

1. FRANK STERNBERG, (ENGRAVER), SIGNED IN PENCIL TO MARGIN, TWO COLOURED MEZZOTINTS, circa 1920/1, The Chess Players; A Cavalier, 15" x 18" and 18" x 13" (2)50-70
2. SIDNEY E WILSON (ENGRAVER), SIGNED IN PENCIL TO MARGIN, EARLY 20TH CENTURY COLOURED MEZZOTINT, PUBLISHED 1912, Portrait of a Lady, possibly Lady Hamilton, 12" x 9"; plus ERNEST STAMP (ENGRAVER), COLOURED MEZZOTINT, PUBLISHED 1920, A Gentleman in 18th Century Apparel before a Window, 10" x 6"; plus one other (3)40-60
3. AFTER JOHN BURNET, ENGRAVED BY J BURNET, 19TH CENTURY BLACK AND WHITE ENGRAVING, Greenwich Pensioners Commemorating the Battle of Trafalgar, 17" x 27"60-80
4. AFTER W H BARTLETT, ENGRAVED BY VARIOUS, TWELVE ANTIQUE BLACK AND WHITE ENGRAVINGS, Named North American subjects, 5" x 7" (12)40-50
5. AFTER J VERNET, ENGRAVED BY P BENAZECH, ANTIQUE BLACK AND WHITE ENGRAVING, PUBLISHED 1774, "La Belle Matine", 15" x 12 1/2"30-40
6. A GROUP OF SIX 18TH/19TH CENTURY HAND COLOURED ENGRAVINGS, Comical Dentistry Subjects, various small sizes (6)30-40
7. AFTER J E RIDINGER, ENGRAVED BY M E RIDINGER, ANTIQUE BLACK AND WHITE ENGRAVING, PUBLISHED 1734, Dogs Savaging a Wild Boar; plus THREE VICTORIAN HAND COLOURED ENGRAVINGS, Figurative Subjects, various sizes (4)
8. J BUCKLAND (PUBLISHER), A SET OF FIVE COLOURED AQUATINTS IN ONE FRAME, PUBLISHED 1816, "Bell"; "Hammer and Bell"; "Schimmell, or White Horse"; "Inn" and "Hammer", each 5" x 3 1/2" (stuck down) (laid down)
9. JEAN-JACQUES DE BOISSIEU, MONOGRAMMED AND DATED 1790 TO MARGIN, BLACK AND WHITE ETCHING, "Ecrivain Public", 10" x 15"80-100
10. EARLY 20TH CENTURY ENGLISH SCHOOL, PAIR OF ROUGE STIPPLE ENGRAVINGS, Young Lady Picking Flowers in a Meadow; Young Lady at Water's Edge, 19" diameter circular (2)30-40
11. AFTER W READ, BLACK AND WHITE ENGRAVING, "Murat"; and one other similar (2)
12. AFTER S EDWARDS, ENGRAVED BY F SANSOM, PAIR OF EARLY 19TH CENTURY HAND COLOURED ENGRAVINGS, PUBLISHED 1806, Botanical Studies; together with two VICTORIAN HAND COLOURED FASHION PLATES (4)30-40
13. AFTER W HEATH, ENGRAVED BY M DUBOURG, PAIR OF COLOURED AQUATINTS, "Battle of Vittoria"; "Battle of Barrosa", 6" x 8" (2)30-40
14. AFTER ALF COOKE (OF LEEDS), A SET OF SEVEN EARLY 20TH CENTURY COLOURED LITHOGRAPHS, Females Dressed in Military Uniforms of various Countries, 9 1/2" x 5 1/2" (7)
15. AFTER W B WALKER, REVERSE ENGRAVING ON GLASS, John Baptising Christ, 14" x 10"30-40
- 15A. AFTER T GAINSBOROUGH, ENGRAVED BY ARTHUR B BROOK, SIGNED IN PENCIL TO MARGIN BY THE LATTER, COLOURED LIMITED EDITION MEZZOTINT, WITH PUBLISHER'S BLIND STAMP (PUBLISHED FROST & REED 1919), "The Linley Children", 14" x 12"30-40
16. AFTER S T C WEEKS, PAIR OF TINTED LITHOGRAPHS, "Here's another Thousand a Year"; and "Time Gents Please"; and AFTER G CRUICKSHANK, ANTIQUE HAND COLOURED ENGRAVING, PUBLISHED 1826, "Juvenile Monstrosities"; and four other Antique Figurative Engravings, various sizes (7)
17. AFTER B WEST, ENGRAVED BY HALL, ANTIQUE BLACK AND WHITE ENGRAVING, PUBLISHED 1769, "Pyrrhus When a Child Brought to Claucias King of Illyria for Protection", 16" x 22" in shell-cornered gilt frame80-100
18. AFTER N BERGHAM, ENGRAVED BY J P LE BAS, ANTIQUE BLACK AND WHITE ENGRAVING, "Le Retour a la Ferme", 16 1/2" x 25"40-50
19. AFTER W HOGARTH, ENGRAVED BY T COOK, SET OF FOUR ANTIQUE BLACK AND WHITE ENGRAVINGS, PUBLISHED 1797, "Marriage a la Mode" (plates II, III, IV and VI) (4)350-400
20. AFTER W HAMILTON, ENGRAVED BY J CHAPMAN, BLACK AND WHITE ENGRAVING, Dated 1794, "The Antient English Wake", 14" x 18"40-50
21. AFTER SIR E LANDSEER, ENGRAVED BY H BECKWITH, PAIR OF 19TH CENTURY HAND COLOURED ENGRAVINGS, "High Life" and "Low Life", 9" x 7" (2)40-60
22. AFTER A BUCK, ENGRAVED BY R REEVE, ANTIQUE COLOURED AQUATINT DATED 1808, "Jessica"; and AFTER G ROMNEY, ENGRAVED BY J OGBORNE, BLACK AND WHITE STIPPLE ENGRAVING, "Mrs Jordan, in the Character of the Romp", 12" x 9" (2)30-40
23. NORMAN HIRST (ENGRAVER), SIGNED IN PENCIL TO MARGIN, COLOURED MEZZOTINT, PUBLISHED 1909, Children with Dogs in Landscape, 19" x 16"30-40
24. AFTER T GUERIN, ENGRAVED BY LEMERCIER (PARIS), COLOURED LITHOGRAPH, "La Crinoline, Faubourg St Germain, 1859", 11" x 17"80-100
25. AFTER J ZOFFANY, ENGRAVED BY R EARLOM, COLOURED MEZZOTINT, "The Porter and Hare", 19" x 16" (A/F)150-200
26. AFTER H SINGLETON, ENGRAVED BY J JONES, BLACK AND WHITE MEZZOTINT, PUBLISHED 1791, A Captain, 23" x 15" (A/F)
27. 20TH CENTURY TINTED COLOURED PRINT, "Thomas Fisher President of Queens College", 15" x 8"30-40
- 27A. GROUP OF THREE 19TH CENTURY COLOURED ENGRAVINGS, Figure Groups, 13" x 16" (3)
28. REPRODUCTION BLACK AND WHITE PRINT, "Collegium Orielenese"; A PAIR OF REPRODUCTION COLOURED PRINTS, "Port Maria, St Marys" and "Harbour Street, Kingston"; A HAND COLOURED BOOKPLATE ENGRAVING, "Kansas City Bridge and Terminal Railway - The Winner Bridge"; and A REPRODUCTION COLOURED PRINT OF Heidelberg (5)
29. 18TH CENTURY HAND COLOURED ENGRAVING, PUBLISHED 1775, "A View of Deptford" (from Harrison's History of London), 6" x 10"40-50
30. AFTER PIRANESIE, ANTIQUE BLACK AND WHITE ENGRAVING, "Basilica Senatus Romani Contigua Palatio Imperatorum", 11" x 15"50-70
31. AFTER KILBURN, ENGRAVED BY MAJOR, TINTED PRINT, "View of the United States Navy Yard, at Portsmouth, NH", 8" x 13"; together with two framed Topographical HAND COLOURED ENGRAVINGS; and one other (4)30-40
32. AFTER M LARSSON, ENGRAVED BY O CARDON, 19TH CENTURY BLACK AND WHITE LITHOGRAPH, "Stockholm", 8 1/2" x 11 1/2"40-50
33. AFTER MATICHE (ENGRAVER), COLOURED ENGRAVING, "Chemine Sculpte", 13" x 16", birds eye maple framed (A/F); and W HOGARTH,

BLACK AND WHITE ENGRAVING, PUBLISHED 1753, Dancing Figures, plate size 15" x 19" (A/F) (2)

34. AFTER E T PARRIS, ENGRAVED BY H ROBINSON AND T WOOLNOTH, PAIR OF HAND COLOURED ENGRAVINGS, PUBLISHED 1835, "Honeysuckle" and "Roses", 12" x 9" (2)40-60
35. 19TH/20TH CENTURY FRENCH SCHOOL, PAIR OF COLOURED STIPPLE ENGRAVINGS, Female Figure Studies, 10" x 9" (2)
36. AFTER WOUVERMENS, ENGRAVED BY J MOYREAU, PAIR OF ANTIQUE BLACK AND WHITE ENGRAVINGS, PUBLISHED 1742, "L'Academie du Mange" and "Le Travail du Marechal", 13" x 18" (2)60-80
37. AFTER D HARRIS, ENGRAVED BY C CATTON JNR, ANTIQUE BLACK AND WHITE AQUATINT, PUBLISHED CIRCA 1787, This View Taken in his Lordship's Park an Nuneham, 12 1/2" x 17 1/2"80-100
38. 19TH CENTURY SOFT GROUND ENGRAVING, Depicting Ladies in a Prison Cell, with text and with inscription by Sir Walter Scott, 10" x 7"
39. AFTER G JACKSON JUNR (ENGRAVER), COLOURED LITHOGRAPH, "Hunters out at Grass", 12" x 17", rosewood framed (A/F)
40. AFTER GEORGE STUBBS, ENGRAVED BY GEORGE TOWNLY STUBBS, BLACK AND WHITE STIPPLE ENGRAVING, "Protector", 14" x 19"50-80
41. AFTER T GAINSBOROUGH, ENGRAVED BY N HIRST, SIGNED BY THE LATTER TO THE MARGIN, EARLY 20TH CENTURY BLACK AND WHITE MEZZOTINT, PUBLISHED 1909, "The Young Cottager", 19" x 14"70-100
42. AFTER L FILDES, ENGRAVED BY H SCOTT BRIDGWATER, SIGNED BY BOTH TO THE MARGIN, BLACK AND WHITE PHOTOGRAVURE, PUBLISHED 1890, Young Girl with Puppy and Basket of Flowers, 21" x 14 1/2"50-70
43. AFTER SIR T LAWRENCE, ENGRAVED BY R M MEADOWS, ANTIQUE COLOURED ENGRAVING, PUBLISHED 1805, "Mr Kemble in the Character of Coriolanus", 27" x 17" (A/F)
44. JOSEPH B PRATT (ENGRAVER), SIGNED IN PENCIL TO MARGIN, EARLY 20TH CENTURY BLACK AND WHITE MEZZOTINT, PUBLISHED 1905, Mother and Daughter in Landscape, 19" x 15"90-120
45. AFTER E COOPER, ANTIQUE COLOURED ENGRAVING, "The Victory", 12" x 18"
46. AFTER J CONSTABLE, ENGRAVED BY D LUCAS, ANTIQUE BLACK AND WHITE MEZZOTINT, PUBLISHED CIRCA 1833, "The Vale of Dedham, Essex", 22 1/2" x 19"80-120
47. AFTER J SINGLETON COPLEY, RA, ENGRAVED BY J HEATH, ANTIQUE HAND COLOURED ENGRAVING, PUBLISHED 1796, "The Death of Major Pierson", 21" x 30"150-200
48. 19TH CENTURY ENGLISH SCHOOL, BLACK AND WHITE ETCHING, "Claude Duval", 19" x 27"60-80
49. FRANK DICKSEE, ENGRAVED BY G ROBINSON, SIGNED BY BOTH IN PENCIL TO THE MARGIN, BLACK AND WHITE PHOTOGRAVURE, PUBLISHED CIRCA 1889, The Final Journey, 19" x 33"40-50
50. PETER GRAHAM, ENGRAVED BY JOSEPH B PRATT, SIGNED BY BOTH IN PENCIL TO THE MARGIN, BLACK AND WHITE ENGRAVING, PUBLISHED 1896, "Moorland and Mist", 21" x 31"80-100
51. T HARDIS (ENGRAVER), ANTIQUE HAND COLOURED ENGRAVING, A Coronation Dinner for Queen Victoria held in Lewes, Sussex in 1838, 8 1/2" x 17"80-120
52. AFTER J CONSTABLE, ENGRAVED BY D LUCAS, HAND COLOURED MEZZOTINT, PUBLISHED 1854, "The Rainbow, Salisbury Cathedral", 21" x 29" (A/F)70-90
53. INDISTINCTLY SIGNED IN PENCIL TO MARGIN BY ARTIST AND ENGRAVER, BLACK AND WHITE ENGRAVING, PUBLISHED FAIRLESS & BEEFORTH 1884 "The Slaughter of the Innocents", 21" x 31" (A/F)120-150
54. AFTER PUGH, ENGRAVED BY TOMLINSON, COLOURED ENGRAVING (FROM THE PUBLICATION CAPITAL CITIES, PUBLISHED 1809), "The Cities of London and Westminster", 6" x 13 1/2" (fold lines)40-50
55. AFTER W VANDERVELD, ENGRAVED BY E KIRKAL, BLACK AND WHITE MEZZOTINT, PUBLISHED CIRCA 1730, Sea Piece (with collection inscription), 12" x 16"60-80
56. AFTER T ROWLANDSON, ENGRAVED BY B BIRCH, HAND COLOURED ENGRAVING, "Dover Castle, with the Setting Off of the Balloon to Calais, in January 1785", 3 1/2" x 5"50-70
57. AFTER LIEUTENANT COLONEL ADYE & CAPTAIN TUPPER, ANTIQUE HAND COLOURED ENGRAVING, "The Battle of Balaklava, 25th October 1854", 7" x 21"30-40
58. T G DUTTON (ENGRAVER), BLACK AND WHITE LITHOGRAPH, PUBLISHED 1854 BY ACKERMANN, "The Declaration of War Communicated to the Fleet by Signal by Vice Admiral Sir Charles Napier", 11" x 31"
59. AFTER G MORLAND, A SET OF FOUR COLOURED PRINTS, Figure and Animals Subjects, 17" x 20" (A/F) (4)80-100
60. AFTED FRED MORGAN, BLACK AND WHITE PHOTOGRAVURE, "The Home of the Swans", 28" x 19"; plus two others, contemporary oak framed (3)40-60
61. FRED SLOCOMBE, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, PUBLISHED 1891, Shepherd and Sheep in a Country Lane, 14" x 24"
62. DAVID LAW, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, In The Harvest Field, 11 1/2" x 17"
63. AFTER B W LEADER, RA, C E JOHNSON AND T UWINS, GROUP OF THREE VICTORIAN BLACK AND WHITE ENGRAVINGS/PHOTOGRAVURE, Landscape and Figure Subjects, various sizes (3)
64. J COTHER WEBB (ENGRAVER), PAIR OF COLOURED MEZZOTINTS, PUBLISHED 1924/5, The Shipwreck; and The Death of Nelson, 13" x 17" (2)
65. LAWRENCE ALMA-TADEMA, ENGRAVED BY BLANCHARD, SIGNED BY BOTH TO THE MARGIN, COLOURED ENGRAVING, PUBLISHED 1882, An Exotic Dancer, 10" x 8"80-100
66. F MATANIA, SIGNED IN PENCIL TO MARGIN, COLOURED PRINT, Classical Interior with Dancer, 10" x 15"30-40
67. GEORGE BAXTER, PAIR OF COLOURED OIL PRINTS, "The Bridesmaid", Reference CL No 260, PUBLISHED 1855; and The Fruit Girl of the Alps, Reference CL 333, PUBLISHED 1859, 15" x 11"; and AFTER SIR J REYNOLDS, ENGRAVED BY J DEAN, BLACK AND WHITE MEZZOTINT, Portrait of a Society Lady, 14" x 11"; and AFTER G ROMNEY, COLOURED PRINT, "Mrs Robinson", 13" x 10" (4)30-50
68. AFTER W WATSON, PAIR OF HAND COLOURED ENGRAVINGS, Highland Cattle, 19" x 29" (2)40-60
69. CURRIER AND IVES (PUBLISHER), HAND COLOURED LITHOGRAPH, "Twin-Screw Steamer Campania of The Cunard Line", 9" x 15" (A/F); and another similar, burr walnut and maple framed (2)40-60
70. GROUP OF FIVE ANTIQUE BLACK AND WHITE ENGRAVINGS, Portraits of Noblemen, some titled, assorted sizes (5)30-40

71. AFTER B WEST, ENGRAVED BY J R SMITH, ANTIQUE BLACK AND WHITE MEZZOTINT, William Henry Cavendish Bentinck - Duke of Portland, and Lord Edward Bentinck, 15" x 10"; plus AFTER WILSING, ENGRAVED BY E COOPER, ANTIQUE BLACK AND WHITE MEZZOTINT, The Lady Williams, 15" x 9"; plus two similar (4)40-50
- 71A. AFTER VAN DYCK, ENGRAVED BY W SHARPE, ANTIQUE BLACK AND WHITE ENGRAVING (PUBLISHED 1817), Charles I - King of Great Britain, 8" x 10"30-40
72. ANTIQUE HAND COLOURED ENGRAVING, "HMS Juno", 11" x 14" (A/F); together with AFTER F BOUCHER, ENGRAVED BY J DAULLE, ANTIQUE BLACK AND WHITE ENGRAVING, "Naissance et Triomphe de Venus", 16" x 12" (2)30-40
73. PAIR OF ANTIQUE SEPIA ENGRAVINGS, "Ingresso Trionfante D'Alessandro Magno In Babilonia" and "Pompa Funebre Che Da Babilonia Passando Pel Deserto D'Arabia Trasporta In", 13" x 27" (2)200-300
74. ANTIQUE HAND COLOURED ENGRAVING, "Rome in its original Splendour", 10" x 14 1/2"60-80
75. AFTER J ZOCCHI, ENGRAVED BY PARR, ANTIQUE HAND COLOURED ENGRAVING (PUBLISHED LAURIE & WHITTLE 1794), "A View of Florence on the side of the Arno and of Trinity Bridge taken from the Palace of Signior Capponi", 10" x 17"60-80
76. AFTER T SMITH, ENGRAVED BY F VIVARIES, PAIR OF ANTIQUE BLACK AND WHITE ENGRAVINGS (PUBLISHED 1746), "A View of the Amphitheatre at Rome" and "The Remains of the Senatorial Bridge upon the Tiber", 14" x 20" (A/F) (2)120-150
77. 19TH CENTURY CONTINENTAL SCHOOL GOUACHE OVER PRINT BASE, "Klausthal", 16" x 23"100-130
78. SIR EDWARD J POYNTER, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE PHOTOGRAVURE, PUBLISHED 1900, "The Ionian Dance", 21 1/2" x 30"200-300
79. AFTER L KNUFF, ENGRAVED BY I KIP, PAIR OF EARLY 18TH CENTURY BLACK AND WHITE ENGRAVINGS, The Country Seats of Althorp and Folkington, 13" x 19" and 12" x 18" (2)60-80
80. AFTER E & M ROOKER, ENGRAVED BY THE SAME, ANTIQUE BLACK AND WHITE ENGRAVING, PUBLISHED 1771, "The Oxford Almanack for the Year of Our Lord God MDCCLXXI", 12 1/2" x 17"80-100
81. AFTER J B FRASER, ENGRAVED BY T FIELDING, COLOURED AQUATINT, PUBLISHED 1826, "View of Calcutta from the Glacis of Fort William", 11" x 17"50-70
82. AFTER M A ROOKER, ENGRAVED BY THE SAME, ANTIQUE HAND COLOURED ENGRAVING, CIRCA 1775, "The Libraries and Schools, from Exeter College Gardens", 11 1/2" x 18"40-60
83. AFTER W DANIELL, ENGRAVED BY THE SAME, PAIR OF ANTIQUE COLOURED AQUATINTS, PUBLISHED 1821, "Duncansby Stacks, Caithness" and "The Old Man of Hoy", 6 1/2" x 9" (2)30-40
84. 19TH CENTURY ENGLISH SCHOOL, COLOURED LITHOGRAPH, The Quay, Dublin, 10" x 8"
85. AFTER J M W TURNER, ENGRAVED BY T LUPTON, BLACK AND WHITE MEZZOTINT, PUBLISHED 1856 (FROM THE HARBOURS OF ENGLAND SERIES), see further details verso, 6" x 9 1/2"30-40
86. 18TH CENTURY FRENCH SCHOOL, PAIR OF HAND COLOURED ENGRAVINGS, "Vue Perspective du Pont de la Tournelle et de la Porte St Bernard" and "Ruines de L'ancienne Rome, avec la Vue du Fameux Colisses, dans L'eloignement", 9 1/2" x 14" (2)100-150
87. 18TH CENTURY FRENCH SCHOOL, HAND COLOURED ENGRAVING, "... Vue de Optique Nouvelle, Representant une des Portes de Harlem en Hollande", 10" x 15"
88. AFTER J M W TURNER, ENGRAVED BY J T WILLMORE, HAND COLOURED ENGRAVING, "Winander Mere", 7" x 10"; and WALLACE HESTER, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, "Haretpierpoint College", 7" x 10"; and two further topographical PRINTS (4)40-50
89. BLAEU: HANTSHIRE, ENGRAVED HAND COLOURED MAP, 16" x 19", birds eye maple framed150-200
90. BRAUN & HOGENBERG, ANTIQUE HAND COLOURED ENGRAVING, CIRCA 1572, "Tunesurbsi", 12" x 16"150-200
91. LATE 18TH CENTURY BLACK AND WHITE MAP, "A Map of the Sacred Geography taken from The Old and New Testament", 14" x 16"40-50
92. AFTER J BUTCHER, ENGRAVED BY R POLLARD, ANTIQUE BLACK AND WHITE AQUATINT, "A North West View of the Quay of Great Yarmouth", 15" x 25"100-130
93. AFTER J BUTCHER, ENGRAVED BY R POLLARD, PAIR OF ANTIQUE BLACK AND WHITE AQUATINTS, "A North West View of the Quay of Great Yarmouth" and "North West View of the Jetty at Yarmouth", 15" x 25"; and two further BLACK AND WHITE ENGRAVINGS of Yarmouth (A/F) (4)80-100
94. AFTER J S COTMAN, ENGRAVED BY THE SAME, BLACK AND WHITE ETCHING, PUBLISHED 1821, "Church of St Nicholas, at Caen", 13" x 8 1/2"; and AFTER J S COTMAN, BLACK AND WHITE ETCHING, PUBLISHED 1817, "The Screen in the North Aisle of North Creak Church - Norfolk", 7 1/2" x 10" (2)
95. AFTER C J W WINTER, ENGRAVED BY THE SAME, BLACK AND WHITE LITHOGRAPH, CIRCA 1845, "Falling of the Suspension Bridge, Great Yarmouth", 10" x 14", mounted but unframed (A/F)40-50
96. R BLOME: NORFOLK, ENGRAVED HAND COLOURED MAP, CIRCA 1670, 10" x 13"40-60
- 96A. BRAUN & HOGENBERG, HAND COLOURED ENGRAVING, CIRCA 1574, "Nordovicum Anglaie Civitas", 11" x 16"100-120
97. AFTER S & N BUCK, GROUP OF NINE ANTIQUE BLACK AND WHITE ENGRAVINGS, PUBLISHED 1738, Views of Norfolk Ruins and Monuments (named), each 7 1/2" x 14" (9)120-150
98. AFTER J S COTMAN, BLACK AND WHITE SOFT GROUND ENGRAVING, "Harlech Castle", 5" x 7"; plus AFTER J S COTMAN, BLACK AND WHITE ENGRAVING, Interior of South Runcton Church, 11" x 8 1/2" (2)50-60
99. CHRISTOPHER WHITE, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (40/750) COLOURED PRINT, "Mudflats - Blakeney Pit 1990", 14" x 15"30-40
100. CHARLES MAYES WIGG, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Inscribed "A Wherry Race, Barton Broad", 6" x 8", mounted but unframed80-100
101. AFTER J STARK, ENGRAVED BY F HORSBURGH, ANTIQUE BLACK AND WHITE ENGRAVING, "St Benedict's Abbey, On The Bure", 4 1/2" x 6 1/2"; together with six further framed topographical and other ENGRAVINGS, various sizes (7)35-50
102. AFTER L R SQUIRRELL, PACKET OF EIGHT BLACK AND WHITE PRINTS, East Anglian Subjects including Views at Kings Lynn, Ely, Castle Acre, Wymondham etc (8)50-80
103. EARLY 20TH CENTURY EAST ANGLIAN SCHOOL, BLACK AND WHITE ETCHING, The Harbour at Gorleston in a Squall, 6 1/2" x 9 1/2", mounted but unframed30-40

104. CHARLES MAYES WIGG, SIGNED IN PENCIL TO MARGIN, SEPIA ETCHING, Inscribed "On The Bure near Acle", 6" x 8"60-80
105. CHARLES MAYES WIGG, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (2/20) BLACK AND WHITE ETCHING, Inscribed "The Fishing Match, Horning", 5" x 7", mounted but unframed90-120
106. CHARLES MAYES WIGG, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, "Horning Ferry", 5" x 7"30-40
107. HUGH BRANDON-COX, SIGNED IN PENCIL TO MARGIN, TWO LIMITED EDITION BLACK AND WHITE ETCHINGS (FROM EDITIONS OF 120), "January, Norfolk" and "November, Norfolk", 10" x 13" (2)
108. JOHN CROME, BLACK AND WHITE ETCHING, PUBLISHED 1812, "At Hackford", (see further details to gallery label verso), 6 1/2" x 8 1/2"100-150
109. HENRY JAMES STARLING, ARE, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING DATED 1972, Inscribed "Colegate, Norwich", 10" x 13", unframed (A/F); C M NICHOLS, RE, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Thatched Cottages by a River, 6 1/2" x 14"; and C M NICHOLS, RE, SIGNED, WATERCOLOUR, Heathland Scene (possibly Mousehold), 7" x 17", unframed (A/F) (3)30-40
110. HENRY JAMES STARLING, ARE, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION BLACK AND WHITE ETCHING (56/75), "Dubrovnik" (Croatia), 11" x 9 1/2"50-70
111. HENRY JAMES STARLING, ARE, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, "Horstead Mill", 8" x 10"30-40
112. LEONARD RUSSELL SQUIRRELL, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Urquhart Castle, Loch Ness, 10" x 12"50-60
113. C M NICHOLS, RE, EIGHT SIGNED IN PENCIL TO MARGIN, NINE BLACK AND WHITE ETCHINGS, Landscape and Tree Studies; together with an original WATERCOLOUR by the same hand of Sheringham, various small sizes (10)150-200
114. CAVENDISH MORTON, SIGNED IN PENCIL TO MARGIN, COLOURED WOODBLOCK PRINT, CIRCA 1933/4, Wooded Landscape with Haystack (see further information to label verso), 14" x 19"100-120
115. HUGH BRANDON-COX, SIGNED IN PENCIL TO MARGIN, COLOURED PRINT, "Morning Vigil", 14" x 19"30-40
116. AFTER HARRY BECKER, BLACK AND WHITE LITHOGRAPH, Sheep in a Meadow, 10" x 14"50-70
117. REGINALD GREEN, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Inscribed "Cromer, Evening", 4" x 8 1/2"
118. CLAUDE H ROWBOTHAM, SIGNED IN PENCIL TO MARGIN, COLOURED AQUATINT, A Cornish Moor in early September, 5" x 4"; plus four further ETCHINGS by different hands (5)
119. AFTER A LEGROS, BLACK AND WHITE ETCHING, Old Man in Windswept Lane, 5 1/2" x 10"40-50
120. ARTHUR KEITH, SIGNED IN PENCIL TO MARGIN, COLOURED ETCHING, "Old Dalby and the Vale of Belvoir", 10" x 14"30-40
121. INDISTINCTLY SIGNED ETCHING, In The Forge, 18" x 14"
122. MUIRHEAD BONE, SIGNED IN PENCIL TO MARGIN, SEPIA LITHOGRAPH, Street Scene with Figures and Vehicles, 14" x 10"30-40
123. HORACE M LIVENS, BLACK AND WHITE ETCHING, Cockerels, 5 1/2" x 12"40-50
124. FRANCIS DODD, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Library Bookplate, 4 1/4" x 3" (unframed)60-80
125. W A REID, SIGNED IN PENCIL TO MARGIN, A GROUP OF SIX BLACK AND WHITE ETCHINGS, External/Internal Architectural Studies, each approximately 8" x 6" (6)30-40
126. LUIGI KASIMIR, SIGNED AND DATED 1911 TO THE IMAGE, COLOURED ETCHING, St Mark's Square, Venice, 11" x 8"35-45
127. JOHNSTONE BAIRD, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Coastal Scene, 5" x 13 1/2"30-40
128. SIR FRANK SHORT, SIGNED IN PENCIL TO MARGIN, SEPIA ETCHING (PUBLISHED ROBERT DUNTHORNE 1885), "Watermill", 7" x 10" (mounted but unframed); plus one further unframed PRINT by the same artist (2)40-50
129. A STANLEY MARTIN, SIGNED AND DATED 1928/9 IN PENCIL TO MARGIN, TWO BLACK AND WHITE ETCHINGS, Yachting and Fishing Boats, 5" x 7" and 4" x 6" (2)
130. FRED MILLAR, SIGNED IN PENCIL TO MARGIN, SECOND IMPRESSION COLOURED PRINT, "Magic Music", 15" x 12"30-40
131. ALFRED R BLUNDELL, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (18/75) BLACK AND WHITE ETCHING, Inscribed "Pond Hall, Gainsboro' Lane, Ipswich", 7" x 9 1/2"30-40
132. AFTER EDWIN EDWARDS, BLACK AND WHITE ETCHING, The White Hart, Newark, 5" x 8"; plus CHARLOTTE HAIGH, SIGNED AND DATED '76 IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Harvest Mouse, 4" x 6" (2)40-60
133. DAVID YOUNG CAMERON, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, "Dinnet Moor", 7" x 12"; plus two further unsigned ETCHINGS by the same artist (3)50-60
134. HEDLEY FITTON, SIGNED, BLACK AND WHITE ETCHING, Town Scene with Bridge over a River, 13" x 13"100-130
135. VERA DOWN, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Sir Winston Churchill, 9" x 7"45-60
136. INDISTINCTLY SIGNED IN PENCIL TO MARGIN, COLOURED ETCHING, Log Team in Winter, 14" x 21"40-60
137. K VERNON, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, "St Paul's from Watling Street", 10" x 4 1/2"30-40
138. AFTER J A M WHISTLER, BLACK AND WHITE ETCHING, St James's Street - June 1878, 11" x 6"30-40
139. PAUL BECAT, GROUP OF THREE BLACK AND WHITE ETCHINGS, Erotic Subjects, 8" x 6" (3)100-130
140. MARGARET CANE, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Nude Seated by a Tree, 9" x 6"30-40
141. GERTRUDE HAYES, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, A Town Waterway, 11 1/2" x 6 1/2"
142. SIR FRANK SHORT, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE MEZZOTINT (PUBLISHED ROBERT DUNTHORNE 1906), Ploughing Scene, 7" x 12 1/2"40-60
143. ROBERT AUSTIN, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Lambs, 4" x 3"70-90
144. SAM GARRATT, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Glasgow University, 7" x 8"; plus a further ETCHING AFTER DAVID LAW (2)30-40
145. LEONARD R BRIGHTWELL, SIGNED IN PENCIL TO MARGIN, GROUP OF THREE BLACK AND WHITE ETCHINGS, "What a World!"; "Hidden Treasure" and "The Rising Generation", 12" x 8" (one A/F); together with three further ETCHINGS by different hands (6)100-150
146. SIR WILLIAM RUSSELL FLINT, SIGNED IN PEN TO MARGIN, BLACK AND WHITE DRYPOINT ETCHING, "The Posada Kitchen", 7" x 9"150-200
147. KURT REICHERT - IN LICHT UND SONNE, ORIGINAL PORTFOLIO CONTAINING TWELVE GELATIN SILVER PRINTS, 7" x 5"300-400
148. AFTER ALBRECHT DURER, ANTIQUE BLACK AND WHITE ENGRAVING, "The Man of Sorrows Standing by the Column", 4" x 2 3/4" (trimmed)30-40

- 148A. OLD MASTER ENGRAVING, ' Valeri Avff Der Sonn ', 8 X 10 (unframed)
149. AFTER J POWELL, BLACK AND WHITE LITHOGRAPH, View of The Old Port of Alexandria from the West Angle of the Old City", 16" x 28" (A/F)
150. GAUGUIN, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE WOODBLOCK, Young Boy, 6" x 5 1/2"200-300
151. TWO ANTIQUE COLOURED ENGRAVINGS, Figurative Studies, 8" x 6"; plus DAGUERREOTYPE of a Woman (3)
152. ANTIQUE STIPPLE ENGRAVING, The Wheat Gatherers, 13" x 15"30-40
153. AFTER A KAUFFMAN, ENGRAVED BY F BARTOLOZZI, COLOURED ENGRAVING, "The Judgement of Paris", 10" x 12 1/2"; plus two further COLOURED STIPPLE ENGRAVINGS by a different hand (3)50-80
154. A PAIR OF 19TH CENTURY COLOURED ENGRAVINGS, "The Toilet of Venus"; "The Judgement of Paris", with vere eglise mounts, 13" x 16" (A/F) (2)80-120
155. AFTER THE OLD MASTERS, TWO BLACK AND WHITE ENGRAVINGS, Landscapes with Figures, 5" x 7" and 7" x 9 1/2" (2)
156. JOHN WILLIAM JOSEPH WINKLER (AMERICAN SCHOOL), SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, "The Petit Turc", 3" x 2"30-40
157. JOHN WILLIAM JOSEPH WINKLER (AMERICAN SCHOOL), SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, "Le Repos de L'Ouvrier 1923", 3" x 2"30-40
158. AFTER MATTHAUS MERIAN, OLD MASTER BLACK AND WHITE ENGRAVING, Workers before a House, 4" x 6 1/2"100-120
159. AFTER FRANCESCO LONDONIO, OLD MASTER BLACK AND WHITE ENGRAVING, Herdsman with Animals, 8" x 10 1/2"150-200
160. OLD MASTER BLACK AND WHITE ENGRAVING, Iconismus III, pag 39, 6 1/2" x 11 1/2"100-120
161. AFTER W HOLLAR, OLD MASTER BLACK AND WHITE ENGRAVING, Zoo Animals before a Garden, 6 1/2" x 10 1/2" (A/F)100-120
162. AFTER T KITCHIN, TWO ANTIQUE BLACK AND WHITE ENGRAVINGS IN ONE FRAME, "A New Book of Wild Beasts - A Wolf and A Wild Boar", 7" x 9"150-200
163. AFTER CORNELIS FLORIS II, OLD MASTER BLACK AND WHITE ENGRAVING, Ornament with Sea God and Marine Creatures, 12" x 8", Provenance: Christopher Mendez (see label verso)300-350
164. AFTER C W KOLBE, OLD MASTER BLACK AND WHITE ENGRAVING, An Ox, 4" x 7", Provenance: Christopher Mendez (see label verso)100-120
165. AFTER A KAUFFMAN, ENGRAVED BY THOMAS BURKE, PAIR OF ANTIQUE BLACK AND WHITE STIPPLE ENGRAVINGS (PUBLISHED 1784), "A Flower Painted by Varelst from Prior" and "Cupid and Ganymede from Prior", 11" x 11" (2)100-150
166. PACKET CONTAINING ASSORTED PRINTS AND ENGRAVINGS
- 166A. FOLDER CONTAINING ASSORTED EXHIBITION POSTERS, FRENCH AND OTHERS
167. A PACKET CONTAINING FIVE COLOURED LITHOGRAPHS, Les Types de la Commune, 10" X 15" (A/F) (5)
168. AFTER PHILIP PIMLOT, TWO BLACK AND WHITE ETCHINGS, Study of a Girl and Harbour Scene, 7" x 3" and 6 1/2" x 5" (2) (mounted but unframed)30-40
169. FOLDER OF ASSORTED PRINTS, ENGRAVINGS ETC
170. AFTER REMBRANDT, ENGRAVED BY G F SCHMIDT, ANTIQUE BLACK AND WHITE ENGRAVING, "Du Cabinet de Monsieur Glume", 8" x 7"; plus AFTER VANDYCK, ENGRAVED BY D B, BLACK AND WHITE ENGRAVING, Portrait, 7" x 7", unframed; plus AFTER CLAUDE LE LORRAIN, ENGRAVED BY R EARLOM, TWO SEPIA ETCHINGS (PUBLISHED BY J BOYDELL), Classical Landscapes, 7" x 9 1/2", unframed; plus A FOLDER: THREE SATIRICAL/POLITICAL CARTOONS (PUBLISHED BY H HUMPHREY), "The Grand Signior Retiring"; "Venus Attired by The Graces"; and "Exaltation of Faro's Daughters", assorted sizes, unframed (7)100-120
171. AFTER CIPRIANI, ENGRAVED BY J B LUCIEN, PAIR OF ROUGE STIPPLE ENGRAVINGS, "Le Bain" and "Le Vendange", 10" x 14" (mounted but unframed) (2)100-120
172. WILLIAM PALMER ROBINS, SIGNED IN PENCIL TO MARGIN, DEDICATED TO F L EMMANUEL, BLACK AND WHITE LITHOGRAPH, Inscribed "Mantles Farm", 17" x 15" (unframed)40-60
173. AFTER J REYNOLDS, ENGRAVED BY S COUSINS, ANTIQUE HAND COLOURED ENGRAVING (PUBLISHED 1874), "Miss Penelope Boothby", 13" x 11" (mounted but unframed)40-60
174. AFTER DUCHE DE VANCY, ENGRAVED BY DUPREEL/THOMAS, TWO ANTIQUE HAND COLOURED ENGRAVINGS, "Costumes des Habitants de Manille" and "Costumes des Habitants de le Conception", 10" x 16" (mounted but unframed) (2)50-60
175. JOHN CYRIL HARRISON, SIGNED IN PENCIL TO MARGIN, FOUR LIMITED EDITION (262/500) COLOURED LITHOGRAPHS (PUBLISHED BY THE NORFOLK NATURALISTS TRUST), "Shoveler", "Pintail", "Shelduck" and "Brent Goose", 9 1/2" x 6" (in original presentation folder)30-40
176. WINSTON MEGORAM, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ARTIST'S PROOF AQUATINT, Inscribed "A Bone in Her Teeth", 9 1/2" x 13"; plus FOLDER OF ASSORTED ENGRAVINGS ETC (2)30-40
177. GERTRUDE HAYES, GROUP OF THREE GICLEE PRINTS, "Gresham's School Holt", "Old School House and Dining Hall", "Headmaster's House", 7 1/2" x 11" (mounted but unframed) (3)30-40
178. AFTER WILLIAM BLAKE & FREDERICK HOLLYER, WITH INSCRIPTION TO MOUNT BY LATTER, COLOURED PRINT, "Devine Comedy", 7 1/2" x 10 1/2" (mounted but unframed)80-100
179. AFTER D O HILL, ENGRAVED BY W RICHARDSON, ANTIQUE HAND COLOURED ENGRAVING (PUBLISHED ALEXANDER HILL 1857), "Old and New Edinburgh", 17" x 28" (mounted but unframed)90-120
180. FOLDER OF ASSORTED PRINTS, ENGRAVINGS ETC
181. SET OF FOUR COLOURED PRINTS, "Winning", "Weighing and Rubbing Down", "At Speed" and "Preparing to Start", 7" x 21" (mounted but unframed) (A/F) (4)
182. AFTER EDWIN LANDSEER, ENGRAVED BY J T WILLMORE, ANTIQUE BLACK AND WHITE ENGRAVING (PUBLISHED E GAMBART 1859), "The Chief's Return from Deerstalking", 9" x 30" (unframed)40-60
183. SIR LAWRENCE ALMA-TADEMA, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE PHOTOGRAVURE (PUBLISHED ARTHUR TOOTH AND SONS 1907), The Roman Stadium, 25 1/2" x 31" (unframed)125-150
184. WALTER DENDY SADLER, ENGRAVED BY CHARLES H BOUCHER, SIGNED BY BOTH IN PENCIL TO MARGIN, TWO BLACK AND WHITE ETCHINGS (PUBLISHED BY L H LEFEVRE 1908/9), "Whig and Tony"; and "Grandfather", 14" x 11", unframed; plus WALTER DENDY SADLER, ENGRAVED BY OSWALD BURNS, SIGNED BY BOTH IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, "After Rest"; plus WALTER DENDY SADLER, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, "A Letter from Overseas", 15" x 11", unframed (4)100-120

185. WALTER DENDY SADLER, ENGRAVED BY JAMES DOBIE, SIGNED BY BOTH IN PENCIL TO MARGIN, TWO BLACK AND WHITE ETCHINGS, "Sowing the Wind"; and "Joy in Remembrance", 15" x 11", unframed (2)50-70
186. AFTER J HOPNER, ENGRAVED BY J WARD, ANTIQUE BLACK AND WHITE ENGRAVING (PUBLISHED J & J BOYDELL 1798), "The Right Honourable Adam Duncan", 23" x 16" (mounted but unframed) (A/F)40-60
187. AFTER M A SHEE, ENGRAVED BY C TURNER, ANTIQUE BLACK AND WHITE ENGRAVING (PUBLISHED C TURNER 1833), "Captain John Woolmore FRS", 29" x 19" (unframed)100-120
188. AFTER H P DANLOUX, ENGRAVED BY J R SMITH/S W REYNOLDS, TWO ANTIQUE BLACK AND WHITE ENGRAVINGS (PUBLISHED H P DANLOUX 1800/1801), "The Right Honourable Admiral Lord Viscount Duncan When Victorious off Camperdown" and "Right Honourable Lord Keith", 25" x 18" (unframed) (2)100-120
189. AFTER T S COOPER, HAND COLOURED LITHOGRAPH (PUBLISHED ACKERMANN & CO 1839), Rustic Scene, 11" x 16" (mounted but unframed)30-40
190. AFTER PARSONS-NORMAN, BLACK AND WHITE ENGRAVING (PUBLISHED 1904), The Travelling Entertainers, 11" x 18" (unframed)
191. AFTER J M MOREAU, ENGRAVED BY J B FOLSEYEUX, BLACK AND WHITE ENGRAVING, "Les Amours d'un Heros Cheri", 15" x 12" (unframed)
192. PACKET CONTAINING VARIOUS ENGRAVINGS, Napoleon interest etc
193. AFTER BOILLY, ENGRAVED BY ALLAIS, TWO COLOURED ENGRAVINGS, "La Tourterelle Cherie" and "La Crainte Mal Fondee", 16" x 20" (unframed) (2)150-200
194. FOLDER CONTAINING PAGES FROM WILD FLOWERS OF CYPRUS - PUBLISHED PHILLIMORE & CO 1973
195. FOLDER: ELI MARSDEN WILSON, SIGNED IN PENCIL TO MARGIN, FOUR BLACK AND WHITE ETCHINGS, Architectural and Landscape subjects, assorted sizes (4)40-50
- 195A. FOLDER: HILDA MARY PEMBERTON, SIGNED IN PENCIL TO MARGIN, GROUP OF FIVE BLACK AND WHITE ETCHINGS, Animal and Landscape subjects, assorted sizes (5)50-60
196. FOLDER OF ASSORTED PRINTS, ENGRAVINGS, SCRAP ALBUM ETC30-40
197. LYDIA KIERNAN, SIGNED IN PENCIL TO MARGIN, THREE LIMITED EDITION (VARIOUS /150) COLOURED PRINTS, Equestrian Subjects, assorted sizes (3)80-100
198. CLAUDE H ROWBOTHAM, SIGNED IN PENCIL TO MARGIN, TWO LIMITED EDITION COLOURED AQUATINTS, "Pendennis Castle, Falmouth" and "Early Morning Falmouth Harbour", 2" x 4" (mounted but unframed) (2)80-100
199. RICHARD HALLETT, SIGNED IN PENCIL TO MARGIN, GROUP OF SIX LIMITED EDITION (VARIOUS EDITIONS) COLOURED ETCHINGS, Norfolk Subjects, assorted sizes (6)120-150
200. FOLDER OF ASSORTED PRINTS, ENGRAVINGS ETC
201. EDWARD J POYNTER, SIGNED IN PENCIL TO MARGIN, ALSO INDISTINCTLY SIGNED BY THE ENGRAVER, BLACK AND WHITE ENGRAVING (PUBLISHED J S VIRTUE 1898), Classical Scene, 7 1/2" x 22" (mounted but unframed)
202. FOLDER OF ASSORTED PRINTS AND ENGRAVINGS ETC30-40
203. LARGE QUANTITY OF PRINTS, ENGRAVINGS ETC, assorted subjects30-40
204. LARGE FOLDER OF ASSORTED PRINTS AND ENGRAVINGS, assorted subjects
205. LARGE FOLDER OF ASSORTED MODERN COLOURED PRINTS AND LIMITED EDITIONS ETC, assorted subjects30-40
206. AFTER FRANK SOUTHGATE, NINE MODERN COLOURED PRINTS (PUBLISHED WILLIAM MARLER GALLERY 1987), Hunter with Gun Dog, 13" x 19" (unframed) (9)30-40
207. R F McINTYRE, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE PHOTOGRAVURE (PUBLISHED RAPHAEL TUCK & SONS 1901), The Path Through the Forest, 11 1/2" x 17 1/2"; plus one further COLOURED PRINT AFTER E P KINSELLA (unframed) (2)
208. JOSEPH B PRATT, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE MEZZOTINT (PUBLISHED P & D COLNAGHI 1909), Family Group, 21" x 16"; plus three further PRINTS AND ENGRAVINGS by different hands (4)
209. FOLDER OF MODERN PRINTS BY R A RICHARDSON, SOME SIGNED IN PENCIL, Bird Studies, assorted sizes30-40
210. COLIN W BURNS, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (140/475) COLOURED PRINT, Winter Broads Scene at Sunset, 14" x 21" (unframed)30-40
211. ITT COLLECTOR SERIES: TO THE ARTISTS, in original presentation folder and box
212. L S LOWRY, MOTTRAM MEMORIAL EXHIBITION POSTER, 4-17 JUNE 1977, 23" x 16"; plus one further POSTER (2)30-40
213. DAN SAMUELS FRSA, COLOURED ARTIST'S PROOF, Cassandra, 27" x 20"
214. CUNARD LINE POSTER, The Largest Passenger Fleet on the Atlantic, 23" x 37" (A/F)
215. LA VIE PARISIENNE, TWO ADVERTISING PRINTS, "Vacances de Paques" and "Generation Spontanee", 12 1/2" x 10" (2)40-60
216. MID-19TH CENTURY ENGLISH SCHOOL, TWO COLOURED ENGRAVINGS, Scenes from The Great Exhibition 1851, 11" x 15" (2)40-60
217. MONTAGUE DAWSON, SIGNED IN PENCIL TO MARGIN, ARTIST'S COLOURED PROOF WITH BLIND STAMP (PUBLISHED FROST & REED 1926), Masted Vessel at Sea, 15" x 25"30-40
218. JEREMY KING, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (VI/XXV) ARTIST'S PROOF, Rowers on the River Thames with Windsor Castle to Distance, 15 1/2" x 22"; plus one further COLOURED PRINT by different artist (2)50-80
219. BOX OF ASSORTED 19TH CENTURY ENGRAVINGS, Equestrian subjects, assorted sizes40-60
220. BOX OF ASSORTED PRINTS, ENGRAVINGS ETC, various subjects including Costume
221. BOX OF ASSORTED PRINTS, ENGRAVINGS, ETCHINGS ETC, various subjects, assorted sizes
222. AFTER JEAN DROIT, TWO COLOURED PRINTS, "Mieux Vaul Douceur Que" and "La Main Droit Doit Parfois", 9" x 11" (2)40-60
223. BOX OF ASSORTED PRINTS AND ENGRAVINGS, including Baxter
224. AFTER A DURER, PAIR OF REPRODUCTION BLACK AND WHITE PRINTS, Figure in a Farnyard; and Hunter with Animals in Landscape, 10" x 7" and 14" x 10" (2)
225. AFTER E GRISET, GROUP OF EIGHT BLACK AND WHITE ENGRAVINGS IN FOUR FRAMES, Cannibal subjects, 6" x 7"30-40
226. JAPANESE SCHOOL, GROUP OF FIVE COLOURED WOODBLOCKS, various subjects, 8" x 3 1/2" (mounted but unframed) (5) 30-40
228. UTTAGAWA KUNISADA, KUNISADA II AND TOYO KUNI III KUNISADA, THREE COLOURED WOODBLOCKS, Kabuki Portraits, 13" x 9" (3)100-150

229. NORMAN STEVENS, SIGNED AND DATED '79 IN PENCIL TO MARGIN, TWO COLOURED ARTIST'S PROOFS, "First Lily" and "Second Lily", 10 1/2" x 8"; plus three further PRINTS by different hands (5)40-60
230. AFTER L S LOWRY, COLOURED PRINT, Northern Street Scene with Figures, 20" x 26"; plus one further COLOURED PRINT, AFTER A J MUNNINGS (2)
231. GRAHAM EVERNDEN, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (76/200) COLOURED ETCHING WITH AQUATINT, Inscribed "Valley Farm", 13" x 10"; plus GILBERT BROWNE, SIGNED AND DATED '84 IN PENCIL TO MARGIN, LIMITED EDITION (119/225) COLOURED ETCHING WITH AQUATINT, Inscribed "Windmill - Kent", 14" x 18" (2)50-70
232. GERTRUDE HERMES, SIGNED AND DATED 1964 IN PENCIL TO MARGIN, LIMITED EDITION (2/100) COLOURED LITHOGRAPH, Inscribed "Framlingham College", 13" x 20" (unframed)60-80
233. ALLEN JONES, SIGNED AND DATED '71 IN PENCIL TO MARGIN, LIMITED EDITION (66/75) COLOURED LITHOGRAPH, "Garden", 13" x 17" (unframed)30-40
234. IVOR ABRAHAMS, SIGNED AND DATED '76 IN PENCIL TO MARGIN, COLOURED ARTIST'S PROOF, Doorway No 80, 10" x 8" (unframed)30-40
235. CHLOE HILARY CLARK, SIGNED IN PENCIL TO MARGIN, COLOURED ETCHING, Inscribed "Moonshine", 6 1/2" x 5"
236. AFTER PATRICK PROCKTOR, LIMITED EDITION (91/150) COLOURED PRINT, "Maria Guilgud", 21" x 14" (unframed)30-40
237. V PETTER, SIGNED IN PENCIL TO MARGIN, TWO LIMITED EDITION (9 AND 32/100) COLOURED WOODBLOCKS, "Aus Mostar" and "Enge Gasse in Sarajevo", 15 1/2" x 10" (one unframed) (2)80-100
238. GABRIEL WHITE, LIMITED EDITION (1/20) BLACK AND WHITE ETCHING AND DRYPOINT, "Steam Boat Villeneuve", 11" x 14 1/2" (unframed)
239. LEONA STEEL, SIGNED AND DATED '69 IN PENCIL TO MARGIN, BLACK AND WHITE ARTIST'S PROOF, Inscribed "From Life", 17" x 14"30-40
240. P BISON, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (1/35) COLOURED ARTIST'S PROOF, Inscribed "The Wharf", 14 1/2" x 20"
241. ROBERT BARNES, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (22/100) COLOURED ETCHING, Inscribed "Norfolk Coast", 16 1/2" x 14 1/2"50-60
242. MONTLAKE, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (37/39) BLACK AND WHITE COLOURED LITHOGRAPH, Man Holding a Bird, 16" x 12"; plus one further PRINT by a different hand (2)40-50
243. AFTER DUNCAN GRANT, SET OF FOUR LIMITED EDITION (187/500) COLOURED LITHOGRAPHS, The Four Seasons, 11 1/2" x 11 1/2" (4)60-80
244. FELIKS TOPOLSKI, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (24/275) COLOURED LITHOGRAPH, "The Inns of Court, London", 26" x 20"80-120
245. SIR FRANK SHORT, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE MEZZOTINT, A View Across The Downs, 13" x 19"250-300
246. HELEN BRADLEY, SIGNED IN PENCIL TO MARGIN, ARTIST'S COLOURED PROOF WITH PUBLISHER'S BLIND STAMP (Published by Helen Bradley Prints Limited 1978), "The Fair at Daisy Nook", 20" x 29 1/2"250-300
247. EDWARD BAWDEN, SIGNED AND DATED 1960 IN PENCIL TO MARGIN, LIMITED EDITION (31/35) COLOURED ARTIST'S PROOF, "The Road to Thaxted", 16" x 24"500-800
248. WILLIAM SCOTT, SIGNED AND DATED '74 IN PENCIL TO IMAGE, LIMITED EDITION (73/75) COLOURED LITHOGRAPH, TWO PEARS, 8 1/2" x 10"1000-1500
249. ISLWYN WATKINS, SIGNED AND DATED '63, LIMITED EDITION (2/7) COLOURED LITHOGRAPH, Abstract Composition, 11" x 16"50-70
250. CLIFFORD WEBB, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (6/20) COLOURED LITHOGRAPH, "Family Life", 10" x 12"80-120
252. JOHN PIPER, SIGNED IN PENCIL TO MARGIN, COLOURED LITHOGRAPH WITH PUBLISHER'S BLIND STAMP, "Llangloffan", 15 1/2" x 22 1/2"200-300
253. JOHN PIPER, SIGNED IN PENCIL TO MARGIN, COLOURED LITHOGRAPH, "Eye and Camera: Red Blue Yellow", 15 1/2" x 23 1/2"300-400
254. JOHN PIPER, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (72/120), COLOURED ARTIST'S PROOF WITH PUBLISHER'S BLIND STAMP, "The Courthouse, Long Crendon", 16 1/2" x 23"600-800
255. MICHAEL ROTHENSTEIN, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (VI/XXV) COLOURED LITHOGRAPH, "Rush 1975", 18" x 25"200-300
256. MICHAEL ROTHENSTEIN, SIGNED IN PENCIL TO MARGIN, COLOURED ARTIST'S PROOF, "Japanese Kites 1982", 14 1/2" x 20"250-350
257. GRAHAM SUTHERLAND, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (60/200) COLOURED LITHOGRAPH, "Studies 1971", 21" x 29"350-450
258. ETHEL GOBAIN, BLACK AND WHITE LITHOGRAPH, A Dancer, 13 1/2" x 9"100-150
259. IVOR ABRAHAMS, SIGNED AND DATED '76 IN PENCIL TO MARGIN, COLOURED ARTIST'S PROOF, "Man", 8" x 6"30-40
260. CHARLES BARTLETT, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (19/60) COLOURED LITHOGRAPH, "Sailing Dinghies", 16" x 21 1/2"40-60
261. SALVADOR DALI, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (48/145) COLOURED LITHOGRAPH WITH PUBLISHER'S BLIND STAMP AND DATE 1971, Surrealist Landscape with Figures and Fish, 12" x 24"500-600
262. JENNY DEVERAUX, SIGNED IN PENCIL TO MARGIN, TWO LIMITED EDITION (54 AND 30/32) COLOURED LITHOGRAPHS, "Irises" and "Blue Flowers", 18" x 15" and 16" x 17" (2)50-80
263. MOSHE GIVATI, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (14/100) COLOURED LITHOGRAPH, Abstract Composition, 16 1/2" x 23"50-60
264. CHARMIAN HARRIS, SIGNED IN PENCIL TO MARGIN, COLOURED ARTIST'S PROOF, "Granhams Moat", 19" x 30"30-40
265. ARNOLD JENKINSON, SIGNED AND DATED '77 IN PENCIL TO MARGIN, LIMITED EDITION (4/10) COLOURED WOODBLOCK, "Sweet Aston", 10" x 12"30-40
266. EDWIN LADELL, SIGNED IN PENCIL TO MARGIN, COLOURED ARTIST'S PROOF, Cambridge College, 12" x 18"30-40
267. CECILIA EVANS, SIGNED AND DATED 2007, LIMITED EDITION (1/5) BLACK AND WHITE LITHOGRAPH, "Entropy 2", 18" x 16"50-80
268. LEO McDOWELL, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (161/250) COLOURED LITHOGRAPH, "Horse and Rider", 19" x 17"60-80
269. VICTOR BIBIKOV, SIGNED IN PENCIL TO MARGIN, COLOURED WOODBLOCK, Gulls over The Sea, 10" x 13"30-40

270. VALERIE DANIEL, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (71/100) COLOURED LITHOGRAPH, "Columbines", 16" x 13"
271. GREENWOOD, SIGNED AND DATED '87 IN PENCIL TO MARGIN, LIMITED EDITION (94/35) COLOURED LITHOGRAPH, "Claremont Park", 15" x 17"30-40
272. MARY FEDDEN, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (215/500) COLOURED PRINT WITH PUBLISHER'S BLIND STAMP, Cat on a Cornish Beach 1991, 11" x 15 1/2"100-150
273. MARY FEDDEN, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (164/500) COLOURED PRINT WITH PUBLISHER'S BLIND STAMP, Red Sunset 1994, 11" x 14"100-150
274. MARY FEDDEN, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (388/550) COLOURED PRINT WITH PUBLISHER'S BLIND STAMP, The Orange Mug 1996, 9" x 10 1/2"100-150
275. VICTOR PASMORE, INITIALLED AND DATED '86 IN PENCIL TO MARGIN, LIMITED EDITION (54/90) COLOURED ETCHING AND AQUATINT, "Soft is the Sound of the Ocean", 28" x 42"1500-2000
276. AFTER LETTISE APPERLY, THREE COLOURED LITHOGRAPHS, Theatrical Scenes, 6" x 9 1/2" (3)
277. EMILLE BELLET, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (237/450) COLOURED LITHOGRAPH, Lady in Red Dress holding Flowers, 12" x 12"50-60
278. BERNARD BUFFET, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (114/120) COLOURED LITHOGRAPH, "Les Deux Acrobates", 27" x 19"300-400
279. MICHAEL CHAPLIN, RE, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (66/200) COLOURED ETCHING, "Dolphin Yard", 14" x 18"; plus three further COLOURED ETCHINGS by different hands (all unframed) (4)
280. MID-20TH CENTURY LINOLEUM BLOCK, "Holiday by the Sea", 8" x 10" (mounted but unframed)40-50
281. SIMPA, SIGNED AND DATED '81 IN PENCIL TO MARGIN, TWO COLOURED LITHOGRAPHS, Abstract Compositions, 8 1/2" x 6" and 9" x 7 1/2" (2)
282. AFTER BERNARD BUFFET, BLACK AND WHITE LITHOGRAPH, Cockerel, 17" x 11"
283. AFTER FRANK BRANGWYN, COLOURED PRINT, Figure Study, 13" x 10 1/2" (mounted but unframed)50-60
284. AFTER HENRI DE TOULOUSE-LAUTREC, BLACK AND WHITE LITHOGRAPH ON CHINA PAPER (from the Book Edition of 355) "Clemenceau a Busk 1897", 9 1/2" x 8"200-250
285. INDISTINCTLY SIGNED AND DATED 1965, GROUP OF THREE LIMITED EDITION (10/25) BLACK AND WHITE ETCHINGS, "Harlequin", "Domador" and "Circo", assorted sizes (3)60-80
286. HOWARD COOK, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE LITHOGRAPH, Head and Shoulders Portrait of a Lady, 12" x 9"; plus one further LITHOGRAPH by a different hand (2)250-300
287. SAMUEL JOHN LAMORNA-BIRCH, SIGNED IN PENCIL TO MARGIN, ARTIST'S COLOURED PROOF WITH PUBLISHER'S BLIND STAMP, (Published by The Fine Arts Society 1923), "Flooded River Ponty Point, North Wales", 16" x 20"50-80
288. WILLI KISSMER, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (21/199) COLOURED ETCHING, "Grosser Halbakt", 29" x 14"180-220
289. AFTER FELIKS TOPOLSKI, LIMITED EDITION (6/150) COLOURED PRINT, Dance Feelings, 12" x 7"50-70
290. IRA MOSKOWITZ, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (40/100) COLOURED PRINT, Mixed Flowers, 26" x 20"80-100
291. MARY ROSE O'NEILL, SIGNED AND DATED '88 IN PENCIL TO IMAGE, LIMITED EDITION (8/15) COLOURED LITHOGRAPH, "Sun", 22" x 16"100-150
292. LEON PIESOWOCKI, SIGNED IN PENCIL TO IMAGE, TWO LIMITED EDITION (40 AND 17/75) MIXED MEDIAS, "Ara" and "Mira", 26" x 37" and 32" x 27" (2)90-120
293. HAZEL SOAN, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (118/485) COLOURED LITHOGRAPH, Indistinctly inscribed with title "Boat Moored by a Villa", 30" x 22"30-40
294. DAVID SHEPHERD, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (299/850) COLOURED ARTIST'S PROOF WITH PUBLISHER'S BLIND STAMP, "Masai Giraffe and Young" (with certificate of authenticity), 14" x 20"150-180
295. DAVID SHEPHERD, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (223/850) COLOURED LITHOGRAPH WITH PUBLISHER'S BLIND STAMP, "The Masai", 12" x 24"80-120
296. DAVID SHEPHERD, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (748/1300) COLOURED PRINT, "Elephants and Egrets", 16 1/2" x 30"80-120
297. DAVID SHEPHERD, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (448/950) COLOURED ARTIST'S PROOF WITH PUBLISHER'S BLIND STAMP, "Harvest Mouse" (with certificate of authenticity), 6" x 6"100-120
298. DAVID SHEPHERD, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (552/650) COLOURED ARTIST'S PROOF WITH PUBLISHER'S BLIND STAMP, "Warthog Family" (with certificate of authenticity), 5" x 7 1/2"120-150
299. DAVID SHEPHERD, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (332/650) COLOURED ARTIST'S PROOF WITH PUBLISHER'S BLIND STAMP, "Sunday Best" (with certificate of authenticity), 9" x 16"150-180
300. TONY SMITH, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (74/150) COLOURED ARTIST'S PROOF, "The Winning Team" counter signed by Jackie Stewart, 14 1/2" x 23" (sold with original presentation box)50-70
301. AFTER SIR WILLIAM RUSSELL FLINT, COLOURED PRINT, PUBLISHED BY VENTURE PRINTS 1970, "Basket of Peaches", 15" x 22"30-40
- 301A. CHARLES BARTLETT, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (3/60) COLOURED ETCHING, "Morning Light", 8 1/2" x 10"; plus COLOURED PICASSO POSTER (2)40-60
302. 19TH CENTURY HAND COLOURED ENGRAVING, PUBLISHED BY P PATRIARCHA 1805, "The Ever To Be Lament'd Death of Lord Nelson", 8 1/2" x 6"50-80
303. AFTER FRED ROE, CHROMOLITHOGRAPH, Nelson in a Crowded Street, 21" x 31"50-60
304. AFTER W H OVEREND, CHROMOLITHOGRAPH, "The Hero of Trafalgar - Nelson onboard The Victory", 20" x 31"30-40
305. AFTER J P KNIGHT, ENGRAVED BY S W REYNOLDS, COLOURED ENGRAVING, "The Army and Navy (Wellington and Nelson)", 24" x 18" (A/F)30-40
306. AFTER C STANFIELD, ENGRAVED BY J COUSEN, ANTIQUE BLACK AND WHITE ENGRAVING, "The Victory - Towed in Gibraltar after The Battle of Trafalgar", 18" x 27"150-180
307. HERBERT DICKSEE, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING ON VELLUM (PUBLISHED FROST & REED 1906),

"Peace", 12 3/4" x 21 1/2"200-250

308. AFTER KEITH SHACKLETON, COLOURED PRINT, "Bewick's Swans Through the Baltic", 13" x 21"30-40

309. JOHN CYRIL HARRISON, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (383/500) COLOURED LITHOGRAPH, (PUBLISHED TRYON GALLERY), Winter Landscape with Pheasant and Woodcock, 13" x 18"; plus JOHN CYRIL HARRISON, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (252/500) COLOURED LITHOGRAPH, (PUBLISHED TRYON GALLERY), Woodland at Winter with Woodcock in Flight, 19" x 13"; plus one further COLOURED PRINT BY THE SAME ARTIST (3)40-50

310. RICHARD ROBJENT, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (135/250) ARTIST'S COLOURED PROOF (PUBLISHED BY FINE SPORTING INTERESTS LIMITED 1987), Kingfishers, 16" x 13"30-40

311. RICHARD ROBJENT, SIGNED IN PENCIL TO MARGIN WITH FURTHER WATERCOLOUR REMARK OF A PHEASANT, LIMITED EDITION (9/500) COLOURED ARTIST'S PROOF (PUBLISHED BY FINE SPORTING INTERESTS LIMITED 1986), Pheasants in a Woodland, 12" x 18"30-40

312. JOHN CYRIL HARRISON, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (351/500) COLOURED LITHOGRAPH, Winter Landscape with Pheasant and Woodcock, 13" x 18"; plus DOROTHEA BUXTON-HYDE, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (545/850) COLOURED ARTIST'S PROOF WITH PUBLISHER'S BLIND STAMP, "Tawny Owl", 15" x 22" (2)40-50

313. DAVID KOSTER, SIGNED IN PENCIL TO MARGIN, ARTIST'S COLOURED PROOF, "Great Eagle Owl", 27" x 20"30-40

314. RICHARD ROBJENT, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (56/500) COLOURED PRINT, (PUBLISHED FINE SPORTING INTERESTS LIMITED 1982), Peregrine Falcons, 19" x 15"; plus AFTER ARCHIBALD THORBURN, FIVE LIMITED EDITION (VARIOUS /1000) COLOURED PRINTS, Bird Studies and Fox, 7" x 9 1/2" (6)40-50

315. CECIL ALDIN, SIGNED IN PENCIL TO MARGIN, ARTIST'S COLOURED PROOF WITH PUBLISHER'S BLIND STAMP (PUBLISHED BY ALFRED BELL & CO 1924), "The Old Windmill", 8" x 8 1/2"80-100

316. RUBEN WARD-BINKS, SIGNED IN PENCIL TO MARGIN, COLOURED AQUATINT (PUBLISHED 1934), INSCRIBED "The Rise", 7" X 11"70-90

317. GEORGE EDWARD COLLINS, SIGNED IN PENCIL TO MARGIN, BLACK AND WHITE ETCHING, Wren, 12" x 6"30-40

318. DAVID FEATHER, SIGNED GROUP OF THREE LIMITED EDITION (749/5000) COLOURED PRINTS, "Frosty Morning"; "Frosty Dawn"; and "Frosty Riverbank", 8" x 10 1/2" (3)40-50

319. A GROUP OF SIX 19TH CENTURY HAND COLOURED ENGRAVINGS, (PUBLISHED BY McCLEARY, DUBLIN), "Rearing", "Kicking", "Running Away", "Hunting", "Mounting" and "Stumbling", 7" x 10", (6)40-60

320. AFTER H ALKEN, ENGRAVED BY T SUTHERLAND, A SET OF FOUR ANTIQUE HAND COLOURED ENGRAVINGS, "The Leicestershire Covers: - The Meeting, Breaking Cover, Full Cry and The Death", 8" x 28", (4), (A/F)80-100

321. AFTER J F HERRING, TWO ANTIQUE GERMAN ENGRAVINGS, "Breaking Cover" and "Full Cry", 16" x 24", (2)80-120

322. AFTER RICHARD ANSDELL, ENGRAVED BY H D RYALL, TWO ANTIQUE HAND COLOURED ENGRAVINGS, (PUBLISHED LLOYD BROS 1855), "Pointer and Partridge" and "Spaniel and Wild Duck", 11" x 9", (2)80-120

323. LIONEL EDWARDS, SIGNED IN PENCIL TO MARGIN, COLOURED ARTISTS PROOF, INSCRIBED "The Portman Hunt, at Rams Hill", 10" x 15"40-50

324. LIONEL EDWARDS, SIGNED IN PENCIL TO MARGIN, COLOURED PRINT, "The Dumfriesshire", 13" x 20"50-60

325. LIONEL EDWARDS, SIGNED IN PENCIL TO MARGIN, COLOURED ARTISTS PROOF WITH PUBLISHERS BLIND STAMP, (PUBLISHED EYRE AND SPOTTISWOODE", INSCRIBED "The Holderness, (The Lambwath Drain)", 13" x 19"40-50

326. AFTER HARRY ELIOTT, TWO CHROMO LITHOGRAPHS, "Chasse au Renard No 1 & 2", 13" x 39"; PLUS FURTHER CHROMO LITHOGRAPH, Chariot Racing, 22" x 28", (3)40-60

327. AFTER STEPHEN PEARCE, ENGRAVED BY CHARLES MOTTRAM, ANTIQUE HAND COLOURED ENGRAVING, (PUBLISHED HENRY GRAVES 1868), "Herbert Mascall Curteis Esq - Master of the East Sussex Foxhounds", 18" x 24"100-120

328. AFTER POLLYANNA PICKERING, BLACK AND WHITE PRINT, Dogs' Heads, 8 1/2" x 13"40-50

329. RUBEN WARD BINKS, ONE SIGNED IN PENCIL TO MARGIN, TWO COLOURED AQUATINTS, Gun Dogs, 4" x 6", (2)40-50

330. HENRY WILKINSON, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (25/150) COLOURED ETCHING, Hunter with Gun Dog, 6" x 7"35-45

331. HENRY WILKINSON, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (90/100) COLOURED ETCHING, Retriever and Hunter, 5" x 8"40-50

332. AFTER CECIL ALDIN, CHROMOLITHOGRAPH (PUBLISHED BY LAWRENCE & BULLEN 1901), Bowls, 10" x 13"30-40

333. AFTER W P HODGES, ENGRAVED BY H ALKEN AND R G REEVE, TWO ANTIQUE HAND COLOURED ENGRAVINGS, (PUBLISHED THOMAS McLEAN 1834), "The Chase of the Roebuck" and "The Death of the Roebuck", 13" x 20", (2)300-400

334. HENRY WILKINSON, SIGNED IN PENCIL TO MARGIN, LIMITED EDITION (14/100) COLOURED ETCHING, Spaniel with Mallard, 9 1/2" x 11 1/2"45-60

335. AFTER H ALLAN, ANTIQUE COLOURED AQUATINT, (PUBLISHED T McLEAN 1823), "First Shot at Game No Luck", (PL 2), 9" x 12"

336. CHARLES JOHNSON PAYNE "SNAFFLES", SIGNED IN PENCIL TO MARGIN, ARTIST'S COLOURED PROOF WITH PUBLISHER'S BLIND STAMP, "The Timber Merchant", 9" x 12"200-250

337. CHARLES JOHNSON PAYNE "SNAFFLES", SIGNED IN PENCIL TO MARGIN, ARTIST'S COLOURED PROOF WITH PUBLISHER'S BLIND STAMP, "Gentleman unafraid", 11" x 20"300-400

338. TWO 20TH CENTURY COLOURED PRINTS, Hunting Subjects, 6" diameter (2)

339. TWO ANTIQUE BLACK AND WHITE ENGRAVINGS, Dog Studies, 8" x 11"