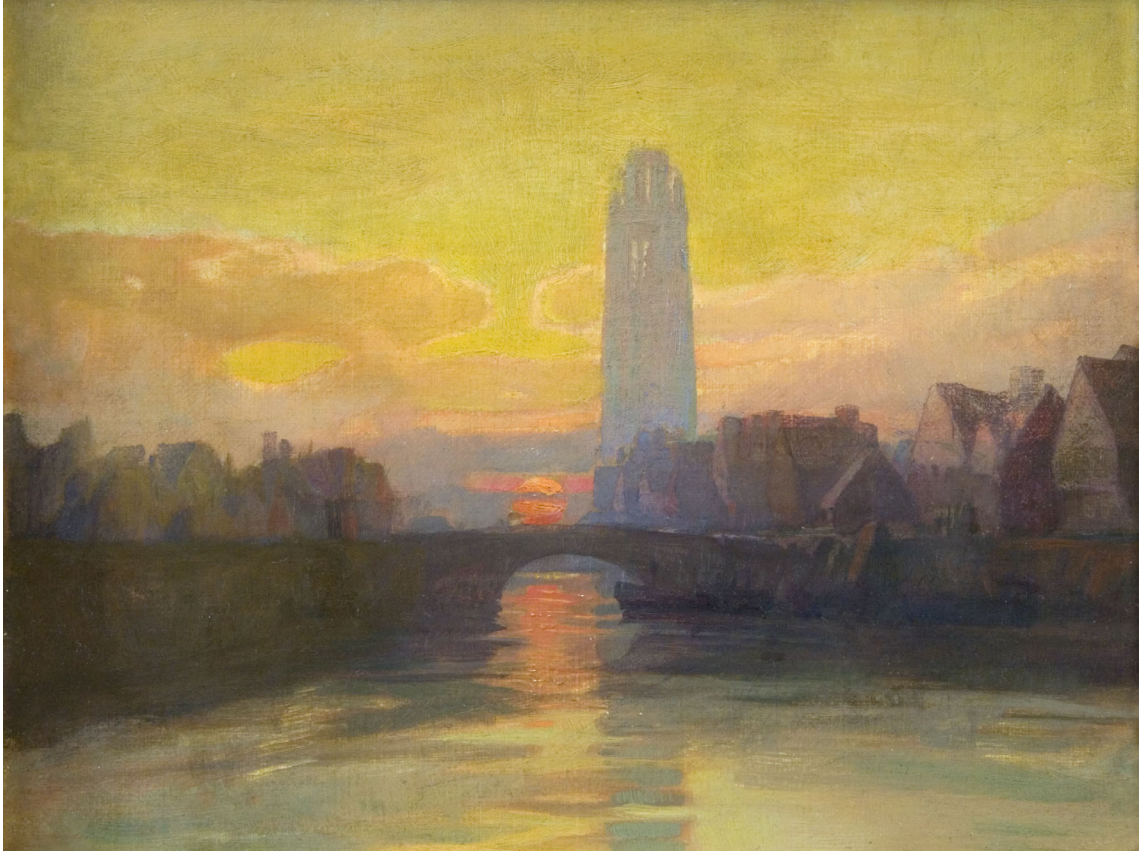


F L GRIGGS

THE COLLECTION OF JERROLD NORTHROP MOORE



Portrait photograph of Griggs 28 Dec 1921 by Hay Wrightson, London. 146 x 186 mm.
Notice the fingers of Griggs's right hand, ink-stained from printing his etchings.



Study for 'Boston' Oil on canvas. Sight: 185 x 247 mm.
Signed on canvas verso, with title and date 'about 1895' all in Griggs's hand.



Priory Farm. Etching, 1913: 105 x 176 mm: state III, 1921-22. Probably founded on Stavordale Priory, Somerset
(see *Country Life*, May 7th 1992).



Meppershall Chapel. Etching, 1915: state III. 127 x 113 mm.



The Coppice. Drypoint, 1913: state I. 128 x 159 mm.



Sellenger. Etching, 1917: state VI, 1922-24. 120 x 165 mm. Inscribed by the artist:
'To Martin Hardie from FLG.'



Place de l'Amirande [sic: rightly 'la Mirande'], Avignon. Conté crayons, Feb 1922: 332 x 261 mm.
One of a short series drawn on Griggs's honeymoon.



The Almonry. Etching, 1925: state V, 1925. 239 x 163 mm. Impression dated by the artist 'Nov 8'.



Lanterns of Sarras. Etching, state 3, July-Aug 1932, with Wilfred Rowland Childé's poem
 'The Gothic Rose' lettered below. 279 x 179 mm, including poem.



Memory of Clavering. Etching, 1934: state III with William Browne's sonnet beginning 'A Rose, as fair as ever saw the North' (from his short pastoral sequence of *Visions*) lettered and engraved and etched by Griggs, 173 x 237 mm. The prefatory words 'Memory of' were needed after seeing a photograph of post-war changes to a place first visited in 1918. Visiting the area again in 1937 to make sketches for *Highways and Byways in Essex*, he did not revisit Clavering.*