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### BERENGER BENDER, A.R.C.A.

5 The Arun, near Arundale ... ..	42	0	0
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## THE BANQUETING HALL.

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

	£	s.	d.
6 Mother, where is that radiant shore? ... ..	65	0	0

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CYRIL WARD, R.C.A.

7 The tide-race, round Derrible Point, Sark ... ..	35	0	0
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WARREN WILLIAMS, A.R.C.A.

8 Church Pool, Bettws-y-Coed ... ..	18	0	0
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THOMAS ELLISON, R.C.A.

9 Felin Isa', Glan Conway .. ...	15	15	0
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LILIAN HEATLEY (Mrs. Harold Swanwick).

10 Peace ... ..	6	0	0
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L. BURLEIGH BRUHL, A.R.C.A., R.B.A., &c.

11 Conway from Glan Conway ... ..	6	6	0
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F.W. HAYES, A.R.C.A.

12 The old mill ... ..	10	10	0
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30

## THE BANQUETING HALL.

CYRIL WARD, R.C.A.

	£	s.	d.
13 Mist and spray, coast of Cornwall ... ..	20	0	0

H. P. WEAVER, A.R.C.A., R.B.A., &c.

14 Boxham, Sussex ... ..	6	6	0
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CONSTANCE M. CHRISTIE.

15 A bowl of spring flowers ... ..	6	6	0
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CYRIL WARD, R.C.A.

16 Willows, by the Stour ... ..	20	0	0
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JOHN R. G. GRUNDY, R.C.A.

17 On the west coast ... ..	15	0	0
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TOM HEYWOOD

18 "And the sun knoweth his going down" (Psalm civ, 19) ... ..	14	14	0
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EMILY W. BAKER

19 Etna from the Greek Theatre, Taormina ... ..	5	5	0
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# THE BANQUETING HALL.

JAMES AITKEN

			£	s.	d.
20	Ailsa Craig	...	10	10	0

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

21	Turning the penny	...	85	0	0
	(Copyright reserved.)				

W. E. URWICK

22	Fishing Boats, Bergen	...	9	9	0
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JAMES W. BOOTH, R.C.A.

23	Fish sale, Staithes	...	6	6	0
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NESTA WARREN

24	On the River Conway	...	5	5	0
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A. C. MEYER, A.R.C.A., A.R.E.

25	A grey morning	...	25	0	0
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B. A. PUGHE

26	Conway Castle	...	6	6	0
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# THE BANQUETING HALL.

HAMILTON MARR, A.R.C.A.

			£	s.	d.
27	When night creeps over the uplands	...	5	5	0

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

28	Springtime	...	10	10	0
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RICHARD SEDDON

29	A Welsh river	...	5	5	0
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W. S. PARKYN, A.R.C.A.

30	A Lowestoft Trawler	...	18	18	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

31	The swan's haunt	...	10	10	0
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HAMILTON MARR, A.R.C.A.

32	When day and tide go out together	...	5	5	0
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AMY BRAZIL

33	Springtime	...	5	5	0
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# THE BANQUETING HALL.

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

34 A summer's day, Aberdaron ...  $\begin{matrix} \text{£} & \text{s.} & \text{d.} \\ 7 & 10 & 0 \end{matrix}$

JAMES T. WATTS, R.C.A.

35 The fall of the leaf- ...  $\begin{matrix} 10 & 10 & 0 \end{matrix}$

W. EGGINTON

36 The road through the wood ...  $\begin{matrix} 8 & 8 & 0 \end{matrix}$

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

37 At eventide ...  $\begin{matrix} 12 & 12 & 0 \end{matrix}$

B. FISHER, R.C.A.

38 Roses ...  $\begin{matrix} 5 & 5 & 0 \end{matrix}$

W. STEPHENSON, R.C.A.

39 Evening, Rhuddlan ...  $\begin{matrix} 6 & 6 & 0 \end{matrix}$

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

40 Babs ...  $\begin{matrix} 10 & 0 & 0 \end{matrix}$

# THE BANQUETING HALL.

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

41 Sunlight and shadow ...  $\begin{matrix} \text{£} & \text{s.} & \text{d.} \\ 10 & 10 & 0 \end{matrix}$

JAMES T. WATTS, R.C.A.

42 The old barn ...  $\begin{matrix} 10 & 10 & 0 \end{matrix}$

CYRIL WARD, R.C.A.

43 March ...  $\begin{matrix} 6 & 0 & 0 \end{matrix}$

E. A. NORBURY, R.C.A.

44 The citadel of Corti, Corsica ...  $\begin{matrix} 6 & 6 & 0 \end{matrix}$



# THE SMALL KITCHEN.

## THE SMALL KITCHEN.

(For description of room see page 14).

Intending purchasers must negotiate through the Curator.

Nos. 45 to 72.

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

			£	s.	d.
45	Nant y Genedd	...	15	0	0

HELEN E. BOLTON

46	Primroses	...	5	5	0
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OWEN BOWEN, A.R.C.A.

47	Leaving the harbour—Volendam...	12	12	0
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JAMES H. CROSSLAND

48	Gawthwaite Moor	...	15	15	0
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HAMILTON MARR, A.R.C.A.

49	The storm cloud	...	15	15	0
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REGINALD SMITH, A.R.C.A., R.B.A.

50	The evening tide	...	25	0	0
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# THE SMALL KITCHEN.

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

			£	s.	d.
51	Afterglow—Surrey	...	21	0	0

HENRY CHEADLE

52	A Welsh farmstead	...	8	10	0
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VICTOR ABELOOS

53	Golden sheaves	...	15	0	0
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HAMILTON MARR, A.R.C.A.

54	The sands o' Dee	...	15	15	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

55	A bend on the Glaslyn	...	21	0	0
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BEN FISHER, R.C.A.

56	Cornfield—Early Evening	...	5	5	0
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J. C. SALMON, R.C.A.

57	Clearing up after a storm, Carnarvon Bay	...	20	0	0
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# THE SMALL KITCHEN.

EDMUND PHIPPS

	£	s.	d.
58 The last leap of the Lledr ...	7	7	0

OWEN BOWEN, A.R.C.A.

59 Coming night ...	10	10	0
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FRANK DEAN

60 A Street in Benares ...	12	12	0
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W. B. FORTESCUE

61 A summer sea ...	5	5	0
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J. HAMPSHIRE

62 The fringe of the wood ...	7	7	0
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H. MARR, A.R.C.A.

63 A silver mere ...	15	15	0
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ANDERSON HAGUE, R.C.A., R.I.

64 Seaweed gatherers, Achill Island...	65	0	0
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ELIAS BANCROFT, R.C.A.

65 Whitby-estuary, Yorks. ...	31	10	0
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# THE SMALL KITCHEN.

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

	£	s.	d.
70 A cottage by the sea ...	10	10	0

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

71 Sandsend, near Whitby ...	6	6	0
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MAX W. PEMBERTON

72 The roughrider ...	8	8	0
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J. W. STAMPER, A.R.C.A.

66 Above Deganwy ...	9	9	0
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A. C. MEYER, A.R.C.A., A.R.E.

67 Unsettled weather ...	18	18	0
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BENJAMIN BLAND

68 First touch of winter—Longsleddale Valley, Westmoreland ...	8	8	0
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M. E. FILLINGHAM

69 The window, Waverley Villa, Grange-over-Sands ...	6	6	0
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# THE STILL ROOM.

## THE STILL ROOM.

(For description of room see page 15).

Intending purchasers must negotiate through the Curator.

Nos. 73 to 93.

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

		£	s.	d.
73	October morning in Radnorshire ...	15	15	0

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

74	The old landing stage ...	12	12	0
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S. MAURICE JONES, A.R.C.A.

75	Caernarvon Castle ..	5	5	0
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WELLESLEY COTTRELL

76	The village stream, North Wales...	7	0	0
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MARY HUGHES

77	Study of a Head ...	6	6	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

78	Early evening ...	6	6	0
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# THE STILL ROOM.

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

79	The day's work done ...	15	0	0
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C. BERNARD WOOD

80	The coaster ...	15	15	0
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FLORENCE FITZ GERALD, R.B.C.

81	At her own cottage door ...	12	12	0
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BEN FISHER, R.C.A.

82	Deganwy shore ...	5	5	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

83	Late morning ...	6	6	0
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ANDERSON HAGUE, R.C.A., R.I.

84	Meeting of the waters ...	45	0	0
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P. M. TEASDALE

85	Newlyn harbour, morning ...	8	8	0
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FLORENCE FITZ GERALD, R.B.C.

86	Cottage homes of England ...	21	0	0
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## THE STILL ROOM.

### GUY KORTRIGHT

87 A Welsh hillside ... 12 12 0

### W. B. FORTESCUE

88 The village smithy ... 84 0 0

### SAM GARRATT

89 Farm Labourers ... 5 5 0

### EDGAR T. WOOD

90 The harbour-master's house, Lime  
house ... 8 3 0

### VICTOR ABELOOS

91 Picking the hops ... 20 0 0

### HAROLD RATHBONE

92 Now, Polly, be good ... 45 0 0

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

93 Haddon Hall—Birthday compli-  
ments to Dorothy Vernon ... 6 6 0

## THE WYNNE ROOM.

### THE WYNNE ROOM.

(For description of room see page 21).

Intending purchasers must negotiate through the Curator.

Nos. 94 to 146.

### THOMAS BUSHBY

94 Low tide, Bamborough Castle ... £ s. d.  
15 0 0

### WINIFRED HORNBLLOWER

95 A study ... 7 7 0

### C. DORRINGTON

96 Louie ...

### WINIFRED ISAACS

97 Kitty ...

### WINIFRED ISAACS

98 Wyn, daughter of the Rev. Griffith  
Williams ...



# THE WYNNE ROOM.

KATHLEEN GOODMAN

99	Terence, son of J. Reginald Goodman, Esq.	£	s.	d.
	... ..			

EDITH A. ROWLAND

100	Summer	...	...	...	...
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ANNE MARKS

101	The Artist's Father	...	...
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LILY JONES HUGHES

102	Portrait of Miss Mari Jones	...
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MAY GETHING

103	Benedetta	...	...	...	...	20	0	0
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MARY RICHARDS

104	Lady Curzon	...	...	...
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ETHEL CROMBIE

105	Ivory—Lady Mabel Woodburn	...
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# THE WYNNE ROOM.

MRS. S. WYNFIELD RHODES.

106	Berenices Locks	...	...	...	£	s.	d.
					10	10	0

MARY RICHARDS

107	Margaret Haslam	...	...	...	8	0	0
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C. DORRINGTON

108	His late Majesty King Edward VII.	3	3	0
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J. H. MORCAM, A.R.C.A.

109	Pendant (Ivory: silver gilt mount)	4	4	0
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MRS. S. WYNFIELD RHODES

110	Elves and Columbine	...	...	...	5	5	0
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ETHEL M. CHILD

111	Mrs. Mary Cox (a Liverpool centenarian)	...	...	...	5	5	0
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WINIFRED HORNBLOWER

112	Mrs. Magrini	...	...	...
G				

# THE WYNNE ROOM.

## MAY GETHING

113 A portrait study ... .. £ s. d.

## VIOLET E. OLDFIELD

114 Marjorie and Jack, the children of  
J. Lee Dickinson, Esq., Don-  
caster ... .. 5 5 0

## MRS. G. H. SHORTT

115 Kept waiting ... .. 8 8 0

## MRS. G. H. SHORTT

116 The Lord Bishop of Durham ... 6 6 0

## C. DORRINGTON

117 A portrait ... .. 2 2 0

## ETHEL M. CHILD

118 Study of a child ... .. 5 5 0

## KATHLEEN GOODMAN

119 Molly ... .. 10 10 0

# THE WYNNE ROOM.

## LILY JONES HUGHES

120 Julia ... ..

## FREDERICK J. KERR

121 The valley farmstead ... .. 25 0 0

Four photographs of works by John  
Gibson, R.A., in the possession  
of Colonel Sandbach, D.L.,  
J.P., Hafodunos ... ..

## JOHN GIBSON, R.A.

122 Nymph and Cupid ... ..

## JOHN GIBSON, R.A.

123 Aurora ... ..

### 'AURORA.'

Delicious Dawn ! up from her cradle bed,  
Rocked by old Ocean with low lulling care,  
Away she soars, her angel wings outspread,  
That softly beat the dusky dreaming air.  
Before the world his drowsy eye uncloses,  
She at her guardian's Fountains fills her urns,  
And while the mighty sleeper still reposes,  
To the glad East her course unerring turns.  
Hail to thee ! chaste Aurora ! See, she flies,  
The morning star shines pale upon her brow ;



## THE WYNNE ROOM.

Hers is no dazzling glory ; from her eyes  
 No glances flash, no streams of brightness flow,  
 Calm, holy, steadfast, clear, and yet more clear,  
 The pearly light around her sweetly lies ;  
 And the heavens their virgin child revere,  
 And silent welcome smiles along the skies.  
 Serene she moves—but in that silence deep  
 She hears the unquiet Earth beneath her stir,  
 And meets the thousand eyes half roused from sleep,  
 That slowly turn their dreamy gaze on her.

MRS. H. R. SANDBACH.

JOHN GIBSON, R.A.

- 124 Christ blessing little children—  
 "Suffer little children to come  
 unto me" (Luke xviii. 16) ...

JOHN GIBSON, R.A.

- 125 The Hunter and Dog ...

THE HUNTER AND DOG.

So stands the youthful Hunter, marble life ;  
 In classic beauty true, and true to nature :  
 He like the conqueror of the Python looks  
 Beyond himself, on to his victory,  
 Not won, like the bright God's, but yet to come,  
 And to his eye approaching—At his feet,  
 See, eager for the chase, with muscle strained  
 Against the aim that curbs him, the keen hound  
 In sight of prey, arrested, as he springs.

## THE WYNNE ROOM.

The man superior, stooping to control him,  
 And with raised brow, and eye perceiving, pauses  
 An instant on the issue—Thus he stands ;  
 Repose and action centered in one point  
 Of time, eventful. And the Sculptor's genius,  
 Proud in the appreciation of the moment,  
 As in its true embodiment, confessed,  
 Unchallenged, in his great work lives for ever.

MRS. H. R. SANDBACH.

LESTER SUTCLIFFE, R.C.A.

- 126 An anxious time—Filly Brigg ... 5 5 0

M. E. FILLINGHAM

- 127 A bit of the woods, Knaresborough 7 7 0

LESTER SUTCLIFFE, R.C.A.

- 128 The silver lining; end of a storm 6 6 0

LESTER SUTCLIFFE, R.C.A.

- 129 Early morning on a Cornish coast... 10 10 0

LESTER SUTCLIFFE, R.C.A.

- 130 After a gale ... 8 8 0

# THE WYNNE ROOM.

LESTER SUTCLIFFE, R.C.A.

	£	s.	d.
131 The banks of the Wharfe, York- shire ... ..	7	7	0

## PINHORN WOOD

132 Winter—Hove, Sussex ... ..	12	12	0
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JOHN A. A. BERRIE

133 Three's company ... ..	18	18	0
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HAMILTON MARR, A.R.C.A.

134 The day's dying glory ... ..	10	10	0
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WARREN WILLIAMS, A.R.C.A.

135 The Tryfan, Ogwen Lake, Bethesda	12	12	0
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WARREN WILLIAMS, A.R.C.A.

136 Conway from Deganwy shore ... ..	12	12	0
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## PINHORN WOOD

137 Evening, Rye, Sussex ... ..	12	12	0
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# THE WYNNE ROOM.

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

138 A bit of Pentrefelin village, near Glan Conway ... ..	7	7	0
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HENRY J. LYON

139 Late autumn on the Llugwy ... ..	12	12	0
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A. F. PERRIN, R.C.A.

140 Boy fishing ... ..	5	5	0
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WARREN WILLIAMS, A.R.C.A.

141 The pass of Nantffrancon ... ..	12	12	0
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## PINHORN WOOD

142 Shoreham harbour ... ..	12	12	0
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S. MAURICE JONES, A.R.C.A.

143 Llanrwst ... ..	10	10	0
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CHARLES E. BENTLEY, A.R.C.A.

144 Summer sunlight, Dolgarrog ... ..	10	0	0
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## THE WYNNE ROOM.

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

145 An early morning in June ... 10 10 0

HAMILTON MARR, A.R.C.A.

146 A mountain gorge ... 15 15 0

## THE VICTORIA ROOM.

### THE VICTORIA ROOM.

(For description of room see page 22).

Intending Purchasers must negotiate through the Curator.

Nos. 147 to 266.

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

147 Feeding time ... 14 14 0

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

148 The watch-dog ... 12 12 0

AMY BRAZIL

149 Thistledown ... 5 5 0

FRANK LONGSHAW, R.C.A.

150 A Derbyshire mill ... 35 0 0

WARREN WILLIAMS, A.R.C.A.

151 Llyn Idwal ... 12 12 0

JAMES T. WATTS, R.C.A.

152 The edge of the wood ... 6 6 0

# THE VICTORIA ROOM.

W. STEPHENSON, R.C.A.

		£	s.	d.
153	Barmouth ... ..	5	5	0

WARREN WILLIAMS, A.R.C.A.

154	A little Breton ... ..	6	6	0
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FRANK DEAN

155	A procession in Rajputana, India..	8	8	0
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GEORGE COCKRAM, R.C.A.

156	April ... ..	9	9	0
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H. P. WEAVER, A.R.C.A., R.B.A., &c.

157	Bacarsch on the Rhine ... ..	10	10	0
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W. STEPHENSON, R.C.A.

158	Old church, Bettws-y-Coed ... ..	15	15	0
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TOM CLOUGH, R.C.A.

159	The cottage garden ... ..	15	15	0
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# THE VICTORIA ROOM.

TOM CLOUGH, R.C.A.

		£	s.	d.
160	Mount Tiberius, Capri, Italy ...	65	0	0

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

161	Llyn Tegid ... ..	12	12	0
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KATHLEEN KITCHEN

162	Primroses ... ..	5	5	0
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RALPH W. BARDILL, A.R.C.A.

163	A cloudless spring morning ... ..	15	15	0
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CHARLES SIMS, A.R.A.

164	A January sunrise ... ..	25	0	0
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W. J. SLATER, R.C.A.

165	The Conway, low tide ... ..	10	0	0
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FRANK LONGSHAW, R.C.A.

166	The Ford ... ..	30	0	0
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# THE VICTORIA ROOM.

TOM CLOUGH, R.C.A.

	£	s.	d.
167 Spring	75	0	0

HENRY M. RHEAM, R.I.

168 The Lady of Shallott	60	0	0
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JAMES T. WATTS, R.C.A.

169 Grey and gold	35	0	0
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J. C. SALMON, R.C.A.

170 Church Pool, Bettws-y-Coed	10	10	0
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W. STEPHENSON, R.C.A.

171 Conway Castle	15	15	0
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D. HAGUE, A.R.C.A.

172 On the Lledr	10	10	0
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THOMAS ELLISON, R.C.A.

173 Grand Marina, Capri	75	0	0
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# THE VICTORIA ROOM.

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

	£	s.	d.
174 The estuary of the Conway	10	10	0

W. STEPHENSON, R.C.A.

175 Late autumn, Rce Wen	15	15	0
--------------------------	----	----	---

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

176 Snow and hail and sunlight sheen Alternate come and go.	6	6	0
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HAROLD SWANWICK, R.C.A., R.I., R.O.I.

177 Spring	15	15	0
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JOHN PARKER, R.C.A., R.W.S.

178 At Mount St. Michael	10	10	0
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BEN FISHER, R.C.A.

179 Cornfield	5	5	0
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J. W. STAMPER, A.R.C.A.

180 Marle Woods	8	8	0
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# THE VICTORIA ROOM.

JANET WILKINSON

			£	s.	d.
181	Sunshine and shade	...	6	6	0

BEN FISHER, R.C.A.

182	Low water, Deganwy	...	5	5	0
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J. FARQUHARSON, A.R.A.

183	Evening on Loch Duich	...	400	0	0
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THOMAS HUSON, R.I., R.C.A.

184	The river at Llanstumdwy	...	10	10	0
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PARKER HAGARTY, R.C.A.

185	Thurlestone Church, Devon	...	5	5	0
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THOMAS HUSON, R.I., R.C.A.

186	Caernarvon Castle	...	10	10	0
	(Original sketch for the picture painted for King George V. and Queen Mary.)				

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

187	Old Lledr Bridge	...	12	12	0
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# THE VICTORIA ROOM.

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

			£	s.	d.
188	The rivulet, Shere, Surrey	...	32	10	0

W. B. FORTESCUE

189	Under the trees with a bowl on her knees				
	Maria sat silently shelling green peas	...	10	10	0
					OLD RHYME.

EDGAR BUNDY, R.I.

190	Marketing in holidays	...	200	0	0
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E. LL. LLOYD.

191	A sunny November afternoon	...			
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F. D. OGILVIE

192	Across the moor	...	26	5	0
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J. AUMONIER, R.I., R.O.I.

193	The river Cam at Little Chesterford		52	10	0
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# THE VICTORIA ROOM.

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

	£	s.	d.
194 A lane scene ... ..	12	12	0

ROBERT WALTERS

195 Autumn in Snowdonia ... ..	21	0	0
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JAMES T. WATTS, R.C.A.

196 Sandhills at Laren, Holland ...	12	12	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S.

197 Snowdon ... ..	210	0	0
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G. HILLYARD SWINSTEAD, A.R.C.A., R.I.

198 Lady Docile ... ..	14	14	0
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EDGAR BUNDY, R.I.

199 For another day ... ..	35	0	0
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G. HILLYARD SWINSTEAD, A.R.C.A., R.I.

200 Sir Beauty ... ..	14	14	0
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# THE VICTORIA ROOM.

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

	£	s.	d.
201 The full swing of the Atlantic ...	12	12	0

BEN FISHER, R.C.A.

202 Leafy June ... ..	21	0	0
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ELIAS BANCROFT, R.C.A.

203 In the Klingenstrasse, Rothenberg, O. Tauber, Bavaria ... ..	25	0	0
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S. LAWSON BOOTH, R.C.A., F.R.G.S.

204 In the Trossachs ... ..	6	6	0
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HAROLD SWANWICK, R.C.A., R.I., R.O.I.

205 Ducks ... ..	50	0	0
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W. E. WEBSTER, R.O.I.

206 Idleness ... ..	75	0	0
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WALTER EASTWOOD

207 Solitude ... ..	25	0	0
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# THE VICTORIA ROOM.

JAMES T. WATTS, R.C.A.

	£	s.	d.
208 Twilight among the Beeches ...	21	0	0

LAURA NORBURY

209 Iris ...	7	7	0
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JAMES H. CROSSLAND

210 On the Esk, near Whitby ...	6	6	0
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OWEN BOWEN, A.R.C.A.

211 Returning to harbour, Vollandam ...	10	10	0
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A. C. MEYER, A.R.C.A., A.R.E.

212 Afterglow on the moors ...	80	0	0
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EDITH M. ELLIOTT

213 Stocks ...	6	6	0
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P. M. TEASDALE

214 The old Windmill, Bruges ...	8	8	0
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# THE VICTORIA ROOM.

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

	£	s.	d.
215 Idwal ...	12	12	0

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

216 Golden day's ...	25	0	0
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J. CLINTON JONES, R.C.A.

217 The half-way house, Talybont ...	30	0	0
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EDITH M. ELLIOTT

218 Japanese Anemones ...	5	5	0
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HAROLD SWANWICK, R.C.A., R.I., R.O.I.

219 The old waggon ...	12	12	0
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MRS. K. LASEMANN

220 Pansies ...	5	5	0
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RALPH PEACOCK

221 All's right with the world ...	62	10	0
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# THE VICTORIA ROOM.

E. LL. LLOYD

222 Changing pastures, September ... £ s. d.  
21 0 0

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

223 The light of the evening ... 42 0 0

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

224 On the Hirnant ... 12 12 0

DORA THOMAS

225 The wool-weighing room, Bettws-y-Coed ... 5 5 0

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

226 Portrait.—J. R. Furness ...

HENRY J. LYON

227 Old Mill—Glan Conway ... 10 10 0

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

228 Well earned ... 84 0 0

# THE VICTORIA ROOM.

HARRY SPENCE, R.B.A.

229 Old cottages, Dorchester ... £ s. d.  
35 0 0

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

230 Portrait.—J. D. Hamilton Jamieson, Esq., L.D.S., Edin. ...

C. C. FOSTER

231 Courtyard—Plas Mawr ... 5 10 0

J. CLINTON JONES, R.C.A.

232 The Castle—Conway ... 75 0 0

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

233 Ploughing ... 8 8 0

J. HAMPSHIRE

234 Eventide ... 7 7 0

R. S. MAYER

235 A study—in a Study ... 30 0 0

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

236 Sunday morning ... 5 5 0

THE VICTORIA ROOM.

E. E. IRVING

			£	s.	d.
237	Harlech	...	5	5	0

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

238	A sunny April morning	...	8	8	0
-----	-----------------------	-----	---	---	---

MRS. LESTER SUTCLIFFE

239	Violas	...	7	7	0
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A. C. MEYER, A.R.C.A., A.R.E.

240	Near the Lizard (sketch)	...	5	5	0
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J. W. BOOTH, R.C.A.

241	The corn harvest	...	15	15	0
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W. B. LEADER, R.A.

242	After the storm	...	600	0	0
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OWEN BOWEN, A.R.C.A.

243	The tower, Rotterdam	...	10	10	0
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R. G. SOMERSET, R.C.A.

244	Crossing the moor	...	12	0	0
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THE VICTORIA ROOM.

RALPH FISHER

			£	s.	d.
245	The black bow	...			

E. CARTER

246	Wallflowers	...	5	5	0
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S. F. WRIGHT

247	Child driving geese	...	10	10	0
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ANDERSON HAGUE, R.C.A., R.I.

248	A Welsh trout stream	...	75	0	0
-----	----------------------	-----	----	---	---

SHIRLEY SLOCOMBE, A.R.C.A.

249	A reflection of myself	...			
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WM. ERNEST KENYON

250	Shine and shade	...	21	0	0
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HAROLD SPEED

251	The coming of Spring	...	350	0	0
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R. G. SOMERSET, R.C.A.

252	An upland farm	...	12	0	0
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# THE VICTORIA ROOM.

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

				£	s.	d.
253	By the brook	...	...	50	0	0

ROBERT H. A. ROSS

254	The coral necklace	...	...	40	0	0
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CUTHBERT C. GRUNDY, V.P.R.C.A.,  
R.I., &c.

255	Companions	...	...	...	...	...
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MRS. H. HARRIES-JONES

256	Interior	.....	...	...	...	...
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A. F. PERRIN, R.C.A.

257	The Lark's nest	...	...	25	0	0
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J. CLINTON JONES, R.C.A.

258	Dolwyddelen Castle, from the moors	...	...	35	0	0
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II. J. DOBSON, A.R.C.A., R.S.W

259	The young mother	...	...	65	0	0
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# THE VICTORIA ROOM.

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

				£	s.	d.
260	Autumn Glow—Hampstead Heath	...	...	75	0	0

CYRIL WARD, R.C.A.

261	Flatford bridge	...	...	25	0	0
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(In glass case on the table.)

ETHEL A. BENTLEY

262	Study of a head	...	...	...	...	...
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J. H. MORCOM, A.R.C.A.

263	Rosebuds	...	...	2	2	0
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J. H. MORCOM, A.R.C.A.

264	Poetry (marble and ivory)	...	...	8	8	0
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ARTHUR TODD

265	Miss Impudence	...	...	10	0	0
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ARTHUR TODD

266	Portraits of Wilfred and Arthur Robert Todd	...	...	...	...	...
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## THE QUEEN'S BEDROOM.

### THE QUEEN'S BEDROOM.

(For description of room see page 23).

Intending Purchasers must negotiate through the Curator.

Nos. 267 to 298.

LILY F. WHAITE (Mrs. Harries).

	£	s.	d.
267 Spring Flowers ... ..	9	0	0

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

268 On the river Conway ... ..	7	7	0
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CYRIL WARD, R.C.A.

269 Meadows and moorland, Cornwall	10	0	0
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A. F. PERRIN, R.C.A.

270 After rain ... ..	8	8	0
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THOMAS BUSHBY

271 Faggot gatherers ... ..	15	0	0
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W. R. HOYLES

272 "Corn rigs are bonnie." ... ..	6	6	0
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70

## THE QUEEN'S BEDROOM.

THOMAS ELLISON, R.C.A.

	£	s.	d.
273 The cottage by the glen ... ..	15	15	0

CLARA C. PERRIN

274 Chrysanthemums ... ..	10	10	0
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RALPH W. BARDILL, A.R.C.A.

275 Near the Conway estuary ... ..	10	10	0
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NORMAN NETHERWOOD

276 A Welsh common ... ..	8	0	0
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CYRIL WARD, R.C.A.

277 A Cornish footbridge ... ..	6	0	0
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CLARA C. PERRIN

278 A bunch of August flowers ... ..	10	10	0
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MARY G. SIMPSON

279 A fisherman's home ... ..	5	5	0
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J. HAMILTON KEARNE

280 Lane from the farm ... ..	5	5	0
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71



# THE QUEEN'S BEDROOM.

W. R. HOYLES

	£	s.	d.
281 The first snow of Winter ...	30	0	0

J. HAMILTON KEARNE

282 Windmills, Anglesey ...	5	5	0
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TOM HEYWOOD

283 Big game ...	8	8	0
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W. E. URWICK.

284 Street in Bergen ...	9	9	0
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B. A. PUGHE

285 Now sinks the sun to rest ...	6	6	0
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W. EGGINTON

286 The mouth of the Dart ...	35	0	0
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FREDERICK SHERWOOD

287 Aberystwith ...	12	12	0
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# THE QUEEN'S BEDROOM.

ARTHUR NETHERWOOD, R.C.A.

	£	s.	d.
288 Old Church Strangader—Bergen, Norway ...	25	0	0

FREDERICK J. KERR

289 Stormy weather ...			
------------------------	--	--	--

THOMAS ELLISON, R.C.A.

290 A Welsh Idyll ...	18	18	0
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FREDERICK J. KERR

291 The stream that flows to the sea ...	5	5	0
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REGINALD SMITH, A.R.C.A., R.B.A.

292 When dancing sunbeams on the waters play ...	21	0	0
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EMILY W. BAKER

293 Criccieth ...	5	5	0
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RALPH W. BARDILL, A.R.C.A.

294 The old mill—Glan Conway ...	20	0	0
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## THE QUEEN'S BEDROOM.

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

			£	s.	d.
295	The edge of the Loch	...	10	10	0

ARTHUR NETHERWOOD, R.C.A.

296	Gossips—Bergen, Norway	...	25	0	0
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NESTA WARREN

297	Going to the well	...	5	5	0
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RICHARD SEDDON

298	A bit of Hampshire	...	5	5	0
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## THE RECEPTION ROOM.

### THE RECEPTION ROOM.

(For description of room see page 25).

Intending Purchasers must negotiate through the Curator.

Nos. 299 to 371.

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

			£	s.	d.
299	A Welsh trout stream	...	7	10	0

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

300	Evening in a rustic village	...	12	12	0
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J. C. SALMON, R.C.A.

301	Queen Eleanor's Gate—Carnarvon Castle	...	5	5	0
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W. FOLLEN BISHOP, R.C.A., R.B.A.

302	A land of blossom	...	15	15	0
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WARREN WILLIAMS, A.R.C.A.

303	Stepping stones, Bettws-y-Coed	...	12	12	0
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RALPH W. BARDILL, A.R.C.A.

304	Harvest time, Conway valley	...	6	6	0
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# THE RECEPTION ROOM.

GEO. COCKRAM, R.C.A.

305 The Hillside farm ... .. £ s d.  
60 0 0

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

306 Springtime ... .. 10 0 0

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

307 Snow in November, Conway valley 6 6 0

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

308 The river bank ... .. 15 15 0

MAUD SALMON

309 Rocks and sea ... .. 9 9 0

PARKER HAGARTY, R.C.A.

310 Fair Devon ... .. 6 6 0

EDMUND PHIPPS.

311 On the Lledr, near Pont-y-Pant ... 12 12 0

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

312 Sand dunes, le Touquet ... .. 8 8 0

# THE RECEPTION ROOM.

W. STEPHENSON, R.C.A.

313 Castle rock, Red Wharf Bay, Anglesey ... .. £ s. d.  
8 8 0

HENRY MEASHAM, R.C.A.

314 Harlech castle ... .. 10 10 0

LILY F. WHAITE (Mrs. Harries)

315 In the Hayfield, Bettws-y-Coed ... 5 5 0

GEO. COCKRAM, R.C.A.

316 December ... .. 9 9 0

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

317 Early spring in a beech wood ... 8 8 0

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

318 Evening, Pan B Pyrimes ... .. 8 8 0

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

319 Bruges, Belgium ... .. 6 6 0

PARKER HAGARTY, R.C.A.

320 The lake ... .. 9 9 0

# THE RECEPTION ROOM.

EDWIN A. NORBURY, R.C.A.

321 A mule timber wagon, Corsica ...  $\begin{matrix} \text{£} & \text{s.} & \text{d.} \\ & 6 & 6 & 0 \end{matrix}$

BERENGER BENDER, A.R.C.A.

322 Early spring ... 10 10 0

HAMILTON MARR, A.R.C.A.

323 In the mellow evening light ... 7 7 0

JAMES TOWERS, A.R.C.A.

324 A Kentish lane October ... 12 12 0

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

325 Criccieth ... 10 10 0

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

326 The inner harbour, Polperro, Cornwall ... 14 14 0

PARKER HAGARTY, A.R.C.A.

327 Opal ... 10 10 0

# THE RECEPTION ROOM.

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

328 The burnt mill, Battlebridge, Essex  $\begin{matrix} \text{£} & \text{s.} & \text{d.} \\ & 16 & 16 & 0 \end{matrix}$

I. CLINTON JONES, R.C.A.

329 The valley of the Conway ... 12 12 0

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

330 Carting timber ... 10 10 0

HERBERT P. WEAVER, A.R.C.A., R.B.A., &c.

331 Trefriw Mill, Conway valley ... 5 5 0

KATHLEEN KITCHIN

332 Sunrise at Grange ... 5 5 0

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

333 Where the mill-stream meets the river 15 15 0

HERBERT P. WEAVER, A.R.C.A., R.B.A., &c.

334 Deserted ... 10 10 0

W. STEPHENSON, R.C.A.

335 In the Crafnant valley ... 8 8 0



# THE RECEPTION ROOM.

TOM CLOUGH, R.C.A.

	£	s.	d.
336 Sunshine, Capri, Italy ... ..	65	0	0

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

337 Dutch Gossips, a searching question	15	15	0
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W. STEPHENSON, R.C.A.

338 Old homesteads, Red Wharf Bay, Anglesey ... ..	8	8	0
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I. W. BOOTH, R.C.A.

339 The fieldpond ... ..	6	6	0
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H. CLARENCE WHAITE, P.R.C.A.,  
R.W.S., &c.

340 Snow in harvest ... ..	35	0	0
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W. EGGINTON

341 A stormy day ... ..	7	7	0
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HAROLD SWANWICK, R.C.A., R.I., R.O.I.

342 A little Manx girl ... ..	15	0	0
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# THE RECEPTION ROOM.

PARKER HAGARTY, R.C.A.

	£	s.	d.
343 A fair fugitive ... ..	9	9	0

HENRY MEASHAM, R.C.A.

344 A cornfield in the Conway valley	5	5	0
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L. BURLEIGH BRUHL, A.R.C.A., R.B.A., &c.

345 At Boughrood on the Wye ... ..	10	10	0
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JANET WILKINSON

346 The red Tam O'Shanter ... ..	5	5	0
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GEO. COCKRAM, R.C.A.

347 At ebb tide,—Anglesey ... ..	65	0	0
----------------------------------	----	---	---

HENRY MEASHAM, R.C.A.

348 A mountain pasture—Carnarvonshire	7	7	0
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A. C. MEYER, A.R.C.A., A.R.E.

349 A tidal river (sketch) ... ..	5	5	0
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HAMILTON MARR, A.R.C.A.

350 An opal ... ..	5	5	0
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# THE RECEPTION ROOM.

FRANK LONGSHAW, R.C.A.

351 A spring day ... .. £ s. d.  
10 0 0

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

352 The river Conway at Bettws-y-Coed 15 15 0

THOMAS ELLISON, R.C.A.

353 While here the brooklet danced and  
played ... .. 30 0 0

MAUD SALMON

354 Conway ... .. 5 5 0

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

355 Snow on the Garn—Idwal ... .. 12 12 0

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

356 The church in the sands ... .. 15 15 0

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

357 A pool on the Conway ... .. 15 15 0

# THE RECEPTION ROOM.

W. STEPHENSON, R.C.A.

358 Benllech Bay—Anglesey ... .. £ s. d.  
15 15 0

NORMAN NETHERWOOD

359 Harvestime, Conway valley ... 6 0 0

THOMAS ELLISON, R.C.A.

360 Eventide ... .. 25 0 0

F. D. OGILVIE

361 Shields harbour ... .. 15 15 0

ROBERT STUART MAYER

362 In masquerade ... .. 15 0 0

PARKER HAGARTY, R.C.A.

363 A Mermaid ... .. 11 11 0

WARREN WILLIAMS, A.R.C.A.

364 Anxious watcher, Ile-de-Brehat ... 40 0 0

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

365 Lane near Trallwyn ... .. 5 5 0



## THE RECEPTION ROOM.

### N. EDGE HUMPHREYS

			£	s.	d.
366	To call you mine	...	5	5	0

### A. KINSLEY, A.R.C.A., R.I.

367	Stone Gap Lothersdale, Yorks.	10	10	0
	"The gateshead house, in Jane Eyre."			

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

368	The Glen stream	...	12	12	0
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### D. HAGUE, A.R.C.A.

369	The carpenter's shop	...	10	10	0
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### DOROTHY SALMON

370	The mirror	...	6	6	0
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### J. W. BOOTH, R.C.A.

371	The windmill	...	5	5	0
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## THE LANTERN ROOM.

### THE LANTERN ROOM.

(For description of room see page 26).

Intending purchasers must negotiate through the Curator.

Nos. 372 to 385.

### JOHN A. A. BERRIE

			£	s.	d.
372	A Cumberland landscape	...	25	0	0

### A DENNIS.

373	Roses	...	21	0	0
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### S. LAWSON BOOTH, R.C.A., F.R.G.S.

374	Llanberis pass	...	12	12	0
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### F. W. HAYES, A.R.C.A., F.R.G.S.

375	Parting day	...	31	10	0
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### G. HILLYARD SWINSTEAD, A.R.C.A., R.I.

376	Friends and foes	...	85	0	0
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### S. LAWSON BOOTH, R.C.A., F.R.G.S.

377	Cedars of Lebanon. Mount Hermon in the distance	...	12	12	0
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# THE LANTERN ROOM.

ERNEST FORBES

378 Portrait of Mdlle. Saint Allas ... £ s. d.

T. C. GOTCH, R.B.C.

379 Midsummer Eve ... 125 0 0

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

380 A Highland Chieftain ... 26 5 0

WILLIAM CARTLEDGE

381 Miss Ethel Walker. Daughter of  
Geo. Walker, Esq., Manchester

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

382 Langdale, Near Ambleside ... 12 12 0

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

383 The church at Stratford-on-Avon.  
The last resting place of Shake-  
speare ... 12 12 0

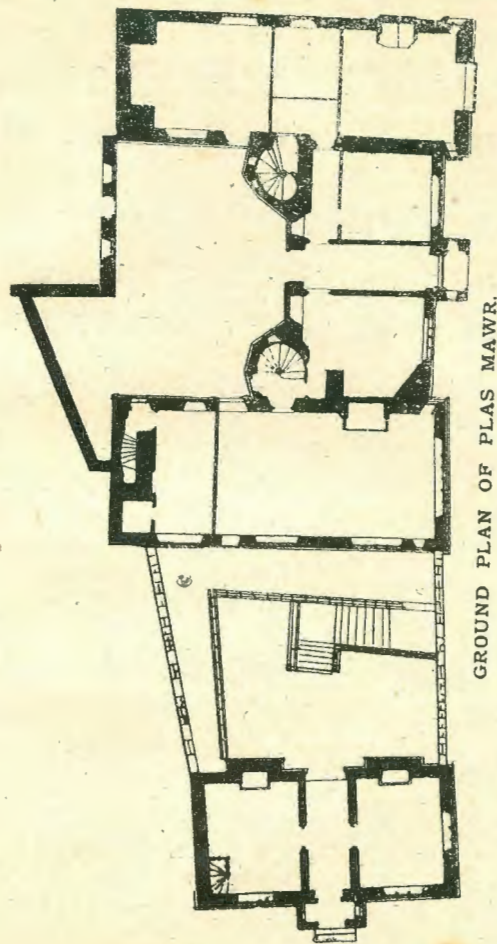
W. J. CORAH, A.R.C.A.

384 Sea ... 31 10 0

ARTHUR NETHERWOOD, R.C.A.

385 Norwegian sail maker's loft ... 150 0 0

Finis.



GROUND PLAN OF PLAS MAWR.



## INDEX TO EXHIBITORS.

### Names and Addresses of Members

AND

### List of Exhibitors.

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Stratford-on-Avon.  
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