

1912.

CATALOGUE.

ROYAL

CAMBRIAN ACADEMY

OF ART.

PLAS MAWR,

CONWAY.

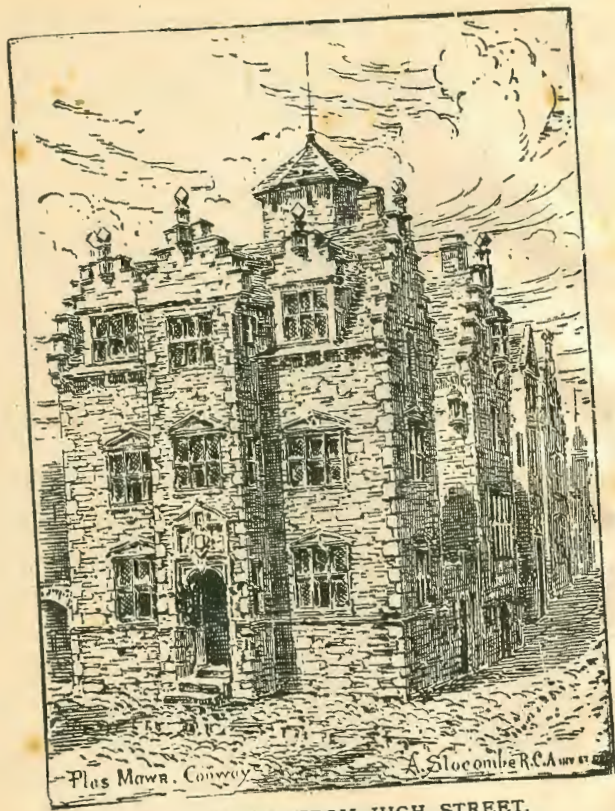
ROYAL
CAMBRIAN ACADEMY
OF ART.



PLAS MAWR,
CONWAY.

THIRTIETH ANNUAL EXHIBITION.

1912.



PLAS MAWR FROM HIGH STREET.

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HIS MAJESTY KING GEORGE V.

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HER MAJESTY QUEEN ALEXANDRA
(The Queen Mother).

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

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

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An Art reference Library has been established in connection with Plas Mawr. The Hon. Sec. will be glad to receive contributions of ancient Welsh literature, Books on Art, Art Magazines, &c. Also Casts, Models, Antique or other Welsh relics.

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Plas Mawr, HIGH STREET, CONWAY.

This "Great Mansion" was built three centuries ago, by Robert Wynne, son of John Wynne ap Meredith, of Gwydir, near Llanrwst, of whom the well-known historian, Sir John Wynne, Bart., was nephew. The approach in High Street is through a portico ornamented with the arms of England. Over 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.

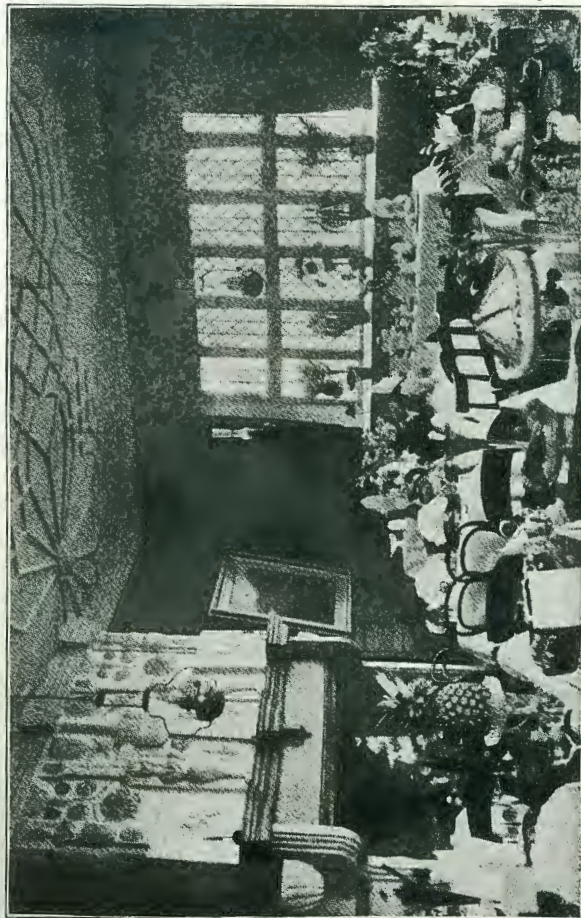
The Banqueting Hall is a large old-fashioned wainscotted room, thirty feet by twenty, by thirteen in height; along one side and end are black oak fixed seats, with scroll work rail and turned supports. The magnificent plaster ceiling with central Tudor roses, and the elaborate mouldings and crests over 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 diamond pane lattices of various hue, according to age; on the opposite side of the fire-place are two other windows of the same picturesque description. The oak leaf is the chief ornamentation of the frieze. The oak, in the language of flowers, is symbolic of hospitality; we may therefore infer that the oak leaf was introduced into the frieze to indicate a hearty welcome; the language of flowers being more generally recognised and understood in those days.

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

THE BANQUETING HALL.

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.

SMALL KITCHEN.

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.

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 had 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.

QUEEN ELIZABETH'S ROOM.

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

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

 Stoop boys,—stoop ! ”

SHAKESPEARE.

STILL ROOM.

No. 3 Room would be formerly used by the retainers in attendance at the side gate leading through the passage we have just crossed to the inner Court Yard, which is a beautiful and perfect specimen of architecture of the Tudor period—a most interesting reminiscence of bygone days.

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

QUEEN ELIZABETH'S SITTING ROOM.

The ceiling and walls of this room above the wainscot (which was originally oak-panelled) are rich in decorative plaster work, Coat of Arms, Crests, &c., connected with the Wynne and other



Photo by Owen Evans, Conway.

The Queen's Sitting Room.

QUEEN ELIZABETH'S ROOM.

families, through them, associated with Plas Mawr. Above the fire-place are the Royal Arms of England as used in the reign of Queen Elizabeth; the Griffin or Dragon being the supporter of the Lion in the place of the Unicorn as now used, which came in with the Stuart line. The letters E.R. (Elizabeth Regina) being on either side of the Royal Arms, which is surrounded by other Crests and decorative embellishments; the portcullis of Henry VIII. being conspicuous. On either side of the windows, the Arms of the Wynne family occupy the central positions, above which are the letters R.W. (Robert Wynne) in different designs, whilst below are the figures 15 on one side and 77 on the other side, supposed to be the date when the room was originally decorated; all the ornamental plaster work being picked out in correct heraldic colours. Our very great grandfather, time, has made sad havoc with the wall opposite the fire-place, where will be noticed, amongst other enrichments, the remains of the letters D.G. and @ (J) W. meaning probably Dorothy Griffith and John Wynne.

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

"Change and decay in all around I see."

THE WEST KITCHEN.

There are small recessed windows in two corners of the room, which, during the palmy days when the family occupied the house, would look into the garden with which the house was at the time surrounded. The massive oak partition or screen opposite the window is of immense strength, the centre, both horizontal and upright timbers, being carved. Above the door are carved the Tudor rose and leaves very finely cut. The old oak panelled door is worth attention, being made with mitre-joints; all the mouldings being worked in the solid.

Leaving this quaint room, we proceed to the one opposite, viz., The West Kitchen.

THE WEST KITCHEN.

The West Kitchen fire-place is about 9ft. 6in. wide by 5ft. deep, and near 6ft. to the underside of the fine arch; built into the walls at either end are what were originally stone ovens.

The heavy timbers crossing the ceiling, black with age, are still perfectly sound. An old cradle spit is suspended from the beams; this was formerly used for cooking turkeys and geese. The spit irons are in the fire-place.

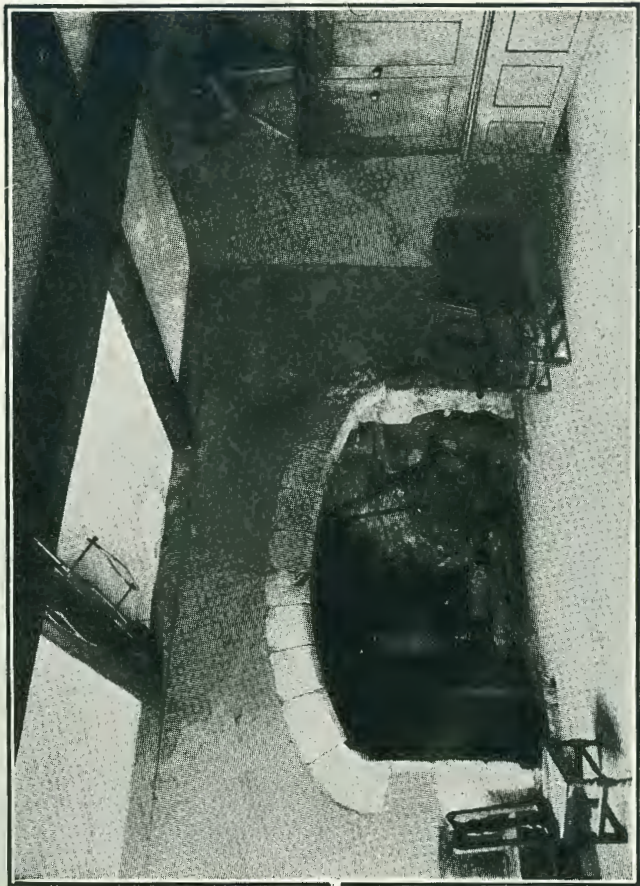


Photo by Owen Evans, Conway.]

West Kitchen.

THE WEST KITCHEN.

Judging from the style of the window mullions and other structural features, it may be fairly assumed that this end of Plas Mawr is the oldest portion of the building,—though it is difficult to determine the date of either portion. Experts in Architecture are, however, agreed that the mansion was built in the fifteenth and sixteenth centuries.

It may just be pointed out that the window mullions at this end of the building are roughly squared on the inside, whilst on the outside they are rounded, and fixed slightly within the breast of the external wall, with projecting moulded window heads outside. Contrast these with the mullions and window heads at the other end of the building, where they are found moulded on both sides, and projecting outside the breast of the wall, whilst the window-heads are flush with the 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 WYNNE ROOM.

the left just outside the Kitchen. It may be noticed that the framework of the pantry windows, instead of the usual stone mullion is made of four inch oak placed cornerways.

On stepping out of the Kitchen, turn to the right and up the first flight of the fine spiral staircase,—through the doorway, and turn to the left into the Wynne Room.

WYNNE ROOM.

It is interesting to trace the history of decorative or modelled plaster work with which Plas Mawr is so rich; at the present day there is no other such perfect specimen existing in Great Britain.

The British Museum shows us that the ancients understood plaster-modelling. There are still a few ruinous specimens left to show that the Art was practised in Ancient Greece, and the excavations at Pompeii reveal that there were adepts at this class of work in the days of its splendour, viz., one thousand eight hundred years ago.

With the fall of the Roman Empire, this Art became nearly extinct. In the sixteenth century it was introduced into France by Francis I., and

THE WYNNE ROOM.

about the same period by Henry VIII. into England; the half-timbered houses of that period being especially adapted to display this class of raised plaster-work. The King employed the most skilful Art-workmen during the last ten years of his reign in embellishing "Nonsuch," of which no relic now remains; being dismantled during the Parliamentary Wars.

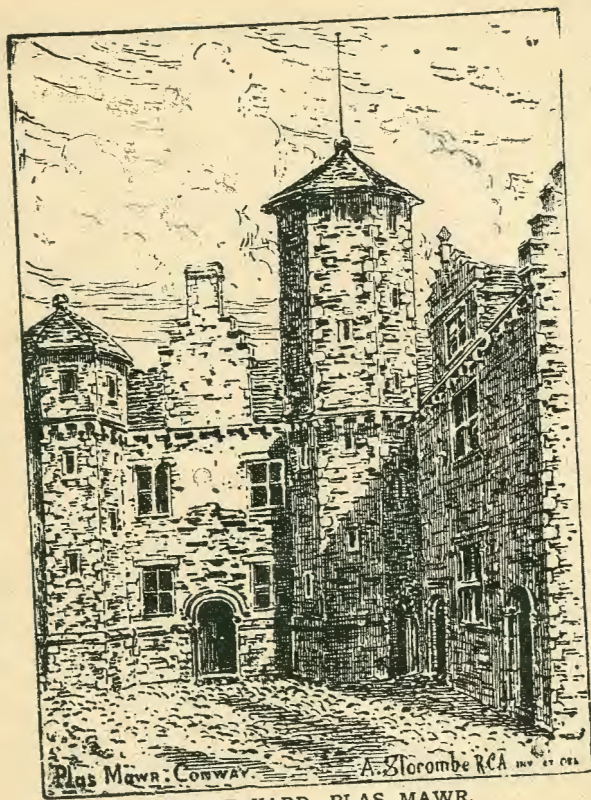
Pepys, alluding to "Nonsuch" in 1665, says, "All the houses filled with figures of stories"; and Spencer, in his lines,

"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 troublesome 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.



COURT YARD, PLAS MAWR.

QUEEN ELIZABETH'S ROOM.

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.

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

QUEEN ELIZABETH'S BEDROOM.

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

THE RECEPTION ROOM.

before Plas Mawr was built. The letters R.G. and J.G. are also on each side of the centre windows, which can be read as before, Robert and John of Gwydir.

It will be noticed that each ceiling in Plas Mawr is different in design, each one being very beautiful. Amongst the animals and birds on this ceiling and walls are the griffin, the owl, the stork, lions, and lion's faces, the heads of deer with antlers, eaglets, stags, Fleur-de-lys, Saracen's heads, 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.

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 re-

THE RECEPTION ROOM.

main, 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 small kitchen; this was used during the turbulous 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 COUNCIL 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 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

THE COUNCIL ROOM.

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.

Plas Mawr, Conwray.

The following particulars relating to the family and crests of Plas Mawr have been taken from the writings of Sir John Wynne, Bart., the historian, —also from the work on Plas Mawr by Messrs. Arthur and Herbert Baker, and from other sources. Brevity in these particulars has been considered, as more lengthy information can readily be obtained from the various pedigrees, &c.

Plas Mawr, Conwray, was built by Robert Wynne, who was born in 1520. He was the third son of John Wynne of Gwydir, near Llanrwst. The ancestry of Robert Wynne may be traced from Caractacus through the line of British Kings to Gruffydd ap Cynan, the last to hold the title of "King of Wales," whose son, Owain Gwynedd, Prince of Wales, who died 1169, bore "vert three Eaglets displayed in fesse or." Of Owain Gwynedd's sons, Roderic was the ancestor of Robert Wynne. Iorwerth was the father of Llewelyn the Great, and ancestor through the female line, of the Royal Family of Tudor; and David, who became Prince of Wales, married



PLAS MAWR.

BRIEF HISTORY OF THE WYNN FAMILY.

the sister of Henry II., and was slain at Conway with all the family by Llewelyn the Great.

The Gwydir estate came into possession of the Wynne family through purchase from David ap Howel Coetmore, a descendant of Iorwerth ap Owain Gwynedd, by Meredith Wynne, who died 1483, and was succeeded by his son, John Wynne. His eldest son, Morrys, inherited Gwydir, and he was the father of Sir John Wynne, the historian and ancestor of the Wynne's of Wynnstay. The third son, Robert, became possessed of land in the town of Conway, upon which he built Plas Mawr, about 1576—80. The property remained in the family until late in the seventeenth century, when it passed by marriage into the Mostyn family, who are the present owners, and from whom it is held by the Royal Cambrian Academy of Art.

Gwillim, who married Jonet, daughter of Sir Wm. Stanley of Hooton, was made Hereditary Chamberlain of North Wales, and Grand Forester of Snowdon by Henry VI., but his son William was only allowed to assume office on condition that he married an Englishwoman; he, therefore, espoused Alice, daughter of Sir Richard Dalton, whose shield was a "Lion Rampant."

BRIEF HISTORY OF THE WYNN FAMILY.

His grandson, Sir William Griffith of Penrhyn, Knight Chamberlain of North Wales, married Jane, daughter of Sir Thos. Stradling of St. Donat's Castle, Glamorganshire, by whom he had a numerous family. His daughter, Dorothy, married first William Williams of Cochwillan, and, secondly, Robert Wynne of Plas Mawr, Conway. She died without issue in 1586.

Robert Wynne afterwards married Dorothy, daughter of Randle Dymock, of Hanmer, by whom he had children.

One of the conspicuous features of Plas Mawr is the plaster decorations on the walls and ceilings; these were originally finished in correct heraldic colours, and, in its early days, must have had an imposing appearance.

In the centre over the fire-place in the Banquet Hall is the coat of arms of the Wynne family, together with the date, on each side of the shield, 1580. On the quaint figures at each side are the initials R.W. (Robert Wynne), near which are the roses of York and Lancaster (these were formerly coloured red and white); they are united, as it were, with ears of corn, and lead to the Tudor rose below. These Tudor roses are enriched with ears of corn, which we may conclude

BRIEF HISTORY OF THE WYNN FAMILY.

has been brought about in this way. Henry Tudor, Earl of Richmond, was hailed as King Henry VII. after the battle of Bosworth, when Richard III. was defeated and slain. Henry VII. married Elizabeth of York. This marriage terminated the disastrous war of the roses. It thus brought about the longed-for peace, and peace brought plenty, as represented by the ears of corn. This also introduced the Tudor rose.

In reference to the rose, a slight digression may here be pardoned. The rose, which is considered the floral emblem of England, was first used as a badge by King Edward I., who inherited it from his mother, Eleanor of Provence, or more probably assumed it in memory of his descent from her.

There is a tradition that the rose was introduced into Provence by returning Crusaders.

There are other instances of the rose being used by Royalty, but it was not until the "War of the Roses" that it became a prominent royal badge.

It is not quite clear how the white and red roses were assumed as emblems by the Houses of York and Lancaster. The white rose is traced to the

BRIEF HISTORY OF THE WYNN FAMILY.

Earl of Cambridge, the second son of King Edward III. He married as his second wife, Maud, daughter of Lord Clifford, whose family assumed the white rose as a badge, in memory of "Fair Rosamond" Clifford. The red rose is thought to be a badge of the Lancastrian honour of Richmond.

Henry VII. bore on his banner a white rose placed on a larger red one, crowned; showing that the Houses of York and Lancaster were united. This is called the Tudor rose.

One more short digression. The rose is a symbol of silence, and gave rise to the phrase *sub rosa* (under the rose), said by Italian writers to have risen from the circumstance of the Pope's presenting consecrated roses, which were placed over the confessionals at Rome to denote secrecy (1526). On the overmantel of the Banquet Hall there are fine specimens of the Tudor rose with ears of corn.

Perhaps a short notice of the Arms and Crests with which Plas Mawr is enriched may be of some interest; these consist of Royal Arms and Badges, and the Arms of the Wynne and Griffith families and their connections.

THE PLASTER DECORATIONS.



Arms of
Queen Elizabeth.



Lion of England.



Fleur-de-lys.

The Royal Arms, with their supporters, the Lion of England and the Dragon of Wales, are over the entrance doorway in High Street (this is now imperfect). A complete one is over the fire-place in Queen Elizabeth's sitting room. The Unicorn, as now used, became the supporter of the Lion in the time of the Stuarts.

The Lion of England.

The Fleur-de-Lys of France; it is also from the arms of Collwyn-ap-Tangno, Lord of Evionedd and Ardudwy, who bore "Sable a chevron inter three fleur-de-lys argent." It was the national emblem of France till the Revolution in 1798, when the tricolor (white, red, and blue) was adopted.

THE PLASTER DECORATIONS.



Lion Rampant.
(Borne by many ancestors of Queen Elizabeth).



The Tudor Rose.

Portcullis in
Queen's Sitting
Room.



Lion's Face.

Borne by many ancestors of Queen Elizabeth; also the arms of Sir Richard Dalton, whose daughter and heiress married William Vychan of Penrhyn, 1440.

The York and Lancaster and the Tudor Rose.

The Portcullis was a badge of the House of Tudor.

Apparently the head of the dexter supporter of the Royal Arms. William de la Pole, the first husband of Eleanor, the grandmother of Sir Owen Tudor, bore "Azure a fesse or inter three Lions faces."

The Red Dragon of Cadwaladr,

THE PLASTER DECORATIONS.



Red Dragon of
Henry VIII.

the last King of Britain, the cognizance of Wales. The Ensign of Edward I., of Henry III., and of Henry VII. (at Bosworth), and among the badges attributed to Queen Victoria is, in respect of Wales "a Dragon passant; wings elevated, gules upon a mount vert."



Swan.

A Royal Badge taken by Henry IV. after his marriage with Lady Mary de Bohun, daughter of Humphrey de Bohun, Earl of Northampton, who was also indirectly an ancestor of Dorothy Griffith.

The Swan was used as a pendant to the Lancaster Collar.



Boar.

The White Boar, a Badge of Richard III., and a pendant to the Yorkist Collar.

The Boar was also the arms of the famous beauty, Catherine of Berain, who had for the third of

THE PLASTER DECORATIONS.

her four husbands Morrys Wynne of Gwydir, the eldest brother of Robert Wynne.



Stag of Richard II.

The White Hart, a device taken by Richard II., from the ensign of his mother, Joan, the Maid of Kent.

The White Hart was also borne as a supporter to the arms of Henry VI., also the arms of Madog ap Iarddur, of Penrhyn.



Boss.

This bears a very strong resemblance to the sun in the Yorkist Collar of Suns and Roses, made for the Countess of William Fitzalan, fifteenth Earl of Arundel, 1487.



Unicorn.

This may have been used in allusion to the arms of Robert Paris, Chamberlain of Chester and North Wales, 1401, the first husband of Janet, daughter of Sir Thomas Stanley, of Hooton,

THE PLASTER DECORATIONS.

who afterwards married William Griffith, of Penrhyn.

Order of the Garter, Fireplace in Reception Room.

The Tudor Rose within the Garter was added to the insignia of the Order by Henry VII.



Eaglelet.

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

From the arms of Owain Gwynedd, Prince of Wales, who died 1169.



Englishman's Head.

From the arms of Ednyfed Vychan, Grand Forrester of Snowdon, and Chief Counsellor of Llewelyn the Great.

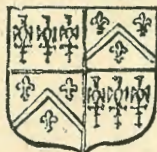


Stag's Head.

From the arms of Iarddur of Penrhyn, the predecessor of Ednyfed Vychan, in the office of Grand Forrester of Snowdon.

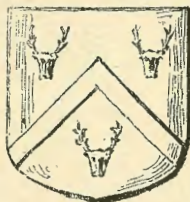
THE PLASTER DECORATIONS.

R.W.



Arms of
Robert Wynne.

Robert Wynne bore quarterly: 1st and 4th—Owain Gwynedd, "Vert three eaglets displayed in fesse or," 2nd and 3rd—Collwyn ap Tangno, "Sable a chevron inter three fleur-de-lys."



Arms of
Dorothy Griffith.

Dorothy Griffith bore quarterly: 1st and 4th—Ednyfed Vychan, "Gules a chevron ermine inter three Englishman's heads couped argent."

2nd and 3rd—Iarddur of Penrhyn, "Gules a chevron inter three stags heads caboshed argent."

(See arms of Robert and Dorothy Wynne).



Arms of Robert and
Dorothy Wynn.

An impaled coat-of-arms. Wynne and his principal quartering impaling Gryffith and her principal quartering. This is a very unusual arrangement. The chevron between three eaglets is incorrect, and was evidently

THE PLASTER DECORATIONS.

an innovation of the artist to obtain effect of the chevron pattern running through the shield.



Griffin Crest
of the Griffith family.

The Griffin is given in Lewys Dwnn's *Heraldic Visitations of Wales* as the crest of the Gryffith family.



Owl.

From the arms of John Hookes, Esq., of Conway, who married Elen, aunt of Robert Wynne, who bore "Argent a chevron inter three owls azure."



Bear and
Ragged Stave.

The Badge of the Earl of Leicester, Baron of Denbigh, Bromfield, and Yale.

Sir Richard Bulkeley, whose

THE PLASTER DECORATIONS.



Stork.

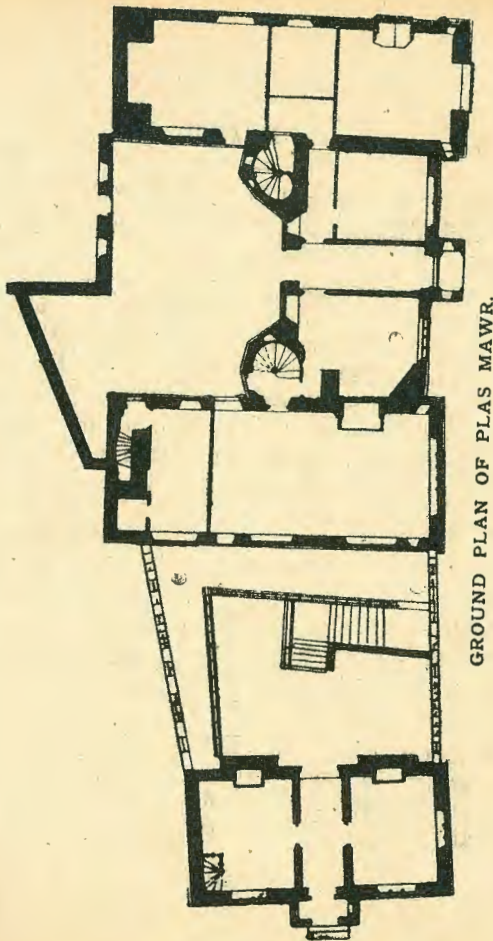


Oak Branch and
Bird.

daughter Jane married Morrys Wynne, of Gwydir, bore in the 10th quarter of his shield, "A Stork."

This may be an allusion to the family of Lathoms, from whom Dorothy Gryffith was indirectly descended.

"An Oak Branch fessewise truncated and leaved proper thereon, a Heron rising or" was borne as a crest by the Lathoms of Parbold, a junior branch of the family.



GROUND PLAN OF PLAS MAWR.

NOTICE.

The Exhibition will be open from May 27th to September 28th. 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 28th 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 10).

Intending purchasers must negotiate through the Curator.

Nos. 1 to 21).

THOMAS ELLISON, R.C.A. £ s. d.

- 1 The soft silence of the listning
night.. Salute, Venice ... 70 0 0

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

- 2 A sporting offer ... 105 0 0

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

- 3 Deganwy from Croesau Hill ... 20 0 0

B. A. PUGHE

- 4 The Buvette, Moonlight ... 10 10 0

THE BANQUETING HALL.

JOHN A. A. BERRIE, A.R.C.A. £ s. d.

5 The Toreador ... 100 0 0

JAMES TOWERS, A.R.C.A.

6 Evening in the woods ... 100 0 0

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

7 The sandy road, Deganwy ... 15 15 0

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

8 Spring, preparing the ground ... 5 5 0

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

9 Spring, towards the close of day 5 5 0

CHAS. E. BENTLEY, A.R.C.A.

10 Pont y Garth, Capel Curig ... 15 15 0

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

11 The old tree by the river ... 35 0 0

THE BANQUETING HALL.

LEONARD HUGHES, R.C.A. £ s. d.

12 The Rt. Hon. David Lloyd George
(Chancellor of the Exchequer).

JOHN A. A. BERRIE, A.R.C.A.

13 The Mill ... 75 0 0

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

14 The Lion Rock, near the Lizzard 35 0 0

EDWIN BOTTOMLEY, A.R.C.A.

15 The Hill Road ... 105 0 0

PARKER HAGARTY, R.C.A.

6 An Idyll of the Sea ... 10 10 0

CHAS. E. BENTLEY, A.R.C.A.

17 October ... 10 10 0

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

18 Sheep washing ... 10 0 0

THE BANQUETING HALL.

ELIAS BANCROFT, R.C.A. £ s. d.

- 1) An entrance to Rothenburg o Tauber, Bavaria ... 25 0 0

L. BURLEIGH BRUHL, A.R.C.A., R.B.A.,
P.D.G.

- 20 A bit of old Haarlem ... 5 5 0

CHAS. E. BENTLEY, A.R.C.A.

- 21 Evening, Capel Curig ... 7 10 0

THE SMALL KITCHEN.

THE SMALL KITCHEN.

(For description of room see page 13).

Intending purchasers must negotiate through the Curator.

Nos. 22 to 46.

(For description of room see page 14).

HAROLD HARVEY, A.R.C.A. £ s. d.

- 22 The New Calf ... 10 10 0

MISS LAURA NORBURY

- 23 Bloom of Early Spring ... 8 8 0

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

- 24 On the stream, Pentrefelin ... 12 0 0

W. B. FORTESCUE

- 25 Planting Broccoli ... 10 10 0

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

- 26 Varchwell Hall, Terrace Steps

THE SMALL KITCHEN.

	£	s	d.
FLORENCE BENSON			
27 Orchids	12	0	0

J. W. STAMPER, A.R.C.A.			
28 Colmes Dale, Derbyshire	28	0	0

VICTOR ABELOOS			
29 Flemish Shepherd	12	0	0

MISS DILYS JONES			
30 Cherries	5	5	0

LLEWELYN JONES			
31 Autumn	5	5	0

(MRS.) EVA L. CARTER			
32 Daffodils and Violets	5	5	0

SIDNEY CURRIE			
33 Bishopstone Court, Hereford	10	10	0

THE SMALL KITCHEN.

	£	s	d.
J. C. SALMON, R.C.A.			
34 Frolicing	7	7	0

MRS. LESTER SUTCLIFFE			
35 Wallflowers	7	7	0

W. J. SLATER, R.C.A.			
36 A Summer Pastoral	7	10	0

MISS JESSIE TAYLOR			
37 Liverpool	5	5	0

WELLESLEY COTTRELL			
38 A Warwickshire Village	5	5	0

R. E. MORRISON, R.C.A.			
39 The Old Mill	63	0	0

MRS. LASEMANN			
40 Violets	5	5	0

THE SMALL KITCHEN.

		£	s.	d.
	J. W. BOOTH, R.C.A.			
41	Homeward	5	5	0

MISS C. M. CHRISTIE

42	Wallflowers	5	5	0
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W. J. SLATER, R.C.A.

43	The Marl	10	0	0
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THOMAS HUSON, R.I., R.E., R.C.A.

44	No Signs of Rain	6	6	0
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JAMES H. CROSSLAND

45	Seathwaite Tarn, Cumberland ...	15	15	0
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W. EGGINTON, A.R.C.A.

46	Cross road on the heath	15	0	0
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THE STILL ROOM.

THE STILL ROOM.

(For description of room see page 14).

Intending purchasers must negotiate through the Curator.

Nos. 47 to 67.

HAROLD RATHBONE £ s. d.

47	The Banquet Hall, Conway Castle	52	10	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

48	The Shore of the Loch	31	10	0
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HAROLD PARTINGTON

49	Two Pensioners	20	0	0
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RALPH W. BARDILL, A.R.C.A.

50	The River Lledr, Pont-y-Nant ...	10	10	0
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BENJAMIN BLAND

51	Ragwart, Longsleddale Valley ...	10	10	0
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THE STILL ROOM.

	£	s.	d.
A. C. MEYER, A.R.C.A., A.R.E.			
52 The Breakers	40	0	0
A. F. PERRIN, R.C.A.			
53 Autumn	12	0	0
W. STEPHENSON, R.C.A.			
54 At Capri	12	12	0
JAMES TOWERS, A.R.C.A.			
55 A fine evening on the Cornish Coast	15	15	0
OLIVER BAKER, R.C.A., R.E.			
56 A Yorkshire grouse moor	5	5	0
EDWIN A. NORBURY, R.C.A.			
57 A Finnish Woodcart	5	5	0
J. BARNARD DAVIS			
58 A Tease	27	0	0

THE STILL ROOM.

	£	s.	d.
A. F. PERRIN, R.C.A.			
59 A Cottage Home, North Wales ...	7	7	0
ARTHUR NETHERWOOD, R.C.A.			
60 Bergen Harbour	10	0	0
F. J. KNOWLES			
61 Arcadian Peace	35	0	0
A. F. PERRIN, R.C.A.			
62 The Snowdon Range	6	6	0
E. SANSOM			
63 Hush	31	10	0
H. A. MINTON			
64 The Gatehouse, Beaumaris Castle	5	5	0
W. J. CORAH, A.R.C.A.			
65 Clover	15	15	0
WALTER EASTWOOD			
66 The Foot of the Hill	7	7	0
WALTER EASTWOOD			
67 Among the Hills, Patterdale ...	10	10	0

THE WYNNE ROOM.

THE WYNNE ROOM.

(For description of room see page 18).

Intending purchasers must negotiate through the Curator.

Nos. 68 to 119.

		£	s.	d.
	R. E. MORRISON, R.C.A.			
68	The Favourite	12	12	0

	R. E. MORRISON, R.C.A.			
69	Interested	12	12	0

	MISS MAY GETHING			
70	Phyllis			

	MISS OLIVE HORSFORD			
71	Waiting	10	10	0

	MISS MINNIE L. GREENWOOD			
72	A Portrait			

THE WYNNE ROOM.

		£	s.	d.
	MISS WINIFRED ISAACS			
73	A Portrait			

	MISS OLIVE HORSFORD			
74	Hope. After G. F. Watts, R.A.	10	10	0

	MISS MARY RICHARDS			
75	A French Model	10	10	0

	MISS WINIFRED HORNBLLOWER			
76	Barbara	7	7	0

	MISS WINIFRED ISAACS			
77	Innocence	10	10	0

	MRS. WYNFIELD RHODES			
78	Miss A. Jackson of Aberdovey ...			

	MISS ETHEL CROMBIE			
79	Joan, daughter of Brereton Fair- clough, Esq.			

THE WYNNE ROOM.

	£	s.	d.
MISS MARY RICHARDS			
80 The English Model	10	10	0

MISS OLIVE HOLSFORD			
81 Hubert Shepherd, Esq.	6	6	0

MISS MARGARET YATES			
82 His Royal Highness, The Prince of Wales	5	5	0

MISS EDITH A. ROWLAND			
83 Dylis			

MRS. M. S. BOUCHER			
84 Dusk, Love Island	6	16	6

MISS ANNE MARKS			
85 Ruddy-Locks	5	5	0

MISS WINIFRED HORNBLOWER			
86 A Portrait			

THE WYNNE ROOM.

	£	s.	d.
MISS MINNIE L. GREENWOOD			
87 The late Rev. Gordon-Salmon ...			

MISS MABEL A. E. CROMPTON			
88 Barbara			

MISS MARGARET YATES			
89 Sir Walter Scott (after Colvin Smith)			

MISS ETHEL M. CHILD			
90 A Son of the Soil	5	5	0

MRS. WYNFIELD RHODES			
91 The Feather Fan			

DOROTHY SLATER			
92 Alexander IV., D of Gordon (after Sir Henry Raeburn)	5	5	0

MISS LILY JONES-HUGHES			
93 Canon Royds			

THE WYNNE ROOM.

£ s. d.

DOROTHY SLATER

94 Mrs. Turner

E. P. P. SAMUELS

95 Pair of Workmen's Cottages ...

E. P. P. SAMUELS

96 Priest's House

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

97 Design for St. Cyngais Church,
Porthygest

LESTER SUTCLIFFE, R.C.A.

98 A Jersey Bay 8 8 0

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

99 Church Institute, Llanfairfechan

LESTER SUTCLIFFE, R.C.A.

100 A morning on the Cornish Beach 10 10 0

THE WYNNE ROOM.

£ s d.

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

101 Keldwith, Windermere

LESTER SUTCLIFFE, R.C.A.

102 A sailing breeze 10 10 0

H. MOXON-COOK

103 Loch Long

LESTER SUTCLIFFE, R.C.A.

104 Evening on the Wharfe 7 7 0

LESTER SUTCLIFFE, R.C.A.

105 Summer Seas 8 8 0

HAMILTON MARR, A.R.C.A.

106 A Silver Dawn 15 15 0

ERNEST A. CHADWICK

107 Lilies 5 5 0

THE WYNNE ROOM.

HAMILTON MARR, A.R.C.A. £ s. d.
 108 A gleam of light on a cloudy day 8 8 0

S. MAURICE JONES, A.R.C.A.
 109 Hydref on Seiont ... 5 5 0

HAMILTON MARR, A.R.C.A.
 110 The Passing Day ... 15 15 0

W. S. PARKYN, A.R.C.A.
 111 Heavy Weather ... 6 6 0

ERNEST LLOYD JONES
 112 The Blessed Damozel ... 21 0 0

WARREN WILLIAMS, A.R.C.A.
 113 Tranquility. Snowdon from Llyn
 Llydaw ... 40 0 0

CYRIL WARD, R.C.A.
 114 Flooded Meadows ... 10 0 0

THE WYNNE ROOM.

HAMILTON MARR, A.R.C.A. s. d.
 115 A Solitary Farm ... 15 15 0

W. S. PARKYN, A.R.C.A.
 116 The Coronation Salute ... 6 6 0

HAMILTON MARR, A.R.C.A.
 117 Sunset Fires of Red and Gold ... 15 15 0

AMY BRAZIL
 118 Evening, Sicily ... 5 5 0

W. EGGINTON, A.R.C.A.
 119 Belstone Tor ... 6 0 0

THE VICTORIA ROOM.

THE VICTORIA ROOM.

(For description of room see page 21).

Intending purchasers must negotiate through the Curator.

Nos. 120 to 215b.

£ s. d.

MRS. LASEMANN

120 Primroses ... 5 5 0

JAMES T. WATTS, R.C.A.

121 Early Spring at Bettws-y-Coed ... 8 8 0

GEORGE COCKRAM, R.C.A.

122 Evening in the Valley ... 6 6 0

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

123 The Road from the Sea ... 8 8 0

ELIAS BANCROFT, R.C.A.

124 The Rathans Hof. Rothenburg o'
Tauber ... 25 0 0

THE VICTORIA ROOM.

LESTER SUTCLIFFE, R.C.A. £ s. d.

125 The Modest Moon ... 10 10 0
"Far in the depths of the voiceless skies," Ruskin.

W. STEPHENSON, R.C.A.

126 Evening, Conway ... 5 5 0

GEORGE COCKRAM

127 An Anglesey windmill ... 6 6 0

W. STEPHENSON, R.C.A.

128 Snowdon, Capel Curig ... 21 0 0

J. CLINTON JONES, R.C.A.

129 Conway Vale Cornfield ... 30 0 0

THOMAS ELLISON, R.C.A.

130 The Lledr Valley ... 50 0 0

WARREN WILLIAMS, A.R.C.A.

131 Ogwen Lake looking from Nant
Ffrancon Pass ... 12 12 0

THE VICTORIA ROOM.

HERBERT P. WEAVER, R.B.A., £ s. d.
A.R.C.A.
132 The old Dinan Tower ... 10 10 0

W. J. WAINWRIGHT, R.W.S.

133 Sir John Falstaff enrolling the
King's Levies ... 135 0 0

Scene.—Court before Justice Shallow's House in Gloucestershire.

Shallow and Silence discovered.

Enter Falstaff.

Shal.—It is very just :—Look you, here comes good Sir John,—give me
your worship's good hand ; by my troth you 'look well : welcome,
good Sir John.

Fal.—I am glad to see you well, good Master Robert Shallow ;—
Master Sure-Card, as I think.

Shal.—No, Sir John, it is my cousin Silence, in commission with me.

Fal.—Good Master Silence, it well befits you should be of the peace.

Sil.—Your worship is welcome.

Fal.—Fie, this is hot weather,—Gentlemen, have you provided me with
half-a-dozen sufficient men.

Shal.—Marry, have we, Sir John, will you sit.

[Falstaff takes seat next to Shallow.]

Fal.—Let me see them, I beseech you.

Shal.—Where's the roll ? Let me see, So, So, So,—Yea, marry, Sir :—

Ralph Mouldy :—Let them appear as I call ; where is Mouldy ?

Mouldy.—Here, an't please you.

Shal.—What think you, Sir John ; a good-limb'd fellow ; young, strong,
and of good friends,

Fal.—Is thy name Mouldy ?

Mouldy.—Yea, an't please you.

Fal.—'Tis the more time thou wert used.

THE VICTORIA ROOM.

Shal.—Ha, ha, ha ! most excellent i' faith ! Things that are mouldy
lack use ; very singular good :—In faith, well said, Sir John ;
very well said.

Fal.—Prick him.

[to Shallow.]

Mouldy.—I was prick'd well enough before, an' you could have let me
alone ; my old dame will be undone now, for one to do her
husbandry, and her drudgery ; you need not have prick'd me ;
there are other men fitter to go than I.

Fal.—Go to, peace Mouldy. You shall go, Mouldy ; it's time you were
spent.

RALPH W. BARDILL, £ s. d.
A.R.C.A.

134 A romantic spot ... 18 18 0

GEORGE COCKRAM, R.C.A.

135 The Gloom of Idwal ... 150 0 0

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

136 The Shepherd and his flock ... 70 0 0

MISS R. TAPP

137 For what we are about to receive 15 15 0

D. HAGUE, A.R.C.A.

1 Pittenweem Harbour ... 25 0 0

THE VICTORIA ROOM.

RALPH W. BARDILL, A.R.C.A. £ s. d.

139 In the heart of Cambria, Lledr Valley ... 35 0 0

W. STEPHENSON, R.C.A.

140 In the Crafnant Valley ... 7 7 0

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

141 Cornfield near Glan Conway ... 7 7 0

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

142 West Shore, Pittenweem ... 35 0 0

TOM CLOUGH, R.C.A.

143 A spring morning at Glan Conway 12 12 0

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

144 Ploughing in Sussex ... 60 0 0

JAMES T. WATTS, R.C.A.

145 On the Maas, Dordrecht ... 12 12 0

THE VICTORIA ROOM.

MISS FLORENCE FITZGERALD, R.B.C. £ s. d.

146 His letter ... 10 10 0

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

147 The last leap of the Lledr ... 105 0 0

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

148 Robin Hood's Bay ... 5 5 0

MRS. E. BANCROFT

149 Christmas Roses ... 8 0 0

PARKER HAGARTY, R.C.A.

150 A Devon Cornfield ... 6 6 0

SIR J. E. MILLAIS (P.R.A.) THE LATE

151 Joan of Arc

(The property of Albert Wood, Esq., J.P., D.L., kindly lent from his collection at Bodlondob)

THE VICTORIA ROOM.

J. CLINTON JONES, R.C.A. £ s. d.

152 A Welsh Moorland ... 30 0 0

T. CLOUGH, R.C.A.

153 Autumn ... 75 0 0

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

154 February sunshine ... 30 0 0

J. CLINTON JONES, R.C.A.

155 Spring ... 10 10 0

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

156 The first tinge of Autumn ... 7 10 0

PARKER HAGARTY, R.C.A.

157 Autumn ... 15 15 0

MRS. E. BANCROFT

158 Wasser Rozen ... 8 0 0

THE VICTORIA ROOM.

R. E. MORRISON, R.C.A. £ s. d.

159 Whitby from East Cliff ... 6 6 0

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

160 River mist ... 5 00 0 0

R. G. SOMERSET, R.C.A., R.O.I.

161 A Welsh Homestead ... 5 0 0 0

W. R. HOYLES

162 Dolwyddelen ... 15 0 0

RIVIERE (R.A.), BRITON

163 Ganymede ...

(The property of Albert Wood, Esq., J.P., D.L.,
kindly lent from his collection at Bodlondeb).

Ganymede was considered the most beautiful of all mortals, and was carried off by the gods that he might be the cupbearer of Zeus. This is the Homeric account, but other traditions give different details. The manner in which he was carried away from the

THE VICTORIA ROOM.

earth is variously described; for while Homer mentions the gods in general, later writers state that Zeus himself carried him off either in his natural shape or in the form of an eagle. The early legend simply states that Ganymede was carried off that he might be the cupbearer of Zeus, in which he was supposed to have succeeded Hebe; but later writers describe him as the beloved and favourite of Zeus without allusion to his office. Zeus was called Jupiter by the Romans, the greatest of the Olympian gods. When Zeus and his brothers distributed among themselves the government of the world by lot, Posidon, a name for Neptune, obtained the sea, Hades the lower world, and Zeus the heavens and the upper regions, but the earth became common to all. According to the Homeric account Zeus dwelt on Mount Olympus, in Thessaly, which was believed to penetrate with its lofty summit into heaven itself. Zeus compensated the father of Ganymede for his loss by a pair of divine horses. Astronomers have placed Ganymede among the stars under the name of Aquarius.

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

164 Eventide 21 0 0

C. C. GRUNDY, V.P.R.C.A., R.I.

165 An Evening Sky 150 0 0

THE VICTORIA ROOM.

EDWARD T. JONES £ s. d.

166 Winter Pastures 6 6 0

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

167 Nasturtium 65 0 0

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

168 The Farmyard 6 6 0

MISS LAURA NORBURY

169 Roses 8 8 0

A. H. O'KEEFFE

170 His home paper

HENRY J. LYON

171 Early evening on the Conway 5 5 0

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

172 Autumn afternoon 10 10 0

THE VICTORIA ROOM.

£ s. d.
 EROLD SWANWICK, R.C.A., R.I., R.O.I.
 172 Home from work ... 12 12 0

J. FINNEMORE, R.C.A., R.B.A., R.I.
 174 A merry Dutch girl ... 9 0 0

W. STEPHENSON, R.C.A.
 175 Autumn, Bettws-y-Coed ... 13 13 0

J. C. SALMON, R.C.A.
 176 Wood Scene near Conway ... 15 15 0

L. BURLEIGH BRUHL, A.R.C.A., R.B.A.,
 P.D.G.
 177 Low Tide ... 10 10 0

G. HILLYARD SWINSTEAD, R.C.A., R.I.
 178 The wounded Wanderer ... 175 0 0

J. W. BOOTH, R.C.A.
 179 A Country Lane ... 14 14 0

THE VICTORIA ROOM.

£ s. d.
 BEN FISHER, R.C.A.
 180 Pentre Felin, Glan Conway ... 15 0 0

F. W. LONGSHAW, R.C.A.
 181 Seaward bound ... 10 0 0

J. BARNARD DAVIS
 182 The upland farm ... 10 10 0

JAMES AITKEN
 183 In Home Waters ... 100 0 0

W. STEPHENSON, R.C.A.
 184 Old Manor House, Knaresboro ... 12 12 0

J. W. BOOTH, R.C.A.
 185 A Corn Harvest ... 6 6 0

HENRY J. LYON
 186 A Dutch Fishing Port ... 5 5 0

THE VICTORIA ROOM.

THOMAS ELLISON, R.C.A. £ s. d.

187 A corner of the Church, Caudebec 21 0 0

ARTHUR NETHERWOOD, R.C.A.

188 Sunshine and Shower, Bergen ... 10 0 0

TOM CLOUGH, R.C.A.

189 The Mill Stream ... 50 0 0

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

190 The Pierhead, Littlehampton ... 27 10 0

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

191 A Salmon Pool ... 35 0 0

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

192 Apple Blossom ... 21 0 0

JAMES T. WATTS, R.C.A.

193 The Quay, Veere, Holland ... 8 8 0

THE VICTORIA ROOM.

J. W. STAMPER, A.R.C.A. £ s. d.

194 A Derbyshire Village ... 8 8 0

EDWIN VINER

195 Summer Time, Broadway Village 5 5 0

MRS. HUGH S. GOUGH

196 Mushrooms ... 5 5 0

W. B. FORTESCUE

197 Home from enlistment ... 21 0 0

MISS FLORENCE FITZGERALD, R.B.C.

198 All adown to Newlyn Town ... 21 0 0

LA THANGUE (A.R.A.) HENRY H.

199 The Boatbuilder's Yard ...
(The property of Albert Wood, Esq., J.P., D.L.,
kindly lent from his collection at Bodlonddeb).

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

200 Twilight ... 60 0 0

"And now wind homeward in the dying light,
Homeward, my flocks, for Hesperus is bright."

THE VICTORIA ROOM.

ANDERSON HAGUE, R.C.A., R.I. £ s. d.
201 Braes Pool, Pittenweem ... 75 0 0

REGINALD SMITH, A.R.C.A., R.B.A.
202 Passing Showers, Isle of Staffa ... 21 0 0

J. W. BOOTH, R.C.A.
203 Staithes, Yorkshire ... 5 5 0

TERRICK WILLIAMS
204 Work at Sundown ... 300 0 0

JAMES T. WATTS, R.C.A.
205 From the Fishmarket, Rotterdam 12 12 0

J. FINNEMORE, R.I., R.B.A., R.C.A.
206 A Dutch Interior ... 25 0 0

THOMAS HUSON, R.I., R.E., R.C.A.
207 Ten miles to Vyrnwy ... 15 15 0

THE VICTORIA ROOM.

ANDERSON HAGUE, R.C.A., R.I. £ s. d.
208 Bargee Home ... 75 0 0

J. CLINTON JONES, R.C.A.
209 The Mouth of the Conway ... 35 0 0

ELIAS BANCROFT, R.C.A.
210 "The Weisse Thurm," Rothenburg
o' Tauber ... 80 0 0

E. LLEWELYN LLOYD
211 Milking Time ... 15 15 0

SAM GARRETT
212 The Bathing Place, Brecon ... 21 0 0

A. F. PERRIN, R.C.A.
213 The Fir Tree, Glyn Farm ... 15 0 0

J. W. BOOTH, R.C.A.
214 Feeding Calves ... 10 10 0

THE VICTORIA ROOM.

WARREN WILLIAMS, A.R.C.A. £ s. d.

215 The Great Orme from Red Wharf
Bay, Anglesey 20 0 0

Statuary on the Table.

J. CASSIDY, R.C.A.

215^A A Miner (bronze) 60 0 0

J. CASSIDY, R.C.A.

215^B The Vice Chancellor of the Vic-
tória University of Manchester

THE QUEEN'S BEDROOM.

THE QUEEN'S BEDROOM.

(For description of room see page 21).

Intending purchasers must negotiate through the Curator.

Nos. 216 to 249.

MISS ETHEL M. CHILD £ s. d.

216 A bit of old Guildford 5 5 0

MISS CLARA C. PERRIN

217 Ruffie 5 5 0

HAMILTON MARR, A.R.C.A.

218 A Reedy Mere 6 6 0

S. HEY

219 Conway Castle from Benarth Wood 6 6 0

WARREN WILLIAMS, A.R.C.A.

220 Ogwen Falls, Bethesda 12 12 0

THE QUEEN'S BEDROOM.

(MISS) FLORENCE E. BALSHAW £ s. d.
 221 The Barn ... 5 5 0

F. W. HAYES, A.R.C.A., F.R.G.S.
 222 Autumn ... 8 8 0

LILIAN HEATLEY, N.B.A. (MRS. HAROLD SWANWICK)

223 Poppies ... 5 5 0

RALPH W. BARDILL, A.R.C.A.
 224 Near the Sawmill, Glan Conway 7 7 0

THOMAS ELLISON, R.C.A.
 225 Notre Dame, Caudebec ... 25 0 0

MRS. EMILY W. BAKER
 226 Whitby ... 5 5 0

NESTA WARREN
 227 The River Conway from Glan Conway ... 5 5 0

THE QUEEN'S BEDROOM.

NESTA WARREN £ s. d.
 228 Above the Mill, Glan Conway 5 5 0

LILIAN HEATLEY, N.B.A. (MRS. HAROLD SWANWICK)

229 An old garden door, Martigues ... 5 5 0

R. S. MAYER
 230 Tom Tower, Oxford ... 5 5 0

WARREN WILLIAMS, A.R.C.A.
 231 The Devil's Kitchen ... 12 12 0

J. H. BUTT
 232 Bygone Days ... 5 5 0

F. W. OGILVIE
 233 Moonrise over Knaresboro ... 6 6 0

MRS. EMILY W. BAKER
 234 A weedy corner ... 15 15 0

THE QUEEN'S BEDROOM.

		£	s.	d.
	N. NETHERWOOD			
235	Llandudno Bay from Great Orme's Head (Evening)	8	8	0

	WARREN WILLIAMS, A.R.C.A.			
236	Devil's Kitchen and Idwal Lake	12	12	0

	MISS F. E. FILLINGHAM			
237	Nature's adorning	7	7	0

	MISS F. JORDAN			
238	Nature's Masonry			

	W. STEPHENSON, R.C.A.			
239	A Street in Capri	12	12	0

	THOMAS ELLISON, R.C.A.			
240	A gleam of Sunlight	40	0	0

	EDITH M. ELLIOTT			
241	Lilac	6	6	0

THE QUEEN'S BEDROOM.

		£	s.	d.
	EDITH M. ELLIOTT			
242	Delphiniums	5	5	0

	E. BOTTOMLEY, A.R.C.A.			
243	A Sketch on the Eden, Fifeshire, N.B.	10	0	0

	CYRIL WARD, R.C.A.			
244	Arundel from the Downs	20	0	0

	W. S. PARKYN, A.R.C.A.			
245	Winterton Church	14	14	0

	HERBERT P. WEAVER, R.B.A., A.R.C.A.			
246	A Shropshire Cottage	10	10	0

	CYRIL WARD, R.C.A.			
247	Autumn afternoon, Ludlow	20	0	0

	MISS MAUD SALMON			
248	The Mystery of declining Day	15	15	0

	A. KINSLEY, R.I., A.R.C.A.			
249	Autumn in Borrowdale	21	0	0

THE RECEPTION ROOM.

THE RECEPTION ROOM.

(For description of room see page 22).

Intending purchasers must negotiate through the Curator.

Nos. 250 to 310.

			£	s.	d.
R. E. MORRISON, R.C.A.					
250	Whitby, Low Tide	...	6	6	0

TOM CLOUGH, R.C.A.					
251	The Cottage by the brook	...	14	14	0

W. STEPHENSON, R.C.A.					
252	September	...	14	14	0

HAROLD SWANWICK, R.C.A., R.I., R.O.I.					
253	To pastures new	...	60	0	0

BEN FISHER, R.C.A.					
254	A Still Morning (Deganwy in the distance)	...	5	0	0

THE RECEPTION ROOM.

			£	s.	d.
BERENGER BENDER, A.R.C.A.					
255	A Sussex Farm	...	105	0	0

HERBERT P. WEAVER, A.R.C.A., R.B.A.					
256	Study of a head from life	...	8	8	0

H. CLARENCE WHAITE, P.R.C.A., R.W.S., &c.					
257	Beddgelert	...	12	0	0

JAMES TOWERS, A.R.C.A.					
258	Granite Cliffs	...	30	0	0

THOMAS ELLISON, R.C.A.					
259	La porta Maggiore, S. Marco, Venice	...	50	0	0

G. HILLYARD SWINSTEAD, R.C.A., R.I.					
260	Hardanger Fjord, Norway	...	12	12	0

RALPH W. BARDILL, A.R.C.A.					
261	The Lledr's Rocky Course	...	10	10	0

THE RECEPTION ROOM.

MISS LILIAN WOODCOCK £ s. d.
 262 On the battlements, Conway Castle 5 0 0

W. J. SLATER, R.C.A.
 263 "A chatty moment in the Smithy" 25 0 0

J. CLINTON JONES, R.C.A.
 264 Near Talycafn ... 12 12 0

W. FOLLEN BISHOP, R.C.A., R.B.C.
 265 Mending the nets ... 10 10 0

BERENGER BENDER, A.R.C.A.
 266 St. Etienne, Caen ... 12 12 0

W. FOLLEN BISHOP, R.C.A., R.B.C.
 267 "By laughing, shallow and shady
 pools." ... 10 10 0

EDWIN A. NORBURY, R.C.A.
 268 The Bastia, Corsica ... 8 8 0

THE RECEPTION ROOM.

BEN FISHER, R.C.A. £ s. d.
 269 Old Cottage in the Glen, Glan
 Conway ... 5 5 0

CYRIL WARD, R.C.A.
 270 December ... 6 0 0

G. HILLYARD SWINSTEAD, R.I., R.C.A.
 271 On the Seine, near Havre ... 12 12 0

LILY F. WHAITE (MRS. HARRIES)
 272 Snowdrops ... 5 5 0

ALFRED W. STRUTT, R.C.A., A.R.E., R.B.C.
 273 "There's no harm in looking." 8 8 0

ALFRED W. STRUTT, R.C.A., A.R.E., R.B.C.
 274 "Where are the kids?" ... 10 10 0

D. HAGUE, A.R.C.A.
 275 The Fisherman's Daughter ... 5 5 0

THE RECEPTION ROOM.

			£	s.	d.
W. PARKYN, A.R.C.A.					
276	The old style	...	10	10	0

W. FOLLEN BISHOP, R.C.A., R.B.C.					
277	Evening Light	...	7	7	0

HAROLD SWANWICK, R.C.A., R.I., R.O.I.					
278	A Sussex landscape (mid-day)	...	15	15	0

J. C. SALMON, R.C.A.					
279	Stormy Idwal (A Wild Welsh Lake)	...	35	0	0

GEORGE COCKRAM, R.C.A.					
280	The Cornfield	...	14	14	0

H. CLARENCE WHAITE, P.R.C.A., R.W.S., &c.					
281	An Uphill Farm	...	35	0	0

MISS R. TAPP					
282	Trouble	...	5	5	0

THE RECEPTION ROOM.

			£	s.	d.
D. HAGUE, A.R.C.A.					
283	A gossip by the way	...	10	0	0

THOMAS ELLISON, R.C.A.					
284	The Fruit Market, Venice	...	50	0	0

JAMES T. WATTS, R.C.A.					
285	A rocky stream in Autumn	...	10	10	0

D. HAGUE, A.R.C.A.					
286	Loading Corn	...	30	0	0

WARREN WILLIAMS, A.R.C.A.					
287	Carnarvon Castle	...	12	12	0

W. FOLLEN BISHOP, R.C.A., R.B.C.					
288	In the month of May	...	42	0	0

BERENGER BENDER, A.R.C.A.					
289	Wisteria	...	5	5	0

THE RECEPTION ROOM.

	£	s.	d.
MISS A. PEDDAR			
290 A bit of Plas Mawr, Conway ...	5	5	0
CYRIL WARD, R.C.A.			
291 October	6	0	0
L. BURLEIGH BRUHL, A.R.C.A., R.B.A., P.D.G.			
292 The St. Laurens Kerke, Rotterdam	15	15	0
HAROLD SWANWICK, R.C.A., R.I., R.O.I.			
293 The Horse Pond	11	11	0
W. EGGINTON, A.R.C.A.			
294 The Edge of the Wood	50	0	0
W. EGGINTON, A.R.C.A.			
295 Cloudy Weather, Taw Marsh ...	6	0	0
MRS. HUGH S. GOUGH			
296 In the Pennant Valley, Montgomeryshire	5	5	0

THE RECEPTION ROOM.

	£	s.	d.
CYRIL WARD, R.C.A.			
297 September	6	0	0
RALPH W. BARDILL, A.R.C.A.			
298 Wood and Stream, Glan Conway	10	10	0
W. STEPHENSON, R.C.A.			
299 In the Conway Valley	14	14	0
F. W. LONGSHAW, R.C.A.			
300 Lledr in Flood	35	0	0
FRED JAMES KERR			
301 Penarth Point	5	10	0
HAROLD SWANWICK, R.C.A., R.I., R.O.I.			
302 Interesting	10	10	0
WARREN WILLIAMS, A.R.C.A.			
303 The Conway Estuary	40	0	0

THE RECEPTION ROOM.

	£	s.	d.
J. C. SALMON, R.C.A.			
304 Sea and Rocks	5	5	0

CYRIL WARD, R.C.A.			
305 November	6	0	0

D. HAGUE, A.R.C.A.			
306 In Flood	25	0	0

W. S. PARKYN, A.R.C.A.			
307 In from the North Sea	12	12	0

G. HILLYARD SWINSTEAD, R.C.A., R.I.			
308 Evening on the Seine	10	10	0

MISS CLARA C. PERRIN			
309 On the Mill Stream, Glan Conway	5	5	0

A. KINSLEY, R.I., A.R.C.A.			
310 Close of a Stormy Day	9	9	0

THE LANTERN ROOM.

THE LANTERN ROOM.

(For description of room see page 24).

Intending purchasers must negotiate through the Curator.

Nos. 311 to 346.

	£	s.	d.
EDWIN BOTTOMLEY, A.R.C.A.			
311 Spring time	21	0	0

EMILE A. KRAUSE			
312 The Road to the Sea	10	0	0

H. MEASHAM, R.C.A.			
313 A Flood near Trefriw, Conway Valley	8	8	0

F. W. HAYES, A.R.C.A., F.R.G.S.			
314 Summer	8	8	0

F. W. HAYES, A.R.C.A., F.R.G.S.			
315 A Surrey Homestead	12	12	0

THE LANTERN ROOM.

£ s. d.

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

316 Cottage near Carnarvon 6 6 0

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

317 Evening 8 8 0

JOHN E. AITKEN

318 Sea Mists 10 10 0

MISS A. PEDDAR

319 February Moon 5 5 0

(MISS) M. J. JONES

320 Old Welsh Interior, Vernner Farm,
Dolgelley 5 5 0

THOMAS BUSHBY

321 Easby Abbey, Yorks. Early
spring

FREDERICK D. OGILVIE

322 On the Llugwy 9 9 0

THE LANTERN ROOM.

£ s. d.

MISS MAUD SALMON

323 High Tide at Deganwy 6 6 0

W. CRAIGMILE

324 Sheep in Pasture 15 0 0

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

325 On the Hills, Happy Valley,
Pontesbury, Salop 6 6 0

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

326 The Rising Moon 7 10 0

ALFRED F. PERRIN, R.C.A.

327 The Fall of the Leaf 7 7 0

ALFRED F. PERRIN, R.C.A.

328 A Welsh Farmyard 6 6 0

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

329 Feeding Poultry 10 10 0

THE LANTERN ROOM.

TOM HEYWOOD £ s. d.
 330 Spaniel and Partridge ... 5 5 0

W. EGGINTON, A.R.C.A.
 331 The Watermill ... 18 0 0

A. KINSLEY, A.R.C.A., R.I.
 332 Clearing after rain on the York-
 shire Moors ... 21 0 0

R. SHORT, R.C.A.
 333 "The Spectre Ship" (Ancient
 Mariner) ... 5 5 0

EDWIN BOTTOMLEY, A.R.C.A.
 334 Gathering Shingle ... 10 0 0

W. EGGINTON, A.R.C.A.
 335 Sunset, Dartmoor ... 15 0 0

SIDNEY CURRIE
 336 Brockhampton, Bromyard ... 5 5 0

THE LANTERN ROOM.

N. NETHERWOOD £ s. d.
 337 Talycfn, North Wales ... 8 8 0

CYRIL WARD, R.C.A.
 338 A mill in the Fens ... 15 0 0

F. W. HAYES, A.R.C.A., F.R.G.S.
 339 In the Gloaming ... 12 12 0

S. MAURICE JONES, A.R.C.A.
 340 The Silent Mill ... 8 8 0

S. LAWSON BOOTH, R.C.A., F.R.G.S.
 341 Evening on Lake Derwentwater ... 6 10 0

JAMES H. CROSSLAND
 342 Spring near Broughton-in-Furness 5 5 0

F. W. HAYES, A.R.C.A., F.R.G.S.
 343 A Moorland Path ... 31 10 0

THE LANTERN ROOM.

	£	s.	d.
S. LAWSON BOOTH, R.C.A., F.R.G.S.			
344 Tiberias, or Sea of Galilea ...	6	10	0

F. W. HAYES, A.R.C.A., F.R.G.S.			
345 A Surrey Common	18	18	0

J. C. SALMON, R.C.A.			
346 The River	8	8	0

—
Finis.

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