

1913

CATALOGUE

ROYAL

GAMBRIAN ACADEMY

OF ART.

PLAS MAWR.

CONWAY.

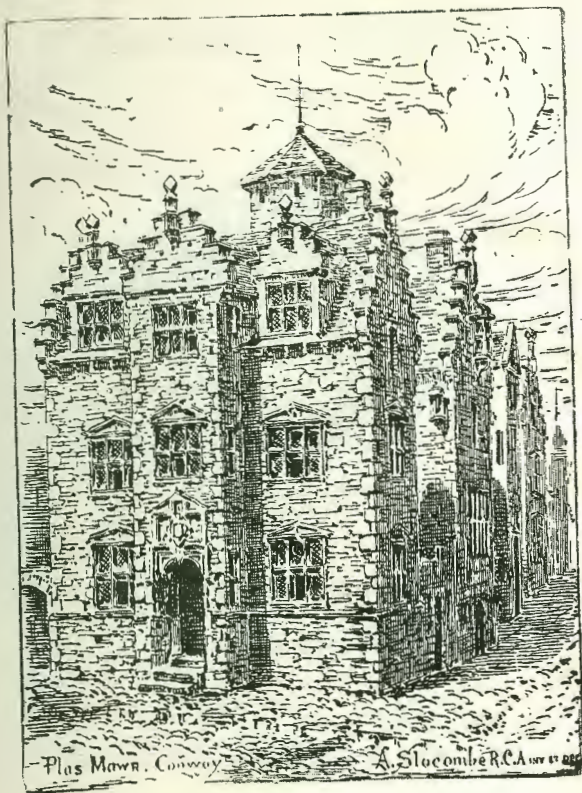
ROYAL
CAMBRIAN ACADEMY
OF ART.



PLAS MAWR,
CONWAY.

THIRTY-FIRST ANNUAL EXHIBITION.

1913.



PLAS MAWR FROM HIGH STREET.

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HIS MAJESTY KING GEORGE V.

HER MAJESTY QUEEN MARY.

HER MAJESTY QUEEN ALEXANDRA.

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.
 P.E.—Royal Society of Painter Etchers.
 A.R.E.—Associate Royal Society of Painter Etchers.
 R.O.I.—Royal Institute of Oil Painters.
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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 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 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

SMALL KITCHEN.

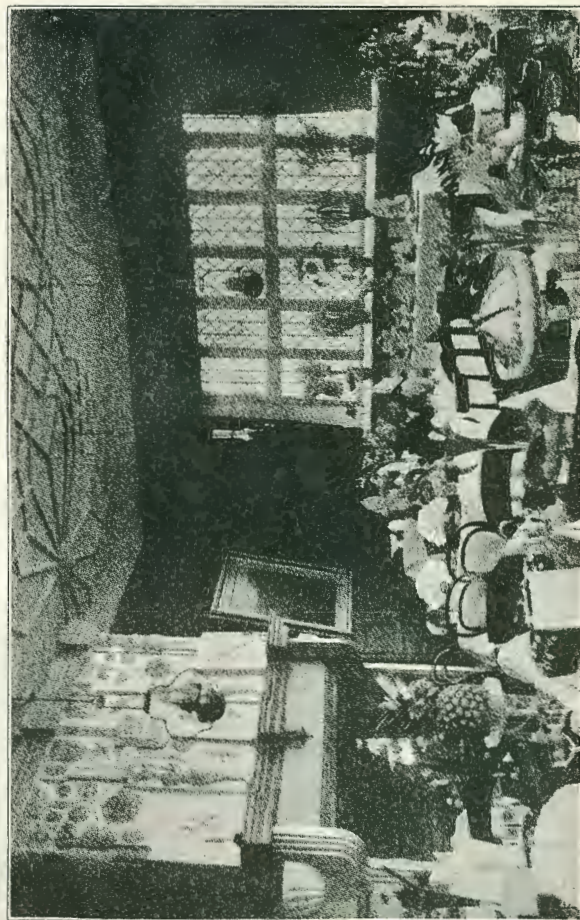
additionally strengthened by large blocks built into the wall, the exposed ends being shaped and carved. The broken hearthstone is bound round by the original unpretentious fender, which is also of oak. At some period, ages ago, five or six feet was taken off this room for the requirements of the late 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 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



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

STILL ROOM.

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.

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 ROOM.

QUEEN ELIZABETH'S SITTING ROOM.

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

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

"Change and decay in all around I see."

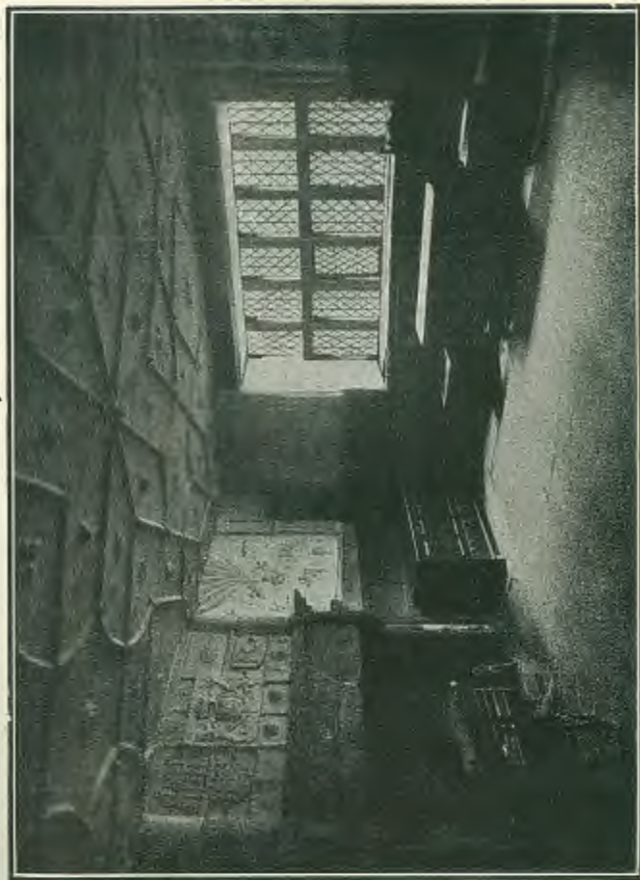


Photo by Owen Evans, Conway.]

The Queen's Sitting Room.

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.

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

THE WEST KITCHEN.

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 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.

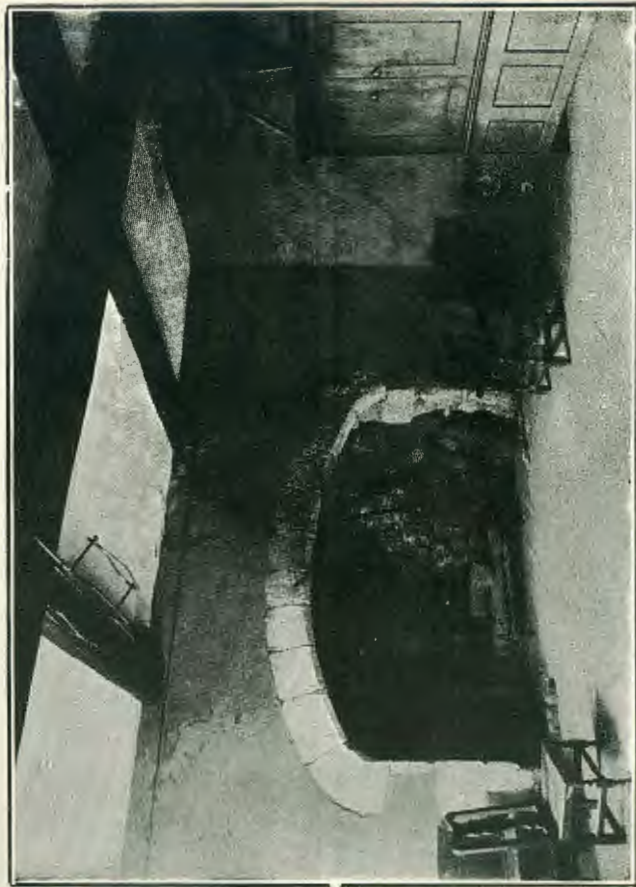


Photo by Owen Evans, Conway.]

West Kitchen.

WYNNE ROOM.

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

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

With the fall of the Roman Empire, this Art became nearly extinct. In the sixteenth century it was introduced into France by Francis I., and about the same period by Henry VIII. into England ; the half-timbered houses of that period being especially adapted to display this class of raised plaster-work. The King employed the most skilful Art-workmen during the last ten years of his reign in embellishing "Nonsuch," of which no relic now remains ; being dismantled during the Parliamentary Wars.

Pepys, alluding to "Nonsuch" in 1665, says, "All the 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.

QUEEN ELIZABETH'S ROOM.

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.

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-

THE RECEPTION ROOM.

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

It will be noticed that each ceiling in Plas Mawr is different in design, each one being very beautiful. Amongst the animals and birds on this ceiling and walls are the griffin, the owl, the stork, lions, and lion's faces, the heads of deer with antlers, eaglets, stags, Fleur-de-lys, Saracen's heads, boars, unicorn, dragons, swans, a dove just about to settle on a branch; also Tudor roses and other ornaments.

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

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

THE RECEPTION ROOM.

The Reception Room is nearly 40ft. by 20ft. by 11ft. in height, with a recess in the wall opposite the fire-place about 8ft. square; there are indications that this recess was an addition after the house was built. A new floor had to be laid in this room in 1888, but the old fixed seats remain, and are in the same charming style as described in the Banqueting Hall. Two of the

THE LANTERN ROOM.

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.

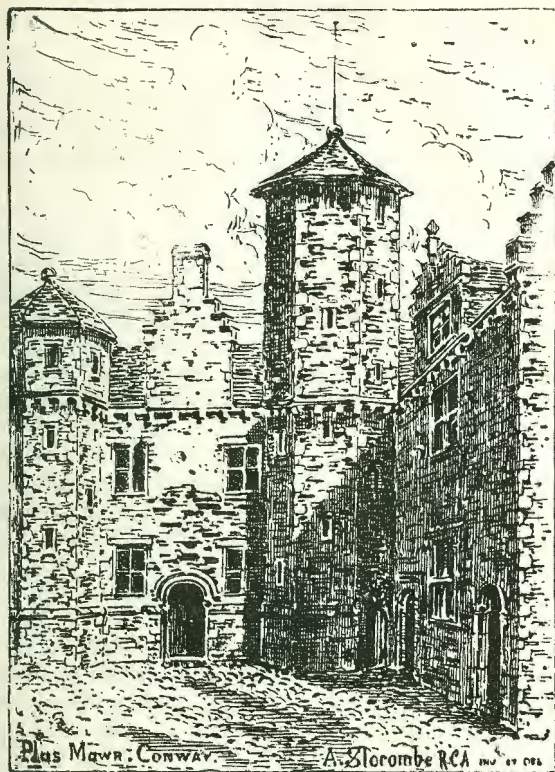
It was in this room that the Queen of Roumania took afternoon tea on the 11th of September, 1890.

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 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



COURT YARD, PLAS MAWR.

THE COUNCIL ROOM.

plaster-work, as is the case with the more important rooms of the house.

This room is the reputed "haunted room" of Plas Mawr.

After leaving this room, go past the steps by which these apartments were reached, and inspect the

"COUNCIL ROOM"

of the Royal Cambrian Academy, where there are fine casts, models, and a series of beautiful etchings on the walls.

Above the door will be noticed a specimen of the original Watling work, showing clearly how the partition walls were formerly constructed.

Descending the five stairs, and ascending the old spiral staircase opposite, the look-out tower is reached, from which charming views of the surrounding country may be obtained, then, by following the staircase to the bottom, No. 1 Room is again reached.

Plas Mawr was visited by their Royal Highnesses The Duke and Duchess of York (now 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, Conway.

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, Conway, 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 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



PLAS MAWR.

BRIEF HISTORY OF THE WYNN FAMILY.

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 Wynn-stay. 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.

Gwilim, who married Jonet, daughter of Sir Wm. Stanley of Hooton, was made Hereditary Chamberlain of North Wales, and Grand Forrester 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." 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.

BRIEF HISTORY OF THE WYNN FAMILY.

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 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.

BRIEF HISTORY OF THE WYNN FAMILY.

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 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 Lancasterian 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.



Lion Rampant.
(Borne by many ances-
tors of Queen Elizabeth).

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.

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 PLASTER DECORATIONS.



The Tudor Rose.

Portcullis in
Queen's Sitting
Room.

The York and Lancaster and
the Tudor Rose.

The Portcullis was a badge of
the House of Tudor.



Lion's Face.

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."



Red Dragon of
Henry VIII.

The Red Dragon of Cadwaladr,
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

THE PLASTER DECORATIONS.

also indirectly an ancestor of
Dorothy Griffith.

The Swan was used as a pen-
dant to the Lancaster Collar.

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



Boar.

The Boar was also the arms of
the famous beauty, Catherine of
Berain, who had for the third of
her four husbands Morris 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 re-
semblance to the sun in the
Yorkist Collar of Suns and Roses,
made for the Countess of Wil-
liam Fitzalan, fifteenth Earl of
Arundel, 1487.

THE PLASTER DECORATIONS.



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, 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 Inscription of the Order by Henry VII.



Eaglet.

(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.

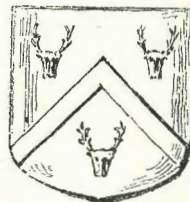
From the arms of Iarddur of Penrhyn, the predecessor of Ednyfed Vychan, in the office of Grand Forrester of Snowdon.

THE PLASTER DECORATIONS.



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 coupé 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 Wynne.

An impaled coat-of-arms. Wynne and his principal quartering impaling Griffith and her principal quartering. This is a very unusual arrangement. The chevron between three eaglets is incorrect, and was evidently an innovation of the artist to obtain effect of the chevron pattern running through the shield.

THE PLASTER DECORATIONS.



Griffin Crest
of the Griffith family.



Owl.



Bear and Ragged Stave.



Stork.



Branch and Bird.

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

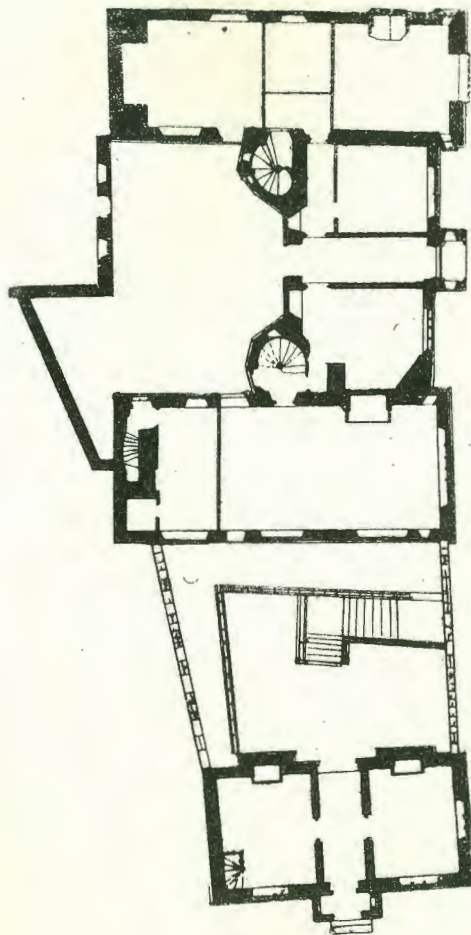
From the arms of John Hookes, Esq., of Conway, who married Elen, aunt of Robert Wynne, who bore "Argent a chevron inter three owls azure."

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

Sir Richard Bulkeley, whose 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 12th to September 27th. 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 27th September, when all works will be at liberty for removal.

The Council of the R.C.A. have endeavoured to secure accuracy in the Prices fixed by the Artists to the Pictures, but will not be responsible for any error which may occur.

Catalogue.

THE BANQUETING HALL.

(For description of Room see page 11).

Intending purchasers must negotiate with the Curator.

	£	s.
1 After the day's toil ...Edwin Bottomley, A.R.C.A.	105	0
2 Fairy Glen, Bettws-y-Coed....		
Albert Woods, A.R.C.A.	31	10
3 Portrait of a Lady ...Shirley Slocombe, A.R.C.A.		
4 The Wreck J. R. G. Grundy, R.C.A.	27	10
5 "Salmon Ladder," Conway Falls.		
Reginald Smith, R.C.A., R.B.A....	15	0
6 The Rivals J. Clinton Jones, R.C.A.	12	12
7 Evening, Borrowdale		
Charles E. Bentley, A.R.C.A.	15	0
8 Miss Burnand as Joan of Arc.		
John S. Eland, A.R.C.A.	105	0
9 "Mother's Darling"		
Alfred W. Strutt, R.C.A., R.B.C., A.R.E.	105	0
10 "Irene," A portrait study ...Phyllis Heseltine	5	5
11 Departing Day...J.Finnemore,R.I., R.C.A.,R.B.A.	6	6
12 Bradda Head, Isle of Man ...Julius Hare,R.C.A....	7	7

THE SMALL KITCHEN.

	£	s.
13 The Mouth of the Mersey ...		
Thos. Huson, R.I., R.E., R.C.A. ...	6	6
14 Summer Parker Hagarty, R.C.A.	12	12
15 Lifting Mists, Conway Valley. Donald Kendall	5	5
16 A little Dutch Maiden		
J. Finnemore, R.I., R.C.A., R.B.A.	9	0
17 The day's work done		
Harold Swanwick, R.C.A., R.I., R.O.I.	15	0
18 The Shepherd's Stile		
G. Hillyard Swinstead, A.R.C.A., R.I.	15	15
19 Jogging Home		
Alfred W. Strutt, R.C.A., R.B.C., A.R.E.	10	10
20 Carting Turnips.....James W. Booth, R.C.A.....	5	5
21 A Breezy Day.....A. E. Bottomley, A.R.C.A.....	5	5

THE SMALL KITCHEN.

(For description of Room see page 12).

Intending purchasers must negotiate through the Curator.

22 Chrysanthemums	Edith M. Elliott	6	6
23 Near Pentrefelin—Autumn...			
Alfred F. Perrin, R.C.A.....	15	0	
24 Pax Secemo	W. J. Corah, A.R.C.A.....	5	5
25 Portrait of H. Woodall, Esq.	Ralph Fisher		

THE SMALL KITCHEN.

	£	s.
26 Longships Lighthouse ...	W. J. Corah, A.R.C.A.	25 0
27 The Floodgates	Sydney Currie.....	12 12
28 Rhododendrons	Laura Norbury.....	8 8
29 Bit of Staithes	J. W. Booth, R.C.A.	6 6
30 An old Corner at Shere ...	Florence Fitzgerald ...	5 5
31 The Old House, Croesau ...	A. F. Perrin, R.C.A....	5 5
32 February 1st—Pheasant Shooting Ends.		
Tom Heywood		6 6
33 On the Medway		
W. Follen Bishop, R.C.A., R.B.A.		5 5
34 Peaceful Evening	James H. Crossland	6 6
35 An Old Bridge	R. E. Morrison, R.C.A. ...	8 8
36 Barmouth Estuary ...	R. E. Morrison, R.C.A. ...	7 7
37 Breezy Uplands	J. Hampshire	8 8
38 The first Boat's in—Holland...		
Frank Spenlove-Spenlove, R.C.A., R.I.		13 13
39 A little Angler	Henry Measham, R.C.A. ...	10 10
40 Old Mill, North Wales	Samuel Dean	10 10
41 Martigues, South of France...		
Harold Swanwick, R.C.A., R.I., R.O.I.		25 0
42 Market Place, Bruges ...	R. E. Morrison, R.C.A....	7 7
43 Stormy Weather ...	A. E. Bottomley, A.R.C.A....	10 10
44 Welsh Meadowland	Wellesley Cottrell	10 0
45 Early Spring.....	Alfred Hudson	5 5
46 The River at Bettws-y-Coed..		
S. Lawson Booth, R.C.A.		5 5
47 Twilight	A. E. Bottomley, A.R.C.A.	5 5

THE STILL ROOM.

	£	s.
48 The Thames from Southwark Bridge.		
Hugh Williams	10	10
49 Fruit	Eva Carter	10 0

THE STILL ROOM.

(For description of Room see page 13).

Intending purchasers must negotiate through the Curator.

50 The Old Mill, Bettws-y-Coed...	Julius Hare, R.C.A.	7 7
51 Shere Common, Surrey	Miss E. Skidmore ...	5 5
52 Penmaenbach	W. Craigmile.....	8 0
53 " Evening," Ullswater		
	Charles E. Bentley, A.R.C.A.	7 10
54 Evening on the Conway		
	L. Burleigh Bruhl, A.R.C.A., R.B.A.	5 5
55 Springtime in the Glen	Henry J. Lyon	5 5
56 Evening on the Cornish Coast		
	James Towers, A.R.C.A.	5 5
57 Caen, Normandy ...	Berenger Bengier, A.R.C.A....	10 10
58 Rhuddlan Castle		
	The late H. Clarence Whaite, P.R.C.A., R.W.S.	
59 The West Front, Sandringham (afternoon)		
	Cyril Ward, R.C.A.	20 0

THE STILL ROOM

	£	s.
60 Bassenthwaite and Derwentwater		
	Charles E. Bentley, A.R.C.A.	7 10
61 Camp and Rifle Range, Conway Morfa.		
	The late H. Clarence Whaite, P.R.C.A., R.W.S. ...	10 10
62 Under the Langdale Pikes ...		
	J. W. Stamper, A.R.C.A.	5 5
63 Autumn	Llewelyn Jones	
64 The Loch Side.....	F. W. Hayes, A.R.C.A.	10 10
65 The Sandy Track, Borth-y-gest....	Ada M. Ihler....	7 7
66 The Church at Stratford-on-Avon.		
	S. Lawson Booth, R.C.A.	5 10
67 Above the Harbour, Newlyn....	Olwen M. Lloyd ...	8 8
68 Blue and Green	A. E. Bottomley, A.R.C.A....	50 0
69 Happy Days.....	Alfred F. Perrin, R.C.A.....	7 0
70 On the Wild Mountains ...	James H. Crossland...	8 8
71 A Basket of Flowers	C. M. Christie	10 10
72 A Welsh River.....	F. W. Hayes, A.R.C.A.	21 0
73 Early Morning in September..	Max M. Pemberton..	6 0
74 In the Downs	E. A. Norbury, R.C.A.	5 5
75 Between the Showers.....	E. Townley Millers	5 5
76 " The Chimneys ".....	E. P. P. Samuels	

THE WYNNE ROOM.

THE WYNNE ROOM.

(For description of Room see page 17).

Intending purchasers must negotiate through the Curator.

	£	s.
77 A 20th Century Madona		
Shirley Slocombe, A.R.C.A.	18	18
78 Portrait--Rev. W. H. Egerton. Miss M. E. Howell		
79 A Study	Miss Winifred Hornblower ...	10 10
80 Fluff	Miss Edith Isaacs ...	
81 Rosie	Mrs. Jennie Stork ...	
82 Nellie	Miss Winifred Isaacs	
83 Ernestine	C. N. Thorburn	5 5
84 Portrait of Young Boy.....	Eva Noar, A.R.M.S.	
85 Mrs. J. Balshaw	Miss Florence Balshaw	
86 Kihou-San	C. N. Thorburn	5 5
87 Portrait of a Girl	Ethel M. Child	5 5
88 "He who fights and runs away"	Annie Marks....	6 6
89 Gladys	Miss Winifred Isaacs	
90 Portrait of My Mother.....	Lily Jones Hughes....	
91 Miniature on Ivory	Miss Ethel Crombie.	
92 An August flood on the Lledr.A. W. Harrison	15	15
93 A Summer breeze off Douglas.C. Bernard Wood ...	15	15
94 Iseult—from The forest lovers. F. Knowles	50	0
95 Showery Weather	W. J. Corah, A.R.C.A.	25 0

THE VICTORIA ROOM

	£	s.
96 When Squirrels seek their winter store.		
Shirley Slocombe, A.R.C.A.....	63	0
97 The Castle of Chillon...S. Lawson Booth, R.C.A. ...	9	9
98 The winning stroke.....Tom Heywood	25	0
99 Reminiscences of early days..W. J. Corah, A.R.C.A.	10	0
100 Llandudno Bay—A Storm ...Robert Jones.....	15	0
101 William Tell's Chapel, Lake Lucerne.		
S. Lawson Booth, R.C.A.	9	9
102 Departing Day, Capel Curig...Emile A. Krause ...	10	10

THE VICTORIA ROOM.

Intending purchasers must negotiate through the Curator.

103 On the hills above Barmouth		
Herbert P. Weaver, A.R.C.A., R.B.A.	5	5
104 Autumn in a Welsh Wood ...J. T. Watts, R.C.A..	8	8
105 Wet Sands	Maud Salmon	6 16 16
106 Evening		
The late H. Clarence Whaite, P.R.C.A., R.W.S.	5	5
107 The Klingenthurm, Rothenburg O'Tauber, Bavaria		
Elias Bancroft, R.C.A.....	5	5
108 Morning at Maelog, Anglesey.		
George Cockram, R.C.A.	25	0
109 In Glen Ample, near Loch Erne Head, Perthshire		
H. Moxon Cook	10	10

THE VICTORIA ROOM.

	£	s.
110 A Summer BreezeGeorge Cockram, R.C.A.	9	9
111 EveningW. Stephenson, R.C.A.	6	6
112 The Old Frieze Clock, North Holland. J. Finnemore, R.I., R.C.A.....	8	8
113 Moonrise at KatwykJ. T. Watts, R.C.A..	5	5
114 The Hill-top The late H. Clarence Whaite, P.R.C.A., R.W.S.	5	5
115 A Welsh MillFrank W. Longshaw, R.C.A.	30	0
116 The Little Sandpit....W. Egginton, A.R.C.A., R.I....	12	0
117 A Summer Reverie G. Hillyard Swinstead, A.R.C.A, R.I..	175	0
118 Grande Marina Capri ...W. Stephenson, R.C.A. ...	15	0
119 Market Caudebec.....Thomas Ellison, R.C.A.	50	0
120 The Coming Storm G. Hillyard Swinstead, A.R.C.A., R.I.	75	0
121 The Sussex Downs—A February Afternoon. Harold Swanwick, R.C.A., R.I., R.O.I.	75	0
122 Bathing The late H. Clarence Whaite, P.R.C.A., R.W.S.	120	0
123 Der Weissethurm, Bogen-Rothenburg ob der Tauber, BavariaElias Bancroft, R.C.A.	52	10
124 The Village Stream...Ralph W. Bardill, A.R.C.A....	16	16
125 The Church, Caudebec ...Thomas Ellison, R.C.A....	40	0
126 The Sunlit Haven, Cemaes ... Warren Williams, A.R.C.A.	12	12
127 A Cornish Fishing Village ...Cyril Ward, R.C.A..	25	0
128 The Old Mill Stream....W. Stephenson, R.C.A.	15	0

THE VICTORIA ROOM.

	£	s.
129 Perfect Bliss Alfred W. Strutt, R.C.A., A.R.E., R.B.C.	31	10
130 The Sand Hills The late H. Clarence Whaite, P.R.C.A., R.W.S	5	5
131 The Shower The late H. Clarence Whaite, P.R.C.A., R.W.S.	5	5
132 On the Marsh.....W. Stephenson, R.C.A.	5	5
133 Summer on the Conway Thomas Huson, R.I., R.E., R.C.A.	10	10
134 Off the Herron Strasse, Rothenburg ob der Tauber, Bavaria.....Elias Bancroft, R.C.A.	26	10
135 Conway Castle The late H. Clarence Whaite, P.R.C.A., R.W.S.	15	15
136 "Now Spring has clad the woods in green, And strewn the glen with flowers." Alfred F. Perrin, R.C.A.	25	0
137 The quiet Shore (Glan dawel)..... Cuthbert Grundy, P.R.C.A, R.I., R.W.A.		
138 The Wood.....J. C. Salmon, R.C.A.	52	10
139 The White Horse G. Hillyard Swinstead, A.R.C.A., R.I..	175	0
140 LandscapeRobert Jones	10	10
141 Winter on the Conway..... R. G. Somerset, R.C.A., R.O.I. ...	40	0
142 An Elterwater Flaxspinner... J. W. Stamper, A.R.C.A.....	9	9
143 SummerAlfred Hudson	5	5

THE VICTORIA ROOM.

	£	s.
144 The Eagle Tower, Carnarvon Castle. J. Clinton Jones, R.C.A.....	25	0
145 The Shepherd's Dream The late H. Clarence Whaite, P.R.C.A., R.W.S..	315	0
146 The Fool Tom Mostyn, A.R.C.A..	105	0
147 A Doctor of Civil Law ... (Sir) Hubert von Herkomer, C.V.O., R.A., &c.		
148 Autumn Evening, The Beech Grove. Sam Garrett	31	10
149 The Awakening of Christian (Pilgrim's Progress) The late H. Clarence Whaite, P.R.C.A., R.W.S..	315	0
150 Age J. C. Salmon, R.C.A.	35	0
151 The Old Mill, Wavertree ... J. Clinton Jones, R.C.A.....	50	0
152 Chorlton Kings, Gloucestershire. A. Netherwood, R.C.A.....	25	0
153 "In the dimmit" N. Prescott-Davies, R.C.A., R.B.A.	25	0
154 The Glyders—Springtime ... J. C. Salmon, R.C.A.	10	10
155 The Castle of Nowhere... Tom Mostyn, A.R.C.A....	200	0
156 Ecce Homo ... N. Prescott-Davies, R.C.A., R.B.A.	250	0

THE TRUE DESCRIPTION OF THE MESSIAH.

"The following is taken from a manuscript in the possession of Lord Kelly and in his Library, and was copied from the original letter of Publius Lentullus at Rome:—

"There appeared in these our days a man of great virtue named Jesus Christ, who is yet living among us, and of the Gentiles is accepted for a Prophet of Truth, but his

THE VICTORIA ROOM

own disciples call him the Son of God. He raiseth the dead, and cureth all manner of diseases.

A man of stature somewhat tall and comely, with a very reverend countenance such as beholders may both love and fear, his hair of the colour of a chestnut full ripe, plain to the ears, whence downward is more orient and curling and waving about the shoulders. In the midst of his head is a seam or partition in his hair after the manner of the Nazarites.

His forehead plain and very delicate. His face without spot or wrinkle, beautiful with a lovely . . . (colour ?), his nose and mouth so formed as nothing can be reprehended, his beard the chestnut in colour, like his hair—not very long, but forked; his look innocent and mature. His eyes gray, clear and quick. In reproving he is terrible; in admonishing courteous and fair spoken; pleasant in conversation, mixed with gravity.

It cannot be remembered that any have seen him laugh but many have seen him weep.

In proportion of body excellent, his hands and arms most delicate to behold. In speaking very temperate, modest and wise.

A man for his singular beauty surpassing the Children of Men."

	£	s.
157 The Wanderers Sir James D. Linton, P.R.I., R.O.I.	200	0
158 Sweet Peas R. E. Morrison, R.C.A.	15	15
159 A gem from the Deep... Shirley Slocombe, A.R.C.A.	63	0
160 Tewkesbury, Gloucestershire. A. Netherwood, R.C.A.	25	0
161 Violets Edith M. Elliott	5	5
162 Clay Hall Farm ... A. E. Bottomley, A.R.C.A. ...	20	0
163 Old Srinagar City, Kashmir, India. Leila K. Williamson	10	10

THE VICTORIA ROOM.

	£	s.
164 Snow at Maerdy, North Wales. James T. Watts, R.C.A.	18	18
165 Carnedd Dilyn J. Clinton Jones, R.C.A.	12	12
166 A Surrey Mill Pond ... James Towers, A.R.C.A. ...	12	12
167 A bit of Old Bruges Frank Spenlove-Spenlove, R.C.A., R.I.	12	12
168 Close of Day Harold Swanwick, R.C.A., R.I., R.O.I.	40	0
169 The Strength of the Hills ... The late H. Clarence Whaite, P.R.C.A., R.W.S.	262	10
170 "Eileen" W. B. Boadle, A.R.C.A.	12	0
171 The Farmyard ... A. E. Bottomley, A.R.C.A.	20	0
172 Falling Shadows G. Sheridan Knowles, R.C.A., R.I. ...	35	0
173 J. Clinton Jones, Esq. ... W. B. Boadle, A.R.C.A. ...		
174 The old Shepherd Victor Abeloos 8	0	
175 A Street in Tunis Harold Swanwick, R.C.A., R.I., R.O.I.	16	16
176 The Critic Tom Mostyn 450	0	
177 Sunset on Vesuvius Sir W. B. Richmond, K.C.B., R.A.		
178 In the heart of Cambria The late H. Clarence Whaite, P.R.C.A., R.W.S.	10	0
179 In the Glen, Pentrefelin ... Alfred F. Perrin, R.C.A. '6	6	
180 Small Things Guy Alexander 12	12	
181 The Green Scarf Victor Abeloos 8	0	
182 The Green Gown Tom Mostyn, A.R.C.A. 250	0	

THE VICTORIA ROOM

	£	s.
183 A Sussex Cornfield Robert Walters ...	21	0
184 The Pool Rosa Tapp 50	0	
185 The Pet Rabbit—Children of Iceland. J. Finnemore, R.I., R.C.A., R.B.A.	9	0
186 A Siesta R. E. Morrison, R.C.A.	18	18
187 Near Tenbury, Worcestershire. Henry Cheadle ...	15	0
188 An English girl and an old English home. Norman Prescott-Davies, R.C.A., R.B.A.	50	0
189 The Walks, Groombridge ... Florence Fitzgerald..	21	0
190 Lola W. B. Boadle, A.R.C.A.	12	0
191 Apple Blossom Kate Laseman 5	5	
192 Carnations Louisa M. Bancroft .	8	8
193 The Village Rosethorn, Cheshire. Elias Bancroft, R.C.A.	63	0
194 The old Lledr Bridge R. G. Somerset, R.C.A., R.O.I.	17	17
195 A Staffordshire Woodland ... A. W. Harrison 10	10	
196 Wandering Sheep... R. G. Somerset, R.C.A., R.O.I.	12	12
197 "We shan't starve now" ... A. W. Strutt, R.C.A., A.R.E., R.B.C.	26	10
198 Roses Louisa M. Bancroft .	10	10
199 Harvesting in the Conway Valley. Anderson Hague, V.P.R.C.A., R.I.	200	0
200 The Herring Season, Gt. Yarmouth. Edgar Bundy, R.I.	850	0
201 Woodland Millinery Alfred W. Strutt, R.C.A., A.R.E., R.B.C.	31	10

THE VICTORIA ROOM

	£	s.
202 An old World Story		
H. J. Dobson, A.R.C.A., R.S.W. ...	50	0
203 " And then came evening on "		
J. W. Stamper, A.R.C.A.	15	15
204 Harvest, North Wales		
The late H. Clarence Whaite, P.R.C.A., R.W.S.	84	0
205 A Welsh Homestead—Tyfri, Brecon		
Sam. Garrett	31	10
206 " Gwen "	10	10
W. B. Boadle, A.R.C.A.		
207 David Richard, son of R. Bowen Roberts, Esq.		
R. E. Morrison, R.C.A.		
208 Harvest Time	10	10
James W. Booth, R.C.A.		
209 Near Salcombe, S. Devon ...	5	5
Henry Cheadle		
210 " The rising Sun with blushes paints the Morn."		
Thomas Huson, R.I., R.E., R.C.A.	50	0
211 West Entrance, Irlam Hall ...		
J. Hey Davies, R.C.A.		
212 An Outlaw Village, N.W. Frontier of India.		
Leila K. Williamson	15	15
213 The Morning Tide, Katwyk, Holland.		
L. Burleigh Bruhl, A.R.C.A., R.B.A.	35	0

SCULPTURE.

214 Peace	Harry Keast
215 Grief	Harry Keast
216 Supplication	Harry Keast

THE QUEEN'S BEDROOM.

THE QUEEN'S BEDROOM.

(For description of Room see page 18).

Intending purchasers must negotiate through the Curator.

	£	s.
217 Evening on the Yorkshire Moors.		
Albert Kinsley, R.I., R.C.A.	30	0
218 Penrhyn Point, Cemaes ...		
Warren Williams, A.R.C.A.	12	12
219 The Old Barn.....	10	10
Edwin Bottomley, A.R.C.A.		
220 Coming Home	12	0
James Aitken		
221 Runswick Cobbles		
Herbert P. Weaver, A.R.C.A., R.B.A.	6	6
222 Early Autumn, Ryedale ...		
Edwin Bottomley, A.R.C.A.	25	0
223 The Setting Sun	5	5
James Towers, A.R.C.A.		
224 Eventide, Benarth Shore, Conway.		
Warren Williams, A.R.C.A.	10	10
225 Atlantic Waves	12	0
James Aitken		
226 A Surrey Moorland.....	14	14
F. W. Hayes, A.R.C.A.		
227 Criccieth Castle from the Shore.		
Warren Williams, A.R.C.A.	10	10
228 April	7	7
Hamilton Marr, A.R.C.A.		
229 Autumn Glow	7	7
Hamilton Marr, A.R.C.A.		
230 Storm.....	7	7
Hamilton Marr, A.R.C.A.		
231 A Silver Gleam.....	15	15
Hamilton Marr, A.R.C.A.		

THE QUEEN'S BEDROOM.

	£	s.
232 Cloudy WeatherEmile A. Krause ...	12	12
233 Barmouth BeachJ. Hamilton Kearne.	5	5
234 Old Woman and Child of Etaples...Frank Potter...	5	5
235 By the Pines, MilfordC. Bernard Wood ...	5	5
236 Near LlanrwstS. Maurice Jones, A.R.C.A.	5	5
237 Milking Time.....Chas. E. Bentley, A.R.C.A.	25	0
238 Vale of Llangollen...S. Maurice Jones, A.R.C.A....	5	5
239 In the SolentW. Parkyn, A.R.C.A.	10	10
240 Winterton, NorfolkW. Parkyn, A.R.C.A.	12	12
241 The Upper Lake, Sandringham. Cyril Ward, R.C.A.	30	0
242 Through the Glen.....Thomas Ellison, R.C.A.....	15	15
243 A Breezy Day on the Moors... W. Egginton, A.R.C.A., R.I.	7	0
244 Early Spring, South Devon... W. Egginton, A.R.C.A., R.I.	7	0
245 Off DungenessW. Parkyn, A.R.C.A.	30	0
246 A Devonshire Mill...W. Egginton, A.R.C.A., R.I....	7	0
247 A Cloudy DayW. Egginton, A.R.C.A., R.I.	7	0
248 In the Glen, Pentrefelin...Alfred F. Perrin, R.C.A...	6	6
249 Conway River from Deganwy Warren Williams, A.R.C.A.....	12	12

THE RECEPTION ROOM.

THE RECEPTION ROOM.

(For description of Room see page 19).

Intending purchasers must negotiate through the Curator.

	£	s.
250 September, Port St. Mary ...Donald Kendall	10	10
251 Beech Wood, near Bettws-y-Coed. Ralph W. Bardill, A.R.C.A.	13	13
252 A Surrey Common.....F. W. Hayes, A.R.C.A.....	14	14
253 A Sunny Afternoon Herbert P. Weaver, A.R.C.A., R.B.A.	15	15
254 Wallasey Marshes ...Berenger Bengier, A.R.C.A....	105	0
255 RosesJames W. Booth, R.C.A.	10	10
256 A Siamese Elephant Hunt ... Edwin A. Norbury, R.C.A.	10	10
257 The Japanese House and Wistaria Pergola at Bagshot ParkCyril Ward, R.C.A..	20	0
258 Autumn in Borrowdale, Cumberland. A. Kinsley, R.I., R.C.A.	50	0
259 Herbaceous borders at Roseneath House, Cyril Ward, R.C.A.	20	0
260 Herring PackersKathleen Kitchin ...	5	5
261 Harlech Castle...Burleigh Bruhl, A.R.C.A., R.B.A...	12	12
262 The Goat GirlPhyllis Heseltine ...	5	5
263 Blea Tarn, Little Langdale.... J. W. Stamper, A.R.C.A.	5	5

THE RECEPTION ROOM.

£ s.

- 264 A Bank where the Blue-bells grow.
W. Follen Bishop, R.C.A., R.B.A.... 17 17
- 265 Conway Castle Nesta Warren 7 7
- 266 Good King Wenceslas
J. Finnemore, R.I., R.C.A., R.B.A. 8 8
- 267 A Corner of the Garden
Berenger Benger, A.R.C.A. 10 10
- 268 Saddleback
The late H. Clarence Whaite, P.R.C.A., R.W.S. 7 7
- 269 Moonlight
The late H. Clarence Whaite, P.R.C.A., R.W.S. 5 5
- 270 Montreuil Sur Mer....J. Parker, R.C.A., R.W.S.... 12 12
- 271 The Cloud....J. Finnemore, R.I., R.C.A., R.B.A.... 8 18/6
- 272 In the Downs.....E. A. Norbury, R.C.A. 5 5
- 273 Idle Moments...J. Finnemore, R.I., R.C.A., R.B.A... 9 0
- 274 The Weeper's Tower, Amsterdam..
Burleigh Bruhl, A.R.C.A., R.B.A.... 15 15
- 275 A Grey Morning, Conway...W. Stephenson, R.C.A. 15 0
- 276 Beech Trees by a Scotch stream..
James. T. Watts, R.C.A. 8 8
- 277 Roseaux, bed for the goat ...
John Parker, R.C.A., R.W.S..... 12 12
- 278 Cutting CornJames W. Booth, R.C.A. 5 5
- 279 A Trout Stream...Thos. Huson, R.I., R.E., R.C.A. 12 12
- 280 The new Pond-garden, Ken-
sington PalaceCyril Ward, R.C.A.. 20 0
- 281 An Italian Garden ... Thomas Ellison, R.C.A. ... 16 16

THE RECEPTION ROOM.

£ s.

- 282 A Woodland Nymph ...Parker Hagarty, R.C.A.... 10 10
- 283 Heedless of the waning day,
The stream makes merry on its way.
Tom Clough, R.C.A..... 75 0
- 284 A Freshening Breeze...George Cockram, R.C.A.... 14 14
- 285 Dawn Parker Hagarty, R.C.A. 10 10
- 286 PrimrosesLily F. Whaite 5 5
- 287 Harvest Time, Croesau...Alfred F. Perrin, R.C.A.... 12 0
- 288 At last, the roused up river pours along.
Thos. Ellison, R.C.A. 25 0
- 289 Island of Rhum, from Mall-
ing, West HighlandsH. Moxon Cook 9 9
- 290 Idwal J. C. Salmon, R.C.A. 75 0
- 291 The Rain Storm
The late H. Clarence Whaite, P.R.C.A., R.W.S.. 5 5
- 292 A fresh breeze from the North
John McDougal, R.C.A. 7 7
- 293 Felled Timber
The late H. Clarence Whaite, P.R.C.A., R.W.S. 5 5
- 294 Porch--Chapel of the Precious
Blood, BrugesThos. Ellison, R.C.A.. 21 0
- 295 Old Mill, Pentraeth, Anglesey.
W. Stephenson, R.C.A. 10 0
- 296 Showery Autumn
W. Follen Bishop, R.C.A., R.B.A. 52 10
- 297 Conway Sunset (looking towards Deganwy.)
The late H. Clarence Whaite, P.R.C.A., R.W.S. 5 5

THE LANTERN ROOM

	£	s.
298 Der Weissethurm, Ruthenburg o Tauber, Bavaria.....Elias Bancroft, R.C.A.	5	5
299 Sunset		
The late H. Clarence Whaitc, P.R.C.A., R.W.S.	5	5
300 On the KennctFrank Longshaw, R.C.A.	10	0
301 On the Ogwen, N. Wales ...W. Stephenson, R.C.A.	15	0
302 Snowdon from Nantlle...J. Clinton Jones, R.C.A....	25	0
303 The Lledr's rocky course ...Thos Ellison, R.C.A.	18	18
304 "Where rocks o'erhang the turbid stream" Ralph W. Bardill, A.R.C.A.	35	0
305 The coming Night ... John McDougal, R.C.A.	9	9
306 The Queen of Hearts		
John Finnemore, R.I., R.B.A., R.C.A.	12	0
307 Up Channel William Parkyn, A.R.C.A.	18	18
308 In the Harbour, Bergen, Norway. A. Netherwood, R.C.A.	20	0
309 The Old Bridge, Bethesda, N. Wales	8	8
310 EveningJ. C. Salmon, R.C.A.	7	7

THE LANTERN ROOM.

(For description of Room see page 21).

Intending purchasers must negotiate through the Curator.

311 A Yorkshire Grouse Moor ...Oliver Baker, R.C.A.	5	5
312 Autumn A. Netherwood, R.C.A.	6	6

THE LANTERN ROOM.

	£	s.
313 Boats, AberdoveyJ. Hamilton Kearne.	5	5
314 Looking from the Gt. Orme's Head	5	5
315 A Cemaes ByewayE. H. Wevill	5	5
316 An April Day, Brough, West- moreland	9	9
317 The Cooling Stream ...Ralph W. Bardill, A.R.C.A.	5	5
318 The Mosaics, North Aisle, Chester Cathedral	5	5
319 A Roadside Cottage (between Kingsbridge & Dartmouth)...		
Parker Hagarty, R.C.A.	6	6
320 Calm after a StormHenry J. Lyon	5	5
321 MoonriseFlorence E. Balshaw	5	5
322 A February EveningJ. W. Stamper, A.R.C.A.	5	5
323 Near the Conway Estuary ... Ralph W. Bardill, A.R.C.A.....	5	5
324 Arthog Cottage		
Herbert P. Weaver, A.R.C.A., R.B.A.	6	6
325 A Street—BelgiumIrene M. Crookenden	5	5
326 A peep through the Trees ... W. Follen Bishop, R.C.A., R.B.A.	5	5
327 A bit of the Old College, Cobham, Kent	5	5
328 Trout Fishing, Pont-y-Pant...Lily F. Whaitc	5	5
329 Middleton ChurchJames W. Booth, R.C.A.	6	6
330 A few Repairs...J. Finnemore, R.I, R.B.A., R.C.A.	8	0

THE LANTERN ROOM

	£	s.
331 An old Doorway, St. Malo ...V. M. Alderson	5	5
332 The Barn...Herbert P. Weaver, A.R.C.A., R.B.A....	5	5
333 Springtime.....		
The late H. Clarence Whaite, P.R.C.A., R.W.S.	8	8
334 Street—Malines	Irene M. Crookenden	5 5
335 Still September—The Usk above		
Llanfoist Bridge.....D. Vallance Young..	6	6
336 The Old Pond-garden, Hamp-		
ton Court	Cyril Ward, R.C.A..	20 0
337 River Conway near Bettws-y-Coed		
S. Maurice Jones, A.R.C.A.	6	6
338 Summer-time by the Sea, Cemaes.		
Warren Williams, A.R.C.A.	12	12
339 A little Red Riding Hood ...Clara C. Perrin	5	5
340 A Woodland Pool	F. W. Hayes, A.R.C.A.	10 10
341 The Borrowdale Yews, Curn-		
berland.....	Thos. Bushby	18 18
342 Billesley Hall, Warwickshire..	Sidney Currie	5 5
343 The Harbour, Cemaes	E. H. Wevill	5 5
344 Marcelle	(Miss) V. M. Alderson	7 7
345 A bit of Old Conway	Nesta Warren	5 5
346 Chichester—The Canal ...Walter Edward Penn	10	10
347 The Centre Walk, Claremont,		
looking South	Cyril Ward, R.C.A...	20 0
348 A Westmoreland Trout		
Stream in Flood	Benjamin Bland	10 10

THE LANTERN ROOM

	£	s.
349 Sunset, Conway Quay		
The late H. Clarence Whaite, P.R.C.A., R.W.S.	8	8
350 Passing Day	Hamilton Marr, A.R.C.A.	15 15
351 Night's purple shadows gather.		
Hamilton Marr, A.R.C.A.....	15	15
352 At Rhuddlan	W. Stephenson, R.C.A.	6 6
353 The Vale of Sychnant	Norman Netherwood ..	5 5
354 The Herald of Night, Derwentwater.		
Charles E. Bentley, A.R.C.A.	12	10
355 Lledr Bridge, Bettws-y-Coed.		
W. Stephenson, R.C.A.....	15	0
356 Autumn—Bolton Woods.....	Joseph West	9 9
357 Fishing Boats putting off to Sea.		
John McDougal, R.C.A.	10	10
358 After Rain' ... W. Egginton, A.R.C.A., R.I.	7	0
359 Cropthorne, Worcestershire...Geo. F. Nicholls	10	10
360 Boulogne Harbour		
G. Hillyard Swinstead, A.R.C.A., R.I.	18	18
361 A Rainy Day	A. Netherwood, R.C.A.	10 0
362 (In the Council Room)		
Challenge Panel offered by the President of the		
Royal Cambrian Academy of Art for annual		
competition amongst Schools of Art in Wales.		
.....John Millard.		

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