A GOTHIC VISION: E.L. GRIGGS AND HIS WORK
A GOTHIC VISION:
F·L·GRIGGS AND HIS WORK

BY
FRANCIS ADAMS COMSTOCK

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ACKNOWLEDGEMENTS

In the summer of 1961, while on a visit to London, the author remarked to the artist’s widow, and David Gould, Esq., that no adequate book had as yet been written about F. L. Griggs and his work. Their immediate reply was “Why don’t you do it?” And so it was undertaken. An informal advisory committee was set up consisting of Mrs. Griggs and Gould, Norman Jeu son, Esq., and the late Arthur Mitchell, Esq. The encouragement given to the author by these persons cannot be fully acknowledged.

In particular, the wealth of letters, diaries and other records so carefully preserved through the difficulties and vicissitudes of life in England during World War II, and made available by Mrs. Griggs for the purposes of this book, have made it possible; without these, the biographical introduction and other parts would be thin indeed.

To Miss Barbara Griggs, the artist’s daughter, immeasurable gratitude is due; her professional talents were invoked to a degree that the biographical section is a rewriting of this author’s stumbling prose.

The list of others who have been of assistance is a long one, headed by two old friends of Griggs, Mrs. Audrey Withers Kenneth and Professor H. P. R. Finberg, both of whom gave helpful and kindly criticism of the various manuscript drafts. Thanks are also due, particularly, to the following: in America, Sinclair Hitchings, Keeper of the Boston Public Library’s print collection, who undertook the indexing and proof-reading; P. J. Conkwright; L. N. Berry, in England, Ian Robertson and Ian Lowie of the Ashmolean Museum at Oxford; Mrs. Russell Alexander, who graciously made available for inclusion here her late husband’s incomparable Catalogue of the first thirty-eight plates; Mrs. Reginald Hine, who has permitted quotations from her late husband’s writings; Miss Robert Rees for the loan of letters; and Christopher Whitfield, for permission to quote from his History of Campden.


Thanks are also due to William Heinemann Ltd. for permission to quote from J. C. Squire’s “Water Music”, and to Messrs. Jarrolds for permission to quote from Edward Shanks’s “My England”.
modern designers of furniture; and his training served his etching. He etched some
real places—for instance the noble tower of Ashwell, the church in which you can
see dog-Latin graffitti from the time of the Black Death—and he drew countless
old buildings for reproduction. In his finest work he preferred to use his knowledge
to represent buildings which were purely imaginary but which, however fantastic,
would definitely "stand up" if built. From his etchings we realize a medieval city
lovelier than any which exists or, perhaps, ever has existed—the grey Minster on the
hill, the houses great and small clustering below it, the long gabled inns, the river
with chantry bridges, and with the Cross over all. He showed them in all weathers,
snow and storm and sunshine, and he gave them skies such as etchers,
usually sole with white skies or a few scratches, seldom attempt. There is in these
works a profoundly Christian spirit and a seeking for those perfections of which
the Middle Ages dreamed and sometimes achieved—tower and spire, gable
and portal of venerable stone, all imbued with the soul. And the craftsmanship,
though his incredible fineness of line never impairs his mass and proportion, has
never been surpassed.

"He loved Samuel Palmer and other of the older draughismen who had sought
the same things in building or landscape; all poets and artists who had his own feeling
for the inseparability of the arts from true civilization. And his passion for
creation was equalled by his passion for preservation. He had nothing except
what he earned, but his overdraft was always at the service of the Cotswolds, and he
could always do another etching. If War Memorials were wanted he would de-
sign them free to overt the worst. If a Cotswold town had to be saved from red brick
he led the agitation. If Dover's Hill, beautiful seat of historical names, had to be
saved his purse and person were in the forefront. If a shop-front in Campden were
threatened it was he who saw the necessary changes were properly made. And if
one more noble large house should be added to Campden in the old durable stone
tradition, with courts and crypts and gateway, it was natural and right that he,
though he could never afford to finish it, should be the man to design it, build it,
and live in it.

"Modest, humourous, social, enthusiastic, a boon companion, deeply devout, utterly
generous—not his friends could know what he was and to them these are
but true descriptive words. Somebody may collect his letters, they were worthy of
the calligraphy in which they were written. Nothing but his work can show what
he was; and that only to those who are capable of understanding it."

+ + + + +

The biographical chapters herein serve as an introduction to Griggs—his world
and his work. The remaining sections contain data as complete as has been
possible to compile, which may serve the student of his work. Shining through
it all perhaps are glimmers of the extraordinary personality and talent that
lit up his world.

A major effort is being made to establish two centres of concentration for the
work of Griggs: one in the U.S.A. and one in England. The Boston Public Library
was given the Albert Wiggin Collection of Griggs's prints and drawings, at Oxford the Ashmolean Museum received the late Arthur Mitchell's almost similar collection. Both these institutions are by far the richest in Griggs's work and it would seem wise to build them up further so that they can become the major centres for the first-hand study of the prints and drawings. Neither institution is well-off in the drawings and water-colours.

This appeal is therefore made here to those who own prints, drawings, and water-colours by Griggs. In the matter of prints, the Catalogue of Engraved Work in Part Two may be consulted as to whether either institution owns a particular state of an etching or drypoint, which a donor may feel he can part with. As to the drawings and water-colours, there are of course no duplicates so that they may be turned over, or willed, to either. It is hoped that through such generosity future generations may benefit.
F.L. Griggs was born on October 30th 1876, at Hitchin in Hertfordshire. His father, Frederick Griggs, had married Jermina Elizabeth Bailey on March 31st 1875: to this first son they gave the names Frederick Landseer. Many of his early drawings are signed F.L.B Griggs, and the third initial doubtless stood for his mother's maiden name, dropped in favour of Maur when he was received into the Roman Catholic Church.

On his father's side the family had long been settled in East Anglia. His father was a small-trader, with a not particularly successful bakery and confectionery business carried on at Hitchin and at nearby Stevenage. His mother's family came from Lincolnshire. Russell Alexander, Griggs's most intimate friend, noted that his early bent and tastes were probably largely maternal inheritances, endowments as it were from a lady who was fond of the arts (she was a fine pianist and had a charming gift for poetry) and whose gentleness and culture surrounded his childhood with a grace like their own. His maternal grandfather, Thomas Houghton Bailey, was an amateur artist of skill and delicacy, and a connoisseur.

Griggs was sent to an old-fashioned boarding-school in Hitchin, where his own nascent artistic gifts were recognized and encouraged by a sympathetic headmaster and art master. He was given private art lessons by Walter Millard, a well-known architect and water-colourist; and a youthful friendship with the Hertfordshire antiquary and naturalist Francis Latchmore was further encouragement.

One of Griggs's Hitchin friends, Reginald Hine, noted that 'out of school hours, Griggs was daily in touch with the work of old masters and little masters. Often he would sit for hours turning over the Flemish, Italian, French and German prints in the library of Lawson Thompson, a well-known collector of early engravings, and himself a lecturer on the methods of their various schools. To know Lawson Thompson was in itself a liberal education in the arts. As he sat in the fading light, bending over his prints, he reminded one strangely of those ancient timeless men whom Rembrandt loved to draw, and through whose patient eyes look out the fortitude, the hard-won experience, and the marred beauty of the human race.'

Other early Hitchin Friends were the water colourist Samuel Lucas, a friend of David Cox, with whose son — another Samuel — he walked and talked and sketched, and Birket Foster, then nearing the end of his career, who lived in the nearby village of Highdown, and welcomed the young man to study his drawings and listen to his memories.

And in Hitchin Mechanics' Institute, Griggs found records of, and book illustrations by Samuel Palmer, an artist who was to have a profound and lasting influence on his own career, with whose work he now spent hours of absorbed study.

More than all this, however, and leaving an impression that never faded, was the delight of exploring Hitchin itself and the countryside around it. He lived in Hitchin till he was twenty-eight, and he once said of it 'I sincerely believe it to have been one of the most beautiful small towns in England, set in one of her happiest counties.' Often he lamented that he had not been born a century or even fifty years
earlier, when it must have been at its loveliest, but even in the seventies, it was a
comely, self-contained and still unspoilt small market town, and to the end of
his life his passionate attachment to the place never altered, nor his sense of bitter
outrage at the disfigurements and vulgarization that marred it.

Of the countryside and the small villages around it, not a lane or a field missed his
eager gaze. He knew them all so intimately that in 1956, at the age of sixty, he
was able to recall these scenes vividly before a Hitchin audience. 'Some villages
there were,' noted Hine, 'which had a perpetual appeal, that worked upon his
mind as if by magic. There was always, he said, a fascination about Much and Lit-
tle Wymondley, difficult to understand. Often, for hours at a time, he would lie day-
dreaming amidst the ruins at Minsden, "for whose pathetic bare walls I have an in-
curably sentimental regard." And of the grassy track from the Priory up to Preston
he declared "No art could design anything so utterly charming. It was a place for
loitering and meditation."

Thus grew slowly and deeply in him a love for his ancient neighbourhood, its coun-
tryside and its architecture; and of the traditional forms of drawing and painting
in which it might be expressed.

In 1896, at the age of twenty, he made his first tentative experiments in etching, with
inadequate equipment: Hine recalls one done with a penknife, printed on a lever
press. These experiments continued desultorily over the next six or seven years; but
his lack of either technical knowledge or equipment left him dissatisfied with
them. And in the meantime, his thoughts had been turned towards an archi-
tectural career. He became a pupil of the well-known architect and draughts-
man, Charles Edward Mallows, with whom he remained for the next two years. In
his brief diary notes for 1897 are found 'Feb: to no. 17 Bridge Street, for my first
studio', and 'First perspective for the R.A.' This latter was almost certainly a per-
spective drawing of one of Mallows's designs, made for the annual exhibition of
the Royal Academy. And of these he made numbers over the next few years, for
Mallows, and for other architects such as Morley Horder and Walter Brierley. They
were financially rewarding: they may well have been even more enriching artis-
tically—meticulous training for hand and eye of which his etchings demon-
strate the value.

In the same year, 1897, are notes of a visit to Southwold, a Suffoll, coastal town:
the first, perhaps, of many such leisurely and observant journeys which, either
for work or for pleasure, took him all over England in the course of his life, and
which now began to suggest to him a more congenial occupation than his strict-
ly architectural work. Mallows himself, and other artist friends, were struck by
the quality and fineness of his work, and encouraged him to devote his time to
drawing and painting; and by 1900 he was working on illustrations for 'In Mem-
oriam,' published by John Lane. Spring of this year was saddened for him by a
personal loss: his mother died in March. But the year brought him, too, the most
important of his early commissions for illustration work. Through the interest
of Sir Frederick Macmillan, who then lived at Temple Dinsley near Hitchin, Griggs
was approached with an offer to illustrate the Hertfordshire volume of their
Highways & Byways series for the publishing company of Macmillan. It proved the beginning of a long and valuable association; thirteen of the volumes in this series were eventually illustrated by Griggs's pen-and-ink or pencil drawings, and he was still working on the Essex volume when he died. The commission was of enormous importance to him. Financially, it became a useful standby over the years, and at this time it gave him the measure of independence that he needed. Artistically, it was responsible for some of his richest work, and did much to deepen his knowledge and love of the English countryside and English architecture, even though the time came when he began to find it uncongenial work, and to resent the days and weeks of etching time it compelled him to surrender. Macmillan for their part showed both generosity and patience in their dealings with him, though he must have tried them sorely at times. Hine recalled: 'Sir Frederick used to complain to me how difficult it was to get Griggs to stand by his contract and deliver the drawings on the date appointed. Artists would speak about the "timelessness" of his work. What Macmillan wanted was its "timeliness"!'

During these early years, his circle of friends was gradually widening. In 1901 he had met Emery Walker, the master printer: they became life-long friends. Sidney Cockerel, later the perspicacious director of the Fitzwilliam Museum at Cambridge, and a man of prolific culture and discernment, was another. Hitchin friends included Harry and Alfred Grylls, and he joined them with characteristic enthusiasm in the founding of the Hitchin Society of Arts & Letters, which drew together local people of sympathetic interests.

From 1901 to 1904, Griggs had his own rooms and studio at 22 High Street in Hitchin, where Harry Grylls joined him in 1902. The Hertfordshire Highways & Byways volume was completed in 1901; the London, South Wales, and Sussex volumes followed. An old photograph of this time shows Griggs at the start of one of his long sketching trips, standing grinning beside a very odd-looking motor-tricycle loaded with his gear.

By 1903 he had made arrangements for the Oxford & the Cotswolds volume of the Highways & Byways, and set off once more to explore a countryside that was unfamiliar to him.

Thus, for the first time, late in 1903, he came to Campden in Gloucestershire. In the light of his subsequent career, it is not difficult to imagine his reaction to it. He found there a mellow and charming small town, utterly unspoilt, lapped in a green fold of the Cotswolds, crowned by a fourteenth-century parish church of impressive size and loveliness. The leisurely curve of its broad High Street, running past a mediaeval market-hall, was lined with houses built in the deep honey-coloured local stone, of which no two were identical, but each one—mediaeval, Jacobean, Georgian, or Victorian—bore the same stamp of the finest traditions of Cotswold stone building.

He found more than a town of irresistible beauty. He found the sympathetic fellowship of a group of men with tastes and ideals like his own. In 1902 the Guild of Handicrafts, under the direction of C.R. Ashbee, a disciple of Ruskin and Morris, had moved
from London to Campden. It brought with it a considerable group who were interested in the re-establishment of crafts such as ironwork and jewelry, carving and cabinet-making, as well as the ideal of craftsmanship allied to building and husbandry. The old Silk Mill in Sheep Street was rented and repaired, cottages were taken over, and Braithwaite House in the High Street was converted into living quarters for single men. A school of Arts and Crafts, extension lectures, choral classes, and other activities were organized.

Christopher Whitfield in his admirable 'History of Campden' has described the town as it was in these early years: 'During the years from 1900 to 1914, the years of the Guild’s greatest activity in the town, and the last years of the old world, a certain prosperity returned to Campden and as urban influences increased its amenities, and were not yet obtrusive enough to mar its peace, it attracted an increasing number of visitors. Guide books, such as the Highways & Byways series, brought the more enterprising motorists and cyclists, and the reports of those drawn to it by the Guild, and that of residents and visitors to Broadway, added to the number. Its agricultural life went on its slow quiet course, with old ways and odd characters and all the leisurely coming and going of an old-fashioned country town, set against an idyllically beautiful background with associations reaching back through centuries. There were the activities of the guild, there was cricket, tennis parties, croquet parties, picnics, dances and fetes; there was discussion and there was practice of the arts; and there was a vigorous agricultural life as a background to all this. Life had a charm that was both rustic and yet sophisticated. There were the houses and dinner-tables and tea-tables of the better-off, where talk was often parochial but sometimes wide-ranging — and there were the inns, where all classes met in easy fellowship.'

That the Guild was not successful in the long run is perhaps not surprising, but many of the men who came to Campden stayed on and settled there: Thornton and Downer the ironworkers, and Alec Miller the sculptor; the brothers George and Will Hart, silversmiths; Paul Woodoffe a stained-glass artist; and finally Griggs himself, who came only as a visitor. All these men became his friends, in particular Will Hart, whom he saw almost every day for the rest of his life.

He found Campden irresistible, in spite of his enduring devotion to Hitchin. He came back in August of the following year, again in October, and then he returned for good, moving into quarters at Braithwaite House at first, with a studio in Westcote House. A year later, he took a long lease of Dover’s House in the High Street.

Dover’s House was a sober eighteenth-century building of Cotswold stone, beautifully cut and coursed. Its rooms were not particularly large, and the whole house was inclined to be dark and sunless, as it faced north onto the High Street and its garden at the back was overshadowed by tall trees. But the rooms were beautifully proportioned, and filled with Georgian and period furniture, and with fine water-colours, the effect on coming in from the street was a delight. It was not at first, however, a very settled home for Griggs. He had no housekeeper, ate his meals out at Braithwaite House or the Noel Arms, and was away for much of the time, on tours for the Highways & Byways series. The Cotswold volume was
completed in 1905, that on Berkshire in 1906, and that on Buckinghamshire at the beginning of 1908.

In the course of these trips, and in the neighbourhood of Campden, he made new and precious friendships. There was E. V. Lucas, who had written the text to the Sussex Highways volume illustrated by Griggs, and there was Philip Webb the architect, who had designed The Red House at Bexleyheath for William Morris which, in its highly original planning and use of materials, marked a new departure in English domestic architecture. Artist friends were Charles and Margaret Gere, their sister Edith and her husband Henry Payne.

At nearby Wood Stanway lived another remarkable family: C. H. Smith, who was agent to Lord Wemyss at Stanway House, his wife, and their five children—Dudley, the only son, and four daughters, Margaret, Jose, Viva and Winifred. Margaret was a gifted artist, who never married, and made little money out of her paintings. Griggs was delighted in later years when he was able to arrange a Turner annuity from the Royal Academy for her. Winifred, the youngest, was also the liveliest of the family, delicately pretty with thin features, brown hair, and grey eyes, quite deaf but so quick-witted that nobody would have suspected it, and irrepressibly high-spirited. When she was still in her teens she married a schoolmaster, Stanley Wood, who was more than thirty years older than herself. They used to take a house in the Cotswolds every summer, and in 1926, when Stanley retired, they leased Winifred’s old home at Wood Stanway. Evenings with the Smiths, and later with the Woods, were feasts of fun and hospitality in which Griggs revelled: there they talked, laughed, played charades; in summer there might be croquet by candlelight, or Hide & Seek played by moonlight through haunted Guiting Wood.

Griggs also formed a close friendship with Benjamin Martin Chandler, a wealthy American who had married an Englishwoman and had settled, first at the Manor House at South Littleton in the Vale of Evesham, and later on at Hidcote House on the outskirts of Campden. He was a delightful and cultivated person, a knowing collector of fine prints and books, and was closely associated with Griggs in several of his of projects. They had planned, for instance, a private press at Campden, and even jointly purchased one of the Kelmscott presses, though this project never materialized. Fine printing was always a subject of the deepest interest to Griggs, and later on at Campden he had his own private printing press after all: the Alcuin Press, started by Herbert Finberg. He was the son of another of Griggs’s friends, A. J. Finberg, the art-critic and authority on Turner. A. J. Finberg was one of the earliest admirers of Griggs’s etchings: his second wife owned the Cotswold Gallery in Frith Street, in London, and many of Griggs’s prints and drawings were exhibited here. Griggs relied much on his advice and friendship.

To this rich circle of friends was added, late in 1908, one who became dearer and more important than them all: Russell Alexander. He was a journalist who worked in Fleet Street and lived in a pleasant old house on Clapham Common, escaping to the Cotswolds for an occasional week-end, and for the annual holiday in late summer that rapidly became a tradition, later shared with another friend, Norman Jewson—a tradition not broken even by Griggs’s own happy marriage.
In the intervals of these meetings they kept up a close and intimate correspondence which, happily, was preserved on both sides, and is now in the possession of Griggs's widow. It was to Russell Alexander that Griggs poured out, in long letters, the difficulties and the triumphs and the joys he encountered in his etching, his hopes and his dreams, the doubts and dark moods that sometimes bitterly assailed him, and the whole warmth and fun of his rich personality. It was on Russell's company that he relied for some of the happiest moments and carefree enjoyment of his life. And it was to Russell that he entrusted the writing of the Catalogue of his etched work: the volume on the first thirty-eight of his plates appeared in 1928 — a noble and meticulous work, as can be seen, for it is incorporated in the complete catalogue in a later section of this volume. Unhappily, it was never completed.

As a man, Russell combined great diffidence and sensitivity with a rare vein of fun and liveliness, and tremendous warmth of heart. He was a minor poet of distinction, writing his best work for his friends or in celebration of places and people that he loved; he drew and painted with considerable skill and charm; in another age he would have been the perfect illustrator of a Book of Hours. In these private pursuits he received endless encouragement and gentle goading from Griggs. But Russell lacked the energy and drive to carry such projects through. One that they often discussed, for instance, was a collection of his poems to be illustrated by Griggs and finely painted. Another favourite ambition, constantly talked over in letters and when they met, was a book on Campden to be written by Russell and illustrated by Griggs. This again came to nothing, while the biography of Griggs that Russell would have been supremely fitted to write was long projected by him but never even begun.

All this time, Griggs's own reputation and skill as an artist was growing. He had not yet begun his serious etching work, but the Highways & Byways series went forward, with the pencil drawings for the Cambridgeshire volume — drawings that he never surpassed — completed by 1909. Some of these had been exhibited at Heffer's of Cambridge in 1908. He spent the spring of 1908 at Biddenham with Mallows, at work on the Garden Design articles which were published in The Studio in 1908, 1909 and 1910. In 1909 he made very fine pen-and-ink drawings for the Collected Edition of William Morris's work; a series of superb drawings for the reprinted History of Eton College; and drawings for the Oxford Calendar of the Bodleian Library.

His first recorded work in water-colours is dated 1906. He always kept a careful record of it, together with an occasional note in his diary: nineteen, for instance, are recorded for the three years up to 1912. Water-colours were always a relaxation for him, a delightful contrast to the toil and anxieties of his etching; and while his name as an original artist depends on the latter, his water-colours belong happily in the corpus of the old English school of water-colourists, where their spirit and his show parallel conceptions and aims. Turner was perhaps the most important influence on him, followed by Cotman and Constable, and he borrowed much, technically, from their styles, adapting to meet his own requirements.
II ETCHING BEGUN. THE WAR YEARS 1912-1918

Early in 1912 came an event of supreme importance in Griggs's life. On February 19th, after three weeks' instruction, he was received into the Roman Catholic Church, taking the baptismal name of Maur. There was nothing sudden or impulsive about this conversion. As early as 1897 he had made a note in his diary of 'going much to Catholic churches this year', though this youthful interest had been followed by a period of agnosticism. But from 1909 onwards there is an occasional revealing diary entry: 'More and more to the nearest Catholic church...'; 'Often to St. Catherine's here and always to Westminster in town...; 'more definite longing for the Faith'. And now the great step was taken at last. A note in his diary for February 19th records: 'Baptized and named Maur. A note of thankfulness that the so-long-reluctant sun shone into my eyes the whole time.'

It was a matter of the deepest joy to him that Russell Alexander, together with his wife Florence, told him soon afterwards of their determination to be instructed and received into the Church too; and it is impossible to exaggerate the profound influence of his faith on his whole life. His conversion has sometimes been attributed to his passionate mediaevalism; but his library and reading notes show that his thinking on the subject had been sustained and far-ranging, no mere passing fit of Gothic enthusiasm; and of its importance in his own personal life and on the spirit in which his work was done there can be no doubt, though it never made him intolerant or arrogantly controversial. His great friend Norman Jewson, who remained an agnostic, has remarked dryly: 'You have got quite a wrong idea if you picture FlG going about trying to convert other people to Catholicism. He never tried to convert me...'

Others besides the Alexanders followed into the Church soon after him: his sister Winifred Gilliff and her husband, Mrs Randcllt, and the poet Wilfred Rowland Childe. He celebrated his own conversion characteristically in the best mediaeval manner: a new bell named Maurus, designed by him and cast by Taylor of Loughborough, was presented to his local church of St. Catherine's in Campden, the Gilliffs presenting a Sanctus bell. Both were blessed on May 29th; the following day they were hung, and Griggs rang a triumphant Angelus.

In the same happy spring comes another memorable diary entry: April 23rd. To London. "Sutton"—my first plate...", a record of Griggs's real beginning as an etcher, when he went up to Goulding's Studio in London to print it. Everything up to now had been a preparation: the early experiments, the hundreds of Highways drawings, the gradual maturing of hand and mind and eye. And at last he was ready. This and the following year were years of intense activity in the new medium, for we find no less than six plates accomplished: Sutton, Maur's Farm, Stanley Pontlarge, The Coppice, Priory Farm, and Minsden Episcopi. The following year came Ashwell and Barnack, portraits of noble church towers, and, following a fortnight in Ireland, Carnagh, his only Irish plate.

By February of 1915 he had made arrangements with Mrs. Bernard-Smith of the Twenty-One Gallery in the Adelphi, in London, to become his publisher, and in
April 1915 his etchings were shown for the first time, together with a small group of drawings and water-colours.

Their reception was enthusiastic. 'It is rare indeed, noted the Daily Graphic's critic, 'to find such deep satisfaction in a modern exhibition of etchings, drawings and water-colours... This satisfaction is given by their quality and nature - fruits of sound refined workmanship and beauty and originality of sentiment... A sensitive and expressive draughtsman with a charming feeling for subtlety of line, and a touch that though light is firmly significant,' noted the critic of the Globe. The Evening Standard's critic was struck by the 'reality' of Griggs's imaginary scenes like The Ford and The Cresset - plates etched earlier this year. 'They suggest,' he remarked, 'that Mr Griggs has built a city in his own head, and that he knows its topography so well that he could draw you plans to scale if necessary.'

The warmest praise of all came from Walter Bayes, writing in The Athenaeum: 'If it be true indeed, as we are assured, that Mr. Griggs is an etcher of only some two years' standing, his mastery is amazing... He will probably rank among the great little masters...' He added a piece of far-sighted advice: amateurs of etching, he suggested, should part with just one of their Muirhead Bones or Camerons and invest in a complete set of Griggs's etchings.

These etchings, for all the peace and tranquility that critics found in them, were not the products of leisurely and uninterrupted work. The Highways and Byways there was an endless drain on his time, involving long journeys through different parts of England; there were constant trips to London, for printing purposes or for discussions with his publishers; there were tours in the Lake District or Ireland or Scotland in search of subjects. Above all, there were his friends, and since he conscientiously lacked that self-preserving egoism common to some artists, their claim on his time and resources was one that throughout his life he was never able to resist. A morning's etching demanding the most painful concentration would be laid aside to write an encouraging letter, or cheer on a friend in some new undertaking; it was a delight to him that his many talents - for design, for lettering, for architectural work - could be serviceable to his friends, and if that took away from the time he could devote to his own work, so much the worse. It was time given generously and unselfingly, for there can have been few men to whom friendship was more precious, or good company more uproariously enjoyable. Nothing delighted him more than a gathering of his friends round his own fireside, or in a local pub, or at their houses, for talk and laughter and boisterous fun. Long walks and picnics, local cricket matches and tennis parties, were the pleasures of his summer; and when the days grew short again, there were evenings of music at Dover's House - not played over on a gramophone to a silent audience, but made and enjoyed by everybody present, with Griggs, who was a good accompanist though he played only by ear, at the piano urging on solo singers, or joining in the country songs he adored, or giving up his seat at the piano to friends who were excellent performers.

The outbreak of war in 1914 brought, at first, little interruption to this pleasant life.
Griggs was thirty-seven years old—well over enlistment age; his health was unreliable; and he suffered intermittently from bad knee trouble caused by an earlier injury. By the end of 1915, as the struggle grew more desperate, he made up his mind to join the armed forces in one capacity or another; and about the same time his age-group had begun to be drafted. His own applications and draft examinations always ended with the same verdict: his knee injury made him unfit for service. These harassing uncertainties and delays, which lasted throughout 1916, are reflected in his small etching output. In the previous year he had produced six etchings: The Lord, The Pool, Stepping Stones, The Cresset, Meppershall Chapel, and Carnagh, some of which had been shown at this first London exhibition, which had earned him his election, at the beginning of 1916, to Associate Membership of the Royal Society of Painter-Etchers and Engravers. In 1916 he completed only two: The Pipe and Labour, an experiment on zinc rather than copper, and a not entirely successful one; and The Palace.

If 1916 had its frustrations, however, it brought Griggs valued new friends. One was Arthur Gaskin, a painter and illustrator of the Birmingham School, much influenced by Edward Burne-Jones; his work is best seen in the two-volume Hans Christian Andersen. Another was Ernest Gimson, who lived at Sapperton, near Chertsey. He was a designer of striking originality and forceful personality. He had formed his own atelier of carefully trained craftsmen, and insisted on the highest standards of thoroughness and workmanship. He is best known today for his furniture designs, but a pair of firedogs, a moulded plaster ceiling, a set of brass candlesticks designed by him were things of arresting beauty, very English in their strength and sobriety. Like Griggs he had been trained as an architect; and though he abandoned it as a full-time profession, he still practiced intermittently; he designed his own beautiful house at Sapperton, and others at Leicester and in the Charnwood Forest; the Hall and Library at Bedales School are also of his design, though they were not carried out until after his death. His influence was seminal: a whole school of English architects, designers, craftsmen and artists owed their inspiration to him; and his death in 1919 was an enormous loss to his friends and to England. In their work, their outlook and their ideals, he and Griggs had much in common: they admired and respected each other; they became great friends. One immediate practical consequence of this friendship was that much of the superb Georgian furniture with which Griggs had originally furnished Dover's House was sold and replaced by the work of Gimson and his associates: Griggs was never half-hearted in his enthusiasms.

And a much more delightful result of early meetings was that Griggs now met Norman Jewson, who had come to Sapperton as an apprentice architect some years earlier to work with Ernest Gimson. Jewson married a daughter of Ernest Barnsley, himself a disciple of Gimson, and has lived at Sapperton ever since, practicing his profession with keen enthusiasm and great sensitivity. He was a tall, calm, affable man, with a dry wit and a great warm-heartedness, the best company in the world, and he and Griggs enjoyed each other's unbroken friendship for over twenty years, until Griggs's death in 1938: they met at least once a week, when Jewson's work brought him over to Campden on commissions often secured for him by Griggs, and Jewson at once began to
make a welcome third in the annual holidays with Russell Alexander. Together, they would stay at Campden or at Sapperton, or in Jewson's little cottage down in Somerset, or would tour the West Counties in Jewson's car, staying at inns and farmhouses.

But there was little time now for leisurely enjoyment of old or new friendships. Frustrated in his attempts to enlist, Griggs reluctantly resolved to take up some other form of war work. By the spring of 1917, he was working in a munitions factory, the Lurate Works at Letchworth. There were compensations even here: he found the Works Manager, Harry Shelvoke, a delightful man, and he and his wife became Griggs's fast friends. Together they made many jaunts into neighbouring East Anglia. Years later, he dedicated one of his finest plates, Memory of Clavering, to them. But the factory work itself, wretchedly uncongenial and arduous as it was, broke his health down: he was released in June, spent much of the following winter in bed under doctor's orders, and was only able to resume if the following spring for a short while.

Back in Campden, Griggs spent part of the summer and autumn at work with Gimson on a joint architectural project: the designing of new buildings for Stonyhurst – a project doomed to extinction at the death of Gimson in 1919. Two more plates were etched: Sellenger, and the first state of St. Botolph's Bridge. And the first studies were made for The Minster – the plate his friends used to call 'Griggs's Cathedral'.

In February of 1918 he was elected a Fellow of the Royal Society of Painter-Etchers and Engravers – 'in record time and unanimity'. In the following months he completed Stoke Poges, The Minster, and Mortmain, and early in 1919 he completed Epiphany, a plate designed as thanksgiving for the war's end, and distributed to his friends.

Griggs's circle of friends – he had a genius for friendship – had now been enriched with several of the artist-craftsmen associated with Gimson, who lived in or near Sapperton. Among them were Alfred Powell and his wife Louise, both of them gifted ceramic designers: much of their delicate blue and green and silvery lustre-ware found its way to Dover's House. William Simmonds the sculptor and wood-carver was another. Best known of his work are his placid, simple country animals: cows, pigs and great cart-horses vigorously carved in wood; and friends who spent an evening with him and his wife Eve were sometimes diverted by an exquisite puppet-show given by Simmonds with puppets carved by himself – it was typical of the Gimson circle to be prodigal of their talents for the delight of their friends. Norman Jewson himself had worked with Gimson at Sapperton since 1906. The Barnsley brothers – Sidney and Ernest – had known him even longer, since the days of their apprenticeship in London when Sidney worked for Norman Shaw, and Ernest and Gimson in J.F. Sedding's office. All three had then moved to Pinbury in the Cotswolds, and thence in 1905 to Sapperton, three miles away, where they worked together in the design and making of furniture and on architectural projects.
These friends, and the small and lovely Cotswold villages where they lived, became names that constantly recurred in Griggs's diaries. As he wrote at this time to Harry Shelvoke: 'Since writing I've been to Nailsworth & other places hereabouts, and really, there's no place in England like the best of the Cotswolds. I love them more and more. That doesn't lessen my congenital love of East Anglia though.'
III AFTER THE WAR 1919-1923

In early August of 1919, Gumson became very ill, and was taken to London by his wife Emily, with Griggs and Sidney Barnsley, to consult a specialist. The verdict was a cruel one, and they took him back the same afternoon to Sapperton, where he died on the 12th. His death was felt as a most grievous loss by Griggs, who had deeply valued this brief friendship. Like all those who had come to know Gumson well, he had been encouraged, animated and profoundly inspired by this remarkable man. Jewson has expressed his own feelings at the time: 'Gumson was my greatest friend, and very much more. Professor Lethaby had called him 'the inspiration of England'. His early death was a terrible blow to me, though the friendship which had sprung up between Fred and myself by that time was a valuable mitigation.'

By November of the same year, some of Gumson's closest friends — Jewson, Sidney Barnsley, Griggs, Lethaby, Alfred Powell and Emery Walker — had planned their own tribute to his memory. It took the form of a most beautiful book: Ernest Gumson, His Life and Work, finely printed on hand-made paper and artistically bound. Lethaby, Powell and Griggs recorded in it their appreciation of Gumson; it was illustrated with engraved pen-and-ink drawings by Griggs, and sixty colotype plates of houses, furniture, wrought ironwork, and plasterwork of Gumson's design. The book was privately printed at the Shakespeare Head Press in 1924.

Another form of memorial had been occupying much of Griggs's time from early 1919 onwards: the little Cotswold villages had made their sad reckoning of war dead, and many of the crosses erected in their memory were designed by Griggs, who offered his services diffidently, refusing payment, and went to endless pains to see that each was a beautiful and appropriate piece of work. At Broadway and Willersey, at South Littleton, Upton St. Leonards and Snowshill, at Barton-on-the-Hill, Tewkesbury, and Biddenham near Bedford, the memorials slowly arose over the next few years, most of them a simple cross mounted on a shaft and stepped plinth. Ironically, the one that gave him most trouble was Campden: the local Council would certainly have preferred an honest Protestant to do the job for them, and there was bitterness, resentment and much ill-feeling before they could agree to ask him to do the work. As it stands now in the island of green grass near the Market Hall in Campden High Street, it is a small monument of great beauty.

With so much to occupy him elsewhere, it was only occasionally, during these months, that he was able to return to etching — 'to my vast relief'. In 1919 only one etching reached its final printing—his Epitaphy plate; one other new one was begun — Totterne Inn. This year, as always, however, days of work were spent on additions and corrections to older plates. He rarely destroyed a plate while he thought it still capable of enrichment or improvement; it became an old friend to which he returned again and again, occasionally after a lapse of years. 'If a plate remains in existence long', he once wrote to Campbell Dodgson, 'I can't keep my hands off it because I'm always seeing improvements.'
In the following year, for instance, he worked on a complete revision of Minsden Episcopi, which was turned into Palace Farm, and of The Cresset, renamed The Barbican - both of them plates originally etched in 1915. In 1920 Totterne Inn was finished, and the final printing made of Stoke Poges. He found time, too, to design some lettering for the Shakespeare Head Press, a set of new candle-brackets for the organ at St. Catherine's, and wood paneling for Paul Woodroffe's house. And it was in this year that he began another labour of love: the Definitive Catalogue of Samuel Palmer's work in etching and water colour.

In April of 1920 he was elected to the Council of the Royal Society of Painter-Etchers and Engravers; in December to the Council of the Graphic Art Society. In the Royal Society's show in February, he exhibited only one plate, Epiphany; but later in the year, nineteen of his etchings were exhibited at the Twenty-One Gallery, and drew enthusiastic notice. Although some critics still saw him as a man obsessed by Gothic, there were many who understood better what, in his etchings, he laboured to convey. Charles Marriott, writing in 'Outlook', expressed it vividly: "Griig's imaginary scenes, he said, 'create the illusion of a real town with its outskirts and surrounding villages; of a whole district of England, indeed. The town happens to be Gothic but that is only an accident of personal preference. I do not suppose that Mr. Griggs would have us build Gothic towns now but that he would have us build in the same spirit. Above all, he would have us build out of the ground. I have a strong suspicion that the "still air of antiquity" in his etchings is only the still air of common-sense and well-ordered life...", and he added a perceptive tribute to the technical achievement of these etchings: 'Mr. Griggs is so full of his subject, England, that good etching follows naturally. The impression you get is that his only care has been to do justice to what he sees; that he takes not credit for his vision, but would blame himself if he failed to make it clear, or added a line that was not necessary for the purpose.'

This was the last occasion on which Griggs exhibited new work at the Twenty-One Gallery. In the following year, Colnaghi's, the Bond Street print-dealers, made him what seemed then a very good offer to become his publishers, which he accepted the more readily since his dealings with Mrs. Bernard-Smith, who ran the Twenty-One Gallery, had not always been easy. Before the final agreement could be concluded, lawyers had to be called in: the resulting agreement was that the Twenty-One Gallery retained the right to publish from the old plates - while Colnaghi's had the rights in all new plates. The official parting date was June 17th 1921. This offer from Colnaghi's was proof of the considerable discernment of one of their partners named Harold Wright, a man with a consummate knowledge of prints and the print market. F.L. Griggs was now an established name in the etching world, and indeed, over the next few years, the market value of his prints rose steadily and gratifyingly: Colnaghi's might congratulate themselves on a shrewd stroke. Griggs and Wright, however, never became close friends, though the relationship between them was always cordial. Temperamentally, they were poles apart, and if Wright was capable of appreciating the quality of Griggs's etchings, he never understood Griggs as a man. It is significant that, after seventeen years' association, the two men were still addressing each other by their surnames.
By the time the Colnaghi's arrangement had gone through, Griggs had other matters to absorb his attention. On June 1st, he had walked over to Broad Campden to dine with friends of his, Harry and Lily Horsfield. Lily was a talented artist and Griggs often spent a pleasant evening in their company. On this occasion there was an addition to the party - Lily's younger sister Nina, who was staying with them, and whose delicate grey-eyed prettiness and diffident charm made an immediate impression on him. He invited them all back to dinner the following day.

It was a June of flawless, wonderful weather, one hot and sunny day succeeding the last. The brief, enchanted courtship of daily visits, of meetings at early Mass and long walks together, is told in a few terse entries in his diary:

July 1st. Walk Nina & Lily towards Paxford fields...

After their engagement, Nina Muir stayed on at Broad Campden with the Horsfields until mid-July, returning again with her mother at the end of the month. The diary entry for August 1st speaks of 'Days of great worry and GREAT HAPPINESS'. In August Nina moved over to Campden, where she stayed with Miss Helen Macaulay, an old and very dear friend of Griggs - she called him 'Dominic' and he called her 'Mercy'. He had altered two cottages in Leysbourne, a part of Campden, and made them into a charming little home for her. She was devoted to him, and delighted with Nina, who stayed on with her all through the autumn; and when she died suddenly and peacefully, at the age of sixty, early in December, Griggs was much moved to find that she had left her house to her dear Dominic in her will, in the hope that it might help further the plans he was already beginning to make for his own dream house.

After Nina went back to London, Griggs began work on the Leicestershire Highways & Byways, going over to Hitchin for Christmas and the New Year, and worked on at his etchings, two of which had been begun this year: St. Wendred's, March, and Anglia Perdita.

Frederick Landseer Maur Griggs and Nina Blanche Muir were married at Brompton Oratory on January 9th 1922. They stopped briefly at Dover and Paris on their way to Avignon, where the honeymoon was spent - the first and last considerable time Griggs ever spent abroad. While there, he made what many consider the finest of all his drawings - a series in black and red crayon, a group of which were exhibited at the Cotswold Gallery when the couple got back at the end of February.

Of those first few weeks of married life in Campden, Griggs noted in his
diary: 'From our return on Feb. 21st till now there has been nothing to chronicle except much hard work & for play daily walks with Nina. Much and great happiness the whole time. Minnie gave notice to leave on March 16th & that's all that was wrong.' Minnie Nichols was his housekeeper, and she was, by all accounts, a most remarkable woman, tall, thin, rather sharp in appearance and manner, but deeply devoted to Griggs and possessed of an unexpected talent for mimicry which made him roar with laughter on occasion. She had been with him for nearly ten years, keeping the house in spotless order and the store-cupboards loaded with her home-made jams and jellies and chutneys. The 'great worry' noted by Griggs in the first few weeks of his engagement may well have been her refusal, at first, to stay on after he was married; but she was won round to give Nina a warm welcome, and she remained with them till early in the summer.

For Griggs these were months crowded with activity. He was hard at work on revision of plates - Rotteme Inn, Sellenger, and St. Wendred's, March were all completed this year. There was more work to be done, with the travelling it involved, on the Leicestershire Highways & Byways. Throughout the spring there were enthusiastic discussions with Ben Chandler and Bernard Newdigate, who ran the Shakespeare Head Press at Stratford, about the long-planned Camden book, to be illustrated with woodcuts made from pen drawings by Griggs. The project was ambitious and delightful: they planned a whole series of fine books, each one devoted to a Cotswold town. In the end, only part of the Camden volume was achieved, and printed two years after Griggs's death, in 1940. Complete, it must have been a noble work. But of the text, only a foreword was written, by Russell Alexander; and of the hundred illustrations planned, Griggs found time to finish only twenty-four drawings, from which woodcuts were made by Clementine Housman, Bernard Sleigh, W. M. R. Quick, and Alec Buckles.

His days were never long enough now to cram into them all he wanted to achieve or create or enjoy. One recurring distraction, for instance, was the need for a trip to Goulding's Studio in London whenever he needed a proof of a plate. His own standards, too, were fastidious and exacting; about this time, accordingly, he arranged for a press to be installed at Dover's House where, in future, he could do his own printing, a back-breaking job that most etchers were content to leave to other hands, considering their own work done once the biting-in process was complete. Some years later, in 1926, when the printing-work became too much for him single-handed, he took on a young assistant, Charles Blakeman, whom he sent up to the College of Art at South Kensington in London for an initial training spell.

The same fastidious attention was lavished on the paper on which his etchings were printed - old, hand-made papers,' wrote Campbell Dodgson, 'grey, green, ivory or white, chosen with exquisite care to enhance the merits of particular plates, and chosen also with a view to durability, the more perishable Japanese paper being rarely used.' He hunted beautiful papers with a collector's zeal, and hoarded it lovingly; occasionally Nina would be dispatch-
ed to Paris on a paper chase for him, returning in triumph with ten or twelve pounds' worth bought from Georges Privet in the Boulevard Haussman, of the particular tone and texture he had specified. 'I like to recall,' wrote Reginald Hume, Griggs's lawyer-friend at Hitchin, 'how many blank leaves of my own pillaging in the public library are now the background of his exquisite etchings.'

July 1922 brought him a signal recognition: election as Associate Engraver of the Royal Academy. He wrote to Russell Alexander: 'I want to tell you that they elected me an Associate of the R.A. last Monday. I know that you'll be glad. We've got over those callow days when we sneered at the R.A., and now see it as a somewhat stodgy bulwark against anarchic art. It does keep to tradition and is of the day (however hateful the day) and so honest.' A few weeks later, on September 25th, there was a deeper joy and happiness: his first child, a son, was born, and christened John Ceolfrid. The last state of Linn Bridge, then just completed, was dedicated to him.

His next plate - Lancham, begun early in 1923, was a presentation plate for the Print Collectors' Club, and in April he began work on a new plate, Fen Monastery. This marked a departure in at least one respect: measuring 63/8 x 93/8 inches, it is the largest plate he had yet attempted; and from then on, with the exception of the Little Churches series, all his plates were on this larger scale.

A glance at his diary for this year gives some indication of the heavy pressure of outside activities and public commitments on his etching time. There were visits to London for meetings of the Royal Society of Painter-Etchers and Engravers, and to Sapperton for studies for the illustrations for the Gimson book. In the spring he was made an honorary member of the Society of Graphic Art, and a little later on he was elected to the Council of the Society for the Protection of Ancient Buildings - a new responsibility which he felt compelled to undertake, and which involved him in considerable correspondence and frequent journeys to London for meetings. There was more work still to be done on the Leicestershire Highways & Byways; there were meetings in the autumn with Sir Martin Hardie and Sir Frank Short, leading etchers of the time, to discuss printing of the uncancelled plates of Samuel Palmer; - a small edition of some twenty-five was visualized. And the end of the year came 'in a frantic state of haste and whirl, as time is pressing hard on my heels as I try to get a plate done for R.E. sending-in day on the 26th Jan. It's hateful to be so hurried but perhaps best for me.'

Amid all this activity there had been one major event in his family life: the birth of his daughter on September 17th 1925. She was christened Mary Margery Frances.
IV TRIUMPHS 1924-1928

The next four or five years were perhaps the happiest and certainly the most prosperous of his life. Etchings have seldom appealed to a wide general public, but among those who knew and cared for them, Griggs's reputation was now secure and fast-growing. Financially, this was a delight and a relief; there was never enough money to spare for all the books and fine prints he coveted, or to tide him entirely from the nagging cares that increased with his growing family, but at least now he could rely on his etchings for an adequate income, and put aside for long stretches at a time the bread-and-butter work of book illustration which ate into his etching time; and some of his richest work was produced in these years.

January of 1924 was devoted to the plate of St. Botolph's, Boston, begun at the end of 1923, and the noblest of all his etchings in this biographer's opinion. It was completed in its First State - the building itself only - and taken up to London for the Royal Society of Painter-Etchers and Engravers show - that annual deadline the approach of which always plunged him into a frenzy of etching, and hurried so many of his plates towards completion. The Fifth - and final - State of this etching was not completed until 1925, though he worked on it intermittently in the course of the year, and most of the spring was taken up with another 'vertical', Potters' Bow, a stubborn and difficult plate which gave him much trouble; it was finished, an edition printed, and the plate destroyed by mid-September. He worked this year on the final state of Anglia Perdita, spending most of December on it; another, older, plate, Maut's Farm, received the final inspired strokes which took it into its Seventh and Eighth States; and by January 1925 he was frenziedly working against the clock once more to get yet another plate done: it was the Almonry, shown with Potters' Bow and Anglia Perdita at the R.E. show as a group of three 'verticals'. March of this year was almost entirely given up to further drawing directly on the plate of the Almonry - 'it seems to drink it all up', he wrote - and an early state was exhibited at the Royal Academy in April. Rather to his surprise it immediate-ly became a run-away favourite with the print-buying public, who admired it as a technical tour de force, and liked its cheerful Christmassy appeal. To many, it is the finest of all his plates, and its popularity has never de-clined.

The burst of splendid activity which produced it was sustained right through to the spring of 1926. Anglia Perdita was completed in March; twenty-two of the drawings for the Campden book were done and ready for the engravers by June; throughout the summer and autumn he worked on the Almonry, St. Botolph's, Boston, and Fen Monastery; and by February 1926 he had begun work on another glorious plate: Sarras.

In January of this year he had celebrated the birth of his third child, a daughter christened Millicent Elizabeth; and his dreams of a new Dover's House, designed by himself in the Cotswold tradition, built entirely by local craftsmen, were renewed by plain necessity. Dover's House was too small for his family now;
they were cramped for space, and he had to rent rooms in a neighbouring house for his own work. He began to plan, to make enquiries, to work out details of house and garden and orchard for a splendid new home in Campden; and though the expense in prospect might have intimidated a more cautious man, his financial outlook seemed encouraging. There was an eager market for every pint he could produce, and there were, in addition, commissions from time to time for water colours, work that he found enjoyable and relaxing.

But before these plans for a new Dover's House were ready, there arose, suddenly and unexpectedly, a threat to the peace and beauty of Campden itself. Dover's Hill, that great green bold escarpment of the Cotswolds, like a rampart on the north-west of the town, which looked out over the full rich sweep of the Vale of Evesham, came up for sale. There was alarming talk of large hotels planned, of an orgy of speculative building. Frantically, Griggs appealed in the times for funds to buy it, and preserve its tranquil woods and slopes and meadows for public enjoyment. His appeal was met, predictably, with plenty of sympathy but very little money, and when the day of the sale arrived, he had collected only a fraction of the funds needed. Undeterred, and heedless of his own overdraft, he attended the sale, outbid the speculators, and bought Dover's Hill himself. Over the next two years, rich friends and lovers of Campden, notably Professor G. M. Trevelyan, put up enough money to buy it from him and hand it over to the National Trust, in whose keeping it remains: a small monument on Dover's Hill records his and their generosity.

The gesture was as magnificent as it was typical. Over the years since he first came to live in Campden, he had devoted his time, his money and his energies without stint to preserve its beauties undefaced. He loved it passionately and he fought for it continuously, waging a sustained one-man campaign in the teeth of apathy and even hostility. But for his intervention, telephone wires would have run across the streets; he argued the GPO into bringing them in underground. It was after his energetic protests that muted grey telephone kiosks were put up in the High Street, instead of the customary scarlet ones. When a new shopfront was planned, the façade of a house altered, or a new sign erected that would have marred the harmonious loveliness of the street, he steered himself for argument, and more often than not ended up redesigning a building for no fee. When there was a proposal to do away with the pleasant grass verge that runs down one side of the High Street, he fought valiantly and successfully for its retention. The Conygree, that broad meadow that rises from a winding stream to the foot of the Parish church, was bought for the National Trust through his efforts. And when, some years later, the Campden Council proposed to erect eight Council houses built of red brick, it was Griggs again who intervened personally, persuaded them to have the houses faced with roughcast and stone quoins if stone was too expensive, offered any additional services that the builders might need for nothing, and, with the assistance of the Campden Trust, made himself responsible for the extra cost of 250 pounds. The Campden Trust itself, which he was instrumental in founding, and of which he was always the most enthusiastic and energetic of
members, did vital work in buying up local properties, restoring them to architectural fitness, and seeing that they were let to tenants who would not deface them with the display of signs.

A Campden friend of his, Basil Fairclough, recording these achievements in an obituary notice on Griggs for the Evesham Journal, wrote: 'Few can have realized how much time he gave up to the service of Campden... He had no income but that which came from his work, and in later years, when art values fell, this sacrifice of time became an even greater one... It was a thankless task which meant an unremitting vigilance, and brought many interviews which were distasteful to his essentially friendly nature.'

So much he achieved for the preservation of Campden. Now, in the early autumn of 1926, it was time for him to make an addition to its beauties with the building of his own new house. The site he finally decided on buying was to one end of the town, with steps leading up to it from a door opening onto the High Street, and a drive down to it from the lane that curved round the back of the town. The house itself when built could not be seen from the High Street: Griggs explained modestly: 'By my choice of site and placing of house thence on, as well as by exclusive use of traditional materials, I hoped to make the new building no disfigurement to the town, but possibly a worthy addition.'

The workmen he chose were all skilled old local craftsmen, supervised by Griggs himself; he furnished them with a rough sketch, rather than detailed architect's plans. Only local materials were used, in the traditional methods Cotswold builders had employed for hundreds of years. The work was done by hand, and Griggs enjoyed boasting to his friends there was not a right angle or a straight line in it.

The first work accomplished was the building of a fine stone wall, with a dovecot, round the property: even Griggs, never the most practical of men, was obliged to face the likelihood there would be no money left over for fine stone walls once the house itself was done.

The starting-point for building was an old barn, which Griggs preserved for possible use as a village recreation hall; and the house grew in the shape of a broad L round a quiet paved courtyard, with the pitched roof of silver-grey stone tiles, the chimneys, the plain mullioned windows, and the simple detail that can be studied in houses built from the Middle Ages onwards all over the Cotswolds, in honey-coloured local stone that time weathered to a creamy grey. 'I'm leaving holes in the walls here and there', he wrote, 'as shelter for birds; -I do want the place to be a veritable bird sanctuary—cherries or no cherries! Strawberries or none! They jolly well deserve such payment for their songs and cheerful company.'

The garden was planned with the same attentive care as the house. There were plots of grass edged with lavender in the courtyard, and a big lawn for tennis, divided from the drive by a low wall and a row of yew trees, and from
the cherry orchard by another wall and a pleasant summer-house. To the front of the house were flower beds and kitchen garden, with grass walks running between them to the rose-arbour at the end.

The actual building of the house was begun in February 1927 and went forward slowly; it was interrupted by the exceptionally severe winter of 1928-1929. It was March 1930 before Griegs could move his painting press and etching equipment over to their new quarters; and it was October of the same year before he could finally move himself in with his family; even then, outer doors, and some of the inner ones too, were still lacking, and much work remained to be done on the house.

Meanwhile, his etching time in 1927 had been devoted to three plates of little churches. Castor was completed first; Dunstable Rouse came to an untimely end through faulty biting; and by November the lovely St. Ippolyts was completed. The three were shown as a group at the Painter-Etchers and Engravers Exhibition early in 1928. By that time he had completed Sarra; April 1928 was spent working on a new plate, Launds, which was completed early in the following year; and in September he started work on the dry-point of Barton-on-Humber, but this failed him: there are only nine proofs in eight states.

In March 1928 Colnaghi's held an exhibition of his complete etched work. For added interest, some of the prints were shown in several states, illustrating the complete transformation as well as the minor embellishments that his plates might undergo in successive states. The Ford, for instance, was shown in its Third as well as its Sixth State; The Minster in three different states; Palace Farm was shown in its earlier state as Minsden Episcopi before it was taken up and completely recast seven years later. Soon after the exhibition came the catalogue, prepared and written by Russell Alexander with considerable help from Griegs, for which collectors and admirers had been eagerly waiting. It was not merely a listing and classification of successive states of his etched work: it was a *catalogue raisonne*, in which Russell attempted to convey the spirit that animated Unago's work, and the deep purpose behind his etchings, as well as providing, in some cases, clues to a scene or a place-name: owners of Potters' Bow, perhaps, knew that a 'bow' was the medieval name for a bridge; Russell adds that the bridge itself 'is intended to represent an example of the spirit of the medieval guilds, when the building of bridges was regarded as a particularly pious act.'
V DEPRESSION YEARS 1929-1933

The year 1929, ushered in by a bitterly cold winter, was not propitious for Griggs’s etching work. Launds was completed, and this plate and St Mary’s, Nottingham, printed. He began work on another plate, The Nene, abandoned it as unsatisfactory even before it reached the copper stage, and took up, instead, another long-deferred plate, The Maypole Inn. But there were too many distractions. Building at New Dover’s House demanded his continual attention; a fortnight in April had to be given up to sessions in London of the Royal Academy Hanging Committee, of which he was now a member; and later in the year, etching was laid aside once more while he worked on the design of a new type-face for the Lanston Monotype Corporation.

The year had begun with one of his recurring financial crises, wrestling with ‘Bank Managers and Income Tax meddlers’, as bills for the new house began to flow in. The close of the year brought news from America of the great Wall Street crash, and the beginnings of the slump that followed it.

The effects of the slump were felt almost immediately in the art-world. The wealthy American buyers who had maintained art prices at a high level throughout the decade vanished from the scene; and as Europe in turn began to experience the beginnings of a severe economic depression, prices dropped sharply. In the print market particularly, the depression was keenly felt, and it was years before prices recovered to anything like their peak of the twenties. Many of Griggs’s private subscribers removed their names from his list; and at a time when his financial commitments were particularly heavy, he was dismayed to see his income dropping from one year to the next.

Griggs’s diary for 1930 has a poignant post-script: ‘Find that only about half our engagements are recorded here. It has been a strenuous and most trying year.’ Financially, he found himself in such desperate straits that he was obliged to arrange for a loan of 750 pounds from the print-collector Matthew Walker, of Wolverhampton. Many of the finest prints he had collected over the years, and much of his own work, were turned over as collateral, and remained in his possession, since Griggs was never able to repay the loan. His collection of Turner’s Liber Studiorum prints, seventy-one of them, had been built up with love and care. These too had to be sacrificed now: he sold them to Thomas Pegram in the same year for 650 pounds. The Pegram collection was broken up in 1948, and the prints are now scattered.

There were still endless details to be settled about the building, and he had to assume an added burden, for in the spring of this year his assistant Charles Blakeman left him to go and work in London; he could not afford to replace him. Despite these anxieties and distractions, however, he etched one new plate, Lone-End, rapidly completed, and began work on the very fine
Tattershall. And the spirits of the whole family rose when, late in 1930, they finally found themselves established in New Dover’s House.

In his darker moments Griggs used to speak bitterly of this new home to friends as ‘Griggs’s folly’. Certainly the financial entanglements into which it plunged him at the worst possible time, and the ceaseless harrowing anxieties that resulted, undermined his health and sapped his spirits, to the detriment of his etching. But if it was a folly, it was also a refuge. He was a man who passionately loved his home, his family and his friends. ‘Dover’s House no longer weighed on his spirits,’ wrote his friend Reginald Bia, ‘when he could pack it with his own and other children, and always he was the prime mover in the fun. He preferred boisterous, old-fashioned games, with plenty of rough and tumble, shouting and laughter, in them. But, when the uproar had subsided, and even children were exhausted, he could be persuaded to sit down to the harpsichord and in a voice rich and deep as the tones of his own etchings, would sing west-country folk-songs, or the Lincolnshire Poacher, or the Berkshire Tragedy, his particular choice in ballads. Perhaps after that there would be a spell of reading aloud by the dying fire, and bedtime stories, at the last, of the kind that keep children awake, pleading for “more, more, more” as half-ashamedly he tiptoed down the stairs.’

Inside, the house was as delightful as outside, it was lovely. Friends gathered in what his children called the Big Room—a great beamed room with an enormous fireplace where logs blazed in winter, and rough stone walls that there never was enough money to have plastered and painted. Next to the Big Room was Nina’s charming small sitting-room, where the family had meals together, for unlike most parents of the time, Griggs always insisted on his children eating with them from the earliest possible age, rather than in a distant nursery. The kitchen was spacious, fitted with a huge old-fashioned range; there was a cool larder, with a stone-flagged floor, marble shelves running round it. And upstairs, Griggs used to work in a noble library that looked out over the courtyard, lined with oak bookcases and furniture designed for him by Barnsley, and filled with books that he had had rebound in calf or vellum. Throughout the house was ranged the work of designers and craftsmen who had commanded his love and admiration: curtains and hangings in William Morris prints; brass candle-sconces and, in the Big Room, a splendid pair of steel firedogs by Griggs; carved animals by William Simmons; bright painted and gilded pictures of mediaeval knights for the nursery by Wentworth Huyse; bowls, dishes and jugs by the Powells; and decorated mugs with the names and birth-dates of each of his children, painted by Grace Barnsley.

In such surroundings he could be at peace, and at times forget altogether the dark anxieties which he poured out in his letters to Russell Alexander, or confided in an occasional terse note to his diary. Here, in November and December of 1930, Tattershall was completed, and the first proofs pulled in his new printing rooms next to the old barn, early in 1931. Here, on the 14th of
April, 1931, was born his third daughter, Hilda Maadalene. And here a new frenzy of work found him absorbed, as spring approached, in two new plates. One of them was Ragdale Hall, a drypoint which kept him busy throughout much of the summer, was laid aside in the autumn, taken up again in December, when drypoint was abandoned and much new etching introduced, and completed early in the following year. The other plate was of Owlpen Manor, a magnificent Tudor Cotswold house to which Griggs had been taken some seven years earlier. Griggs had made data sketches on the spot. Norman Jewson had been so struck with it in his own visits that in 1928 he had bought it and restored it to its former loveliness.

The plate of Owlpen went forward rapidly; it was completed by autumn.

Ironically, at this time of acute financial anxiety, his best-paid work of the year was a commission from the Bank of England to design new 5-pound and 10-pound notes for them—a rare example of the abilities of a fine artist being used in such a manner. This work occupied a great deal of his time during the autumn, and at intervals throughout the following year. His designs were never used, though they may be inspected at the Bank of England in London.

By February 1932 he was hard at work on Lanterns of Sarras, a plate that was of double significance to him. In its solemn religious feeling it was a profession of his Catholic English faith. And it was etched as his diploma plate for the Royal Academy; he had been elected to full membership the previous November, to his immense pleasure. It was a tricky, difficult plate; there were many vicissitudes in the biting; and Griggs at times almost abandoned it. But he triumphed in the end, and by September it was finished, shortly after the birth of his fourth daughter, Barbara Blanche.

He began work almost immediately on another plate, Palace Court, but it was laid aside for Fotheringhay, one of those rare plates which gave him little or no trouble and were completed with rapidity and ease. Fotheringhay was another experiment on zinc. By December he was making studies for The Trent, and he took up Palace Court again during the winter, working away at it until it was completed at the end of May, 1933. The Trent was completed in its First State in June; and he began studies for The Nene, but he was again dissatisfied with them, giving it up in September before it had even reached copper. Studies for Flower de Luce followed: one of his astonishing reconstructions of an ancient town. All through the autumn and into the winter he worked on these studies with his usual intense and meticulous care.
VI  THE FINAL YEARS 1934-1938

There is a reminder in his 1934 diary of how much of his time was taken away from his etching by his work for the Campden Trust, for the Art Workers' Guild, for so many causes to which he felt compelled to devote himself, and of the incessant strain of his financial situation. He notes at the end of the year: 'This diary recalls the lighter and more entertaining side of activities. The grind of work for all the various interests I have accumulated goes on in increasing intensity, and now I never seem to have a moment of mental rest except on these friendly or social meetings.' The Arts Club in London, full of the jolly companionship of his fellow-artists, and where he always stayed when in town, provided a welcome consolation in his darker moments when worries and disappointments seemed almost unbearable.

The whole of the month of January was in fact taken up in work for Campden; when he returned finally to his etching, he could make no headway with studies for Flower de Luce, and at the end of February he put it aside for a subject that had been long in his mind-Memory of Clavering. By June he had taken the first proofs from this plate; he continued work on it, through later states, all through the summer. It was a huge and immediate success: he could not keep up with the demand for prints. Once more, hope buoyed him up that this might be the turning point. But the market in prints was still much depressed, and no subsequent plate had anything like the same success.

Early in 1935, Griggs was installed as Master of the Art Workers' Guild. About this time he started work on The Cross Hands, a subject of which he had already made a water-colour. But in etching it there were difficulties; and although proofs were pulled, it was never published. Thus one of his greatest plates, perhaps the finest of his landscape etchings, never had a chance of being the financial success he needed so badly at the time. He gave it up in despair and turned instead, almost for comfort, to the Little Churches series which had always been close to his heart. This new plate was Netherton Chapel; it was followed almost immediately by another in the same series, Syde.

Cockayne was accomplished next, begun in January 1936 and continued, when time allowed, through the spring and early summer. But his thoughts kept turning to a subject that he had been meditating for many years now. He had written to Sir Sidney Cockerell in 1923: 'My programme of work for 1924 includes a large etching of the South-West transept of Ely Cathedral, for which some studies will have to be made on the spot...' He had written again three years later, in response to an invitation from Cockerell: 'We do want to come to you [at Cambridge]. But I want to be ready to go on to Ely to make studies of the South-West transept (that glorious thing) for a fair-sized etching, and I'm not quite ready for it.' Now, in August 1936, he at last began studies for this magnificent plate. But it was one that de-
manded peace and leisure; he had neither. He spent September punting Cockayne, Netherton Chapel, and Stwe, and in doing a handful of water-colours.

By October there was a fresh financial crisis to be coped with. Among the property advertisements in *Country Life* about that time appeared a notice that Dover’s House was for sale. He waited for buyers, divided between hope and despair: none came forward with a satisfactory price, so he stayed on.

His last completed plate, *St. Botolph’s Bridge* No. 2, absorbed him through January and February 1937; a little later he gave Cockayne its last remodelling, and by May both these plates had achieved their final states as we know them.

The same month brought him his last child: another daughter, christened Agnes Lucy. The birth of his children had always been moments of great jubilation; but the family joy this time was muted: his youngest daughter had been born with a dislocation of the lower spine. If she had survived, she would have grown up a cripple. In fact, she died two years later.

He needed money now desperately, and an old familiar money-maker presented itself once again. Macmillan approached him with the request that he should once more be the illustrator of a fresh volume, the Essex one, in the Highways & Byways series. Clifford Bax, a great admirer of his, was to write the text: Bax described it charmingly to a friend as writing ‘some words which are to surround Mr. Griggs’s pictures...’ In September he set out anew, making quick sketches and notes on the spot around this county. They served for the final drawings which were done in his studio at Campden. The Essex drawings are in pen-and-ink rather than pencil, and are rather freely drawn. They are among the most masterly drawings he produced. Only thirty-six of them had been finished when he died: additional illustrations were then made by S.R. Badmin.

By New Year’s of 1938 the failure of his etchings — *St. Botolph’s Bridge* No. 2 in particular — to command anything like a reasonable market when he needed funds so badly, had brought him once more to the brink of despair. He wrote to Russell Alexander: You are my confidant as ever, and something this morning has roused me from my happy Christmas day-dreaming to a rather grim realization of the fact that it is now 1938, and that, for me at least, it’s likely to be a nasty year, and I want to talk to you about it. No, I’ve no indigestion (in spite of several visits to the dentist from which I returned lighter in weight), and I’ve not been “celebrating” at the expense of my liver — in fact the cheerfulness of my condition and conditions at the moment would make almost anyone feel optimistic, for the sun is brilliant and warm, and all I can see and hear is conducive to a joyful thankfulness — but, a letter has come from Colnaghi’s which gives me pause.

‘Realizing that things were too bad in my little print world I had decided that, for the present at any rate, no more plates could be etched. Wright of Col-
naghi's and others had told me that I was wrong. Here's the proof that I was right:
'Colnaghi's have proofs in plenty of The Cross Hands, Netherton Chapel, Syde, Cockayne and St. Botolph's Bridge, and the plates of all of these except the Cross Hands remain good and uncancelled. Yet the quarterly 'settlement' brought only £2.16.0, for one proof of Syde sold! And that, I think, marks, as it must, the end of my career as an etcher. I grieve very much indeed, and I know you will too. I can't bear the sight of my workroom—it's as if an unburied corpse lay there.'

You will have had a pressing invitation from our darlings by now. Do accept it, and let's make merry while we may, if you possibly can.

The morning is absolutely lovely—so lovely as to remind one of a perfect early spring morning, and there's nothing to mar it but a certain occasional roar overhead to remind one of the Devil's successes. In the intervals I can almost recapture the feelings that made us so happy years ago. And I know that if you were here you'd be ready to take this beauty as an invitation to practise Hope, and so tell me.'

Harold Wright of Colnaghi's made a well-meaning but vain attempt to rally his spirits: 'It is easy to advise or to counsel hope and less easy to point our friends for so doing. In your own case—as alas!—in that of so many of your brother artists—facts do seem against you, and against me in any case. I have to counsel you to fight on. But I have yet to be convinced that the game is really up, and that etchings are no longer wanted, or likely to enjoy popularity again, in our time...'

Perhaps, he went on to suggest, there was something amiss with Griqas's choice of subjects; ought he not to be thinking less of his own artistic criteria, more of what his public wanted?

'I don't want to slay the dead or go over old arguments, but honestly—if I may be quite frank for a moment—I do feel that some part of the present position of the market for your new prints is attributable to the subject you have happened to offer, of late. And I'm afraid that last plate of St. Botolph's Bridge in its earlier state, with the border, hurt your market considerably. When the border was removed the mischief had been done... It's a very difficult and delicate question, I know—this is the degree to which a sincere artist like yourself, knowing what his artistic instincts urge him to produce and design, may compromise, in order to avoid being misunderstood by those who, he hopes, will purchase his work... The only alternative would seem to be to take the knock bravely, when a plate misfires, and try again. One cannot always be scoring a bull's-eye...'

Griqas replied grimly the same day: 'I cannot experiment with changes in my method of work in the hope of, sometimes, perhaps, finding a purchasing public for it. While the grass is growing, the steed is starving.' It is the artist's inalienable right, and duty, to express himself as best he can; if he tries to express other views and opinions he loses the
very thing upon which any claim to attention and respect which his work puts forward should be (and generally is) based. If he's doing his best, he can do no better. I don't argue that any one plate of mine is better (or more popular) than another, that my later work is as good as my earlier, but I do know that it is as much my own work still, that it expresses all that is myself so well, and is done with all the care and enthusiasm which went into the making of my earlier plates...'

He took up no new etching that winter.

Early in spring, his sister-in-law, Lily Horsfield, came to see him one evening, with a portrait she was painting, to show him. He said little about it at the time, afterwards admitting to Nina that he could not focus to see it properly. Alarmed, he went up to London to consult an eye specialist. The specialist found nothing organically wrong with his eyesight but urged him to consult his doctor immediately, and wrote a letter for him. It remained unopened, in Griggs's pocket. A little later in the same month, he went up to town again for the Private View at the Royal Academy. Dining with his friends the Knighs afterwards, he collapsed; they sent him home by car, and Dame Laura Knight wrote a letter of touching generosity to Nina Griggs, offering to take over the nursing home bills they knew to be inevitable, and help with the expenses of his own home and large family. Their kindness was gratefully accepted. A week later, Nina, with Ben Chandler, took him up to London and installed him in a nursing home there: acute blood-poisoning and general weakness had been diagnosed. He stayed there two or three weeks, but he was miserable and longing to be home. He was finally allowed to return to Campden, with strict injunctions to do nothing all summer but rest.

A week after his return he had a thrombosis and drifted into unconsciousness, and on June 7th he died. He was buried in the little Catholic cemetery at Campden. On the day of his funeral, the bell-ringers of St. James's parish church rang a half-muffled peal—a tribute he would have loved.

The War Memorial at Campden now carries the name John Colfrid Griggs, his only son, who was killed in battle at Anzio in 1944.

His friend Edward Shanks wrote: 'Fred lived for England and John died for it.'
I INTRODUCTION TO THE CATALOGUE OF ENGRAVED WORK

In this Catalogue are described all the plates the artist executed between 1912 and the time of his death in 1938; that is to say, all his engraved work with the exception of sixteen early attempts which are merely listed. There are five drypoints, one drypoint and etching, and three etchings on zinc; all the rest are etchings on copper.

The numbering and chronological order follow the list given by Campbell Dodgson in The Etched Work of E.L. Griggs, 1941. This work completed the earlier Catalogue by Russell George Alexander, published in 1928, in which the first thirty-eight plates were described. The earlier work had the great benefit of the artist’s advice at the time it was written, and happily there exists Griggs’s own copy, with his notes and minor corrections therein. It has seemed best, therefore, to reproduce the Alexander Catalogue with these small changes and to attempt to continue its tone throughout the remainder. Alexander’s description of each plate has been omitted in favour of its illustration. Technical notes and comments from Griggs’s letters have been added.

Certain stages in the progress of plates which might be regarded as states are not so classed here, where sometimes a series of slightly differing impressions have been included in a single state. The reason is that in such cases the changes are often comparatively slight in themselves (their importance being cumulative rather than individual), and their classification as states would be confusing and unnecessary. Deviations within a state are described. In only one case, The Maypole Inn, has a change been made: the Fourth State in the Dodgson Catalogue has been omitted as being non-existent, due to some error on that catalogue’s part. Perhaps the artist’s own words, contained in a letter to G. F. Sandiford, puts these matters best: ‘My method of arranging states is to number each change as one state; to work at the plate until it is what I consider as good as it can be made in my own hands, and then to finish off the printing. If my work puts the plate immediately back to a condition worse than the preceding state, it is then cancelled – so that the last state is always the best, and, in the nature of the method, not the rarest, except in some cases of accident...I trouble you with these details, lest you be disappointed to find your impression the last state.’

Otherwise, all changes that clearly mark the progress of a plate are classed, in numerical sequence, as states, but distinctions between what are really trial states and published states seemed necessary, and impressions of the former are described as Proofs. They correspond with the ‘engraver’s proofs’ of the old engravers; that is to say, they were pulled for working purposes. Published states are distinguished as Impressions.

Usually only a few proofs of trial states were printed. Occasionally, how-
ever, the number is comparatively large, and in such cases the reason may be found in experimental printing; or a desire to possess spare proofs in the event of failure of new work; or in a necessity to visit London from Gloucestershire for the printing of a plate.

Additions and alterations were sometimes made to plates years after the earlier states. Such changes were undertaken because a plate survived in good condition (there being perhaps no occasion for much printing) long enough to tempt the artist to try improvements. In a few cases plates were so altered as to become new subjects, as the Catalogue records.

In the description of states, the most easily noted distinctions are given first. Touched proofs are mentioned when they are in public collections or have a special interest.

Many comments by the artist on the progress of an individual plate, its difficulties and disappointments or triumphs, are fortunately existing in his letters. For the most part these have been included in the Catalogue.

Sizes are given in inches, height first; and the measurements are to the outside of the plate-mark. Nearly all first states have margins, and the sizes given of these states are of the plates, not the etched surfaces. Final states are almost always without margins. Where the size has not changed from state to state, it is thus that of the plate.

In some cases the recorded numbers of impressions are approximate, but in each case the figure is an outside one. In this matter a few inaccuracies were discovered in the Alexander and Dodgson Catalogues; insofar as has been possible these have been corrected.

Printing was made easier with the setting up of a press in the artist's home at Campden, Gloucestershire. As to this, it may be recorded that with the exception of the first three drypoints, and the earlier proofs of the first plates, and in several other instances duly noted here, all the plates were taken to London for printing, usually at Goulding's old studio at Shepherd's Bush. After 1921, however, all the prints (except the Laneham publication issue and the last two states of Radvale Hall) were taken at Campden at the artist's press, and are usually stamped with the mark OP, cut for him by Eric Gill; this stands of course for Dover's House Press, from the name of his home in Campden. A considerable improvement in the printing followed experiments in the seclusion of his own printing-room, and the comparative quiet of a beautiful old town.

In rare instances, a plate was steel-faced (a fact noted in each case), for the purpose of preserving the more delicate lines when a large edition was required; we find this to have been done, for example, for the last state of Laneham, which was for presentation to the considerable mem-
bership of the Print Collectors' Club.

It should be mentioned that the numbering in ink of the impressions of most of the later plates does not refer to the order of printing.

The greater number of impressions of all plates are printed on old paper; modern was tried, but proved unsympathetic. Favourite papers were eighteenth century French, particularly one with the watermark Johan-not, which was used, for example, for the last state of Potters' Bow. The quality of the paper was of such importance that at one point in a shortage, the artist's wife was sent to Paris to search for paper which could properly be used. In many impressions the paper was cut down to the plate-mark, as there is a difficulty in flattening prints on thin paper without pressing the embossed lines.

Public museums and some private collectors possessing the artist's prints are indicated; necessarily the list has been held down to the major collections.

The number of plates which Griggs produced—fifty-seven—is exceedingly small when compared to those of many of his contemporaries. Cameron has listed over five hundred; Bone's catalogue shows four hundred and seventy-eight. The reasons for this small 'output' are several but they lie mainly in the man and his method of work. It was Griggs's habit to contemplate a subject over a long period before committing it to the copper. Scores of sketches were made in preparation, studying and re-studying the scene, its composition, its mood, until it was absolutely right to him. There was no such thing as 'dashing off' something; it had to be 'lived with' and brooded over. Even when he at last started in with the needle it was only the commencement of another period of thoughtful study—the 'ripening' of a plate, as he was wont to call it. His own attitude concerning his work is well expressed in a letter to Russell Alexander: 'After all we're not in search of spontaneous sparkle, or moments of inspiration, or anything completely new, or striking!!! Better that we should make some few world-oppressed people say "By Jove—it's years since I heard a lark—I'll go out into the country today and listen", or "I'm ashamed to say I've not been to church for years; I must really pull myself together."

A second factor which contributed enormously to the smallness of the total œuvre was undoubtedly Griggs's habit of doing his own printing. Contrary to the usual practice of the day, and due to his insistence on the highest of standards in every print, he gave to printing great physical labour, as well as time: the task consumed his energies and kept him from his work on the copper. Often can be found in his letters references on this subject, deploring the fact that a whole day would be spent in printing, at the end of which only one or two satisfactory prints, or some-
times none, were the result. Truly, as he wrote, 'Printing is the bugbear
of the etcher's existence.'

Several critics have suggested various groupings or classifications of
the engravings. Among Griggs's own notes is what he himself had
in mind on this subject:

'Campbell Dodgson mentioned in his Preface to the Catalogue of
the Exhibition of all my plates which was held at Colnaghi's in 1928
that an earlier classification of subjects and series was not to be
pressed too far—modifications were in the mind of the artist. They had
been for awhile. The changes date from the abandonment of A Moor-
land Ruin in favour of Fen Monastery, which is merely a larger version of
the same subject. After Fen Monastery was begun, Anglia Perdita was
taken up again and enlarged beyond its original size; the next plate,
Boston, was also made larger than the earlier plates of its series, viz. the
towers of Sutton, Ashwell and March. These changes were made to one
end, which was to make all new plates more or less uniform in size, to
discontinue the earlier separation into several sets or groups, and,
with the inclusion of a few of the earlier plates, to form a single Book
with the purpose of presenting and recording what seems to me to be
the distinctively English character of our landscape and architecture.
It was to include subjects from each of the other groups, and to
represent as much of the England and the English genius as I could ex-
press, through the medium of line engraving, of what I knew and
felt on the subject—though it is nearer and dearer to my heart than
I could say with either pen or pencil. The result is that Palace Farm
closed the set of small plates of ideal survivals now awaiting des-
truction at the hands of. Today, which is comprised of MAUR'S FARM,
PRIORY FARM, MINSDEN EPISCOPI, SELLENGER, MORTMAIN, TOT-
TERNE INN, and PALACE FARM.

Those that may now be included in the sort of Book I have in mind are, in
PERDITA, FEN MONASTERY, ST BOTOLPH'S BOSTON, POTTERS' BOW,
THE ALMONRY, SARRAS, LAUNDS, ST. PETER'S BARTON-ON-HUMBER,
and ST. MARY'S NOTTINGHAM, and I hope to make all new plates from
now [1929] contribute something to the representative quality of the
series. Any exceptions are to be such odd plates as may occasionally
be etched, and the series of views of existing, typical Little Churches.
With that last exception in view were etched St. IppolytS, Duntisbourne
Rouse and Castor, and the set at present includes: STANLEY PONT-
LARGE, BARNACK, MEPPERSHALL CHAPEL, STOKE POGES, LANEHAM,
ST. IPPOLYTS, DUNTISBOURNE ROUSE, and CASTOR. Thus there are
three sets, with a number of odd plates remaining unclassified.'

This 'single Book', which was in the mind of the artist then, is borne out
by a MS. listing which was found after his death; it shows well the com-
prehensive plan of the whole:

'A Tudor Street (The Ford), A Bridge Chapel (The Pool), A Bridge Gate (The Cresset), A Mediaeval Town (The Quay), A Monastic Church (The Minster), A Mediaeval Abbey (Anglia Perdita), A Monastic Ruin (Fen Monastery), A Tower (St. Botolph's, Boston), A Phantasy (Potters' Bow), A Snow Scene (The Almonry), A Holy City (Sarac), A Landscape (Launds), A Saxton Tower (St. Peter's, Barton on Humber), A Large Parish Church (St. Mary's Nottingham), An Inn (The Maypole Inn), A Ruined Priory (Lone-End), A Small Collegiate Church (Tattershall), A Hall (Ragdale Hall), A Manor House (Owlepen Manor), A Village Street (Memory of Clavering), A Cathedral (Ely), A Tithe Barn, An Abbey, A Mediaeval Street, A Market Hall, A Guildhall, A City Church, A London Street, A Farmyard, An April Landscape, A River, A Hospital, A School, A Castle, An Avenue, A Garden, A Palace, An East Anglian Town, A Coast Scene, A Rocky Landscape, A Roman Road, A Forest.'

The Ely which the artist noted was to have been next in the etchings at the time of his death; the pencil studies show the power and majesty which this plate would have had. Palace Court would seem to fit 'A Palace'; The Trent 'A River'; and Cockayne 'A London street.'

The series of Little Churches, buildings which Griggs so dearly loved, was projected in his mind as a considerable one. In addition to the plates which are in the 1929 list quoted, Syde and Netherston Chapel were completed at a later date. But the listing in his own Memoranda shows twenty-two subjects in this series.
KEY TO LOCATION OF PRINTS

AIC: Art Institute of Chicago
AO: Ashmolean Museum, Oxford
BER: The Print Room, Berlin
BM: British Museum, London
BMFA: Boston Museum of Fine Arts
BPL: Boston Public Library
CHEL: Cheltenham Museum of Art, Gloucestershire
CMA: Cleveland Museum of Art
DG: David Gould, Esq., Barnes, London
FMH: Fogg Museum, Harvard University
FW: Fitzwilliam Museum, Cambridge
MEL: National Gallery of Victoria, Melbourne
NBMG: Mrs. Nina Griggs, Barnes, London
NGC: National Gallery of Canada, Ottawa
PMA: Philadelphia Museum of Art
RA: Rijksmuseum, Amsterdam
RNB: Richard N. Berry, Esq., Cape Elizabeth, Me.
V&A: Victoria & Albert Museum, London
II CATALOGUE OF ENGRAVED WORK

EARLY PLATES

A. FLAMSTEAD (near Hitchin)
Etching. Probably 1896.
7 7/8 x 9 3/8

B. SHILLINGTON CHURCH, BEDFORDSHIRE
Etching. Probably 1896.
7 x 9 1/2
BPL, LC

C. BRIDGE STREET (Hitchin)
Etching. 1897.
5 1/2 x 10 1/8

D. THE "COOPERS' ARMS" INN YARD (Hitchin)
Etching. 1897.
7 11/16 x 4 3/4
AO, BPL

E. THE "COOPERS' ARMS" 1886
7 7/8 x 5 7/8
AO

F. THE "BOOT" INN (Hitchin) 1889
Etching. 1898.
5 3/8 x 3 15/16

G. THE BIGGIN (Hitchin)
Etching. 1898.
6 15/16 x 5 7/8
BPL

H. THE MARKET PLACE (Hitchin) 1830
Etching. 1898.
6 x 8 1/2
AO

I. ST. KATHERINE'S CHURCH, ICKLEFORD (before alteration in 1859)
Etching. 1900.
3 3/4 x 5 3/4
BPL
J. ST. MICHAEL'S
Etching. 1900.
6 x 7 3/4
PMA

K. ANSTEY (near Hitchin)
Etching. 1902.
7 7/16 x 5
AO, BPL, GAS

L. STEVENAGE
Etching. 1902.
6 7/16 x 4
BPL, GAS, LC

M. ST. IPPOLYTS NO. 1 (near Hitchin)
Etching. 1902.
5 9/16 x 4 1/16
AO, BPL, LC

N. ST. IPPOLYTS NO. 2
Etching. 1903.
7 1/2 x 4 7/8
GAS, LR

O. UNTITLED (ruined tower seen beyond trees)
Drypoint. Probably 1902/3.
5 3/4 x 3 13/16
BPL

P. "A MIRACLE OF RARE DEVICE"
Etching and drypoint. Probably 1903.
4 11/16 x 4 11/16
BPL
I. SUTTON

First State. 1912.
The figure is facing right, as if closing the gate, and carries a long stick. The etched signature and date, F. L. Griggs 1912, are in the left corner and the title, Sutton, in the right corner of the lower margin.
8½ x 5⅞
Two proofs.
AO

Second State.
The figure has been erased and re-etched, and now faces left, and carries a bag over his shoulder. Four jackdaws are flying about the tower. Work has been added in various parts, chiefly on the tower, and on the wall behind the figure.
Six proofs, taken before attempts at projected alterations which were not completed.
BPL, FW, GAS, LC

A pencil drawing of the subject, done in 1910 from this same viewpoint, is in the Fitzwilliam Museum, Cambridge. It appears on p. 287 in Highways & Byways in Cambridge & Ely.

This is the strange and beautiful tower of the church of St. Andrew at Sutton in the Isle of Ely, Cambridgeshire. It rises from the highest point of the village, and is a well-known Fenland landmark, to be seen for many miles along the valleys of the Ouse and the Cam. The view of it in the etching is from the south. Church and tower were built by John Barnet, Bishop of Ely, in the fourteenth century.

Griggs's love of the towers of English churches, which reached its highest point of expression later in the superb plate of St. Botolph's, Boston, is evident right at the beginning of his etching career. The plate of Sutton has considerable nobility although the etched line is comparatively tentative and a trifle coarse, as if it had been over-bitten.
2. MAUR'S FARM

First State. 1913
With a narrow lower margin; within it the signature and date, F.L. Griggs 1913, on the left and the title, MAUR'S FARM, on the right. Before the trees above the wall and beyond the tower, and before the farm-house chimney.
4 3/16 x 7/8
Five proofs.
AO, BPL, DG

Second State.
Without lower margin, signature, or title. The tower has been erased and a different one etched. There is more light on the stacks. Still before trees and chimney.
4 3/4 x 7/8
Thirty-eight impressions.
AO, BM, BPL, CMA, DG, FAC, GAS, LC, RA, RNB

Third State. 1921.
With the trees above the wall on the left, a chimney rising from the farther side of the cottage roof, and distant trees to the right. There is more definition in the tower, and in the tree in the stack-yard, and the center of the buttressed wall and its shadow are darkened.
Three proofs.
BPL

Fourth State. 1922.
The tree overhanging the wall has been altered and enlarged, and a more distant tree between it and the top of the wall added. There is much additional work to the upper part of the sky, the clouds being dark, and there are indications of cloud-streaks above the trees in the stack-yard. The lighting now hints of approaching dawn. The reflected light on the buttresses of the wall is reduced, and there is less light across the center of the yard and on the stacks. The ruts in the foreground are deepened. The tones generally have evidently been carried farther towards the desired finished state, and there is new work practically all over the plate.
Four proofs.
AIC, BPL

Fifth State.
With three rooks in the sky. The trees beyond the tower are larger. The clouds are now defined as long streaks brilliantly lighted against the deep tone of the sky, and there are faint suggestions of sun-rays. The general light is now that of early dawn. The tower is darkened in the shadowed parts, and its windows and buttresses are more clearly shown.
Seven proofs.
AO, BPL, DG, GAS, NGC
46
Sixth State.
There are alterations in the lower part of the sky. A band of clear sky has been etched between white lighted clouds above the distant farm buildings, and two darker streaks of sky show between the cottage gable and the trees on the left of the tower.
Five impressions.
AO, BM

Seventh State. 1924.
The farm-house chimney is now on the near side of the roof. The lower part of the sky has again been altered. The bands of cumulus cloud are more clearly defined, the dark lower band of sky has been re-etched, and a narrower, lighter band added. The trees beyond the tower to the left have been erased and re-etched in larger and darker and more shapely masses, and extended towards the center of the picture. Small alterations have been made in the tree in the stack-yard, and it is now in brighter light and deeper shade. The tones throughout have been strengthened. In this state the whole effect is much more brilliant than before.
Ten impressions.
AO (2-Touched), BMFA, BPL, DG, FAC

Eighth State.
With bright early morning sun-rays, and more rooks rising from the trees to the left of the tower. Smoke from the farm-house chimney, barely suggested in early impressions, rises clearly in later ones of this state, and the sun-rays in the later impressions are longer and sharper than in the earlier.
Seventeen impressions.
AO, BPL, DG, GAS, PMA

In the Arthur Mitchell Collection at the Ashmolean Museum is an undescribed state between the Fifth and Sixth. It shows the band of cloud across the sky above the farm partly etched in, but not as uniformly as in the Sixth. Also, before the two narrow bands of shading in the sky to the right of the chimney. The proof is touched with ink wash on the far clouds and on the trees to the left of the church.
The original pencil drawing of Helpringham, noted below, is in the David Gould Collection. It is reproduced on p.86 in Highways & Byways in Lincolnshire. There is also a sepia wash study for the etching in the Mitchell Collection.
Exhibited (Eighth State) at the Royal Academy in 1925.

The grouping of the buildings and stacks was suggested by a view at Helpringham, in Lincolnshire, but the work is otherwise original. In the First and Second States, before the important additions, preliminary to the full scheme of light and shade, and scarcely suggesting morning, the work is comparatively slightly and freely executed, and the rather large number of impressions of the Second State apparently indicates that at that time (1913) there was
no immediate intention of carrying the subject farther. Not until eight years later was the plate again taken in hand, and it was not finished until three years more; so that eleven years elapsed between its beginning and completion. The changes and additions after the Second State transformed it, in their nature and in a more minute finish and greater beauty of workmanship, into a highly wrought work of poetic realism. Successive states after and including the fourth disclose the gradual advance of dawn, and in the last the scene is pervaded with the increasing light and dewy freshness of early morning, and the sky is alight with sun-rays and kindled clouds. Yet night seems to linger about the dark and shadowy ruin; and the print is not without serenity.

David Gould writes of this plate: 'I can think of nothing more revealing of the artist's development as an etcher than the way in which a study of Helpringham was turned into Maur's Farm, and the gradually built up plate culminating in that marvelous dawn, with dew on the dark grass and depths and richness in the plate, which one cannot believe to have been the same copper that produced the Second State.'

In October of 1924 Griggs wrote to Russell Alexander: 'Maur's Farm is finished in all but the final morning rays and the wood smoke and the awakening rooks. This week I shall bid farewell to that dear old copper. Only think, it dates back to before the war! Almost back to those dear, sweet old pastoral-laughing days of ours here, when it seems that Campden was quieter, and the old, old echoes hardly stilled. They are only awakened now on dark nights (when the wind is blowing and one couldn't see where the sound came from) by our sweet and solemn bells. I shall send you a picked proof—and preferably one with the bright early rays. For there's a hopefulness—or something of hopefulness, about it that even I feel.'
831. HELPRINGHAM, LINCOLNSHIRE
2. MAUR'S FARM III
2. MAUR'S FARM IV
3. STANLEY PONTLARGE

First State, 1913.
There is a streak of cloud across the upper part of the sky, and a lower streak stretching almost straight between the barn gable and the trees. In the lower margin, on the left, are the signature and date, F.L. Griggs 1913, and on the right the title, Stanley Pontlargc.

Second State.
The upper cloud-streak is now etched over, and the lower cloud is bow-shaped. The margins and lettering remain.
One proof only, the plate having been spoilt during preparations for intended corrections. On this proof is written in pencil by the artist: 'Trial proof of 2nd State - only impression.'

In the Ashmolean Museum are two drawings of the subject, one in pencil and wash; the other is in pen & ink, dated 1905, and is reproduced on p. 207 in Highways & Byways in Oxford & The Cotswolds.

The subject is the lonely little church, of unknown dedication, and now only occasionally used, in the parish of Stanley Pontlargc, near the old abbey town of Winchcombe, in Gloucestershire. It dates back over 800 years. This is the first in Griggs's series of Little Churches; the moods of intimacy and neglect, which pervade this whole series, are apparent.
The nave was extensively repaired by a member of the Society for the Protection of Ancient Buildings, Sir Philip Sidney Stott, in 1923-4. The Society's Report of June 1925 mentions that when certain work was needed a bell in the bell-cote was rung, 'sounding over the parish, and willing helpers came trooping along to give the necessary help.' The whole of the timber, it is added, is of undressed English oak from near the Roman villa at Chedworth.
4. PRIORY FARM

First State: 1913.
With margin, within it on the left the signature and date, F.L.Griggs 1913, and on the right the title, PRIORY FARM.
6 3/4 x 7 1/2
Six proofs, printed rather heavily.
BM, BPL, FW, GAS

Second State
Without margin, signature or title.
4 3/16 x 6 1/4
About twenty proofs.
These impressions show a progressive lightening of the effect in parts, chiefly in the church. Among the most noticeable differences between the earlier and later impressions are: a lightening of the trees above the roof and the shadowed side of the church; a brighter and more sunny effect in the shed, the barn, the sky, and the lighter part of the foreground; and generally a more distinct separation of tones. There is no new etching; the differences having apparently been obtained with the burnisher, the dry-point needle, and printer's muslin. The unusually large number of impressions in this trial state is doubtless partly due to efforts towards cleaner and lighter printing, and they may be regarded as a series of trials.
AO, BM, BPL, DG, FAC, NGC, RA

Third State.
The tree-tops showing above the church are doubled in length. There is also more etched work on the leaded roof, making it grey, together with many touches over the whole of the plate. A number of flickering lights, which rather disturbed the serenity of the general effect, on the front of the shed, the top of the elder-tree, the walls, roof, and ivy of the barn, and the grass of the left foreground, have disappeared. The light streaming across the buttressed wall of the church is more clearly shown as shafts of sunlight.
Forty-nine impressions.
AO, BM, BPL, DG (2 1-touched), FAC, GAS, LC, PMA, RNB, V&A (touched)

In the David Gould Collection is a touched impression of what is assumed to be the Third State. It bears the artist's note, 'Fifth State, touched. Keep this impression, F.L.G.' Gould writes, 'I have examined it minutely with a very strong magnifying glass. It has innumerable tiny touches representing intended work on the plate, but I cannot discern any new etching, engraving, or dry point. It still seems to be a 3rd State print underneath. The additional work makes the plate very beautiful indeed. The touches are in grey to black water-colour, done with the tip of the brush. It may possibly be thinned ink. White water-colour - body colour - has also been used. Priory Farm was begun in 1913 but, like Maur's Farm, I'm sure F.L.G lovingly took it up again several years later, contemplating further work on the copper. He
may have touched two prints of the 3rd State and called them 4th and 5th States. We know from references in letters of 1921 that the artist was considering changes in the plate; this touched impression may be of that year.

The plate was the artist's Diploma work on his election to the Royal Society of Painter-Etchers and Engravers in 1916, and an impression of the Second State was shown at the Society's Exhibition in that year.

A comparison of the First and Third States seems to show that the last, and of that only the best impressions, fully reveal the tones of light and shade which help to give this scene an aspect of quiet solemnity, and its neglected church a mournful and ghostly air. Though it may in part be imbued, like Maur's Farm or Meppershall Chapel, with the character of a sort of religious pastoral, yet its deeper and more elegiac sentiment harmonizes rather with the imagery of Collins, in the Ode to Evening, evoking the ruin:

Whose walls more awful nod
By thy religious gleams.
5. **THE COPPICE**

Dry-point on copper.

First State. 1915.
With margin; within it on the left the signature and date, F.L. Griggs 1915, and on the right the title, The COPPICE.
6 x 7
Four proofs.
AO, BPL, FW

Second State.
Without margin or lettering. The foreground shadows are deeper and broader, and those in the distance lighter and softer. The far wood is greyer. The highights have gone from the coppice, and the high bank on the left is more shady. A thin streak of cloud has been added to the sky.
5 5/16 x 6 7/16
Two proofs.
BPL, LC

The Second State is perhaps better than the first, but, as it was not so well printed, it was believed the plate was wearing too quickly for further work to be of any use, and it was therefore destroyed.

This scene, though an original composition, would doubtless have a familiar look to anyone acquainted with Buckinghamshire not very many years ago, when the country there still kept much of its earlier well-wooded character, and (for the print perhaps reminds one of certain landscape touches of Milton) the hills, the 'high wood', and 'hillocks green' were still the shepherd's 'daily walks and ancient neighbourhood'.

The plate is the first of Griggs's dry-points and one of his few pure landscapes. It is of great beauty in itself and is looser and freer in its handling, as becomes this particular medium. It is of interest that he used dry-point so rarely, for we find this plate, Stepping-Stones (No.11), St. Peter's, Barton-on-Humber (No.40), and the unfinished Carnagh (No.14), and Evesham Bridge (No.57) to be the sole examples, if we except Ragdale Hall (No.45) which was begun as a dry-point and turned into an etching, due to difficulties in the wearing of the plate. It must have been evident to the artist that through this medium he could not give the fullest expression to what was in his mind; the more precise etched line suited him better and furthermore enabled him to make alterations and additions that would 'ripen' a plate.
6. MINSDEN EPISCOPI

First State. 1915.
With a lower margin, within it on the left the signature and date, F L Griggs 1915, and on the right the title, MINSDEN EPISCOPI.
5 5/16 x 7 15/16
Four proofs.
BPL, FW

Second State.
Without lower margin or lettering. The subject is slightly reduced on the right. Some of the joints of the stonework, and some other parts of the print, are now more delicate.
4 15/16 x 7/8
Not more than forty impressions, of which the best prints are the later ones.
AO, BM, BPL, FAC, GAS, LC, NBMG, RA, RNB

Exhibited (Second State, at the Royal Society of Painter-Etchers and Engravers in 1916.

The subject, as the title suggests, is a mediæval bishop's palace, long fallen from its ancient state, and now partly in use as a farmstead. Doubtless from a feeling that it might have been carried farther, it was greatly altered and elaborated in 1920, and, thus becoming practically a new work, was renamed Palace Farm (No. 25). The title was designedly borrowed from the ruined Minsden, or Minsledene, Chapel, near Hitchin, in Hertfordshire.
7. **ASHWELL**

*First State. 1914.*

In the lower margin are the title and an inscription:

Ashwell.

M. Crompton. miseranda. ferox. violenta.
M. CCC. L

Superst. plebs. pessima. testis. in. fineque. uentis.
Validus. oc. anno. maorus. in. orbe. tonat.
M. CCC. LXI

9 x 5 1/2

Five proofs.

BM

*Second State.*

Without margins or lettering. Some leaves from the tree have been removed, and the shade of the tower and church is greyer. This is the better state. 8 3/16 x 5 3/16

Sixty-four impressions.

AO, BM, BPL, FAC, GAS, LC, RA, VXA

A pencil drawing (1909) of the subject is reproduced on p. 251 in *Highways & Byways in Cambridge & Ely.*

The church is that of St. Mary the Virgin at Ashwell, on the borders of the Cambridgeshire levels, from which proximity it may have acquired something of its East Anglian character, though the slender lead-covered flèche is a well-known Hertfordshire feature. The great height of the tower (175 feet) and the pale grey Totternhoe Clunch of which it is built, and its decayed condition, make it very strange and conspicuous in the landscape. Ashwell was severely visited by the Black Death in the fourteenth century, and until recently the appearance of the church and the small quiet town almost suggested that it had never recovered. The etched inscription refers to this visitation, and is from a contemporary one cut on an interior wall of the tower.

A translation runs:

1350. Miserable, wild, distracted 1350.
The dregs of the people alone survive to witness:
And in the end a wind full mighty:
This year St. Maur thunders in the world: 1361.

The storm was one which arose and swept western Europe on St. Maur's Day (January 15th) 1361, and was believed to have cleared the air of the last taint of the pestilence. St. Maur was a disciple of St. Benedict by whom he was sent into France, there to introduce Benedictine monachism.
8. BARNACK

First State. 1914.
With a wide margin all round; below on the left the signature and date, F.L. Griggs 1914; and on the right the title, BARNACK.
6⅞ x 5⅞
Five proofs.
AO, BM

Second State.
Without margin or lettering. The tower is lighter, and the tones and lighting generally are more harmonious.
4⅞ x 4⅞
Thirty impressions.
AO, BM, BPL, FAC, FW, GAS, LC, PMA, RNB

A pencil drawing (1914) of the subject is reproduced on p. 142 in Highways & Byways in Northamptonshire. A pen & ink drawing is in the Arthur Mitchell Collection, Ashmolean Museum, Oxford.

The subject is the well-known Saxon tower of the church of St. John the Baptist at Barnack in Northamptonshire. The tower is finished with an unusual octagonal belfry stage and a broach spire of twelfth-century building. The porch is also an unusual one, with a barrel vault and very steeply pitched roof. The village of Barnack is near Stamford, on the edge of the Fens, between the Rivers Welland and Nene.
8. BARNACK II
9. THE FORD.

First State. 1915.
With a margin; within it the title, The Ford. The initials and date, F.L.G. 1915, are in the foreground. The part of the causeway on the near side of the turret is stepped, and walls project from the turret's middle and nearer buttresses.
8 5/8 x 11 3/4
Four proofs.

Second State.
Still with margin, but the title erased. The tower and other buildings above the pathway on the right are lighter.
8 7/16 x 11 3/4
Twelve proofs, taken during efforts at improved printing.
AO 2 (touched), BM, BMFA, BPL, FW, RA

Third State.
Without margin. The church tower is clearer and more even in tone, and the shade of the near building on the right is lighter. Slightly overbitten passages on the tower and in other parts of the plate have been burnished out. This is the best of these three states.
5 7/8 x 9 15/16
Sixty impressions.
AO, BPL, FAC, GAS, NBMG, NGC, PMA, RNB, V&A

Fourth State. 1921.
There is a clear space where the group of most distant houses has been erased. Other erasures are: the walls projecting from the middle and nearest buttresses of the turret, and the string-course round it at the top. Ivy now grows up the turret's sunny side, and the angle between the turret and the chimney is now crossed with masonry. In place of the steps in the foreground are stones, grass and moss. The road is more grassy and rutty.
Five proofs, taken for touching, during alterations, and the testing of a press set up in the artist's house.
BPL (touched)

Fifth State. 1924.
A new group of houses closes the vista of the street, and above them are trees and a church tower with a spirelet. There is a distant figure in the road; and still more grass grows on the roadside. Of many minor alterations the chief are to the turret, its buttresses, and its forearound, all of which have been worked on. The tones of the buildings on the left, and of the bank on which they stand, are more distinct. The alterations are now practically complete.
Three proofs.
AO
Sixth State.
A bird flies near the top of the nearest church tower. The distant tower, lighter on its sunny side, is in clearer tones of light and shade, and the tones of the nearer trees are improved.

Forty-three impressions.
AIC, AO, BM, BPL, FAC, GAS, LC, PMA, RA, VXA

Though the differences between the Third and Sixth States are comparatively slight in themselves, they do without doubt, in improving the composition by the chief additions, and in an increased felicity of execution, very appreciably beautify this plate. The most desirable impressions are among those of the fifth and Sixth States.

This scene, though wholly original, may perhaps owe something of its general character to memories of survivals at Campden and Winchcombe, in Gloucestershire, and bear suggestions of a love of East Anglia. It is the first of the series of imaginary scenes of about the Reformation period. In this one it seems that the artist has indicated a moment in Queen Mary Tudor's reign, a little later in time than in others to which it belongs by general intention, and nearer to the actual assault of the Reformation and the Renaissance. In ruined river-gate and fallen stone, no less than in a poignant air of solitude and silence, may be felt symbols of vicissitude and dissolution, as if the place were trembling on the verge of change.

About this plate Griggs's friend Wilfred Rowland Childe wrote:

There is a tune of silence on this town,
Bell-towers smote out an Ave for mid-day
An hour ago, and now the sun beats down,
And perfumes from the cowslip fields of May

Creep up the narrow wynds and gabled ways;
The small stream underneath the bridge of stone
Slides o'er the ford's slow pebbles; tranquil days
Are here; half-sleeping on her carven throne

Seems Holy Church to dream and to go out
In benediction o'er the drowsing roofs;
The townsfolk are at meat; no merry shout
Of laughing children draws the mild reproofs

Of some kind smiling nun. What name has it,
This town of plastered inns and panelled rooms,
And oriel leaning on the crooked street,
And churches breathing delicate perfumes?

Child, it is England!
IO. THE POOL

First State. 1915.
With margin; within it the title, THE POOL. The signature and date, F.L.G. 1915, are in the foreground.
8 5/16 x 10 3/4
Four proofs.
BPL, VXA

Second State.
Without margin or title.
6 1/4 x 9 1/4
Twenty-two impressions.
AO, BPL, GAS, LC

Third State.
There is a flight of birds over the chapel; an addition to the trees behind it; and a cresset at the angle of the tower. Masonry joints and weathering have been added on the bridge and chapel, and the chapel windows are darkened. The trees to the left, the chapel roofs, and the shadows of the cutwaters are lighter. This is the best state.
Thirty-five impressions.
AO, BPL, GAS, NGC, RNB, VXA

The plate was cut down and altered in 1922, and renamed Linn Bridge (No. 29). The Boston Public Library and the Rijksmuseum at Amsterdam each have a proof from the cut-down plate before work was begun on Linn Bridge. These measure 6 5/16 x 5 1/8.
II. STEPPING-STONES

Drypoint on copper.

First State. 1915.
In the lower margin is the title, STEPPING-STONES. The signature and date, F.L. Griggs 1915, are just within the lower border.
6 3/4 x 9 5/16
Three proofs.
AO, BPL

Second State.
Without the title. Some clefts in the cliffs, and some stones and reflections at the far bank of the near stream, have been added.
Seventeen impressions.
AIC, AO, BPL, FAC, GAS

There is very little difference in the states, and variations in the impressions are slight.

This landscape combines pastoral sweetness and romantic solitude, in a place where inland murmurs would blend with the sound of the sea.
12. THE CRESSET

First State, 1915.
With margin; within it the title, The CRESSET. The initials and date, F.L. G. 1915, reversed, are just within the lower border.
8 1/2 x 11 1/8
Several proofs.
AO, BPL, FAC, GAS, RA

Second State.
Without margin or title. There are very slight progressive changes in this state as between the earlier and later impressions. At some stage the upper edge of the plate was slightly cut, and the distant tower with the pyramidal roof had a weather-vane added. In the later impressions the relative tones seem improved; the printing is better; and these impressions, taken before so strongly bitten a plate could show signs of wear, are the best.
6 7/16 x 9 3/4
Thirty-eight impressions.
AO, BM, BPL, FAC, GAS, LC, NBMG, NGC, PMA, RNB

In 1920 the plate was cut down on the right and left, and, with the remaining center portion added to and altered, was renamed The Barbican (No. 26). The Boston Public Library has two impressions of the Second State, which have been cut and touched, obviously in view of this change; they measure 6 3/8 x 6 5/16. While the change probably improved and tightened the composition, there is nevertheless a certain loss in that the scale of the conception has been somewhat reduced. At any rate, the artist retained the original version for his Liber Angliae.
15. MEPPERSHALL CHAPEL

First State. 1915.
With margin; in it the title, Meppershall Chapel, and the signature and date, F.L. Griggs aq: 1915. There is a dark patch resembling a tree-shadow on the roof of the nave.
6 1/2 x 5 1/4
Nine or ten proofs, a few of which have the title printed in Sienna colour.
AO, BPL, FAC, FW, GAS

Second State.
Without margin or lettering. The light and shade arc intensified, and the printing is brighter.
5 3/16 x 4 5/8
Nineteen proofs.
AO, BPL, FAC, GAS, LC, RNB

The number of proofs of these two trial states is unusually large and is probably due to experimental printings, or to a desire to possess spare proofs in the event of a failure of projected new work, or to a necessity to visit London for the printing of each state.

Third State.
The level clouds in the western sky, except a few of the lowest, and the shadow-like patch on the roof of the nave have been erased. The lighted side of the large buttress is reflected in the pool. The brightening of the light is carried still farther than in the Second State, noticeably in the sky, on the farther bank in the center, and in the water underneath it, and the tree behind the chapel is much brightened. These changes considerably improve the effect and indicate a tendency to rely more and more on the etched line alone. This is the best state, though the prints vary in quality.
Thirty impressions.
AO, BM, BMFA, BPL, FAC, GAS, NGC, VXA

The subject is a view of the existing remains of the desecrated chapel of St. Thomas a Becket, now used as a barn, near the village of Meppershall, in Bedfordshire. In the north side of the nave is a large, very richly carved and moulded Norman doorway, in unusually sharply preserved condition.
The character of the composition of this plate is unusual: it will be noticed on analysis to be made up of many triangles, and to afford an example of the subtlety which may help to dignify a simple subject. The artist commented that he chose this particular view of the chapel for its pictorial rather than its architectural interest, and that he felt 'a certain sadness crept into it, pervasive and hauntingly and yet unbidden'.
H. CARNAGH

Dry-point on copper.

One state. 1915.

In the lower margin on the left is the title, Carnagh. There is no engraved signature.

5"/6 x 7

Four proofs.

AQ, BPL, GAS

Further work was abandoned because the artist was led to believe that what already done would too rapidly wear.

The subject is the churchyard and ruins of the old parish church of Carnagh, Co. Wexford, Ireland. The spot is avoided by the people, doubtless because of unhappy memories of a sanctified place desecrated by the old persecution; which became deserted; 'then slowly changed, till it grew a heap to make men tremble'. The plate suggests a mysterious spirit of haunted desolation in its strange light and wildly-spreading trees.

Griggs speaks of this plate in a letter: 'It is really a sort of confiteor, - and comes about where the confiteor should! England lost the faith and played the heretic and vandal, and then the bigotted tyrant in Ireland. She deserved to become a mere huckster after that. Having said that we've said the worst of our beloved country.'
14. CARNAGH
15. THE QUAY

First State, 1916.
With margins. Within the lower margin is the title, THE QUAY. The initials and date, F.L.O. 1915-16, are in perspective on a step in the foreground. Between the bridge and the river-side building in the center is a darkly shaded opening, and there is a patch of sunlight on the shaded foreground wall.
8\(\frac{1}{2}\)\% x 10\%
Two proofs, rather darkly printed.
BPL

Second State.
Without margins or title. Some of the shadows are lightened a little. The printing is not so heavy, and the general effect is sunnier.
6\(\frac{3}{4}\)\% x 8\(\frac{1}{2}\)\%
About twenty impressions.
AO, BPL, FAC, GAS, NBMG, RNB

Third State.
The dark opening in the center is now filled in with walling in sunlight; and the patch of sunlight on the foreground wall is shaded over. The castle, and the distant rooftops to the left by the river, are lighter in tone. The effect as a whole is still more sunny. This is the best state.
Forty impressions.
AO, BM, BPL, FAC, GAS, PMA, RA, VNA

For this plate white paper and ink less brown in colour than were used for previous etchings were employed, a fact here noted because it marks a distinct change in the etcher's printing methods.

As The Cresset and The Barbican, in what they suggest of English mediaeval life, call up some of its stern aspects—the siege or the assault—The Quay would remind us how Peace hath her victories no less renowned than War. Though no visible house would be less than 400 or 500 years old if this town existed now, the print seems to wear a not unfamiliar look: its picturesque charm is probably of the kind that most English people would now almost unconsciously conjure up when they happen to think of the Middle Ages. For the scene is such as still dwells—even though dimly—in their latent memory about their country; or waits like a dream to arouse pathetic instincts of a sweeter age. No hideous mechanism disturbs the quiet orderliness of the quayside, or casts its sinister shadow over sordid toil: the town's work is done in peace, and in the midst of beauty, and at their labours men can see the sun, and hear the chirping of birds, and the ringing of sacred bells.
Of this plate W.W. Blair Fish wrote to the artist:

This river-quay, this river slowly wending
Through a tall city, with untainted flour,
This city, gayly thick with gables blending,
Their neighbour faces great and small, a row,
Aslant, a-jostle, ridge upon root-ridge,
With kindly jutting casements, this deep bridge;
These towers and chimney clusters...
You know them well, I think.
16. THE 'PIPE AND TABOUR'

Etching on zinc.

First State. 1916.
With the title, THE 'PIPE AND TABOUR', in the sky. The initials and date, E.L.G. 1916, are in the foreground on the left.
5⅜ x 4⅛
Sixteen impressions, many on greenish paper.
AO, BM, BPL, LC, NBMG, RNB

Second State.
The title has been erased from the sky.
Three proofs.
AO, BPL, VXA

The plate, which was an experiment with zinc, and apparently not perfectly bitten, did not satisfy the artist, and was therefore cancelled.

The building of this deserted inn would seem to date from Chaucer's time to Shakespeare's; the past life it would have known is sufficiently intimated in the present sad irony of the title.
17. THE PALACE

First State. 1916.
Before sky or tower. The signature and date, F.L. GRIGGS MCMXVI, are on the base of the nearest buttress.
6\%\times5\%\%
About twelve proofs.
AO, BM, BPL, FAC, GAS, LC, NBMG

Second State. 1916, 1921.
With sky and tower. Mingled shafts of cloud shadows and rain fall from high clouds above the palace and the tower. There are numerous slight progressive changes within this state, all in dry-point, done in 1921, among them being the filling in of an open space of sky above the near battlement, the continuing of the lines of rain and cloud shadow to the buildings, the shading with a half tone of the angle of the tower between its sunlit and shaded sides, and the indication of joints in the steps leading to the doorway. A few impressions are on 'India' paper, laid.
Forty-nine impressions.
AO (touched), BM, BPL, CMA, FAC, GAS, NBMG, NGC, RA, VXA

Third State.
The etched sky, and a large part of the near building on the right, erased. The nearest buttress remains. There are ruled lines where the plate was subsequently cut.
Three proofs.
AO (touched)

Fourth State.
A new wall and roof are etched at a lower level. Grass grows on the left in the foreground, and the stones of a pavement are etched between this grass and the building. The buttresses at the angles of the large wind-

ows, formerly light, are now in half-tone. The pitch of the roof has been slightly altered to a steeper gradient. A pigeon is sitting on one of the gar-
goyle of the nearer bay. The ruled lines remain.
Two proofs.
AO

Fifth State.
The plate cut down to the ruled lines.
5\%\times5\%\%
Forty-one impressions.
AIC, AO, BM, BPL, FAC, GAS, LC, PMA, RNB

This plate well exemplifies that great quality of mediaeval building of the kind depicted — its living character, by which it preserved its dignity and harmony in spite of diversity of dates and purposes, and the individuality of the several parts, and needed no controlling 'design' for the whole.

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18. SELLENGER

First State. 1917.
With a margin; within it on the left the title, SELLENGER, and on the right a quotation:

...silences of noons
In places no one knows.
The signature and date, E.L. GRIGGS INV. ET DEL. 1917, are within the subject on the left. Before sky and completion of foreground.

Several proofs, most of them on old white Chinese paper.
AO, BPL, FAC, GAS

Second State.
Without margin, title, or inscription. Parts of the church were apparently lightened by burnishing; one result being that the aisle window above the figure has greater definition. The tones generally are more distinctly separated. Still before sky and completion of foreground.

There are slight differences in the impressions. At some stage of the printing bare copper at the top and bottom of the plate was taken off, the earlier impressions measuring 5\%\(\frac{1}{2}\) x 6\%\(\frac{1}{2}\) and the later 4\%\(\frac{3}{4}\) x 6\%\(\frac{1}{2}\).

Forty impressions.
AIC, AO 2 (i touched), BM, BPL, CMA, GAS, LC, RA, V&A

Third State. 1921.
The gable end of the church house is brought into the picture. A door has been added to the front of the house; and the window has been much enlarged, and the whole, including the buttress, shaded. The bank between the churchyard wall and the pool is carefully drawn and modelled in light and shade. Grass and moss cover part of the foreground. The level grass to the right of the steps is broken by the shady bank of a brook, which appears to run under the steps and into the pool; a short parapet protecting the steps, and two steps leading out and down below it to the right are introduced. A step has been added to the flagged path. The leaded roof showing above the clerestory of the church is now grey against the light sky; and the light on the sunny side of the porch, and on the coping of the wall and of the buttresses, is reduced by shading. Much minute work has been added generally. Still before the sky.

Five proofs.
AO, BPL, FAC, RNB

Fourth State.
With a sky of cirro-cumulus clouds, apparently unfinished.
Eight proofs.
AO, BPL, GAS, NGC

Fifth State. 1922.
The sky of the previous state has been erased and a new one etched with
soft cumulus clouds and descending rays of light. Between the cloud-banks is a clear space of sky in which is an ascending lark. Eighteen impressions.

AO, BM, BMFA, BPL, FAC, GAS, PMA, RA

Sixth State.
The earlier etched signature and date have been erased, and a new one, F L Griggs 1917-22, etched. Grass now fills the foreground down to the lower margin except for a small patch in the right corner. In a few of the earlier impressions foreground alterations were not completed, so that among them, and between them and the later ones, there are several differences. The work, progressive with the printing, is chiefly in the filling in of the foreground between the stones, but other minutiae may be found; and all impressions of this state are identifiable by the changed signature and date. The cumulative effect is an improvement on the Fifth State.

Thirty-eight impressions.
AO, BM, BPL, FAC, GAS, VAA

The Boston Public Library owns a unique proof, taken between the Fourth and Fifth States, in which the first sky has been removed, though some traces remain, and the second sky has not yet been added.

A pencil and wash drawing of the subject is in the Boston Museum of Fine Arts.

This plate was finished some years after it was begun, like Maur's Farm and some others, and the changes as between the earlier and later states were something of the same kind as in the case of that plate. The completion of the foreground, and its many additions – the brook, the bank of the pool, mossy stones, and sunlit grass among them – a growing harmony and mystery of shadow and light; and in the last two states, the softened radiance of an exceedingly beautiful sky, intensify alike the spirit of locality and the dream-like remoteness which characterize the scene.
SELLINGER

"Shores of many
in place no one knows..."
19. ST. BOTOLPH'S BRIDGE NO. 1

First State. 1917.
With margins; in the lower the title, ST. BOTOLPH'S BRIDGE. On the near cut
water is a carved inscription, of which the part seen is as follows:

nglis suis mandat de te ut custodi te in omi s unis manib port
ab te ne forte oidas ad lap pedum tuum.

Below this, on the same cut water, are the signature and date, reversed, F.L.ORIGGS INV. ET DEL. MCMXVII. The subject is incomplete in the right-
lower corner, where there are signs of erasure.
Ten proofs.
6 3/8 x 5 1/8
AO, BM, BPL, DG

Second State.
Without margins or title. The lines of distant hills show through the
gateway. More work has been done to the water in the right-hand
lower corner, but this passage is still incomplete.
5 13/16 x 4 3/8
Five proofs.
BM

Third State.
The space in the foundation arch is now filled in with rocks and reflec-
tions. Ripples complete the hitherto unfinished part of the river. The
subject is now completed.
Five impressions.
AO, BM, BPL

Fourth State.
Part of the plate on the left has been cut off (because that portion was
not printing well), and a small flight of birds has been added over the
trees on the same side. Otherwise this state is similar to the Third.
5 13/16 x 4 3/8
Fifty impressions.
AO, BM, BPL, FAC, GAS, LC, NBMG, NGC, RA, RNB, VXA

The title of this plate comes of course from the implied dedication of the
chapel (which would give such a bridge its name) to St. Botolph, the East
Anglian Benedictine Abbot, and patron of travellers in the Middle Ages.
The scene suggests the watch of the Church over the doings of men; and
the nature of travel in mediaeval England - slow and difficult and some-
times dangerous - through a landscape of almost unimaginable beauty.
Stormy seasons would have cast the stones and boulders about the founda-
tions of the chapel (perhaps one may read an allegory here), and have
inspired some pious mason to the roughly cut inscription, the 11th and 12th
verses of the 91st Psalm:

96
Quoniam angelis suis mandavit de te ut custodiant te in omnibusuis tuis. In manibus portabunt te ne forte offendas ad lapidem pedem tuum.

'For he shall give his angels charge over thee, to keep thee in all thy ways. They shall bear thee up in their hands, lest thou dash thy foot against a stone.'
20. STOKE POGES

First State. 1918.
Showing a preliminary biting only, and that in apparently hopeless condition. The sky is not etched. In the lower margin are the title, Stoke Poges, on the right, and initials and date, F.L.G. 1918, on the left.

4 1/8 x 4 5/8
Three proofs.
BPL

Second State.
The sky is now etched. Still with title, initials, and date. Erasures, burnishings, and new work indicate the first stage in the saving of the plate.
Seven proofs.
AO, GAS, NGC, RA

Third State.
The title, and overbitten lines on the front of the porch, have been erased. There are other clearances of overbitten passages. Elsewhere the tones and lighting have been improved.
Two proofs.

Fourth State.
The texture of the porch gable has been re-etched. The details of the porch roof are now indicated in greater detail. Grass grows up to the porch, replacing a patch of sunlit ground. The farthest tombstones, lighted before, are now greyed. The sky is lighter.
Five proofs.
AO, BPL, FAC

Fifth State.
Without initials or date. There are many new touches of work everywhere, harmonizing the general effect. The chapel behind the porch is darker; the yew tree and the grass in shade near the porch are lighter. The sky also is still lighter than before, especially the glimmer from the hidden moon.
Six proofs.
BPL, DG, PMA

Sixth State.
The lower margin has been cut off, and the sides have been trimmed. A streak of light across the grass in front of the porch, by the tombstones there, has disappeared. Much minute work has been done all over the plate, apparently with the burnisher and graver.
3 3/4 x 4 5/8
Twenty-two impressions.
AO, BM, BPL, FAC, GAS, NBMG, V&A
A pen and ink drawing (1908) of the subject, from the same viewpoint, is reproduced on p. 252 in Highways & Byways in Buckinghamshire.

The subject is the timbered south porch of the church of St. Giles, Stoke Poges, Buckinghamshire. The scene, however, is idealized, and its present fineness and garnishness, and busy contest for notice in modern tombstones and ornaments, is ignored. Rather, without being in any sense an 'illustration' of Gray's Elegy, does it conform to the spirit of the poem; it is a tree-enclosed, 'neglected'—but by no means desolate—spot, 'far from the maddening crowd'; leafy, grassy, mossy, dewy, and shady; in the religious calm and innocence that such corners of England once knew. On one impression is written in pencil by the artist the rejected stanza:

There scattered oft, the earliest of the year,  
By hands unseen, are showers of violets found;  
The Redbreast loves to build and warble there,  
And little footsteps lightly print the ground.
20. STOKE POGES VI
21. THE MINSTER

First State. 1918.
With full margins, below is the following inscription:

Tanquam desiderio carissimi capitis,
Hanc imaginem delineamus, necnon offerimus
In piam memoriam laudabilis numeri

(DOYCE, CLEMENT, AVSTIN, HAVTECTOR, JOHN, GABRIEL, THOMAS)
Monasterii de Oseney olim camporum.
Quorum uocibus, pariter canentibus,
(Dum pristina felicitas sinebat)
Longe lactae aether quaeris est,
O quam suauibus. O quam jocundis.
Iam nunc, eheu, saeucnte diabolo,
Silentium incubat maestititer dejectis,
Fama autem tantorum et alon,
Adhuc, et in semper, nunquam peritura,
Resonat et resonabit. Alleluia.

Distant hills beyond the parish church to the north are faintly indicated with a sharp needle, but not bitten. There is no foreground. The signature and date, F.L. GRIGGS INV. ET AQ.: 1918, are within the margin at the right-hand corner.

Second State.
The scratched distance is erased. A few too heavily-bitten passages are reduced in strength.

Third State.
With the first foreground, showing the partly uncovered foundations of a building, with loose stones, some of them in water. The distance to the north is now etched.

Fourth State.
Without margins or inscription, but still with the first foreground.

Fifth State.
The foreground erased, leaving a clear space, for studies for a new foreground.
Sixth State. 1920.
With a new foreground, a cleavage of moat-like form in rocky ground, in which water stands; without masonry, and suggesting shallow quar-rying for surface stone.
6 11/16 x 9 13/16
Eleven proofs.
AO, BPL, GAS, V&A

Seventh State. 1924.
While in preceding states the towers are similarly lighted, in this state the central one is much greyer; it is without the white spaces of sunlit stone, all of which are now panelled. The darkening of the tower throws into re-lief a small turret which rises from a nearer part of the Minster. The end of the transept, before in bright sunlight, is now in shade. Two small towers at the end of the transept have been cut down to the height of its roof, and the nearer one is revised in design. Two figures walking between the Minster and the church, as well as the wall and buttress to the right of the two nearer figures, have been erased. The space between the doorway and the window in the west front of the smaller church is filled with arcading. Much dry-point work has been added to the dis-tance on the left, and a conical hill-top now shows above the earlier hill-line. The foreground is considerably altered; the masses and planes are more distinct, and the reflections in the water are much darkened. These are the chief differences, though hardly any part of the subject has escaped attention. In this state the plate is at its best.
Thirty-three impressions.
AIC, AO, BM, BPL, CMA, FAC, GAS, PMA, RA, RNB

A pencil drawing, labelled by the artist 'The Minster in Embryo', is in the Boston Public Library; a second, much nearer to the etching, is in the Ashmolean Museum at Oxford; and another is in the David Gould Collection.

This plate is dedicated to the bells of the demolished Abbey of Osney, and though there may be some resemblances in it to what is known of that great house of the Austin Canons, it is not intended as an imaginative re-storation. It is a noble and uncompromising conception of a large and important monastic church as it might have appeared about the end of the fifteenth century. It stands solemnly aloof on high 'holy ground', with the marks of the ages upon it; instinct with the veritable life and spirit of mediaeval building at its best, its several features no doubt to be read and dated with exactness; the whole group something like an epitome of such architecture over three or four centuries. As a piece of engraving and drawing it seems to be worthy of a great subject; the printing is very clear and clean, allowing the linear quality of the work, however delicate, and however
hidden in the mystery of shade, its full character. The plate is one of two of large monastic churches dedicated to ancient bells of vanished abbeys whose fame survives in history and tradition, and is thus echoed, as it were, by its companion, Anglia Perdita. It might well compel the ruling thought with which it was engraved, and to which the artist has given expression in his inscription:

As by one mourning the dead this image is drawn
And offered to the pious memory of a praiseworthy company
Douce, Clement, Austin, Hautecor, John, Gabriel, Thomas,
Once the Abbey bells of Oseney.
Long ago in happier days they rang there,—
And far and wide the air rejoiced with their voices,
Singing together so sweetly, so solemnly.
Now, alas, the Enemy raging,
Silence falls on them, so sadly cast down:
But the fame and the glory of so great things,
Undying, now and forever
Echoes and shall re-echo. Alleluia.

There was, it will be remembered, a faint 're-echo' of this 'fame and glory' in the indignation of Dr. Johnson on viewing Oseney ruins; and the sweetness of the bells is recorded in many lines of prose and verse, and recalled in music. In this plate the artist said that he was reminded of a passage in Froude: 'It has all gone; like an insubstantial pageant, faded; and between us and the old England there lies a gulf of mystery which the prose of the historian will never adequately bridge. They cannot come to us, and our imagination can but feebly penetrate to them. Only among the aisles of the Cathedrals; only as we gaze upon their silent figures sleeping on their tombs, some faint conception floats before us of what these men were when they were alive, and perhaps in the sound of church bells, that peculiar creation of the mediaeval age, which falls upon the ear like an echo from a vanished world.'

Of this plate Ernest Gimson wrote perceptively to Griggs: 'The Minster is often taken from its tissue paper to win praise & it always gets it. If the 'Gothic Revival' had been half as convincing as your etchings it would have gone deeper into the people's hearts. They be grand towers & sure enough were this the 15th Cent. you would be King's Mason & I your carpenter.'
THE MINSTER VII
22. MORTMAIN

First State, 1918.
With lower margin; within it the title, MORTMAIN.
5 5/8 x 6 5/8
Six proofs.
BPL

Second State.
Without the title. A few stone markings have been added in dry-point on the middle gable. The tree on the left is greyer; the cast shadows on the house are much softer, and there is more light on the bridge.
Six proofs.
AIC

Third State.
Without the lower margin. The light on the side of the third bay from the left, which had the effect of cutting the picture in half, has been filled in with an extension of the shadow thrown by the second bay (from the left). The two nearer chimneys, the shadow on the thatched roof of the house, and the gables of the distant barn are lightened. This is the best state of this highly wrought plate.
4 3/4 x 6 5/8
Forty impressions.
AO, BMFA, BPL 2 (touched), CMA, FAC, FW, GAS, LC, NGC, VSA

Fourth State.
This shows clear patches where the following erasures were made: the poplar, the gable-top showing above the roof to the left of the chimney there; the top of another gable; a large portion in the center; and the buttress on the right at the end of the house. These erasures were in preparation for projected alterations, but the plate was spoilt during a re-biting, and cancelled in 1922.
Two proofs, printed for further studies.
BPL (touched)

It might be easy to see in this plate something like Tennyson's picture in Mariana, of the 'moated grange of St Luke's' of Measure for Measure, and to find lines in the poem which would more or less fit the scene - the 'unlifted latch'; the blackened water:

The sparrows' chirrup on the roof;
...the sound
Which to the wooing wind aloof
The poplars made...
the hour
When the thick-moted sunbeam lay
Athwart the chambers, and the day
Was sloping toward his western bower.
But this would not mean much beyond an allusion to the pictorial sense of it: the title, and the whole haunted air of the scene, would themselves of course suggest more, both of the likely history and the artist's definite idea of it: that the house was once a monastic grange of which the church was robbed at the Dissolution; that though somewhat changed, and enlarged, by later additions, nothing could make it habitable, or free of the 'Dead Hand' of its past - a spiritual Mortmain; that it is drawn as Sir Henry Spelman, who in the seventeenth century wrote *The History and Fate of Sacrilege*, might have seen it, and interpreted it: a house not yet ruined, but clearly doomed as a habitation under the curse of sacrilege; for he that buildeth his house with other men's money is like one that gathereth himself stones for the tomb of his burial.
22. MORTMAIN IV (touched)
25. **EPIPHANY**

First State, 1918.
With a wide untrimmed margin on the right, and an etched line where the plate was to be cut. Before alterations and corrections. The signature and date, E.L. GRIGGS 1918 A 1919, reversed, are on the snow of the lower step of the bridge.

6\(\frac{7}{8}\) x 4\(\frac{15}{16}\)

Seven proofs.

AO

Second State, 1919.
The outer right-hand margin is cut off. The impressions in this state show gradual changes in the following directions: the radiating light from the large star becomes more evenly gradiated, and is finally more markedly of cross-like form; the sky becomes more evenly dark, showing the cross and the bridge, the ruined cottages and the distant wintry trees in stronger relief; all the latter become lighter, but the under-side of the bridge is darkened. These changes are not specially distinguishable in themselves, but they effected a great improvement in the plate. The best impressions are the later ones.

6\(\frac{7}{8}\) x 4\(\frac{7}{16}\)

Ninety-three impressions.

AO, BM (inscribed by E.L.G. 'Fourth State'), BPL, FAC, FW, GAS, LC, NBMG, PMA, RA, RNB, V & A

Of the total of 100 prints all except the last 21 (among which are the finest impressions, and which are on ivory-coloured paper) are on a variety of old greenish papers.

There are six small composition studies in pencil of the subject in the Boston Public Library.

This plate was not published, but was done for presentation to friends on the occasion of peace after World War I. The subject is allegorical. The inscription is the first and second antiphons from the First Vespers of Christmas in the Roman Breviary: The King of Peace, whom the whole world desireth to see, hath shown His greatness: The King of Peace hath shown His greatness above all the kings of the whole earth.
REX PACIFICVS MAGNIFICATVS EST CVTVS VVLTVM
DESIDERAT VNIVERSA TERRA
MAGNIFICATVS EST REX PACIFICVS SVPER OMNES
REGES VNIVERSÆ TERRÆ

IN FESTO EPIPHANIEI DOMINI NOSTRI ANNO SALUTIS MCMDXC

23. EPIPHANY II
24. TOTTERNE INN

First State. 1919.
With margins; in the lower one the title, TOTTERNE INN, and (under the cross) the signature and date, F.L. Griggs 1919.
$4\frac{3}{4} \times 6\frac{3}{8}$
Four proofs.
AO, BPL

Second State.
The lower margin is reduced by cutting off the title. The plate has been re-bitten in parts. Still with the signature.
$5\frac{1}{16} \times 6\frac{7}{8}$
One proof.
GAS

Third State.
The signature erased. A little work has been added to the sky, in the lightest part on the right, and a cloud shape on the left is more clearly defined. The sky is much lighter than before. Much minute work has been done all over the plate, and the result is truer tone and better definition.
Five proofs.
BPL, GAS, PMA, VXA

Fourth State.
Inscribed in the lower margin, 13/8 inches from the left:

To Philip Merriman

There is more work in the foreground and the ruts of the road; and some shading has been added to the middle gable of the roadside houses which are in sunlight. The windows and porch of the shady side of the Inn are darkened, and the form of the ivy on these buildings is more clearly shown. The trees have been darkened and strengthened. Some foul-biting appears in the sky to the right.
Nineteen impressions.
AO, BPL, FAC

Fifth State.
The dedication, To Philip Merriman, has been erased and re-etched in smaller letters nearer the center, 17/8 inches from the left margin. A light streak in the sky runs behind the flèche of the tower; and the foully-bitten lines in the sky to the right have been removed. The cart-ruts in the foreground are stronger. As a whole, contrasts in the tones are less pronounced than in the Fourth State, and the light is brighter and more diffused.
Five proofs.
BPL, LC
Sixth State. 1922.
Without margins or dedication. In this state the last traces of white paper in the light streak in the road to the left have disappeared. Attempts at correcting the biting in the shadowed buildings on the left seem to have succeeded; and the plate is at its best in this state, but it was accidentally ruined.
3\(\frac{1}{16}\) x 6\(\frac{1}{16}\)
Two proofs.
AO

The plate had an unfortunate history; the First State was over-bitten, and the later states represent chiefly efforts to correct this. In June of 1922 the artist wrote: 'Poor Tottern is a ghost reduced by myself with a view to a thorough reinvigoration presently—perhaps it can be given new life, but he looks in extremis.'

There can scarcely be a sadder thing in England than a decaying village; its old life ceasing or almost ceased; its people dwindled to a listless few, and those no longer doing the immemorial work of their forefathers—or enjoying their immemorial pleasures; its houses, inns, and barns silent and falling to ruin, or ending, as so often today, with an even worse fate. In this plate the artist has not shrunk from the sadness of such a theme, though he has ignored its modern horrors: his village, though the purposes of its buildings have changed, and old uses have passed—the broken cross in the deserted road (no 'village murmur there!'), might symbolize that— is yet beautiful, though fallen on evil days. Appropriately enough, the plate is dedicated to a Cotswold labourer, Philip Merriman, who at eighty-four years of age was a man in whom survived much to which in this plate remembrance wakes, with all her busy train.' He was full of memories of the old town in which he lived, Campden, Gloucestershire, and sang folk songs at an inn. During his long life he would have seen such changes as Tottern Inn so poignantly brings home to all who care for the English country and its life. The several features of the engraved scene might have been suggested by places in Hertfordshire, and its title was borrowed from Totternhoe, in Bedfordshire.
25. PALACE FARM

First State, 1920.
The nearest loose stone in the left-hand foreground is white, and there is a patch of white ground amid the grass near it. In the foreground of the courtyard are many blank spaces, one of which divides the paving on the right. The tower is dark grey, against which the high roof is scarcely relieved. The tones generally are somewhat flat, as is natural in a first biting. On the gateway turret is the shaft of a broken weather-vane. In the right-hand foreground, in minute and almost indecipherable characters, are the signature and date, FL ORIGOS I.N. ET AQ. MCMXXI ET MCMXX.
Six proofs.
AO, BPL, VNA

Second State, 1921.
The near loose stone referred to is now darkened, and the white opening in the grass near it is filled in. The glazing of the oriel window and the other traceried windows to the left of it is darkened. The shadows of the eaves right across the buildings are now distinctly darker than the roofs. The tower is greyer and throws into relief the roofs in front of it. The masses of ivy and moss on the roofs are better modelled.
Fifty-five impressions.
AIC (touched), AO, BM, BPL, CMA, FAC, GAS, GC, NGC, PMA

Third State, 1922.
The weather-vane shaft above the turret is erased. The grass now extends from the left foreground across the whole plate, darkly filling in the space formerly left white.
During the printing of these impressions at intervals the plate underwent gradual changes, so gradual as to make any separation of them into distinct states difficult and unnecessary. As between the earlier and the later impressions they may generally be described as follows: the church tower becomes lighter, and also the roofs, while the growths on the latter and the shadows they cast grow sharper and darker. The church becomes furrowed as with age. The walls generally become lighter, and the window-glazing darker. The patches of grass alternating with paving stones in the courtyard are more precisely drawn and darker; this is most noticeable in the left half of the foreground. In the earlier impressions two birds fly above the chimney stack, and in the later seven above the chimney and the tower.
Twenty-nine impressions.
AO (2: 2 birds and 7 birds), BPL, FAC, GAS, PMA, RA, RNB

The cancelled copper plate is in the National Gallery of Canada, Ottawa.

This is the first of three plates which were developed from earlier ones, they are not merely later versions, as changes really made new subjects of them.
As in the case of Linn Bridge, the present plate was taken up as long as seven years after its original, Minsden Episcopi, was finished, and though, unlike the others, it retained its old size, the alterations were even more drastic; from something like an improvisation to a re-meditated and highly finished work, realizing by fullness of drawing and harmony of tone the sentiment and picturesque beauty of an ancient historical building, crumbling yet rich with the 'golden stain of time'. Naturally in such a reconsideration and completion the original sentiment is deepened; imagination might hear in empty halls and chambers the rare echoes of infrequent footsteps, and reflect that here is such a building as Ruskin might have had in mind in The Lamp of Memory: that 'its glory is in its age... and that sense of voicefulness... which we feel in walls that have long been washed by the passing waves of humanity'. 
26. THE BARBICAN

First State, 1920.
With a cresset. The earlier signature, F.L.G. 1916, in reverse, remains, damaged, and a new one, F.L. GRIGGS 1916-1920, is added on the lowest stone of the steps in the foreground.

Thirty impressions, most of them on green or grey-green paper.
AO, BM, BPL, FAC, GAS, LC, NGC, RNB

Second State.
Without the cresset. The farthest turret of the gateway is widened to the left margin. The center single loup of three above the gateway is now tripled and various heraldic shields are added. The stonework above the outer arch of the gateway, and some of the moldings of both arches, are darkened; there is reflected light on the vaulting within. The light on the near cutwater of the barbican is reduced, and the arches and reflections are darkened. Work has been added to the plate generally.

Several proofs.
AO, BPL, FAC, GAS

Third State.
With a new cresset of different form, taller and narrow, and with a faint wisp of smoke rising from its embers. Three traitors' heads are impaled above the battlements over the great gateway. Some long horizontal lines have been added in the sky at the upper left. The shadows of the two middle arches of the bridge are strengthened. A streak of reflected light across the water is extended to the left. There is much new shading in the foreground: on the two leftmost planks, which were previously almost bare of shading, and on the large flat stone, which was also very lightly shaded, and on the leftmost upright post.

Twenty-nine impressions.
AIC, AO, BM, BPL, FAC, GAS, PMA, RA, VYA

This plate is that of the earlier The Cresset, from which portions of the etching on either side have been cut away. The whole has been enriched and strengthened and there is new work over the entire plate.
26. THE BARBICAN III
27. ST. WENDRED'S, MARCH

First State. 1921.
The right-hand margin is wider than the others; in it is inscribed in dry-point:

To W. J. N. Millard

The initials and date, F. L. G. 1921, are on the south-east buttress of the porch. Before the pavement, and with little other etched work in the foreground.

9 3/8 x 6 7/8
Six proofs.
BM, RA

Second State. 1922.
The top and side margins are now reduced, and are of equal width. Without the inscription. The belfry window openings above the louvre-boards are darkened. The grass in the foreground is continued to the lower margin, and the pavement is now etched.

9 1/4 x 5 1/4
Sixty-three impressions.
AIC, AO 2 (1 touched), BM, BMFA, BPL, CMA, FAC, GAS, LC, NGC, PMA, RA, RNB, VXA

The touched proof of the Second State, in the Arthur Mitchell Collection, Ashmolean Museum, Oxford, shows a further development of the plate which was never carried out. Notably, there are beautiful poplar trees to the left of the tower.

The church, that of Saint Wendred, at March, in the Cambridgeshire fens, is of remarkable refinement of design and workmanship, and one of the most beautiful of East Anglian parish churches. Its dedication, which is unique, is to the Cambridgeshire Saint whose body is said to have been translated in the fourteenth century to the church of SS. John Baptist and Pandiana, at Eltisley, five miles from St. Neots. The original church was built in 1346, and partly rebuilt about 1528, when the aisles and porch were added. The lofty fourteenth-century tower is built upon open arches over a passage partly seen in the etching—from south to north. The etching, as such, might well be an engraver's tribute to the dignity and delicate beauty of an admirable piece of builders' and masons' work, reflected in an exquisite linear interpretation of their craft at its best. Campbell Dodgson wrote of this plate that in his considered opinion it gives 'the finest rendering of lead, stone, and iron, that mortal ever etched.'
28. ANGLIA PERDITA

First State. 1921
There is no etched signature or date in any state. The upper half of the subject only is etched, and that in an unfinished state. There are faint drypoint outlines of an intended completion (which was not adhered to) of the lower half. The bell-cote contains no bell. Two flying buttresses on the left are not yet etched. There are the following inscriptions:
Above the top margin-line:

<table>
<thead>
<tr>
<th>LAVDO DEVM VERVM</th>
<th>EVNERA PLANGO</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLEBEM VOCO</td>
<td>FVLGERA FRANGO</td>
</tr>
<tr>
<td>CONGREGO CLERVM</td>
<td>SABBATA PANGO</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DEVFNCTOS PLORO</th>
<th>EXCITO LENTOS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PESTEM FVGO</td>
<td>DISSIPO VENTOS</td>
</tr>
<tr>
<td>FESTA DECORO</td>
<td>PACO CRVENTOS</td>
</tr>
</tbody>
</table>

Below the bottom margin-line:
IN PIAM MEMORIAM CAMPANARVM MONASTERII DE CROYLAND,
BEGA, PEGA, TVREKTYL, TATWYN, BETLYN, BARTHOLOMEW, GVTHLAC,
OLIM TAM CLARARVM, OLIM TAM CARARVM, QVAE SANCTORVM PATRINORVM
PRAECONIA REBOANTES, ET, CVM ILLIS, AETERNI REGIS VEXILLATIO, INTER AQUA-
RVM INVIA, INTER VOLVA RVM CLANGORES PALVSTRIVM, DVLIOREM, PER TOT
ANNOS, EDEBANT VOCEM, CRVCIFIXI GLORIAM PREDICANTES.

Beneath this, on the right, in faint drypoint is:
Nina SMaur printed this - St. Etheldritha, 1921.
9½ x 7¾
Six proofs.
AO, BPL, GAS

Second State.
The inscriptions remain, though the drypoint note has been erased. The bell-cote is now finished, and a bell hangs in it. The two flying buttresses on the left are also completed. The windows of the clerestories east and west of the transept are darkened, or filled in, as with glass; and the transept windows are also darkened. The outlines of buildings in the lower half of the subject are much fainter than before. There are numerous minor changes. The subject is still incomplete.
Eleven proofs, printed in response to requests for impressions before removal of the lettering.
AO, BM, BPL, DG, GAS

Third State.
The lettering above and below the subject has been erased. Seven birds appear on the second from the left of the foreground roofs. There is horizontal shading on the gable at the end of the roof to the left of the bell-cote, and additional shading on several buttresses.
Several proofs, taken for the purpose of further studies.
AO (touched), BM, BNFA (2 touched)
Fourth State, 1925.
The subject is now completed down to the lower margin. The foreground buildings with footbridge and two figures are etched. There are five window-openings in the gable-end of the nearest building on the right. The seven birds have been removed, and two birds, shaded, fly across the wall to the right of the central arch. There is more shading on the buttresses in the center. The line enclosing the subject now measures $9\frac{7}{8} \times 6\frac{7}{8}$. Fifteen impressions.

AO (touched), BM, BMFA, BPL, DG, FAC, GAS, LC, PMA

Fifth State.
There is now part of an arcade of Norman arches in place of the blank wall in the courtyard. The turret at the angle of the transept has been carried up a farther stage, and is now a little higher than the transept parapet. There are doves on the roofs of the monastic buildings and a flight of birds over the church on the left. The two birds are gone; and two others are now shown, white, against the shaded recess of the arcade. The openings in the gable-end of the nearest building on the right have been erased. On the nearer tower is a cresset. The farther tower, the roof of the apse, the trees, the windows of the near building on the left, the wall, the bank of the stream, and some of the timbers of the bridge are darkened. The plate has been generally worked over, resulting in a more harmonious effect.

Fifty impressions.
AO, BPL, FAC, GAS, LR, RA, RNB

An impression from the cancelled plate is in the Ashmolean Museum, Oxford. In the Arthur Mitchell Collection at the Ashmolean there is an impression similar to those of the Fourth State, except that two stones in the river, 2 inches from the right border, have not yet been made into three. Three drawings of the subject are also in the Mitchell Collection.

This plate was the first to be entirely printed on the artist's press newly set up in his house at Campden, and the dry-point inscription of the first State refers to this. It is the second of two plates already referred to as being dedicated to the bells of once-existing English monastic churches—in this case those of Croyland Abbey. Like that of The Minster the design is in no sense a restoration, but a conception of a great church as it might have appeared not long before Henry VIII's demolitions began, or afterwards if architectural development had proceeded more naturally than it did. The inscription at the top of the plate is taken from the well-known mediaeval Latin hexameters. The artist's dedication is in English as follows:

In pious memory of the bells of the Abbey of Croyland—Bega, Pega, Turketyl, Tatuyyn, Bethlin, Bartholomeu, Guthlac—once so renowned, once so well-loved, which, like unto their holy sponsors, heralds of the Eternal King, amid the watery wastes, amongst the cries of the marsh-fowl, for so many years so sweetly proclaimed the glory of the Crucified.
The bells of Croyland were named after founders, restorers, and others connected with them, and the saints of its dedication, St. Bartholomew and St. Guthlac (A.D. 675-115). The latter, of the Royal House of Mercia, originally arrived at the place amid the remote fens—then and for centuries afterwards surrounded by far-stretching marshes—on St. Bartholomew’s Day. Turketyl, cousin and Chancellor to King Edred, became Abbot, and made a great bell, which he named Guthlac. The seventh Abbot, Egelric, successor to Turketyl, added six more, two large ones, Bartholomew and Bethlin (Guthlac’s clerk), two middle ones, Turketyl and Tatwyn (the latter Guthlac’s guide), and two small ones, Peqa and Bega, the former the sister of Guthlac, and from whom Pea-kirk takes its name. Bega is the St. Bec of the north.

The praise of the bells in the Chronicle of Inqulph (Abbot at the time of a fire in 1091)—nec erat tunc tanta consonantia campanarum in tota Anglia—will be remembered; and also Stukeley’s: ‘Far over the wide fens echoed their melodious sound’. Sweet as Croyland’s bells was a proverb. After the fire of 1091, which destroyed church and bells, two small ones were given to the Abbey by ‘Feargus the coppersmith of St. Botulf’s town’.

Harold Wright commented: ‘In 1925 the lettering above and below the subject was removed, that one’s whole attention might be directed to the subject itself, now completed. One cannot but regret the passing of the lovely lettering. Many of us well remember discussing with the artist, at various times after the plate first appeared, how the lower half might be completed; and when eventually the brain-wave came to complete it as he has done, the plate was at once acclaimed a masterpiece. Had the artist never etched another plate, his reputation would rest secure upon Anglia Perdita. To him it was certainly one of his proudest achievements.

In February of 1925 Griggs wrote to G. F. Sandiford: ‘I am sorry you are disappointed with “Ex Anglia Perdita”, in its present [fourth] state, but am not surprised. It has divided those who care for my work sharply into opposing camps. The one side accept it with more enthusiasm than I dared hope for, and the others all think it somehow wrong, and tell me how they would mend matters; I am apart from either, and, to say truth, am very obstinate, and never touch a plate except after a “private conversation” with it, and in forgetfulness of all criticism. “He who builds according to everyman’s advice will have a crooked house.” Of course, all the same, it is interesting to have many different views. The plate is going to be altered.’

The alterations were effect ed and are evident in the final state; there is no doubt that the whole is substantially improved. The progress of this magnificent plate, from the first drawings to its final completion, may be studied in the reproductions.

Three of the letters from the artist to Russell Alexander speak of these matters: ‘29 Nov: 1924. HEX hanglier perdita and I have got to grips. I put it to it that we had messed about long enough & that I was a’ going to stand no more
of its nonsense & "old jaw", and really it's been better behaved since. If all goes well with it you should be able to hear the bells—Turketyl & his friends. I almost can—rather too far off at present.'

'15 Dec: 1924. This is only to say that I gave Ex Anglia Perdita a hot bath yesterday—Nitric that bubbled & steamed & "got on with it", and a hasty proof afterwards revealed that I had broken the back of its obstinacy. It now looks promising, and I don't think it can evade me. It has scores of faults, of course. Everyone will say there's no aerial perspective (Samuel Palmer says there is none in the "Valley of Vision—or rather that we're not troubled by it), but for all its faults it ain't a bad bit of Old England. There's a monk feeding a pigeon ("house-dove", please!) from his hand, and as the house is Benedictine the monk and the pigeon are friends in their motto. There's a little mill bell, and then a larger domestic bell in a turret, and beyond are the big towers, where now I can hear the bia solemn Signa being raised, and making one tremble with awe. I think it must be for the last conventual High Mass there. Yes, the monk is saying goodbye to his house-doves.'

'6 Jan: 1925. Your most kind words about Ex Anglia Perdita have cheered me. People either like it a lot, or feel very critical about it. Against your, and Nina's, and Chandler's, and Navarro's enthusiasm (each thinking it my best plate) can be put Short's declaration that it is the first of my plates to move him to criticism, and he's very critical of the composition. So I'm the more grateful to you. I've tried to see it with Short's eyes, and really cannot. And (vanity, I suppose) I do believe he's wrong for once.'
ANGLIA PERDITA, STUDY
1186. ANGLIA PERDITA. STUDY
29. LINN BRIDGE

The subject is the central part of The Pool, with alterations and additions.

First State. 1922.
The chapel roofs have been re-etched at a lower pitch and the bell-cote now rises from the middle of the nearer roof. The pinnacles are differently redrawn.
The second tower is to the left and beyond the first one, which is now surmounted by an aileche. The new porch has a battlemented parapet and entrances from two sides; over the front one is a niche containing a statue of a saint. The trees are further extended to the left above the chapel and to the right behind the chimneys and roofs of the houses. On the extreme right is the distant view of a town. The two large birds to the left of those above the trees have been erased. The pointed oval or vesica-shaped window in the near gable of the chapel is not yet etched. On the river-bank on the left are the initials and date, F.L.G. 1915–1922. 6¾ x 5¾
Four proofs. AO, BPL

Second State.
The pointed oval window in the near gable of the chapel is now etched. There is much new work on the chapel, and the trees above the roofs are enriched and darkened. There is a bird on the post standing in the water. On one of the courses of the near cutwater is some almost indecipherable lettering. Eight proofs. AIC, AO

Third State.
The window in the near gable of the chapel, and all other windows, are now darkened with lines of glazing.
Forty impressions.
AO, BM, BPL, FAC, GAS, LC, NBMG, NGC, PMA, RNB, VXA

Fourth State.
At the top of the plate is the following faint drypoint inscription in small capitals: TO JOHN CEOLFRID IN THE HAPPY TIME OF HIS BIRTH ON THE FEAST OF HIS PATRON SAINT CEOLFRID ABBOT A.D. MCMXXII.
Nine proofs.
AO, BPL, FAC, PMA

Further work on the plate was contemplated for its final state but was never carried out.

As with The Barbican, this subject gains much in concentration by the cutting off of the sides and the change in composition. In the quality of its mediaeval essence it compares with The Quay and Potters’ Bow. The alteration of shape,
the considerable enrichments, as well as the additions, made the plate so different in aspect and quality that it demanded a new name. The title, presumably, would refer to the pool of the river.

The artist commented, in a letter to Russell Alexander: 'Nov. 50th, 1922. I have been, & am this morning again, busy on final touches to Linn Bridge. It has gone on getting further & further from the Salaman–McBey notions of what etchings should be, but it has become more & more the sort of place I should like to see; & also more & more, I hope, the sort of "work of art" that you and old S.P. would like. I find myself so keen to realize the last shade of feeling on the copper that I've ceased to care how the effect is obtained, except that I won't use artificial tone.'
50. LANEHAM

First State, 1923.
Before the paving stones were etched, or masonry indicated on the wall above the porch. The grass is only partly etched. The features of the figure are not yet added. There is a lower margin, 2 inches deep, without lettering.

Second State.
The pavement stones are now etched, and the grassy bank is completed. Heron bone masonry above the porch, and the features of the figure, are added. Still before the lettering.

Third State.
In the margin is an etched title, LANEHAM, on the left, and the signature and date, E. L. GRIGGS 1923, on the right, both close beneath the subject; and above the signature, and within the subject, a monogram of the letters PC. The plate is now finished.

Fourth State.
The margin cut down, leaving the lettering.

In the Ashmolean Museum, Oxford, is an impression taken before the plate was reduced; in dry-point are the lines of the reduced size and instructions, in reverse, for cutting it down.

The plate was etched for and given to the Royal Society of Painter-Etchers and Engravers for its annual presentation to members of the Print Collectors' Club in 1923. Before the printing of the final state the plate was steel-faced.

A pencil drawing of the subject (1915) is reproduced on p. 362 in Highways and Byways in Nottinghamshire.

The subject, which is the south side of the church of St Peter, at Lancham on Trent, Nottinghamshire, a somewhat remote spot in quiet country by the river, is a detail of simple, dignified, ancient native building, retaining the beauty of masonry when unchanged except by the touch of weather and of time. It has thus, as it were, been allowed to evince its own sentiment of unspoilt
antiquity, and is less idealized than others of the artist's plates of small country churches. The chief architectural interest of the church, and forming the main feature of the etching, lies in the series of buttresses of quite remarkable size, and in striking contrast to the smallness of the timber and plaster porch. The south doorway and the chancel arch are of the twelfth century.
51. FEN MONASTERY

First State. 1923.
The subject boldly etched in its main outlines only. With margins.
8¾ x 11¾
Two proofs.

Second State.
The whole of the building, except the separated part on the left, is now in shade, and some reflections in the water are lightly indicated.
Two proofs.

Third State. 1925.
The plate cut down at the sides and top to the etched surface; in the remaining margin, informal script, is the dedication:
To my friend Frank Short
Within the left lower corner are the signature and date, F. L. GRIGGS 1925. The subject is now practically completed.
7¾ x 9¾
Four proofs.

Fourth State.
In the margin is the following inscription, in a line of versal capitals, in dry-point: TABERNACULVM MEVM VASTATVM EST, OMNES VNICVLI MEI DIVRPTI SVNT; FILII MEI EXIERVNT A ME, ET NON SUBSVSTVNT.
There is no change in the subject beyond a little 'ripening' which process continues almost imperceptibly through the remaining states.
Five proofs.

Fifth State. 1926
Without margin or inscription. There are only slight differences in the subject, the most noticeable being that the pathway and the stones on the extreme left are now grey instead of white, and that the ruined building on the left is in stronger light and shade. Two dogs now fly towards the tower, one just about to enter it. The signature is strengthened, but the upper stroke of the 5 in the date was not drawn in reverse, and prints like a 3.
6¾ x 9¾
Twenty-nine impressions.

Sixth State.
With an etched sky. Other differences are mainly notes of emphasis here and there.
Forty-four impressions, numbered 1-44, regardless of the order of printing.

140
An impression from the cancelled plate is in the Ashmolean Museum, Oxford, and a study for the plate is in the David Gould Collection.

Fen Monastery is in the same series of prints as Priory Farm, but marks a departure in size, being larger than any of the others. A smaller plate (5⅞ x 7⅛) of the same subject, entitled A Moorland Ruin, was begun, and was catalogued in the Print Collectors' Quarterly, February, 1924, but it was cancelled, and the only prints were destroyed, in favour of the increased size of the present plate. Thus it takes its place in the larger Liber Angliae series. The Latin inscription is from Jeremias: My house is laid waste, my altars thrown down, my children hunger and are not filled. The dedication is to Sir Frank Short, R.A., P.R.E.
32. ST. BOTOLPH'S, BOSTON

First State. 1924.
Before the foreground or the dedication. Work is also very incomplete.
10 3/16 x 7 13/64
Five proofs.
AO 2 (touched in wash: there is a dark and angry sky, such as was first contemplated, and also some lettering; in the margin the artist notes 'only a trial of lettering, not a proposed inscription'), BM, NBMG. The fifth proof is owned by Prof. H. P. R. Finberg.

Second State. 1925.
With the following dedication, beneath the building and within the margin:
Deus tuo amico Domino Gregorio autordis S. Benedicti monacho cujus cantica adae lactatur Ecclesia: Necnon S. Botolpho de eodem Ordine sanctissimo Abbatii et praestantis ecclesiae hic depictae Coelesti Patrone flan tabellam pictum pse arato amico dictavit. A.D. MCMXXV.

Fifteen proofs.
AO, BPL, FAC, GAS

Third State.
With the foreground in the space from which the dedication has been erased, and distant houses, trees, and churchyard wall on the right. On the nearest tombstone are initials and date, F.L.G. 1925.
One proof.
BPL

Fourth State.
With jackdaws flying about the tower. Before the gulls in the lower part of the sky.
One proof.

Fifth State.
With the gulls.
Seventy-six impressions.
AO, BM, BPL, FAC, GAS, LC, PMA, RA, RNB

An impression from the cancelled plate is in the Ashmolean Museum, Oxford. A pencil drawing (1912) of the subject is reproduced on p. 421 in Highways & Byways in Lincolnshire. The original is in the Fitzwilliam Museum, Cambridge.

This is the fourth of the series which the artist devoted to some of the larger English churches, or, rather, chiefly to their towers, and it is the largest and most important engraving of the four. In some respects it is the most beautiful, especially in the way it reconciles an 'atmosphere'—at the same time intimating a particular kind of day—to a pure linear execution in the portrayal of the rich architecture of a stately building in its home of lowly earth and spacious sky. The work approaches very closely the soil of England & captures the spirit of loc-
ality and history. The allusion to the neighbourhood of the sea only six miles from the town, would recall the familiarity of the tower as friend and beacon, to generations of mariners. 'Boston Stump'—nearly 300 feet of the noblest English architecture appeared above the tens, appearing in the etching bright and perfect and washed by rain and clean sea-air; as though unhurt by the lightning, winds, and sea floods of centuries—visible forty miles away off the coast and over a very large area of country. The church—the largest parish church in England—was building through the reign of Edward III, in the rich Decorated work of the time. The tower was begun in 1309 and, after a suspension of building, proceeded with in the next century, the lantern was added early in the sixteenth.

The Benedictine traditions of the town, which appears to have grown up about a monastery founded, according to the Saxon Chronicle, in 654 by St. Botolph, no doubt partly prompted the artist's inscription: To his dear friend Gregory Ould, Monk of the Order of St. Benedict, in whose music the church rejoices; as also to St. Botolph, illustrious Abbot of the same Order, and of the great and goodly church here depicted the Heavenly Patron, this work is dedicated by the artist with a grateful heart.

Concerning this plate, in letters from the artist to Russell Alexander:

'27 Dec. 1923. Am in frantic state of haste & whirl, as time is pressing hard on my heels as try to get a plate done for the R.E. sending-in day on the 26th Jan. It's hateful to be so hurried, but perhaps best for me. The subject is Boston Church—in a very devil-made storm. If I can do it as I hope to do it, it should be good. But I fear that failure is more likely.'

'8 Jan. 1924. Never was a plate of mine so beset by ill-fortune. It's on a second plate now & a third ground—the other two were perished & chipped up as I worked. It's a big, upright plate, about 10¾ x 7½ & at present there are only splashes of gothic detail & long lines of the tower. Almost all the most difficult drawing is done, though there are three very wickedly difficult windows to do, & all depend on them. But so far now, it's not very discouraging. It may get done in time for the show if there are some bright days & no more accidents. If all goes well it's to be inscribed to Dom Gregory Ould. The connections between Gregorian Chant, Gregory Ould, The Benedictines, St. Botolph (Benedictine Abbot), the conversion of England, England's debt to the Benedictine tradition of highest Christian culture, etc. etc. being too numerous to ignore—they even ramify more than one could indicate in a dedication of modest length.'

'16 Jan. 1924. Just a tiny note to say that yesterday I proofed "Boston" after the first biting. I know that you'll be glad to hear that it is (as I think) easily one of the best, if not the best I've done....Perhaps this will not have the sky after all. Anyhow it'll go up to the R.E. show just as it is without any touching up. There is a temptation to leave it as it is, very simple & unfussy, & get on with
another instead. It was a great business getting the workroom into order for etching & printing – especially for the printing. But a fire was lighted, a new screen fixed in the window [to diffuse the light], & a general cleaning up, dusting & oiling faced, & then, to my great relief I found the ink well mixed & ground, the right pressure [in the press] secured – all at a start. The proofs are rich & clean with no oiliness at all.

27 July, 1925...Meanwhile Boston has been proceeded with. It, too, has an "atmosphere" to deal with. It's meant to be one of those days in the Fens near the sea when all the objects are clear & full-coloured as they are when there's much rain about. I wanted to suggest the sea air too, the neighbourhood of the sea, & dammy, I believe I've done it, and reconciled it all to line. It's the nearest thing I've done to a first class plate. Not quite finished, & some rocks ahead, but I can see the end of that journey now, all right.

'6 Aug. 1925. Boston seemed even better, on my return. It is somewhere round about my best, I think I've got nearer the soil of England in it, I think, than ever before. A revulsion may come, & I may hate it yet, but at present I can be rather pleased because it seems to be at least honest craftsmanship & worth doing. I know it's a faithful portrayal of BOSTON, architecture apart.'
32. ST. BOTOLPH'S, BOSTON V
35. POTTERS' BOW

First State. 1924.
With margins, but before the inscription. The etching is in a preliminary state. The tower and the clerestory are in little more than outline; the scaffolded end of the nave is not yet shaded; the gable-end of the transept is incomplete. The posts and rail below are in outline; a lantern hanging from a hook on the right hand post is unfinished. A portion of the transept which should be seen through the porch is not etched. Two figures on the steps look towards the spectator. The signature and date, L.G. GR1005 MCMXXIV, are on one of the lower stones of the stairway on the left. The subject is enclosed in a border-line measuring 9\%6 x 6\%6.
Two proofs.
BPL, RA

Second State.
The following inscription is just below the border-line in the lower margin.

In remembrance of Charles Edward Mallows and Sybil Lindsay Mallows
The tower is near completion, and the clerestory windows are filled with tracery. The scaffolded end of the nave is now shaded. The nearer walls of the porch and its buttresses are panelled at the top. The small portion of the transept seen through the porch is etched. The upper half of the nave on the corner of the wall to the left has been erased, and the wall-end etched in its place. Near its center the parapet of the bridge now descends at an angle to the new level on the right. Woody texture has been added to the posts and rails.
Two proofs.
AO (touched), BPL

Third State.
Three rooks are now flying to the right of the distant trees. The tower is lighter, and still nearer completion. Otherwise the plate is much the same as in the previous state, and the inscription remains.
Six proofs.
AO, BPL, GAS, LR

Fourth State.
Without the inscription. The tracery has been removed from the porch window on the left, and this window becomes an arch, disclosing dark vaulting inside the porch. Four daws are flying about the tower, and there is a flight of rooks (instead of the previous three) on the right above the trees. A kingfisher is etched on one of the posts below. There are other differences of minor importance.
Twelve impressions.
AO, BMFA, BPL, DG, FAC, GAS, LC

Fifth State.
The gable of the porch, previously plain, is now filled with panelling, and the wall behind the figures on the steps, white before, with stone joints. The upper
of the two figures now looks to the right. The clerestory is nearly finished.
Two proofs.
AO, RA

Sixth State.
The transept has been erased and another of slightly different design etched,
with small windows in its gable, and without a battlemented parapet on its
sunlit face. The roofs of low buildings, with a chimney, and a tower scarcely
rising above the roof-ridge, appear above thick trees to the right of the tran-
sept, and a little in front of it, filling the space above the bridge to the right-
hand border-line.
Three proofs.
AO, BPL

Seventh State.
Without the lantern. By a slight alteration the low buildings and trees to the right
now appear beyond the transept. Features have been added to the faces of the
figures on the steps. Masonry has been darkened here and there, especially on
the front of the wall on the left above the ivy, and on the right of the bridge.
Forty-six impressions.
AIC, AO, BM, BPL, Du, FAC, GAS, PMA, RNB

There are two pencil studies of the subject in the Boston Museum of Fine Arts, and
a third in the Ashmolean Museum, Oxford.

Though this subject is described as an architectural fantasy, as being an indul-
gence of imagination – a speculation according to the artist’s fancy and affec-
tions – it is not of course to be supposed that the conception is guided by anything
but reason, as a student of English Gothic would realize. The title suggests that
the bridge, or ‘bow’, is intended to represent an example of the public spirit of the
mediaeval guilds, when the building of bridges was regarded as a particularly
pious act.

Walter de la Mare to F.L.G.: 
'29 Dec. 1936. I can’t not send you a word to tell you what a delight your Christ-
mas card was. I have explored it again and again. A lovely thing. Is there
such a place, except in your imagination? I somehow can’t believe there can
be, but if so have any chance of being appointed under-verger, and being
able to sit on those steps with the kingfisher, and look at the water and
hear the bells?'
'22 Jan. 1937. That point about the existence of Potters' Bow is a curious one.
It exists there, without question, a lovely solace for my seeing eye: as does
every place of the imagination recorded in words. And words, like natural
phenomena, like your etching, are that of which man locates what he calls
Reality – with a proviso as to Actuality. But he can make or do nothing (of any
value at any rate, or rather of any vital force – purpose good or bad) without
first imagining it.'
To Russell Alexander the artist wrote:
'22 Aug. 1924. Potters' Bow has struggled on to a finish of some sort. But if it
doesn't convey worry & unrest to a sympathetic understanding beholder it
will be strange indeed. Of finish etc, there's enough, perhaps too much. But
the plate has been so much trouble that I can never like it.'

And to Reginald Hine:
The paper Potters' Bow is printed on is some I bought (enough for a whole edition)
at Avignon. It is a fine French paper of 1740 and wonderfully preserved. No other
paper would please the plate—in fact it was downright petulant about it.'
35. Potters' Bow II
34. THE ALMONRY

First State. 1925.
With a lower margin. Before the inscription. The subject is carried far, but is obviously incomplete.
9 3\(\frac{1}{4}\) x 6 7\(\frac{1}{6}\)
One proof.

Second State.
With the following inscription in the lower margin:

To my friend Antonio de Navarro
and the date MCMXXV underneath the initials F.L.G., which are just within the subject.
Three proofs.

Third State.
Without margin or inscription. The most distant chapel, on the left, has no roof showing. All the roofs are white, without any modelling on the snow. The work everywhere is much the same as in the preceding state.
9 5\(\frac{1}{8}\) x 6 7\(\frac{1}{6}\)
Four proofs.

Fourth State.
The church roofs are now greyer, with faint lines, and the snow on the roofs of the other buildings is also moulded to the shapes it covers. The roof-ridge of the chapel on the left is now shown, but at a lower level than in the first and Second States. The chimney to the right of the doorway in the center has fewer snow-covered projections than before; and the snow lies less thick and therefore less white, on the copings and ledges. The river is greyed to the foreground. There are other minor differences of less importance.
Two proofs.
BM (cut), LR

Fifth State.
The roof over the entrance to the Almonry on the right—formerly nearly straight—now has a marked bend downwards half-way to the margin. The subject is completed.
Eighty-two impressions.
AO 2 (1 cut), BMFA, BPL, CMA, FAC, GAS, LC, MEL, PMA, RA, RNB
The cut impression in the Ashmolean Museum is of the central part, cut down to 5\(\frac{1}{8}\) x 2\(\frac{3}{8}\), with an accompanying note from the artist to J. Beagrie, Esq.: "I send you with this a print of a portion of the plate by myself—cut off thus because I think it's the best part, and by far more complete as a picture."

Sixth State. 1926.
The near tree on the river-bank is removed. The break in the near wall is filled in with masonry, and the coping now runs out to the corner on the right instead
of 5/8" from it, as before. This obliterates the old signature: the new one E L GLIGGS 1925, is on a snowy ledge of the wall more to the left. The near wall that projects into the picture from the right is now stopped without a return towards the center of the scene. In place of two steps down to the right hand corner there are four. Other steps from the bridge up to the forecourt, formerly partly hidden by snow, are now distinct. The nearer roofs have more markings, or shadowings, on the snow. The roof over the entrance to the Almonry is again altered, this time with a break. The ivy-clad corner of a building at the right hand is removed, and here are shown set-backs and a buttress to the right of the Almonry doorway. The whole composition is more harmonious, and the subject generally greatly improved.

Nine impressions.

AO, BPL, OAS

The impression of this state in the Ashmolean Museum has a pencil note by the artist: 'Chapel window, too dark on plate. Proof taken before this was lightened in top line, completed.' A few impressions of this state were printed from the steel-faced plate.

Seventh state.
The snow has been removed everywhere.
All proofs were destroyed by the artist.

An impression from the cancelled plate is in the Ashmolean Museum, Oxford. A pencil drawing of the subject is in the Lessing Rosenwald Collection.

A point of architectural interest in this plate (and also in Anglia Perdita and others) is the artist's improvisation on the theme of English fifteenth-century buildings. The great churches in the Almonry and Anglia Perdita have apsidal endings on a plan that is unknown among existing remains of work of this period, and which are more after Continental patterns. None the less they appear thoroughly native in these plates, which indeed suggest that if our losses had been less numerous and grievous at the Dissolution their prototypes might be found, as exceptions of course to the English preference for the square end. This is the suggestion embodied in the plate, and some reason for it might be deduced from such buildings as Henry VII's Lady Chapel at Westminster.

This plate is more anecdotal in sentiment, and rather less severe in execution, than others of the artist's larger plates. The artistic problem of expressing in line an elaborate composition of mediaeval buildings in their multitudinous detail under snow, and an atmosphere precisely suggestive not only of season but of the kind and time of day, is not an easy one, but it has been solved. The monastery and church, the walls, and the poor travellers are in the light of a mellow golden frosty day, when the snow, as in the carol, would lie 'crisp and even'. It is a Christmas subject, but Christmas time when the courtesy of charity—then or at other seasons—was still a duty of the Inns of God; when the Dissolution, and poor-law, had not yet destroyed and succeeded the Almonry;—even if, before the middle of the sixteenth century, a carol could take on, it now seems, an anxiously prophetic air, as in the one in which
the personified Christmas sings.
Another year I trust I shall
Make merry...
If rest and peace in England may fall.

Harold Wright wrote of this plate: 'Gingus himself could never quite make up his mind as to the degree of success he had achieved in this etching, often calling it too "christmassy", he said. One always fought hard against that opinion when ever he, perhaps jokingly, expressed it, for there can be no question that the Almonry contains some of his finest etching technique, or that it eminently deserves the welcome it has received as one of the most romantic of all his prints, possessing, too, a strong human appeal. He could not rest, after the main edition was printed and published, until he had removed the snow and "christmassy" effect, but he then found he did not like the appearance so well, and apparently no impressions of that final state were preserved by him.'

Progress on the plate is described in letters from the artist to Russell Alexander:

'23 Jan: 1925. The Almonry is temporarily held up. I saw the usual defects, and a variety of possible improvements, and have been at all of 'em at once, several times, and the result has been black hands (pencil, not ink, alas!), and headaches, and a bigger bill for paraffin! So now I've thrown all responsibility onto the copper, and have left it so. It's a deuce of a scene to describe, - too complicated, - so I'll not try until I see you, and then by the aid of "sort-ofs", "kind-ofs", "suggestion-ofs", "hint-ofs" - its and perhaps, and intentions, and making-allowances for, I may be able to give you an idea. And then your vivid imagination will see the thing, not as it is, but as we both know it ought to be; and I shall be glad that your first sight of it will probably be when I'm not at your elbow, so that your disappointment is allowed expression - or vent! If I can prevent that - how fine it would be! Dashed if I don't at it again in that hope now.'

'30 Mar: 1925. I know you will forgive me for not having written much lately, but it's been work, work, work. The Almonry, sir. I've been a drawing on the plate ever since this day week, and it seems to drink it all up. This may mean that it will not look labouried, but I fear it will. It's being done in a frantic effort to get a proof ready for the R.A. sending-in day next Monday - alas, not very hopefully.'

'2 Apr: 1925. I'm dead tired, and it's midnight, but it's been such a lovely sunny April day (although I've not been able to get out and enjoy it - much as I've longed for the quiet of the woods and the sight of spring flowers and an April sky) that it has brought back vivid memories of the old days with you here, when we could return home, late, by the light of a pastoral moon, having seen nothing that jarred upon our fancy that here was a survival of the England we loved to dream of; to get a "great gorge" of poetry and happiness; by contrast (though not out of the England of our dreams) my work
has been on the "Almonry" plate—which is intended to represent a mellow, golden frosty day and not one thawed puddle in sight. I've had exactly eleven days of drawing on the plate—not hour after hour (for there are distractions, you know, VOICES come upstairs that compel one to go down and join in the fun!) but fairly closely, and it has so tired me, and my eyes, that I can't keep pace with the calculations any longer and must bite it in as it is."

27 July 1925...As to work: the "Almonry" was coaxed & cajoled & patted & stroked until I got the wintry atmosphere I wanted. It's difficult, you know, to get an atmosphere (specially if you want to be precise as to season & time o' day & kind of day) with line & reconcile the work at the same time to linear function. More difficult still to reconcile it with what the CRITICS pronounce to be the limitations the copper line sets itself...I had forgotten the sparrows & robins, so they had to be etched in. I threatened to paint the robin's breast red!!
35. SARRAS

First State. 1926.
With a lower margin, in which, in one line, is the inscription:

...the bells call
Clearly from ancient spire and mouldered wall
To lands where moves the lustrous Grail, and where
Sarras is beautiful in the still air.

On the right is the signature, F.L.G. aq., in feste S. Josephi Armatheci MCMXXVI.
Before the flèche on the highest tower.
8½ x 11½
One proof.
BPL

Second State.
With the flèche on the highest tower. Work is carried forward on the towers and other parts. Still with the inscription.
Two proofs.
AO, BPL

Third State.
The work on the churches is practically completed. The windows are now darkened. There are also other advances of work. The inscription remains.
Two proofs.

Fourth State. 1928.
The inscription is erased, and the following dedication etched:
To the Memory of my Friend Adrian Fortescue

In front of the central gateway, covering the lower halves of the entrances, is now etched the remains of an older fortified entrance, built into prominent rocks. The causeway leading from the foreground to the gateway is now paved; and a jutting buttress of rock near the center of the scene has been erased, and curves of grassy overgrowth continued in its place.
Two proofs.
AO, BPL

Fifth State.
Without the dedication, the margin having been cut off. The flèche has been removed. Various parts of the grassy foreground, and the churches, are strengthened with new work. A new signature and date, F.L.G. 1926-28, are etched within the subject.
7½ x 11½
Two proofs.
AO, BPL (touched)

Sixth State.
The building farthest to the right, among the trees within the walls, has been erased, and in its place is a larger and simpler structure, with a high square
tower. The towers and walls on the horizon have also been erased, and instead is a landscape of trees on a hillside. The windows of the churches, chiefly the farthest, are still darker.

Two proofs.
A0 (touched), GAS (touched)

Seventh State.
The windows of the farthest church are lighter again, and its lower buttress on the right is changed in design. The walls below the two small roofs within the city are now pierced as battlements. There are other minor alterations.
Nine impressions, lettered A to I in ink.
A0, BPL, FAC, RA

Eighth State.
The landscape trees on the horizon at the right are erased, city walls now link all the buildings; and at points above them are the outlines of bare, distant hills. The alteration is slight as a matter of drawing, but it affects the character of the scene a good deal. From the beginning there have been progressive enrichments of various parts, not specially noticeable in themselves, but resulting in considerable difference in effect between the first and last states.
Eighty-four impressions, numbered in ink.
A0, BM, BMfa, BPL (2-1cut), CMA, FAC, GAS, LC, LR, MEL, PMA, RNB, V&A

A water-colour drawing of the idea for this plate, looking down on the city and with hills behind, is in the Davidould Collection; another water-colour, nearer to the etched scene, is owned by Mrs. Griggs. A pencil study is in the Ashmolean Museum, Oxford, and the 'working drawing' is in the Lessing Rosenwald Collection.

This is a conception of the Sarras of Le Morte D'Arthur. That book, it will be remembered, does not describe the city or give it any definite situation. Several places have claimed to be the city of the history; and the engraver has obviously felt himself as free as a mediaeval artist or chronicler would have felt in placing it in his best-loved country, and giving rein to his imagination. Therefore (though the engraved scene may perhaps appear unusual to many who are unaccustomed to calling up pictures in the mind's eye of England's earlier aspect) he has no hesitation—or rather has welcomed the choice—of giving it an English character; he has, too, invested it with that familiar atmosphere in which all things appear bright and refreshed as after rain, as well as with an air of stillness, as if the faintest tolling of a far-off bell would sound clearly.

Such things are part of the symbolism of which the work is full. In the foreground, the approaches to the high city, the spiritual place, are difficult and tortuous—but would afford wonderful glimpses of the city. The prominent approach passes over old walls and foundations, among which is
seen a detached ionic capital, as if to suggest the passing of the old pagan
order. The only living things to be seen are emblems of peace—a shepherd
and a dove. The bird rests on a small building (by the roadside) which covers
and marks a natural fountain gushing from rock and flowing into a large
stone stoup or basin, near the end of a stone bench. A roughly cut inscrip-
tion on this building is part of the Passion Sunday antiphon: Confitemini dom-
ino, quoniam bonus: quoniam in seculum misericordia ejus (give praise
to the Lord, for he is good, for his mercy endureth forever). A cross potent be-
tween four crosses, the mediaeval heraldic device of Jerusalem or the Cru-
sader kings of that city, is cut in the stone above the inscription. We may
suppose this spot to have been the resting-place of pilgrims at their jour-
dey’s end; a holy well for bodily and spiritual refreshment, where they would
wash their travel-stained feet, and offer prayers and thanksgivings for
their joy and relief at such a stage of their journey, where they were so
soon to exchange the trials of travel through wild and difficult country
for the rest and beauty of the holy city. It may be noted that the alterations
in the landscape on the right in the last state resuscitate a passage of chiefly pic-
turesque interest for an emphasis of this idea of the city as a refuge set amid
stark country.

Between the fountain and the city are seen the steep banks of a river or stream,
crossed by a stone bridge carrying one of the approaches, and beyond it a ri-
er-gate in the city wall. Perhaps here can be imagined the funeral boat of the
sister of Sir Percivale making its entry into the spiritual place.

As to the buildings of this imagined city, the artist has followed his usual man-
ner as an original designer of architecture. Of the minsters the nearest is
wholly English, of the Perpendicular style, the last phase of Gothic in the
land. Its plan may be called original in that it has double transepts set togeth-
er and a central octagonal tower. The middle church, highest in the scene,
shows its eastern half and part of a transept, with a central tower, polygon-
al in plan, and another tower at what would be the south-western angle
of the building. This last, the artist said, is frankly a reminiscence of the tower
at Ely. To the right, and beyond these two, is seen the church of the third church,
which, like the second, has an apsidal end. This farthest church is French in
character; the central one combines qualities of both countries.

The walls are characteristically mediaeval, showing innumerable adaptations
to site and need—manner and materials varying over the whole length. We
are perhaps, however, to suppose that the city needed no more than a kind
of ceremonial defense.

The whole composition is an unusual one, consisting of a series of undulating
horizontals, dark and light, punctuated by subtle verticals and crowned by
a surge of great churches at the top. The meandering stony path leads the
eye into the picture and up to the gateway of the hidden city. It is indeed a
stupendous scene, the largest in scale of all the plates. Not the least of its
glories lies in the genius which dictated the white band of city wall that
crosses the composition.

Among a number of coincidences in connexion with this engraving which
struck the artist one should be mentioned, which was that when the plate
was about to be bitten, the day was discovered to be the feast of St. Joseph
of Amapthaca - hence the smaller inscription of the first three states.

Letters from the artist to Russell Alexander comment on this plate:

'2 Feb. 1926. Will you tell me whether you see any objections to my visualizing
Sarras as a walled city with three large churches as the very center of it. I've
tried for the utmost beauty of effect in aged Gothic, & outside the town harsh-
ness & danger, but beauty even there. It was a "city" - so must, then, have had
a cathedral. And if a cathedral, almost certainly other churches. My view is
that the city itself is hidden & mystical - & that our highest ideals would
paint it. I ask you this because I do not want to think my vision of it is likely to ap-
pear a freak one, or at all forced.'

'8 Mar. 1926. I'm struggling with this plate of mine. The vision's there, but it's
spoilt by discordant noises. It's as if I could see Sarras, but could not hear the
sound of its heavenly bells. And the worst of it is it'll all show in the etching!
And in consequence my spirits have been down to zero. I know what sort of
mental & spiritual preparation ought to have been made, & I'm a dreadfully
ruined man not to have made it. A mass has been said, & I've prayed for it al-
tways, but that's not enough - if I may say so reverently. However, I must try
to make amends, & put the devil of worldly distractions behind me while
there's yet time.'

'Whit Monday 1926. Sarras is finished & the only question that now remains
is, will it hold up for the printing of such an edition as will pay me for my
time on it? The only print of the last state is a good one & shows no signs of
wear ( tho' all efforts were made to get it strong, & there's nothing, now, in
reserve in the way of strength).'

'24 May 1928. Sarras is finished in all but a tiny alteration (to be carried out
this afternoon, D.V.) & is much, much better than it has been so far. Quite
shortly I shall be sending you all particulars for the Catalogue, & a picked
proof for your own collection. I would do it now except that I want you to have
a proof of the final state. Also it will enable you to write your own remarks, etc.,
the better. But oh the trouble! It has been like unto a pilgrimage to the place it-
self - all stony & difficult. So many accidents, & failures, & doubts & difficulties.
The printing has been the same. Many proofs spoilt, & many bad to begin with.
And the paper for it became such a difficulty that it seemed worth while for
Nina to go to Paris in search of some. It seemed ( & indeed was) an outside chance
that she would succeed, but she wires me that she has been successful. Only
a few papers would yield the best result, & the difference between the best & the
ordinary ones was to me unendurable.'
"the bells call clearly from unseen space and numberless dead to leasely where over the last in sight and where Sarras is beautiful in the still air"
36. ST. IPPOLYTS

First State. 1927.
The subject is almost completed. In the narrow lower margin is a dedication, followed by a quotation from Milton's 'Lycidas', in minute lettering:

To Russell George Alexander -
"For we were nursed upon the self-same Hill,
Fed the same flock by fountain, shade and rill.
Together both, ere the high Lawns appear'd
Under the opening eyelids of the morn,
We drove a field, and both together heard
What time the Gray-fly winds her sultry horn,
Batting our flocks with the fresh dews of night,
Oft till the Star that rose, at Evening bright
Toward Heav'n's descent had slop'd his westering wheel."
The initials and date, F.L.G. 1927, are in the lower right-hand corner just within the subject.
5 5/8 x 4 3/4
Ten impressions.
AO, BPL, DG, FAC, GAS, PMA (touched), RA

Second State.
Without the lettering, the lower margin having been cut off. There is a lark in the sky near the church weather-cock, which faces left. The foreground is more grassy; and the cloud to the left is slightly darkened.
5 5/8 x 4 3/4
Thirty-two impressions.
AO, BPL, FAC, GAS, V&A

Third State.
The weather-cock now faces right, as to the south-west. The cloud has been altered, and a shower is more clearly seen to be falling from part of it. The lark has been erased, and re-etched a little lower. The trees on the opposite bank now throw shadows over the grass, and there are rooks' nests in the upper branches. Numerous other touches tend to brighten and emphasize the character of the subject.
Forty-nine impressions.
AO, BM, BPL, LC

Fourth State.
An oblique patch of light on the bank, half-way down the work, is shaded over with oblique lines.
Number of impressions not recorded.
AM, BM, GAS

The locality of this subject is in the parish of St. Ippolyts, a few miles from Hitchin, Hertfordshire; the church is dedicated to St. Hippolytus. Its topography, however, is poetical; it suggests a meditation, full of the sweetness of nature,
upon a well loved place, remembered as in the light of spring. The lambs in the meadow, the swallows in the lane, the lark in the sky, the rooks' nests seen amid the 'gladdight green' of the elms, the grass and leaves sparkling in the sunlight and shadows with dew and raindrops from the departing showe, all help to recall a May morning, casting its radiance over a scene of ancient country beauty and pastoral innocence.

Sweet day, so cool, so calm, so bright, the bridal of the earth and sky.

Of this plate the artist wrote to Russell Alexander:

'3 Feb: 1927. St Ippolyts was transferred to copper today. I'm all agog to get a first sound foundation for what I hope will be a realization of your & my wishes & dreams of it. I know what I want but how to get it, that's the rub. A sort of gentle solemnity over the radiance of a May morning. Our three youngsters are represented as three lambs of varying skittishness!'

'11 Nov: 1927. I'm in rather high feather today about St Ippolyts. Yesterday I took a proof & it is at least safe enough - if not quite as I wanted it. I can make it all right now, fairly easily, barring accidents. And then I started the dedication & the quotation, & got 'em in; & today I etched them in. Modesty & all that sort of rot apart, I do think it's rather a feat for the margin is only \( \frac{1}{4} \) deep, & there are four lines. That makes the spaces \( \frac{1}{6} \) deep, & the letters have to cover more or half that! I think it as well done as I could manage. The proof showed that the plate is capable of yielding a brighter & richer print than those so far pulled. There are more flowers in the foreground, & Nina says the lambs are full of life & fun, - so my wish to really please you seems in a fair way of being gratified.

'& St Ippolyts is one of the places that pilgrims to Sarras see, & I don't think it's very far away. For me it's in the heart of that lost country - Oh God, how lovely it was! There was a wonderful road, difficult to find, - it seemed to have no beginning, & for one, never knew the end, - one never saw anyone there, it was small-stony & smooth & mossy; it ran by woods & meadows with untrimmed hedges, rich in flowers & birds, & seemed to avoid even farmhouses: it was called St. Alban's Highway. And I've often wondered if I dare seek it again. To get to it one passes my beloved Minsden Chapel.'

'8 Dec: 1927. Am working hard & enthusiastically at St Ippolyts. The lambs are in, & Nina says they are better than the Duntisbourne Rouse ones. They are rather frisky & fat. I'm aiming at brighter, wetter lights, & more even shades, & hope runs high, -ish!'
Notes made by the artist on the biting of the plate:

First biting, Feb. 10, 1927. Temp: 56°. Nitric \( \frac{1}{2} \) strength

Sky, church roof, copings, etc. 15 min.

Most distant trees, N. parapet of church

Sunlit grass, héche 10 min.

Tourer and churchyard grass 15 min.

(All foregoing drawn with No. 1 needle-point)

Tree at left border, and forearound grass 10 min.

Remainder bitten (mostly drawn with No. 3) 10 min.

Second biting, Dec. 8, 1927. Temp: 63°. Nitric \( \frac{1}{2} \) strength

Patch of grass in churchyard Estimate 20 Actual

Trees across road " 30

Forearound grass " 40

Try \( \frac{3}{4} \) strength. \( \frac{1}{2} \) strength is too slow now.
First State. 1927
With a louder margin, in which are the title, Duntisbourne Rouse, and the inscription:
To the Memory of Ernest Gimson
Initials and date, F.L.G. 1927, are in the lower left corner within the subject. The foreground is in a preliminary state, and the brook without ripples or reflections. There are drifting clouds passing behind the eastern gable of the church.
5 5/16 x 4 1/2
Two proofs.
AO, PMA

Second State.
There are new ripples and reflections in the brook, and more work has been added to the foreground and the hillside.
Two proofs.
BPL

Third State.
The lower margin, with the title and inscription, removed. A flight of rooks is above the stone wall to the right of the tower, and passing behind the tower, leads out of the picture at the top above the gable of the nave. There is still more work in the foreground.
5 x 4 1/2
Five proofs.
AO, BPL
At this stage, through the mordant penetrating a new ground, the plate suffered from much foul-biting, the partial removal of which weakened it. Succeeding states represent efforts at restoration.

Fourth State.
A cross has been added on the gable over the east end of the nave. The lower clouds to the left of the east end have been removed. The sky, church, wall, and hillside are all much paler, and show some inequalities in the tones. The shadows of the hillside and the foreground are darker.
One proof.

Fifth State.
The light space of sky on the right is reduced in size; and on it to the right and above the tower appears a crescent moon. The tones are improved.
One proof.

Sixth State.
The moon has been removed and re-etched, still as a crescent, above and to left of the tower. Rooks now appear only above the roof of the nave. The clouds are now more clearly defined. The work on the hillside appears to be restored.
The foreground is carried much nearer completion, and leaves of herbs grow near the stepping stones. New work has covered and obliterated the signature. A stone which jutted from the bank of the brook on the right has been removed. Weakness resulting from the erosion of the foul-biting is not yet apparent.

FIVE PROOFS.
BPL, LC

SEVENTH STATE.

The moon is again redrawn; it is in practically the same place but is larger and more bowed. A light cloud passes behind the tower, relieving it, and is arched over the light in the west. The clouds in the upper sky are now lighted only along their lower edges. The foreground is completed and strengthened and the shadowy parts of the hillside are darker. The general effect is now of a later time of day.

TWENTY-FIVE IMPRESSIONS, SELECTED FROM A LARGE NUMBER. THE REST WERE DESTROYED.
AO, BPL, FAC, GAS, PMA, RA

EIGHTH STATE.

Reeds have been added in the lower right corner.

One impression.
AO (touched with Chinese white; the moon is a bit larger.)

The plate deteriorated rapidly owing to the general weakness of the lines after the erasing out of the foul-biting.

UNPUBLISHED.

A drawing of the subject is in the David Gould Collection; and a water-colour is recorded as having been made in 1923.

The church which forms part of this subject is that of St. Michael, at Dunstbourne Rouse, a small and still remote and secluded village in Gloucestershire, three or four miles from Cirencester and not far from the Roman Akeman Street. It stands on sloping ground above a valley through which runs a stream, Dunalinworth Brook, a tributary of the Churn. It will be noted that the plate is dedicated to the memory of Ernest Gimson; it is here that Gimson had been married. Norman Jewson has written about the church: 'Small and in the best way humble, it has examples of the work of almost every period. There is evidence of Saxon building in herring-bone work in the north wall. The whole church, except part of this wall, was apparently rebuilt in the twelfth century; and the chancel remains little altered except for the roof. The south door is Norman, like the crypt. The font is of the thirteenth century; one of the nave windows of the fourteenth; and the sedilia of the fifteenth. The tiny tower, with its saddle-back roof, is of the early seventeenth century; on one of its stones are cut the names of its builders. The benches and pulpit belong to the eighteenth century; the nineteenth for-
funately added little except a stove."

Everything about it is small—the parish of something over two thousand acres, and about a hundred people; the village above which it stands; the pastoral valley and stream which it has overlooked for perhaps a thousand years.

As to the etching, the artist has allowed imagination to work in sympathy with the actual scene, to create from its sympathetic suggestiveness of ancient days and unrecorded history a touching memorial to one of England's secret places.

The artist's notes on the biting of this plate:

First biting March 10, 1927. Temp: 64 Nitric ½ strength

Sky lightest 3 min.
Sky next lightest 3 min.
Sky darkest 3 min.
Church 7 min.

Foreground, some slopes and light patches of grass 8 min.
Wall and further top slopes and remainder of subject 5 min.
First State, 1927
With a lower margin, in it the title, Castor. The figure is unfinished, and in outline only. The foreground is also incomplete, the pathway and road being left white. Before the sky, the initials and date, E.L.G. 1927, are within the subject at the right-hand corner.
6 3/8 x 4 3/8
One proof
BPL (touched)

Second State.
The title has been erased, and a dedication in its place:
To my friend George de Serionne
The figure is darkened with new work. Broken lines in the spire are mended, and the work on the cottages is strengthened here and there.
Two proofs.

Third State.
The margin has been cut off. The figure has been largely re-etched, and instead of a coat he now wears a smock. The grass on the bank between the road and the path has been added to and darkened in several places. Some foul-biting in the blank space of the sky, and in the foreground is removed.
5 1/8 x 4 3/8
Nineteen impressions:
AO, BPL 2 (touched), FAC, GAS, LC

Fourth State.
The foreground is now nearly completed with much new work; the path and road hitherto left white being now grooved by lines of modelling; and there are more scattered stones on the ground.
Two proofs.
AO (touched), BM

Fifth State.
A sky of drifting cirro-cumulus clouds is lightly sketched in.
Two proofs
AO (touched), BPL

Sixth State.
With birds flying about the tower, and one bird to the left of the ruined cottage chimney. The upper part of the sky is completed, and a streak of cloud appears behind the spire. There are minor additions over most of the plate, to the general strengthening and enriching of the whole.
Eighty-nine impressions.
AO, BMFA, BPL, FAC, FW, GAS, NGC, PMA, RNB, VAA

The copper (which had once been etched by Edgar Wilson) was an old and
very hard one, and thus more excellently and yielded alern number of impressions. An impression from the cancelled plate is in the Ashmolean Museum. A pencil drawing of the subject is also in the Ashmolean, and an earlier pencil drawing (1914) is reproduced on p. 119 of Highways & Byways in Northamptonshire & Rutland.

This subject represents what was until recently an actual scene at Castor, the Northamptonshire village of very ancient memories, five miles west of Peterborough on Emmine Street. Some links in its long historic chain are: its Roman origin, the foundation in the seventh century, amid Roman ruins, of a nun's house by Kyneburga, daughter of Penda, King of the Mercians, and wife of Alfred, King of Northumbria; her abbacy, death, and burial there; the translation of her body early in the eleventh century to Peterborough, described in the Anglo-Saxon Chronicle; and the dedication to her of the Norman church in 1124. The church is the only one in England dedicated to this saint. Emmine Street here was known as Lady Conyborough's Way, from the tradition that it miraculously appeared before her as sheltered from ruffians by her. Kyneburga's church stands high above the road, and the Norman tower, which is one of the richest in England in decoration of its period, is conspicuous from low ground to the south. The parapet and spire are of the fourteenth century.

Comments by the artist on this plate, in letters to Russell Alexander:

'18 July 1927. I'm just finishing "Castor," although I knew it didn't make much of an appeal to you when you first saw it, I knew you'd like it now, for myself I like it better than Dunhsbourne, & Nina does too. An old countryman (now in a smock) has got himself etched into the subject—a man of the sort I wanted, an old English countryman of the sort we love. You may, in a way, be sorry for him, but, by the Lord, you may not pity him—he might more reasonably offer pity. He makes all the difference to the picture, which in itself is not much richer & brighter—rather of the Linn Bridge type you admire.'

'1 Sept. 1927. There was an appropriateness in my dedication to George de Serignac. He, a Frenchman, is full of apostolic zeal, & spends much of his money in missions, & is, now, like his Norman ancestors, ardently English in outlook & a love of this country.'

Notes made by the artist during the biting of this plate:

May 1927. Temp. 66, English mordant 2/3
Lightest parts of spire 4 min.
Tower 12 min.
Stonemarkerings on sunny side of cottage ruins 18 min.
Chimney ruin, and farthest window 25 min.
Block under tower 35 min.
All out 45 min.
The Alexander Catalogue ended with the plate of 'Castor'; the remainder of this Catalogue, written by this biographer, begins therefore with 'Launds'. A further volume to be done by Alexander was in the minds of both Griggs and Alexander, but whatever work on it was accomplished has now vanished; dependence has been made on the Catalogue by Campbell Dodgson, published after Griggs's death, and on the artist's notes and other references which have become available. There are some variations, often minor, from the Dodgson Catalogue: these are in the nature of corrections.

Griggs, in a letter to Alexander, speaks of 'Launds' as 'a good beginning of the new Catalogue. That book, if it ever is done, must have more varieties of Old England's beauties than the last - more of the country and the people.'
39. LAUNDS

First State, 1928
The plate is unfinished; the foreground up to the retaining wall is blank; the lower margin is unoccupied. The distance in the center is in drypoint (temporarily, and for the purpose of immediate exhibition only), with distant downland, quarried cliffs, and a windmill. Signature and date, F. L. GRIGGS MCMA XVIII, are on the face of the middle buttress.

One proof.
This was exhibited at the Royal Academy in 1928 as 'A Sussex Landscape.'

Second State.
Still without immediate foreground. The center is now closed with trees and ivy-clad ruined walls, as originally intended. In the margin is etched:

To my friend BENJAMIN MARTIN CHANDLER
The subject is enriched with additional work in many parts.
Two proofs, one in reddish ink.
AO (black ink)

Third State.
The foreground is now etched; the lower margin and dedication remain.
Four proofs.
BPL, RA

Fourth State.
The margin and dedication have been cut off.
6 3/4 x 9 7/8
One proof.

Fifth State.
Completed for publication with further work resulting in richer tones. The sheep have been remodelled and two, in shadow and on the right, have replaced the one merely indicated in the previous states.
Seventy impressions, with DHP and numbered in ink on the back, irrespective of the order of printing.
AO 2 (touched), BMFA, BPL, CMA, FAC, GAS, LC, LR, PMA, RA

Sixth State, 1929
In the left lower corner a new date, 1928-29, is scratched in dry point. The foliage of the trees on the left is more solid, and those on the right have been further modelled and darkened. The small bush in the right-hand foreground now appears rather as a number of leaves than as a light mass.
One proof.
AO

Seventh State.
The trees in the middle distance and the ruins have been strengthened in tone,
and there are other minor differences in modelling and enrichment.

One proof
AO

Eighth State.

Rooks are now circling about the trees near the ruins. The light space seen above the horizon through the trees on the left is filled with a grey distance. The center and right half of the ruins have been etched in contour.

Nine impressions, lettered A-L.
AO, BPL, GAS

Nearly all the impressions of the fifth and Eighth States are cut down to the outer edge of the plate-mark.

The dedication is to a great and old friend of the artist, a Bostonian who had settled near Campden.

Letters from the artist to Russell Alexander, concerning this plate:

1 Apr. 1928. ... Meanwhile the plate progresses—but I'm stumped for a name. It's a jolly scene in warm sunlight, nearly all trees surrounding a mass of tumbled walls (of a castle, or old house partly defensive in character, as an old moat is in the foreground). But it don't look sad. Do you like the Moat? or The Pleasance? or an old name like Sedany?

4 Apr.: 1928. The new plate progresses. Very old English! Very summery too, I hope. Here's the elements. An old historic ground, old walls, ivy, trees, more trees. The sound of jackdaws, a quartet of birds. No figures. Sheep grazing. Thoughts of Dead and gone people of history connected with the place; thoughts of dead loyalties. Some sadness for beauty departed. Some gladness that nature has recompensed the scene with her own tender beauty. And the title (rather hinting of these things), Summer Garland suggested itself. Not very reasonably perhaps, but with other things beside reason to recommend it, almost make it reasonable. Eh? Eh? Will you let your mind chew over it & see whether it is digestible? And ask your eyes & ears how they like it on a larger acquaintance.

Easter Sunday 1928. I shall have a proof of Summer Garland (which is its name provisionally) should be so anxious to know how you like it. It's been a great lark to do it—in some ways, in others, no plate of mine was ever done under greater difficulty—not to say unhappiness. It began on Thursday March 29th with the study, which was a poor idea in embryo. Friday 30th was spent in retouching, tracing & transferring it to the copper. Saturday 31st gave me nearly an hour to do it before I had to go to Gloucester for the first meeting of the new Gloucestershire Presentation Society. Sunday April 1st Needling. Monday 2nd Needling. Tuesday 3rd Needling—three very happy day's work. Wednesday 4th William Weir came to give me advice about tinkering for the New Dover's House—so no etching. Thursday 5th needling again. Friday 6th do.
Saturday 7th, morn; a little more drawing with the needle, X some stopping-out in intervals of interruptions. Am. biting begun X completed with a fierce mordant (which with much unhappy preoccupation might have easily ruined it) X aproof taken before tea time. The plate is in a very good and promising first state—even untouched. I shall try to complete it without burnisher or graver (apart from any necessary erasures) X with only more etching. And it looks altogether as if it's going to be one of the well behaved X willing plates!

'Whit Monday 1928. Summer Garland is to be tackled X finished off at once. It will lose that name, which don't wear well enough, somehow. I'd thought of "Autumn"—which is really more descriptive if less allusive—though it has allusions too. The fallen bough, the bare trunks, X other withered ones. Also the ruins. I was going to say "my own autumn" but dashed if I feel like it, X a man, dang it, is as old as he feels.'

'24 Apr. 1928. I don't seem to have brains for anything now, it's all along of this etching which I've been very hard at, X have tried myself out over, so far as I can see it's one of the amiable well-conducted ones—setting loyalty to me above even the blandishments of the strongest acid.'

To M.B.Walker:

'15 Nov. 1928. Am finishing off a new plate which promises well. It prints easily, which is one advantage it has over most of mine, and 'carries' on the wall as well as in the portfolio. If Blakeman can print it for me it will release me for a bit more fresh air, and a basking in the sunshine of your presence, friendship X glowing heart—which always do me more good than all the ultra-violet rays I could absorb on the Riviera!'

'[n.d.] This fifth was to have been the final state, but there had been some difficulty in printing the distance with sufficient strength. The first effort to strengthen this part of the plate is not apparent, but it appears in the seventh and eighth states with the differences noted. This was not an effort to prolong the life of the plate by strengthening a wearing portion; from the first it was only now X then (by chance as it seemed) that the distant trees and ruins printed as hushed, and my intention was, if the effort at improvement succeeded and yielded a fair number of good impressions, to destroy many of the earlier, i.e. fifth, state in favour of the last.'

The artist's notes on the biting of this plate:

April 1928 Temp: 64 Nitric 1/2" Distant trees. top. 14 min. Distant lower branches and trunks 20 min. Biting thereafter much too rapid and confused to follow. Strongest lines were probably no more than half an hour, or at most 40 minutes in the bath—this refers to brick and stone markings.
ST PETER'S, BARTON-ON-HUMBER

Drypoint.

First State 1928
The tower wholly, and the western galilee partly, are completed. The outlines of the rest of the subject are seen. Unsigned and undated.
9 5/8 x 6 3/4
One proof.
BPL

Second State.
The church is completed except for the lead roof of the nave and the small portion of the north porch visible on the left.
One proof.
AO

Third State.
The whole church is completed, but the rest of the plate is still in outline only.
One proof.
AO

Fourth State.
The grass of the churchyard and the heavily-shaded retaining wall have been completed.
One proof
AO

Fifth State.
The roadway, and the grass at the foot of the retaining wall and on the far side of the roadway, are now drawn. The tombstones are shaded, and there is more grass in the churchyard. Marks caused by faulty burnisher are apparent left and right in the sky.
One proof.
RA

Sixth State.
The two headstones nearest the church have become one. Some of the scratches in the sky have been burnished out.
One proof.
BPL

Seventh State.
The two headstones on the right have become enlarged and touch each other. The sky has been cleared of practically all the scratches.
One proof.
AO

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Eighth State:  
The roadway and grassy foreground at the lower edge of the picture have been completed.  
Two proofs.  
AO, BPL.

A pencil drawing (1912) of the scene is reproduced on p.190 in Highways & Byways in Lincolnshire; the original is in the David Gould Collection.

The church, a small one near the mouth of the Humber in Lincolnshire, is not listed in his Little Churches series, it belongs, rather, to the larger 'Book recording the distinctively English character of our landscape and architecture'. It is particularly interesting for its Saxon tower, whose top storey is Norman. The little gable has doorways on the north and south and two round windows on the west. Inside the nave, on the tower, the grooves of the original steeper nave-roof can be seen. The setting, amid the flatlands, gives the scene a quality 'Saxon, mysterious, sombre' so beloved by the artist.

Letters from the artist to Russell Alexander comment on this plate:

'25 Aug: 1928. A new dry-point half done: St. Peter's, Barton-on-Humber. A. J. Finberg acquires it of the charge of 'Bond Street touch'-iness.'

'12 Sept: 1928. Barton on Humber has failed me. I don't grieve particularly except because I cannot have the pleasure of ripening it. I might have ripened it into a rich & sombre & restful scene - which is what I wanted to do - but that chance has gone. Of these nine prints, whatever their individual qualities as such, each impression showed a weakening of the work in all but that which had been newly added. Comparison showed that the work needed constant renewal in order to keep it up to strength. It may have been a faulty copper plate, or loss of skill in the method that was to blame, but after the two proofs of the eighth state were taken it seemed hopeless to proceed towards a better finish of the subject and the plate was destroyed.
ST. MARY'S, NOTTINGHAM

First State. 1928
The whole of the subject is etched except the grass on the left and across the foreground at the lower margin. In this lower margin is the dedication:

To the memory of my friend Edward Salkeld Burrow

1 3/8 x 10 5/8

One proof.

AO

Second State. 1929
Still with margin and dedication. The foreground is completed and the darker parts of the building have been much strengthened.

Two proofs.

AO

Third State.
The lower margin and dedication have been cut off. The various planes have been more strongly emphasized. The initials and date, E L O, 1928, have been etched amid very close shading. Without the rain-shower.

1 1/2 x 10 5/8

Nineteen impressions, numbered in ink on the back, 1-19.

AO, BPL, FAC, GAS, NGC

Fourth State.
The sky is darkened at the upper edge of the picture. The gentle shower now falls to the right of the tower. Generally, the plate has greater emphasis, which is strong.

Seventy-six impressions, numbered in ink 20-95 and stamped DHP on the back. One, of unrecorded number, was destroyed.

AO, BMFA, BPL, FAC, GAS, IC, LR, PMA, RA, RNB

A pencil drawing (1915) of the subject is reproduced on p 57 in Highways X Byways in Nottinghamshire.

This magnificent cruciform church was built in the middle of the fifteenth century. It stands prominently upon St. Mary's Hill, the nucleus of the old town of Nottingham; and its extraordinarily large windows give the impression that it is enclosed not so much by walls as by glass. In the morning light the little figures of the gravedigger and an onlooker are contrasted with the almost overwhelming majesty of the church, to give the scene a tender and slightly melancholy feeling.
The artist's notes on the biting of this plate:

Oct: 1928  Temp: 67  Rhums 2/3
II-02  Tops of battlements and buttress slopes, etc.
      Lead of chancel roof, light side of tombstones  10 min.
II-34  Lower, farthest half of nave clerestory, top of tree  15 min.
II-52  Nearer half of nave clerestory  19 min.
12-9  Chancel and nave (not vestries beneath both)  24 min.
12-24  Little transept to left  30 min.
12-41  All out  35 min.
12. THE MAYPOLE INN

First State, 1929
The plate is nearly completed. In the lower margin is the dedication:
To my friend J.C. Squire.
Before any signature or sky.
1 x 10
Two proofs.

Second State.
The lower margin, with its dedication, has been cut off. The timbers of the cable
over the archway are lighter; those above the window of the second cable from
the left are redrawn; there are now more of them, closer together. The side of
the half-numbered margin is darker. The stump of the inn sign (a maypole), form-
crly white, is now darkened. Stones by the roadside have been added, and the
stream of water which flows from the watering pool on the left, previously in un-
dulations, as it over a rocky bed, now falls into the hollow below the pool. The
whole plate is darker and more solemn generally. Still before the signature
and sky.
6 5/8 x 9 3/8
One proof.
AO (touched).”

Third State.
A signature and date, I, A.A., 1929, are now etched in the ruts of the road; there
are no highlights on the haun; notes of accent are added in other parts; and
the subject is now completed except for the sky, though the earlier impressions
of this state were printed 'with needle in hand.'
Fifty-three impressions, numbered in Arabic numerals. The first twenty-nine
so numbered were printed by the artist, the remainder by Charles Blakeman.
AO 2 (touched), BMFA, BPL, CMA, DG, FAC, GAS, LC, LR, NGC, PMA, RA, RNB

Fourth State.
A sky of cirro-cumulus clouds, breaking and dispersing, etched. The buttress
on the right of the near bay-window is now wholly covered with ivy.
Twenty-six impressions, all printed by the artist, and numbered in Roman
numerals LIV-LXIX, with the DHP stamp on the back.
AO, BPL, FAC, GAS, RNB

A pencil drawing of the subject is in the Boston Public Library.

Grinsas wrote that twenty-four impressions of the Third State were 'printed
under my constant supervision by C. Blakeman. These are the only prints of any
of my plates printed by Blakeman. I have been training him for more than
three years, & even he, young & strong, seems to have found it too trying; try-
ing, for on completion of the printing he announced his decision not to go on
with the work but start anew, out of Campden, with something else. He said
he 'did not like printing well enough as an end in itself.' His prints in this tirage

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are stamped DHP in black. [These impressions were taken from the steel faced plate; the steel facing was then removed.] Altogether it has been a difficult & tiresome plate to print. A few of the impressions please me. That may be partly due to the difficulty of getting black inks and oils of the old quality.

In this plate there is a return to the ever-sad subject of a decaying Inn, long abandoned on a highway no longer much travelled. The stump of the Inn sign is the only remnant showing its former use, once so flourishing.

The artist's notes on the biting of this plate:

Nov. 1929  Temp: 64  Nitric 3/4 strength  
Roofs 10 mins. except near light one-8 mins.  
Light side of bay to R. of figure. Stonework between archway and stone window near figure. A few other light touches. 5 mins.  
Shadow side of half-timbered wing (except windows). Light side of whole of distant gable, etc. 9 mins.  
Distant barns, top of larger half-timbered gable. Oriel to right, distant grass to right, and to left. Nearest shaded gable, and light parts of two nearest chimneys. 14 mins.  
Tree on left, remainder of grass, ivy, whole of gable over gateway, outline of fruit tree to left. 18 mins.  
All except dark side of two nearer gable roofs. 23 mins.  
All out. 27 mins.

Second biting. Nov. 5, 1929. Drawn with a fine needle - very fine needle.  
Light grass below stone bay. 12 mins.  
Distant patch. 15 mins.  
Right hand grass across road, foreground grass, except nearest patch 19 mins.  
Nearest patch. 22 mins.  
Stonemarks at top of big gable (except extreme top). 27 mins.

Third biting. Same conditions.  
Light side of second bay from left. 10 mins.  
Coping of wall. Coping of gable to right. Light touches around pool. Well and grass touches. 14 mins.  
Lower part of wall of barn to r. Darker parts of ivy to right. 18 mins.

Fourth biting. Same conditions.  
The ivy on gable to right, part of rear foreground - across the road, and the timbered gable to left had been erased and re-etched.  
Figure shading. 12 mins.  
Gable top of half timber. 18 mins.  
Ivy to right, new foreground work across road. 23 mins.
43. LONE-END

First State. 1930
In the lower margin is the signature, F.L. Griggs, and an inscription:

'To my friend Philip Sidney Stott - in Tribute for his generous Care for Remains of Rural England'

13 3/8 x 10 5/8
Three proofs.
AO (2 touched), BPL

Second State.
The signature and dedication have been erased. Instead, a quotation from the Shepherd's Calendar of Edmund Spenser is lightly etched in a single line:


Lign alterations have been made to the outline of the trees. The initials TLG are within the right lower corner.
Five proofs.
BPL, NGC

Third State.
The marginal inscription has been erased and the foreground now reaches to the edge of the plate. A few minor points of emphasis have been made.
Ninety impressions.
These are stamped with DHP on the back and numbered 1-90, irrespective of the order of printing. The prints vary as to colour and paper somewhat, but are fairly uniform in quality. The artist stated, 'The ideal was a sunny warmth of paper and ink without brownness.' A few of the earlier impressions only were printed from the steel-faced plate; the steel-facing was then removed.
AO, BMFA, BPL, FAC, GAS, LC, LR, PMA, RA, RNB

Of the two touched proofs of the First State in the Ashmolean Museum, one has sepia touches on the tree-tops and near the roadway; and in the other the etched dedication to Stott in the lower margin has been scraped out and replaced by new lettering in pen-and-ink, which was subsequently etched on the plate in the Second State; there is no signature.

An India-ink wash drawing of the subject is in the Boston Public Library.

The dedication is to the owner of the Manor House at Stanton, below the hill from the artist's home in Campden. He helped to put into good repair many of the houses and cottages in his village and in the vicinity, and was an enthusiastic supporter of similar efforts elsewhere.

This plate is, of course, the artist's expression of grief over the terrible losses suffered by Cistercian monasteries at the time of the Dissolution, when the Order was suppressed and many of its buildings burned. Here we see the
church roofless and the monastic buildings put to other uses. In Priory Farm and Fen Monastery are found similar pathetic scenes which emit anguish-ed cries of regret and indignation.

The artist's comments on this plate in letters to Russell Alexander:

'11 June 1950. This young plate has been a comfort of sorts. Well-behaved, X hasn't given us a bit of trouble since birth. It feeds well as a healthy average specimen, much admired by all who have seen it. Seriously, it's a long way from being a failure. A variation on the theme of Priory Farm. It has no name yet - usual difficulty. I'm not a 'printing of it off because I'm going on to another at once - Tattershall.'

'16 Dec. 1950. ...Sir Stephen Harding was, if I remember aright, the founder of the Cistercian Order. An Englishman. The remains of the various Cistercian Houses up and down the country are as English as they can be. What a heritage was there for England; how she has squandered it! How does Sir Stephen Hardings please or displease, your ear? A sentiment as a title for my last plate? The plate was done with the Cistercian character & sentiment in mind & view that I coveted a use, somehow, of the very word. It furthers my desire to make the series an expression of Englishry - but I shrink from the high-falutin' - perhaps therein justifying my own wish (a consequent thought) to be English - to the bloody core!'

The artist's notes on the biting of this plate:

At the New Studio. June 1950. Temp. 58 Dutch Mordant (new)
Sky at top of plate. lines in foreground right (in print) and faint lines on walls and buildings. 6 min.
Shadows from buttresses on church, etc. 12 min.
Nearest grass. 20 min.
Rest of grass (nearest buildings) and light side of roof of Barn entrance. 30 min.
The Barn roof - remainder of stonework. 40 min.
Darkest parts of trees and waggon. 50 min.
44. TATTERSHALL

First State. 1950
In the lower margin, on the left, is the signature and date, F.L. Griggs 1950, and the following inscription:
To Alfred Herbert Palmer, kind unseen friend of many years, in token of gratitude for his works and gifts.
There is a very slightly uneven top margin.
8 x 10 7/8
Three proofs.

Second State.
The inscriptions in the lower margin have been removed, but the plate is not yet reduced in height.
Two proofs.
AO 2 (touched: in black chalk, clouds have been added, these were never etched)

Third State.
The upper and lower margins are now cut off. The fence in the center of the plate, 4 1/4 - 4 3/4 inches from the right edge, still has two rails, and is now shaded.
7 x 10 7/8
Sixty-five impressions, stamped DHP and numbered in Arabic numerals, I-65, on the back.
AO 2 (touched), BMFA, BPL, FAC, LC, LR, NRC, RNB

Fourth State.
The upper rail in the fence, referred to above, is shaded out.
Eighteen impressions, stamped DHP and numbered in Roman numerals, I-VIII, on the back. The prints of this state, because of a change of ink and printing, are richer, darker, and somewhat browner.
AO, BPL, FAC, GAS, PMA

A pencil drawing (1912) by the artist, from the same viewpoint, is reproduced on p. 581 in Highways & Byways in Lincolnshire.

This splendid Collegiate Church, close by to Tattershall Castle, in Lincolnshire, was entirely rebuilt from the ground up in 1439 by Ralph Lord Cromwell, Lord High Treasurer of England under Henry VI. It is of Ancaster stone. Both church and castle stand prominently in the flat surrounding countryside. The scene, so dear to the artist, of a lovely stream, fields, noble trees, and a magnificent church, portrays the special quality of the English landscape, still unspoilt after the centuries.

The artist's notes on the biting of this plate:
Drawn for the most part with a fine needle.
Light walling of transept, tops of wall and hedges near church, light side of
tree-trunks, etc. 8 min.
Tower, Nave, Transept, and light near lines in water. Further stopping on tree-
trunks 16 min.
Rest of church, trees to right (in print); edges of reflections in water, pas-
sages of light in water, and tops of reeds 22 min.
Farther bank, lighter sides of near bank 30 min.
The River reflections (edges had been progressively stopped). Foreground
and posts broadened with Nitric 3/4 strength 58 min.
45. **RAGDALE HALL**

Dry-point and etching.

**First State. 1951**

In drypoint only. There is no indication of heraldic carving over the doorway; and in outline only are the shapes of yews close to the house, to the right and left of the doorway. Without initials and date.

7 7/16 \( \times \) 10 3/16

Three proofs, signed in pencil on the back and cut down to the outer edges of the plate.

AO, BPL, FAC

**Second State.**

Still in dry-point only. A line has been drawn across the bottom of the plate, making a lower margin. Heraldry has been added over the doorway, and there is other minor new work. At this point, the artist wrote, 'Each proof showed great loss of strength. New touches were impossible because of their discord with the fading earlier work. Plate abandoned as a dry-point.'

Two proofs.

AO, BPL

**Third state.**

The plate has been grounded and the dry-point lines have been retained, but nearly everywhere they have been reinforced by etching. The roof has much additional work. The yew-trees in front of the house have been removed, and the house has been completed. In the lower margin is etched a dedication:

To my friend BERNARD HENRY NEW DIGATE

The plate has been reduced in width at both ends.

7 7/16 \( \times \) 9 15/16

Three proofs, signed on the back.

AO, BPL

**Fourth State.**

The lower margin, with the inscription, has been cut off. The chimney-stack on the right now smokes. The tombstone hiding the churchyard gateway has been removed. The initials, FLG, appear above the date, 1931, in the lower right-hand corner.

6 7/8 \( \times \) 9 15/16

Two proofs.

AO, BPL

**Fifth State. 1935**

The white wall in front of the house now has thickening piers in the middle and also at the two ends, replacing the curved ramps.

Eighty-three impressions.

AO, BMFA, BPL, FAC, GAS, LC, NBMG

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The artist wrote, 'With the exception of a few proofs of this last state the edition was printed in collaboration with David Strang at his press in London. This was because the edition was not taken in hand until October 1935, and by that time I had realized that printing had become so slow and labourious a process for me that it was taking up more time than the etching, and so preventing the production of more plates. All the earlier states of this plate were printed by me here at Campden.'

The uncancelled plate is in the possession of Mrs. Ottrick.

A pencil drawing of the subject (1918) is reproduced on p. 352 in Highways & Byways in Leicestershire.

Ragdale Old Hall, as it was locally known, existed as late as 1959, in a sequestered valley on the beautiful Wolds of Leicestershire. The oldest part of the house was built in the middle of the sixteenth century and the stone porch was added in 1629. For a long time it had been falling to decay and had been divided up into several dwellings. It is now utterly gone, demolished in spite of the protests which arose all over England.
To my friend BERNARD HENRY NEWDIGATE
46. OWLPEN MANOR

First State, 1930
The subject is completed. There is an inscription in the lower margin:

To my friend NORMAN JEWSON, who, with one only purpose, at his
own cost and loss, possessed himself of the demesne of OWLPEN when
for the first time in seven hundred years, it passed into alien hands,
and with great care and skill saved this ancient house from ruin.

7\frac{1}{16} \times 10\frac{1}{8}
Five proofs.
AO, BPL, FAC, FW

Second State, 1931
The lower margin and inscription have been cut off. On the lowest of the steps
in the lower left-hand corner are the initials and date, FLU 1930.

7\frac{9}{16} \times 10\frac{1}{8}
Forty-eight impressions, stamped DHP and numbered in Arabic numerals on
the back. A few of the early impressions are from the steel-faced plate; tears
that the more delicate lines might not stand the printing of a whole edition
proved unwarranted, and the steel-facing was soon removed.
AO, BM, BMFA, BPL, FAC, GAS, NBMG, NGC

Third State.
The plate has been reduced on each side. Thus, of the three steps on the left, the
uppermost has disappeared.

7\frac{9}{16} \times 9\frac{3}{8}
Forty-five impressions, stamped DHP and numbered in Roman numerals on the
back. Some impressions were destroyed after the numbering.
AO, BPL, FAC, GAS, PMA

A pencil drawing of the subject is in the Boston Public Library.

Owlpen Manor is near Uley, in Gloucestershire. It was built, and the yews were
planted, in 1515, and remained, as the dedication reminds us, in the hands of
the Daunt family until 1925, when it was bought and put in good repair by
the architect Norman Jewson, the close friend of the artist. The writer stayed
here for several weeks in 1924, while making drawings of it; through him it
came to the attention of Griggs.
In this house Queen Margaret spent the night, fleeing from the Battle of Tewkes-
bury. During World War II the then owner filled it with a dozen children from the
poor East End of London. One night, in making her customary round, she looked
in at 'Queen Margaret's Room' to see that the four children there were
sleeping, she found them all awake and excited; they told her of their visi-
tor, 'a lovely lady with long sleeves and dress all trimmed with fur, and with
a funny peaked hat that had a long veil hanging down behind' - a descrip-
tion of just such a costume as Queen Margaret might have worn, and of which
the children must have been completely ignorant.
The plate was especially dear to the artist, in expressing his affection for one of his oldest friends and his love for this ancient house, which has survived, undisturbed and unharmed, for over four hundred years, hidden away in the folds of the Cotswold hills. It is truly, as the artist said, 'a haunt of ancient peace.'

The artist's technical notes on the biting:
Second Biting. Dutch Mordant. Temp: 58° (The first biting was evidently of the building only.)
Distant trees beyond house 5 min.
Light edge of middle yew on right (in print) 30 min.
Light side of farthest yew on right 36 min.
Lighter portions of edges. Farthest tree on right 43 min.
Rest of centre, farthest opening on right in yew 50 min.
Nearest bushes and parts of tall yews 55 min.
To my friend NORMAN JEWSON, who, with one only purpose, at his own cost & care, preserved himself of the demesne of OWLPEN when for the first time in seven hundred years, it passed into alien hands, & with great care & skill saved this ancient house from ruin.
47. LANTERNS OF SARRAS

First State, 1932
There is a blank lower margin of 1/2 inches. The initials and date, FLG 1932, are on the cutwater between the arches of the bridge.
W 3/8 x 1 1/4
Seven or eight proofs.
A0, BPL, FAC, NBMO
In the Ashmolean Museum is a touched impression, which must precede the First State, for there is not yet any etched work in the sky, nor is there the small plaque or panel on the left corner of the middle tower.
The artist wrote: 'This was etched on an old copper plate, from which an engraving of an Oxford subject of circa 1810 was erased by Boswell for me, which gave me endless trouble. Whether the mordant was weak or the copper very different from any I had previously used, lines were continually weakening and sometimes disappearing. It remains to be seen how the plate will survive this first state. June 1932.'

Second State.
In the lower margin is the dedication:
To my friend WILFRED ROWLAND CHILDE
Three proofs.
A0, BPL

Third State.
The dedication has been erased and Childe's poem 'A Gothic Rose' etched in its place:
Among the blue smoke of gem-glassed chapels you shall find me, the white, fire-wounded Flower, the Rose of Sarras.
Yea, the moths have eaten and fretted the gold cloths of the Duke of York, & lost is the scarlet cloak of the Cardinal Beaufort; tapers are quenched & rods of silver broken where once King Richard dined beneath the leopards;
But think you that any beautifulness is wasted with which Mine angels have blessed the blue-eyed English, turning into stone an obscure dream of Heaven, a crown of flinty spines about the Rose, a slim flame blessing the Coronal of Thorns?
And York is forever the White Rose of Mary, & Lancaster is dipp'd in the Precious Blood, though the high shrine that was built by the king of the Romans be down at Hayles, & the abbey of Saint Mary be shattered now in three-towered Eboracum.
The signature has been erased.
Twenty-five impressions.
A0, BMFA, BPL, FAC, GAS, MEL

Fourth State.
The poem has been erased and the height of the plate reduced, with work on the arches carried down to the bottom edge. The scene has been considerably strengthened and emphasized throughout. The bridge's parapets are less brightly
Diploma run The think am

Contemplation Pogram about it, would time.

Particular have plate will lettering, know, maintain

Griggs's al this meaning, Haroid

BPL, FAC, GAS, LC, NBMO, NGC, PMA

A pencil drawing of the subject is in the Boston Public Library.

This plate was the artist's Diploma work on election to full membership in the Royal Academy.

Harold Wright wrote of this plate: 'It has a quality all its own—in dignity, strength, meaning, and appeal. To many beholders Lanterns of Sarra seems to show the influence of Meryon, though, if so, it must be on the technical side, for Griggs's etched line often resembles Meryon's, it is true. But, in their raison d'être the prints of these two etchers are, surely, worlds apart, for though Meryon, like Griggs, lived a great deal in imagination in the past, his best etchings are nearly all a faithful and literal record of the Paris of his day, or of places he had visited, whereas nearly all of Griggs's plates are compositions, even when based on buildings or places he had seen, or on his memory of them. Whatever be the truth in this matter, Lanterns of Sarra and several other of Griggs's noblest architectural etchings are not excelled by any of Meryon's best, though, to maintain that assertion, one needs to have lived with them all, as many of us have done, and to have endeavored to assess them dispassionately, unbiased by the romantic facts of Meryon's strange life, our personal knowledge of Griggs's particular intentions and ambitions, or the fact that Meryon preceded him in time. Certain it is that Meryon could never have etched Lanterns of Sarra, for this is the creation of a mind and temperament of an entirely different type. It appears to possess a deep meaning—how deep, indeed, we may never know, though of it the artist gave at least one hint, when, standing before Mr. Peagram's impression, he said in a low whisper, and after long, intent, and quiet contemplation: "The Trinity!"

Comments by the artist in letters to Sir Frank Short:

'10 Aug: 1932... There is a later state in which the lower margin has some lines of lettering, but I think you might prefer the earlier state, more especially as it has printed better than the later one. In fact it has needed all my knowledge to produce prints approaching this in strength. The worst of forcing a print seems to me to be that it always looks forced, and that one has little margin of scope for producing that kind of print one might prefer. Never again will I run the risk of underbiting. To me it seems a luxury to have to hold a plate by the reins of muslin. Looking at the print, would you say the plate would stand another rebiting? About thirty prints have been pulled from it, and judging by the finer lines it is still in good condition. I am going to erase the sky and the inscription, and probably extend the bridge downwards for about half-an-inch.'
'5 Sept. 1932. I am in trouble again with my plate, and as it's necessary to get it done (or done with) as soon as possible, I can only turn again to you to beg your wonderful help. The present trouble is that I have cut off the inscription on the lower margin, and have brought down the etching of the bridge over part of the space it occupied. For safety's sake, and for uniformity of strength, I gave up the idea of trying to etch it, so added the work with a graver - not without some qualms of conscience! But efforts to lay a rebiting ground for the strengthening of the whole plate fail dismally.

'I know that if I could strengthen the work I could get much better proofs - not so much by the darkening of the work as by sweeter, easier, less forced, printing. It is unlikely that the re-biting would be mechanically perfect and uniform, but I think any inequalities could be remedied with the graver and the burnisher. Anyhow, the biting would have to be watched everywhere with extra care, and, as I feel extra anxious, it would get it.'

The artist's notes on the biting:

2nd State biting.
Middle wall horizontal lines. 30 min.
Darkening of tower. Shadows of shafts, etc. 25 min.
Buttress accents. Shadows on light side. 20 min.
Interior of middle distance tower. Thickening of lines and additional tones on near tower. 15 min.
do. Farther tower. 10 min.
Amid the blue smoke of gessoed chapels you shall find me the white five-mounded flower, the Rose of Sarras. Yet the mists have eaten and fretted; the gold cloths of the Duke of York, lost is the scarlet cloak of the Cardinal Beaufort; spears are quenched, oars of silver broken where once King Richard dined beneath the leopard's head. But think you that any beauty is wasted? Unmused, Mine angels have blessed the blue-eyed English, turning in to stave an obscure dream of Heaven, a crown of flinty spires about the Rose; a stem flame blessing the Coronals of Thorns And York is forever the White Rose of York; Lancaster is right in the Precious Blood, though the high shrine that was built by the king of the Romans be down at Harleys, the abbey of Saint Mary be shattered now in three-towered Eboracum.
48. FOTHERINGHAY

Etching on zinc.

First State. 1932
The arches of the bridge and some of the surrounding masonry are merely suggested. Before the signature and the birds.
6 \(\frac{5}{16}\) x 9 \(\frac{5}{16}\)
Ten impressions, numbered in Arabic numerals and signed in pencil on the back.
AO, BPL, FAC, LC, NGC

Second State.
The blank spaces in the right-hand lower corner are now etched. The initials and date, FLG 1932, appear in the lower right-hand corner. Three birds are now flying over the trees on the right.
Twenty-four impressions, numbered in Roman numerals and signed in pencil on the back.
AO, BPL, FAC, GAS, NBMG

A pencil drawing of the subject (1914) is reproduced on p.103 in Highways & Byways in Northamptonshire & Rutland.

This magnificent choir-less Collegiate Church was built about 1430 by Edward IV. It stands beside the river Nene. The nearby Castle, now demolished, was of course the scene of the execution of Mary, Queen of Scots, in 1587.

The artist commented, 'As with other plates, some of the impressions, after numbering, may have been destroyed. All the impressions of both states are cut down to the plate-mark in order to save undue pressure in flattening.' And further, 'Much more rapid in manner and fact than most of the others, as becomes a plate etched with a new nitric mordant on zinc. The plate, an old and corroded one, was done experimentally—in a week.'
49. PALACE COURT

First State. 1933
The buildings are practically completed, but the figures and pigeons have not yet been etched. In the lower margin is the dedication:
To dear Mary Anderson deNavarro
On the bottom of the most prominent buttress are the initials and date, FLO 1933
10 1/16 x 7 1/8
Two proofs.
BPL

Second State.
The group of thirteen figures in Tudor costume, with a fourteenth barely suggested at the left-hand margin, is now added in the courtyard. Over the roof of the great hall pigeons wheel and alight. A flagstaff on the tower and a weather vane on one of the turrets to the right are etched. There are other minor alterations and completions to the drawing of the buildings. The dedication remains.
Three proofs.
AO, BPL

Third State.
The lower margin and dedication have been cut off.
10 1/16 x 7 1/8
About seventy-five impressions.
AO, BM, BMFA, BPL, FAC, GAS, PMA, RNB

A pencil drawing of the subject is in the Boston Public Library.

The dedication is to the famous and beloved American Shakespearean actress, who lived in the neighbouring village of Broadway.

In a letter to Campbell Dodgson, the artist commented, '8 May 1933. I am sending you proofs of the three states of my latest plate, Palace Court, for your inspection for the purposes of your article. There will be no more of this plate. The subject is again an imaginary one, designed to take the place of the earlier Palace, or rather to introduce such a subject into the series the larger plates now comprise. It is a kind of essay on East Anglian building - of mediaeval kinds, of course.'

And to Russell Alexander he wrote, '20 March 1933. With this warmer weather today I've been enjoying other times through the needle & copper. And I think it's going to be as good as most of them. It's in some ways a departure from my usual custom - for, for one thing, there's a group of no fewer than fourteen figures in it. I hope I don't live to regret my temerity!'
49. PALACE COURT III
50. THE TRENT

Etching on zinc.

First State. 1933
In the lower margin is etched, on the right, the initials and date, FLG 1933, and on the left the dedication:
To H.E.G.Rope
7½ x 9½
Three proofs.
AO, BPL

Second State
The height of the plate has been reduced, cutting off the dedication and signature. The new signature has not yet been added.
6½ x 9½
Twenty-six impressions.
BPL

Third State
The distant trees on the right have been much darkened. The initials and date are now in the right-hand lower corner.
Twenty-seven impressions.
AO, BMFA, BPL, DG, FAC, GAS, LC, RNB

There is an impression in the Boston Public Library showing the new signature but the distant trees are not yet darkened.

The plate was etched and proofs taken in four days; it was cancelled in November 1933.

A pencil drawing (1915) of substantially the same scene is reproduced on p. 52 in Highways & Byways in Nottinghamshire; the original is in the Ashmolean Museum, Oxford.

The scene is near Clifton, in Nottinghamshire. It is another of the artist’s favourite subjects, a quiet lovely river in a placid and peaceful landscape graced by noble old trees, a still unspoilt remainder from (and reminder of) the English countryside which has almost vanished.

The dedication is to a priest at the English College at Rome.

The artist to A.J. Finberg:
'Dec. 2 1932. When a work is in progress I do not, cannot, shape it according to any known or anticipated criticisms, but in the intervals or stages of it there are one or two men whom I think of and wonder if they’ll like it, among
those you are the "strictest of friends with judgment brow", and the one therefore whose praise is sweetest.

"As an instance of my anxiety to retain your good opinion: I have in hand one or two plates which are almost pure landscape, but dealing with their subjects in a specialized way rather than as complete pictures; they are thought of as complementary to the more serious architectural efforts, as various settings or environments of them, and as showing that our landscape heritage has been littered away in the same dissolute manner—at least that is my effort. These are slighter, and I wondered if you would think the unity which you spoke of was in any way impaired by them. And then I remembered that "Juvenile Tricks", and even "Marine Dabblers" and "Farmyard with a Cock" did not at all disturb your enjoyment of Liber Studiorum. "But that unity is a precious thing, and is worth saving, even at the cost of a few Jonahs such as I would like to do. However, the one in hand, "The Trent"—a view which consists of hardly more than a wide river in flat country with a group of (would-be) fine trees—is designed for my friends only, this Christmas, and I shall hear then what you think of it relative to its predecessors as a series. You will be asked to forget that it is a "gift horse" and invited to look it in the mouth, "calmly and firmly".
51. MEMORY OF CLAVERING

First State. 1934
There is a blank lower margin. The initials and date, FLO, 1934, are in the lower right corner within the subject. Before the sky,
5 1/2 x 9 1/2
Two proofs.
BPL

Second State.
In the lower margin is a dedication in drypoint:

To Harry and Minna Shelvoke gratefully for their happy company in East Anglia.
The sky has been added.
Three proofs.
AO, BPL

Third State.
The dedication has been erased, and in its place is etched a sonnet, No. 5 of 'Visions', Vol. II, p. 281, of the Muses Library edition of W. Browne, 1894. It is in the orthography copied from the manuscript in the British Museum.

A Rose as faire as euer saw the North
Grewe in a little garden all alone
A sweeter flower did Nature here put forth
Not later Garden yet was never knowne
The Maydens danec about it morne and noone
And learned Bards of it their ditties made
The nimble Fairyes by the pale face moone
Water'd the Roote and kiss'd her pretty shade
But welldaye that Gardner careless grewe
The maides and fairyes both were kept awaye
And in a drought the Caterpillars throwe
Themselves upon the Budd and euery Spraye
God shield the stock! If heaven send no supplyes
The fairest Blossom of the Garden dyes.'
Sixty-eight impressions.
AO, BMFA, BPL, FAC, FW, GAS, RNB

Fourth State.
The height of the plate has been reduced; the lower margin with the etched poem has been cut off. A new sky has been etched and there are some minor alterations.
5 5/16 x 9 1/2
Twenty-five impressions.
AO, BPL, FAC, LC, NGC

The plate was cancelled in October 1934.
A pencil drawing (1937) of the subject is in the Boston Public Library.

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Clavering is a village in north-west Essex, about six miles from Walden—it is only
eighteen miles from the artist's home town, Hitchin—in a part of East Anglia
particularly loved by Griggs in his early excursions. In 1919 he revisited this peace-
ful spot in the company of his friends the Shelvokes, when they were making
one of several rambling tours, and when eventually he called forth this aston-
ishingly vivid memory of the place, in 1934, he dedicated the plate to them.
Griggs's roots being so much in Suffolk, it is much to be regretted that he was
never commissioned to illustrate it: Joseph Pennell scribbled his way through
the Highways & Byways in East Anglia.
It had long been the artist's intention to add 'A Village Street' to his series of
imaginary scenes of pre-reformation England. To The Ford, with its East Anglian
overtones, the Flower de Luce, which was never etched and for which several
studies remain—and a variant Street Scene in the Ashmolean Museum, Oxford;
also showing ancient timber-framed houses tumbling in all directions and
dominated by a Cathedral or Collegiate Church—to these may be added
Memory of Clavering, with its splendid glimpse of an early Perpendicular Church,
suddenly transporting us to the Age depicted by Froissart. No soul stirs in the
empty street: the early morning emptiness suggests somehow the calamity
of the Black Death, and, like so many of the artist's plates, it suggests, by over-
long brooding upon the Dissolution, the promise—and the pity—of the Reform-
ation, like sunshine after heavy rain, but with thunderclouds not far away. [D.G.]

The artist's comments on this plate:

To Russell Alexander:
'29 April 1934. I've not been to town lately, but have been trying to work here, as
well as cold & darkness will allow, on my Memory of Clavering plate. It is trying to
be very old fashioned & snug—rather reminiscent of Priory Farm Fancy.'
'6 June 1934. At this distance of time it is impossible for me to say how truthful
to the facts of the scene my "memory" has been; in fact it's likely that literal truth
ceased to be an objective in my game of picture making before the subject
reached the copper, but none the less I've felt myself to be fairly faithful to the
spirit of the place as I remember it. It would be interesting to compare the etchi-
ing with a photograph taken from somewhere near the same viewpoint.'

To Harry Shelvoke:
'12 July 1934. Thank you for your letter and for your kindness in getting the pho-
toographs of poor Clavering. I know of course that the process of idealization had
been given no check in my mind while I worked on studies & etching & I
knew that Clavering would be unique if it had escaped the processes of vul-
garization you describe, but I had not reckoned on so sad a declension as the
snap shots reveal.
'Alas, alas, alas! It goes on everywhere. I wonder if our Gadercne scampers is as
popular as it was—whether we must all perish or not. The worst of it is that those
of us who mourn one sort of destruction more than others are classed as old
fashioned cowards—'
To Harold Wright:
25 Aug: 1954. As to the verses on "Clavering", these were only lightly etched (as you well know) for a few prints only, and I think the time has come when I can no longer get it clear enough, except with extreme difficulty and somewhat at the expense of the subject. It ought to come off. I fear you'll regret this, on the ground that it is liked as it is. Incidentally, Seasongood thought the plate would be improved by the loss of the verses. However, I'm going to try today to get a few more impressions before cutting the plate. After it is cut there'll be a few minor alterations (e.g., a different and better sky) and a general tightening up of loose bits. For my own part I thought the later prints better, and hoped you'd agree, for you appreciate quality in a print apart from the etching and its handling. Soon we shall be returning like migratory birds to London, and I shall hope to see you, and hear your solemn censures and see your smiling approval.

Aug: 28, 1954. It's very unfortunate about the lettering, but there was no help for it. It's not due to any vagary of my own but, as I said, the lettering had no more than a surface etching, was indeed little different from a mezzotint, and it would not wear. I hope the changes I have made will be some sort of compensation, in the view of anyone who might have wished for a lettered impression, and am very pleased, of course, that the plate has been liked so well.

To Russell Alexander:
28 Aug: 1954. Memory of Clavering is having a huge success - can't keep pace with the demands for prints! And undoubtedly will be sold out before Christmas. Oh, how we smile and sigh with relief! We can't keep off the subject! For it comes literally in the nick of time to save us from Courts and Bailiffs and all such wretchednesses - for a while. But two more successes and we should be beyond the Law's clutches. Three more such successes and we might indulge once more in tiny luxuries - an extra suit and new evening dresses and Margery sent to school, and so on. Anyhow the greatest good comes at once in our renewed hope, and in our ability to "grin (broadly) and bear it"!
To Harry and Muna Shearer gratefully for their happy company in East Anglia

51. MEMORY OF CLAVERING II
As we as sure as ever saw the North
Greene in a little Garden all alone
A newer Flower did name here put forth
Nor finer Garden yet was never knowne

The Moundes dancet about it none knewe
And manye Bards of it their dittys made
The monarchs presence both once long and much
And in a Green the Evergreens thrive

Ward's the poore left her pretty shade
Themselves in the Baddes every Spray

God shield the rocke, if heaven send no supplies

The Floure of the Ground dyer
52. THE CROSS HANDS

First State. 1935
Without a sky, except a few slanting lines near the upper left corner. In the lower margin is etched the dedication:
To my friend Thomas Pegram
Also in this margin is the signature and date, F. L. Griggs 1935.
7 13/16 x 9 1/2
In 0 proofs.
AO

Second State.
There is an etched sky with clear patches over the signpost and over the far trees in the distance. A flight of birds is now etched over the trees on the left. The dedication and signature remain.
One proof.
AO

Third State.
The height of the plate has been reduced, eliminating the dedication and signature. There are other minor differences.
6 5/16 x 9 1/2
Number of impressions unrecorded.
AO, BMEA, BPL, GAS, LC, NBMG, RNB

Fourth State.
The plate shows deeper biting in the shadows, and the distant trees are darker and more detailed. There are new initials and date, F. L. Griggs 1935, on a stone just above the lower border 2 1/2" from the left edge. Several of the stones and the ruts in the road are now shaded over. Mottling appears in the sky and in the white patch of water on the left, with scratches made in an attempt to burnish it out.
Three proofs.
AO, BPL

Fifth State.
The lower part of the cumulus clouds and horizontal shading between them have been erased. The scratches persist. Long slanting lines traverse the left upper corner.
Four proofs.
BPL

Sixth State.
A new sky has been etched: the banks of cumuli are now more to the left, leaving a larger space of bright sky nearer the trees. A dark cloud composed of long slanting lines and horizontal lines across the scratches extends to the left edge of the plate.
About eleven impressions.
AO, BPL, FAC, GAS, NGC
A pencil drawing (1912) of a somewhat similar scene is reproduced on p. 154 in Highways & Byways in Lincolnshire. Water-colours of the subject are owned by Mrs. Griggs and F.A. Comstock.

There were two previous plates made, early in this same year, of the landscape, but accidents of faulty biting occurred and it was not until a third copper was used that any success was achieved. Even then, a mottling in the sky caused painful measures to be taken and this was not completely eliminated. Thus of the final state only eleven impressions, satisfactory to the artist, were taken.

The plate is another, and perhaps the best, of the pure landscapes so dear to the artist; it is uniquely his, the product of his creative imagination. There is an atmosphere of other days in the deserted scene: the rutted road, the broken cross, even the hind. There now remain few such scenes of this vanished heritage of England; its beauty evokes thoughts of sadness and regret over the despoliation of her countryside.
52. THE CROSS HANDS III
55. NETHERTON CHAPEL

First State. 1935
Before the sky and before the carving on the tympanum. In the lower margin are the title, NETHERTON CHAPEL, on the left, and the signature and date, T.L. GRIGGS 1935, on the right; and in the center is a dedication to his second daughter: TO MILLICENT ELIZABETH.

Two proofs.
Millicent Griggs, touched, Margery Griggs

Second State.
Still before the sky. The carving on the tympanum of the doorway has been lightly sketched in with drypoint. The outline of the distant trees has been changed. Four proofs.
AO 2 (touched), NBMG, Grace Guiney.

Third State.
The sky of wind-swept cumuli has been added. The drypoint in the tympanum has been erased and redrawn with the graver. Much work has been added on the pear tree.
Three proofs.
NBMG (2), Millicent Griggs

Fourth State.
The margins remain but all lettering has been erased. One proof.
AO

Fifth State.
The plate has been cut down: there are no margins.
$5\frac{1}{8} \times 4\frac{1}{2}$
Eighty to ninety impressions.
AO, BM, BMFA, BPL, FAC, GAS, L C, LR, RNB

The subject is a small memorial chapel, now much more ruinous than the etching shows, near Bredon Hill in Worcestershire. The quiet simplicity of the little scene bespeaks a love of the countryside, with its countless and often unnoticed small churches and chapels such as this, so appealing in their peaceful settings.
55. NETHERTON CHAPEL V
54. SYDE

First State. 1935.
The subject is completed, with the sky, but the stone dressings remain white and unfinished. It is unsigned. In the lower margin is the title, SYDE, lower and to the left is a dedication to his eldest daughter:

   TO MARY MARGERY FRANCES

8 1/8 x 6 5/8
Two proofs.
NBMG

Second State.
The margins remain, but the title has been erased. The stone dressings are now greyed.
Two proofs.
AO

Third State.
All the margins have been removed except a narrow strip of the lower one. Three pigeons flying above the barn have been erased and four more added, all now at rest on the ridge of the barn. Before initials and date.
5 1/8 x 4 5/8
Seventy to eighty impressions of this and the fourth state.
LC

Fourth State.
In the lower margin in minute characters, in drypoint, are the initials and date,
FLG 1935, the 3 reversed
AO, BM, BMFA, BPL, FAC, GAS, NBMG, RNB

A pencil drawing of the subject is in the Ashmolean Museum, Oxford.

A small church in Gloucestershire, quite hidden away in the wolds not far from Ermine Street, between Gloucester and Cirencester. This plate, the last one etched in the artist’s long projected list of Little Churches, is somewhat more dramatic in treatment than the others. Yet this is perhaps due to the lighting of the scene than to the scene itself; for the intimacy and peace found throughout the series is here strongly sensed.
COCKAYNE

First State, 1936
In the middle of the plate is a square Early English church tower projecting above the roofs. The figures of four men are in the street. In a narrow lower margin are the signature and date, F.L. Griggs fecit 1936, and a dedication:
To my friend Joseph Clayton
8 5/8 x 10 5/4
Two proofs.

Second State.
The lower margin has been cut off, with the dedication and signature. The tall chimney-stack to the left of the highest gable is cut down to half its previous height. The sunlit patch on the lower floor of the central houses, between the three men, is now shaded.
8 5/8 x 10 3/4
Two proofs.

Third State.
The house next beyond that of the highest gable has a third storey added, which now obscures some awkwardly intersecting lines. The initials, F.L.G., without date, are now in the lower right-hand corner. Before any sky.
Six proofs.

Fourth State.
Clouds have been added in the upper sky; these show a number of variations within this state.
Thirty impressions.

Fifth State.
The most distant figure by the dark wall on the left has been erased. The pool of rain-water in the foreground is shaded with vertical lines. The chimney-stack farthest to the left is altered in shape. The patch of light behind the figures is lowered in tone, as also are the angles of the two storeys above it. Other minor alterations have been made.
About thirty impressions.

Sixth State, 1937
A strip of the plate at the top has been cut off. Many alterations have been made to the buildings, most noticeably the erasure of the gable and chimney-stack immediately to the left of the highest gable and the lowering of the adjacent gable. The former sky has been erased and a new one now consists of lines.

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slanting from right to left near the upper edge of the plate, and immediately above the roofs. The square church tower has been erased. The whole plate is considerably lower in tone.

7 1/4 x 10 3/4
Number of impressions unrecorded.
AO (touched), BPL.

There had been two intermediate states (2 impressions of each) between the last two states, but all the impressions were destroyed on account of the unpleasant colour of the ink.

In the Boston Public Library is a large pen and ink drawing (1912) of the subject, made as an illustration for 'Shakespeare's England'. The scene is of course London. Many of the artist's friends were so delighted with this drawing that they pressed him into making the etching. The drawing, of upright composition, was added to on the right and left and thus changed to its present shape.

The artist's comments on the plate, in a letter to Russell Alexander:
'8 Mar. 1937. I'm remodelling Cockayne. It never has pleased me, so far. You may remember my own doubts and disappointments. A stupid, heavy, lumpy, unimaginative, unreal, treacle-cloyed & generally obfuscated mess. The newer state will be better in composition (D.V.) & much clearer & richer - in fact more as that inevitably-right critic, Mr. Alexander G. Russell, would wish it.'

The artist's technical notes on the etching:

N.B. After 30 min. New Dutch was used.
Nitric 3m, Dutch 5m. Lightest lines, leaded lights, etc. in distance 8 min.
Nitric 5m, Dutch 5m. Highlights on first four gables, lead glazing 18 min.
Dutch 3m, Nitric 4m. Timberlines in lighter portions of four first gables 27 min.

28 May. Temp. 64
Nitric (weak still) 10 m, Nitric (stronger) 5m. Parts of distant gable against near darks 42 min.
Nitric 5 Farthest chimney 47 min.
Nitric 7m, Whole of distant gable against light 54 min.
Nitric 7m, Whole of farthest house, light and shade 61 min.
Nitric 10m, Second (recessed) house and chimneys above 71 min.
Nitric 5m, Dutch 10m, Facing gable, its bay windows, etc. 86 min.
Nitric 10m, Dutch 10m, Whole of facing house, do. of two middle gable stones.
Church tower. 106 min.
Dutch 14 m. Windows of highest gable 120 min.
Dutch 10 m. Whole of highest house 140 min.
29 May  Temp. 64
Dutch 15 m. Second and third stories of gable above 155 min.
Dutch 10 m. Whole of front of two centre houses and figures 165 min
Nitric 5 m., Dutch 5 m., Highest gable roof, and roadway down to lowest tethering ring 175 min.
Nitric 5 m., Dutch 10 m., All houses except nearest on right and left 190 min.
Nitric 15 m., Posts and part of nearer roadway and paving 205 min.
All rest accelerated with stronger Nitric and prolonged bitings.
First State. December, 1936.
The subject is etched in an octagon within the rectangle of the plate. Outside it, in the lower triangle on the left, is the dedication:

To Hilaire Belloc

The narrow space between the twin windows over the gateway is blank. On the stonework of the nearest cutwater are the initials and date, FLG 1937.

9 7/8 x 7 3/16

Very few proofs.
AO, BPL, NBMG (touched)

Second State.
Between these windows over the gateway a panelled recess has been etched. The dedication has been erased. Before the sky.

Very few proofs.
AO, BPL, FAC

Third State.
The sky is now etched. There is a white patch, within a low arch, through which water flows, to the left of the bridge.

A considerable edition.
AO, BM, BPL, FAC, GAS, LC

Fourth State. February, 1937.
The patch is now shaded. The sky has been redrawn. The lines marking off the octagon have been erased and the subject has been continued to the edges of the rectangular plate.

A considerable edition.
AO, BPL, UAS, RNB

The uncanceled plate is in the possession of Mrs. Griggs.

This is a larger version, in reverse, of the subject etched originally in 1917 (No. 19).

Of this plate Harold Wright wrote: "When he first showed it to one friend, the latter sat silent for a time. "You are not saying you like it," said the etcher. Whereupon the friend said he could not accommodate his eye to the acceptance of the octagon enclosing the work, and the four blank corners this left, that he felt the design unusual, to say the least, and that it might take him some time to get used to it. To this Griggs replied that the subject had asked to be enclosed within this octagonal border-line, and that therefore it had had to go in, and that he believed that folk would not only get used to this feature but come to like it. This seemed then unlikely, but he has been proved to be right, for when at last he removed the octagon, and carried the work to each corner of the plate, "as an experiment and to please one particular friend [John Taylor Arms]," many felt the appeal was somehow not the same, that the plate had lost much of its arresting unusualness, and that con-
centration had been disturbed. Be that as it may, this etching will remain one of his most monumental; he could not have wished a better plate to have proved his last.'

In examining the Fourth State it is impossible to detect where the etching has been extended into the corners: it is a miracle of 'surgery', as Griggs called such alterations.
56. ST. BOTOLPH'S BRIDGE NO. 21
51. EVESHAM BRIDGE

Dry point.

First State 1937.
The large buttress on the left foreground is not shaded except for a tall, narrow triangle near the top 17.5 x 9.75.
One proof, touched with pencil.

Second State.
The shaded triangle is extended down to where the buttress is cut off by the bank. There is additional work within the first arch on the left. The lower part of the buttress beyond the second arch is shaded with vertical lines only. One proof, touched.

Third State.
Additional shading on the front of the large buttress in the middle; the right, beyond this shading, the stones are clearly indicated. The buttress beyond the second arch, which is itself shaded more completely, is shaded with horizontal lines also, and the stones on its face are partly indicated. One proof, touched.

Fourth State.
Slight indications of the tower of the church beyond are drawn.
Seventeen impressions.

In 1961 the uncancelled plate was found by Mrs. Griggs among papers which had been boxed up immediately after the artist's death. Along with it was a photograph of an old water-colour which bears the initials E. N. J. and the date Sept. 1854. It is inscribed 'South Evesham Bridge'. The photograph, ruled by Griggs 'Evesham Restored', has been drawn upon in pencil, above the bridge a beautiful elevation of a Benedictine Abbey. Next was found a pencil study made by Griggs from the old water-colour, with a small study for the subject tucked away in the bottom right-hand corner. Lastly there was found a pencil tracing by Griggs of 'Evesham Old Bridge', a water-colour by T. Colson. The present whereabouts of these water-colours is unknown. So much for the provenance of this last of Griggs's plates.
Seventeen impressions were taken at the end of June 1962. They were printed by Mr. C. H. Welch, of Ivor Place, London, and they are numbered in Roman numerals, I-XVII. The first print was in black ink upon white paper water-marked 'Arches', taken on the 25 of June under the supervision of David Gould. The print was in the nature of an experiment. The paper was too white and the ink looked greyish. There was considerable but faint ink was wiped out of some lines. This proof was shown to Mrs. Griggs on the same evening and it was decided that a brownish ink upon a warm, old paper might improve the general appearance of the plate. The print was returned to Mr. Welch with detailed instructions. Five sheets of
'GC' paper were found, and one sheet of 'Van Gelder', sufficient for twelve prints. In addition, a large sheet, enough for four prints, of thick Whatman paper with 'Crisbrook' watermark, of nice warm tone, was found. The second and third proofs are on 'Van Gelder', the last four on the Whatman, and the remaining ten on the 'GC' paper. [D.G.]

AO, BPL, DG (2), FAC, GAS
III
INTRODUCTION

This section contains the Catalogues of Griggs's work other than that of the engravings. Here will be found listings of his water-colours and other drawings, furniture designs and the like, and finally his architectural work. The qualities which emerge from the engraved work are no less present in all these also, his interests were extremely wide and his talents many.

Only sixty three water-colours, two oils, and one tempera have been traced. Of these we find twenty seven accomplished before 1912, the year that he began his etching. After this, then, he was absorbed in needle and copper to the exclusion, almost, of work in colour. However, he often mentioned in conversation and letters that he would turn to the making of a water-colour as a relief from his work as an etcher at times when the task of biting and, particularly, of printing strained his nerves and his constitution.

The earliest recorded water-colour is dated 1906; this would place it after Griggs had completed several hundred of the drawings for the Highways & Byways series, and after he had settled down, so to speak, into his own unique expression of both landscape and architecture in black and white. His draughtsmanship had become completely confident: he was able to state what he wished as he wished it. It is not at all surprising therefore that we find little change in outlook and in method between the earlier and the later water-colours, for by the time that he began to work in this medium his own way of looking at a scene, his imaginative eye, had already been developed, and he had attained the necessary skill to be able to fulfil it.

The medium is different, it is true, yet the extraordinary draughtsmanship which he had acquired was put to good use. The water-colours are extensions of this with brush. A close scrutiny reveals a gradual building-up of colour and tone, in small brush-strokes, using a medium of water: this is much in the tradition of the great English watercolourists, and Cotman, Turner, and Palmer particularly the last, spring to mind immediately. Each had his own special character by which he is easily identifiable. Yet they are as one in this grand tradition which, as in her poetry, England was capable of producing. The secret of this 'Englishness' is difficult to define. There is something in the English climate of expression and of character in which these artists thrive. The poetry found in Nature is perhaps the nearest clue which can be found.

If the corpus of water-colour drawings is small, that of the pen & ink, pencil, and wash drawings is indeed large. Of these this writer has been able to track down over fourteen hundred, but there must be
many more which have never been published or recorded and which are in the hands of various private connoisseurs.

The drawings form the whole base for Griggs's work in etching and in water-colour. By the beginning of 1912 we find recorded over seven hundred drawings. We have his own statement that he had delayed the start of etching until he felt himself not only ready technically but until he knew what he wanted to say. The beautiful control of line, a realization of what it could do in producing tone and how this could be accomplished without any loss in linear quality, all these, so fundamentally necessary to his etching and characteristic of it, were learned in the doing of these drawings. Thus they may be examined both for the beauty which we find in them and also as the background of the corpus of the engraved work.

Now the peculiar and unique quality of the artist's line is, in all great artists, no less a personal signature than the signature itself. It is a thing impossible to put in words and can only be realized by a long familiarity with the work of the artist. Rembrandt's line is recognizable; so is that of Watteau; a Michelangelo drawing can be identified from one by Raphael. Dr. Homer Thompson, the archaeologist, tells the writer that the work of certain individual artists in Greek vase paintings of the 4th Century B.C. can be differentiated. All this by the quality of the line. So in these earlier years Griggs developed his personal signature in line, that was to show up so strongly in his etchings. His control was nothing short of miraculous, and can be seen in passage after passage. The reader will find profitable recreation in examining any of his prints or drawings through a strong magnifying glass.

In the Catalogue of Architectural Work can be found the short list of the buildings and memorials which Griggs designed; most of these are in or near Campden, in Gloucestershire, where he lived. That Griggs would have excelled as an architect if he had pursued such a course exclusively is borne out by these examples. The dream which he had of his own house does exist there; it is a realization of the finest in the art of building. Edward Shanks wrote of it in 'My England':

The architect is a man who has taught me almost all I have been able to learn, not only of English architecture, but also of English landscape. He is in the direct descent of William Morris, believing that beauty is essential in daily life and that the first requisite of beauty is honest craftsmanship.

'It was to be an addition to one of the most beautiful small towns in England - a town which he had spent a great deal of his life in preserving. That, for a man who has preached so much, meant a difficult essay in practice. Throughout all that countryside, until quite recently, no one
has thought of building in anything but stone. My friend had to fetch his stone from some fifteen or twenty miles away, but that, he assured me rather anxiously, would be regarded as the use of local materials even by local standards. He followed the example of his masters by designing with the utmost care every moulding of window and fireplace throughout the house, the vaulting of the cellar, the dovecot in the garden, and the summer house where the croquet set is kept, watching every wall as it went up, selecting the material, and checking the workmanship with an unwearying eye.

That house seems to grow out of the land on which it stands and not to be perched on it. It is a monument (and one which cannot be casually razed) of a faith. The builder is, on the whole, a pessimist. He sees unnecessarily nasty little council houses springing up everywhere round him in the country that he loves. I think that at heart he believes that the game is up and that the world must go through a very bad time before it begins to be played again on the only terms he will accept. His house may survive that bad time, and so may some of the things he has worked so hard to save, but he will know nothing of that. But he cannot stop himself from doing what is in his power to preserve continuity, to leave to still unimaginable generations examples from which they can proceed to unimaginably finer things.
II CATALOGUE OF WATER-COLOUR DRAWINGS

The following catalogue is a transcript of a Record which Griggs kept. Each item is on a separate page and is accompanied by a small pencil drawing of its composition, for purposes of record and identification. These pencil drawings are of an extraordinary quality in themselves. The Record is owned by Mrs. Griggs. In the dimensions the height is given first.

1. Evening, St Ippolyts [unrecorded] 1895. 5¾ x 6¾

2. York Minster [unrecorded] 1904. 7 x 5
   Signed and dated.
   Kingsley Russell, Hitchin.

3. The Rother Valley
   Aug. 1906.
   Ex. R.A. 1907.
   W. Ward.

4. House at Wood Stanway [unrecorded]
   Aug. 1907. 2³/₄ x 1½
   Sarah Smith.
   Mrs. Griselda Taylor (granddaughter).

5. The Avon near Lewes
   Aug. 1907.
   B. M. Chandler.
   Christopher Whitfield.

6. The Storm Cloud
   Oct. 1907. 7¼ x 12
   At Gallery - Harris Burland.
   Exhd. Newcastle-on-Tyne 1928.

7. Church Street, Campden
   1907. 9¼ x 6¾
   P. Woodroffe, w-p [wedding present] [Now in Cheltenham Art Gallery].

8. Thriftwood Farm, Stanway
   April 1909. 4½ x 4¾
   W. Ward.

9. Wood Stanway
   April 1909. 5½ x 3½
   B. M. Chandler.

10. Guiting Wood
    1909.
    S. Boulderson

11. Variant for Mrs. C.R. Ashbee.

12. Chandos Street, Winchcombe
    1909. 5³/₄ x 5¼
    Frederic Seebohm - Hitchin.

13. The Old Gatehouses, Campden
    1909. 6½ x 5
    Canon Baillie.

14. Calf's Lane, Campden
    6 x 5½/₄
    A. & E. Miller, w.p.

15. "The Corner Cupboard," Winchcombe
    1909. 7½ x 5½/₄
    Bradley Gattward - Hitchin. [Kingsley Russell, Hitchin]

16. Gloucester Street, Winchcombe
    1909. 8½ x 7½
    H.S. Goodhart-Rendel.

17. Byron's Pool, Grantchester
18. Smaller version. N.B.M. Griggs

19. A Farmyard at Gretton
1910. 8½ x 7
Mrs. Hayes Sadler.

20. Smaller study to Margaret Smith.

21. Another smaller study to W. Ward.

22. Sunset after Storm (oil)
1910. 13 x 24
Father.

23. River Scene.
1910.
I M. Leete.

24. Court Farmyard, Campden
1910.
F O. Hale - U.S.A.

25. Ivy House Garden, Campden
1910.
Mrs. O.H. Neu - p. [present]

26. Dibbrook Church
1911. 7 x 6
Margaret Smith.

27. The Ruined Gatehouse, Campden
1911. 14 x 10
Constance Mott - U.S.A.

28. A variant - Helen Macaulay
Dover's House - P. Portlock.

29. Wells
1911. 14 x 19
W. Ward - commissioned it.

30. Storm Retreating at Sunset
1911. 8 x 7
Janet Dodge.

31. A Ruined Church
1911. 8½ x 6½
Percy Portlock.

32. The Church by the River
1912. 8½ x 13½
21 Gallery - J. Hutchinson.
Colnaghi - 1956 - Francis Cornstock 1957.

33. The Ruin on the Cliff
1912. 7 x 8½
P. Portlock.

34. Janet Dodge has a variant.

35. Autumn Afternoon (oil).
1915. 5½ x 4½
Mrs. J. J. Joass.

36. The Broken Bridge
1915. 8½ x 10
Helen Macaulay.
Percy Portlock.
Cotswold Gallery.

37. An Upland Farm - study
1913. 4½ x 5½
Nina
Ben X Fanny Chandler.

38. A Cotswold Sunset
1915. 12 x 17
B. M. Chandler.
Cotswold Gallery.
Capt. Audley Harvey.
Christie's.
[Boston Museum of Fine Arts]

39. Evening in Sussex
1913. 12 x 17
W. Ward.
Cotswold Gallery - ?
Christie's - ?
Cotswold Gallery - ?

40. Priory Farm
1915. 8 x 10
B. M. Chandler.
21 Gallery.

41. A Ruined Church
1911. 8½ x 6½
Percy Portlock.
41. Newark Castle Bridge - Morning
1915. 8 3/4 x 11 1/2
Mrs. George Hookham, Willersey.

42. Dream Cotswold
1916. 4 1/2 x 6
F. Chandler - p.

43. The Green Lane
1916. 4 1/2 x 6 1/2
21 Gallery.
Dover's House.
P. Portlock.

44. Carnaah
1917.
T. M. J. B. Browne, Co. Wexford.

45. Valley Farms
1917. 10 1/2 x 14
B. M. Chandler.

46. A Cottage Garden at Sapperton [no drawing]
1919.
Cotswold Gallery.

47. A variant to J. Blair-Fish.

48. Willersey Hill
Mch. 1922. 6 x 10
Similar to & after above sketch from Nature.
Nina.

49. The Fosseway at Syerston [no drawing]
Aug. 1922. 6 x 9 1/2
Similar to drawing in 'Highways & Byways in Notts'.
A. J. Finberg.

50. The Pass.
Sept. 1922. 9 1/4 x 11 1/2
B. M. Chandler.
Christopher Whitfield.

51. Tattershall.
Sept. 1922. 6 3/4 x 11 1/2
Cotswold Gallery.
Capt. Audley Harvey.
Christie's.
Cotswold Gallery.

52. Cottages at Souledern
Apr. 1923. 3 1/2 x 5 1/2
Mrs. Audrey Withers Kennett.

53. The Roman Camp
July 1923. 9 x 17 1/4
Cotswold Gallery.
?

54. The Beacon Hill
Aug. 1923. 11 1/2 x 19
Norman Jewson.

55. Duntisbourne Rouse
Sept. 1923. 8 1/2 x 15 1/2

56. Sarras
1925. 3 1/8 x 5 3/8
Mrs. Alan Sands.

57. Mrs. William Cadbury has variant.

58. Variant for Matthew B. Walker.
[now owned by David Gould]

59. Dream Cotswold
1925-1927. 4 1/2 x 6 1/2
A variant on the earlier drawing -1916.
Dover's House. [N.B.M. Gnaas]

60. Sarras
1930-1931. 4 1/2 x 6
A variant of the 1925 drawing.
Dover's House. [N.B.M. Griggs]

61. The Upland Road
1936. 5 1/4 x 6 7/8
Another variant of the Willersey Hill composition -
study for a larger picture.
Dover's House. [N.B.M. Griggs]

62. Sunset in the Cotswolds
A variant in colour & composition of 'An Upland Farm'.
1936. 6⅜ x 7⅛
Francis Adams Comstock.

63. Sunset in the Cotswolds
Still another variant of 'An Upland Farm'.
1936. 10 x 15. Tempera on Whatman Board.
Miss Deakin.

64. The Cross Hands
Similar to the etching of the same name.
1937. 5¼ x 6⅞
Dover's House. [N.B.M. Griggs]

65. A variant, darker, larger, autumnal.
June, 1937. 6⅜ x 8
Francis Adams Comstock.

66. The Sexton's Cottage
Jan - Feb, 1938. 6½ x 1⅞
For Ben & Fanny Chandler.
III CATALOGUE OF PENCIL, PEN & INK, AND WASH DRAWINGS

Necessarily this Catalogue is incomplete, for there are undoubtedly many other drawings which have never been published or recorded and so are not noted here. Drawings made for other architects purely as presentation 'renderings' have been omitted. Those drawings which are in museums or in collections known to the author are so designated. The sizes, where known, are also noted. The height, as usual, is given first.

189?
1. A landscape. Pen & Ink. 8 x 5 1/8
   Ashmolean Museum, Oxford.
2. Lantern slide containing four circular drawings 1 1/8 in diameter, Ink (black, red, blue, green), illustrating Hans Andersen's 'Tinderbox'.
   Hitchin Museum.
3. Another slide, similar to the preceding, illustrating 'The Magic Trunk'.
   Hitchin Museum.

1894

1896
5. The Abbot's Bridge, St. Edmundsbury. Pencil.
6. Compton Church, Bedfordshire. Pencil.
   The following three pen & ink drawings, illustrating a magazine article:
   7. Romsey Abbey, South Transept and Apsidal Chapel.
   8. Romsey Abbey, North Transept.

1897
10. An Old House. Pen & Ink. 12 x 6 1/2
11. Old Cottages. Pen & Ink. 12 x 6 1/2
12. Carmel Priory Church, Lancashire, from the S.E. Pencil. In 'The Architectural Review'.
13. Carmel Priory Church, from the S.W. Pencil. In 'The Architectural Review'.
15. Canterbury Cathedral from the S.E. Pencil. In 'The Anglican'.

The following three pencil drawings for 'Old Hitchin' (never published):
17. Hitchin Church from the N.E.
18. Hitchin Church from the S.E.
19. Hitchin Church, South Porch & Aisle.

1898
21. Cottages on Titmore Green, recently demolished.
   In 'Highways & Byways in Hertfordshire', p. 181.

The following 5 pen & ink drawings for 'Old Hitchin':
22. Title.
23. Tilehouse Street.
24. The Old 'Boot' Inn.
25. The Bridge, North Side.
26. The Bridge, South Side.

1899
31. St. Andrew's Church, Walberswick. Pen & Ink.

The following four pen & ink drawings for 'Old Hitchin':
32. Roofs, Hitchin.
33. Alley to the Churchyard, Hitchin.
34. Courtyard of the 'Coopers' Arms', Hitchin.
35. Houses in the Market Place, Hitchin 1860.
   The following two pen & ink drawing in 'Highways & Byways in Hertfordshire':
37. Wymondley Parva, p. 208
1900
58. A Pastoral Pen & Ink.
The following three pen & ink drawings
in 'In Memoriam':
40. A Landscape.
41. A Landscape.
42. A Landscape.
The following six pen & ink drawings
in 'Seven Gardens and a Palace':
43. Huntercombe.
44. Huntercombe.
45. Huntercombe.
46. Dropmore.
47. The Churchyard at Marycuttens.
48. Hampton Court.
The following five pen & ink drawings
for Old Hitchin:
49. Courtyard of the George Inn, Buck-
kersbury.
50. High Street, Hitchin, Dawn.
51. St. Ippolyts.
52. In Bancroft, Hitchin.
53. Houses in Bancroft, Hitchin.
The following seven pen & ink drawings
in 'The Chronicle of a Cornish Garden':
54. June.
55. The Lily Pool.
56. My Lady's Garden.
57. Popporni.
58. Ivy & Honeysuckle.
59. Topiary Work.
60. The Yew Avenue.
The following three pen & ink drawings
in 'Highways & Byways in Hertfordshire':
61. St. Peter's Church, St. Albans, before re-
orstation p.65.

1901
The following eight pen & ink drawings
in 'Stray Leaves from a Border Garden':
64. Cottages at Caldra.
65. The Old Mansion House, Caldra.
66. Fogo Bridge.
67. The Blackadder from the Footbridge.
68. Caldra Church.

69. Caldra Mans.
70. River Scene.
71. River Scene.
The following ninety four pen & ink draw-
ings in 'Highways & Byways in Hertfordshire':
72. Stanstead Abbot's Church frontispiece.
75. Broxbourne Church. p.5.
77. West Street, Ware. p.17.
78. Honey Lane, Hertford. p.19.
80. The Maran Valley from the Viaduct. p.25.
81. Hattfield House: The South Front. p.27.
82. Queen Hoo Hall (Front). p.54.
83. Welwyn from the Ayt Road. p.40.
84. Ayt St. Lawrence Church. p.42.
85. Near Ayt St. Peter. p.49.
86. St. Albans Abbey Church in 1885. South-
East View. p.52.
87. Sunset, St. Stephen's. p.57.
88. Old St. Michael's, St. Albans. p.67.
89. Watford. p.73.
90. Cassiobridge. p.76.
91. Moor Park. p.81.
93. Holy Cross Church, Saratt. p.89. 67 1/8 x 6/4
Fogg Museum, Harvard University.
94. Between Haunden and Kings Lang-
ley. p.91.
95. King's Langley Priory. p.95.
96. Abbot's Langley. p.97.
98. High Street, Hemel Hempstead. p.103.
99. Cowper's Birthplace, Berkhamstead St.
Mary. p.114.
100. Eaton House, Berkhamstead St.
Mary. p.119.
103. Moonrise. p.150.
105. A Meadow Path. p.156.
109. Hoo End, Kimpton. p.163. 4'/8 x 8'/6

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110. St. Paul's Walden Church. p. 167. 5 7/16 x 7 3/8
Ashmolean Museum, Oxford.
112. King's Walden Bury. p. 171. 4 9/16 x 7 3/8
Ashmolean Museum, Oxford.
113. Farm at Knebworth. p. 173.
118. Offley St. Legers Church. p. 200.
120. Hammond's Farm, Pirlon. p. 204.
121. St. Martin's Church, Preston. p. 205. 4 13/16 x 4 1/4
Ashmolean Museum, Oxford.
123. Delamere House. p. 211.
127. South Porch, Hitchin Church. p. 222.
132. Baldock Church. p. 239.
134. Hineworth Church. p. 246.
135. Ashwell Church. p. 248. 11 3/4 x 7 3/16
Ashmolean Museum, Harvard University.
137. At Wallington. p. 251.
139. Clothall Church—Evening. p. 256.
143. Tailpiece. [The Bury, St. Paul's Walden] p. 274. 5 x 8 3/16
Ashmolean Museum, Oxford.
144. Water Meadows at Puckeridge. p. 278.
146. At Aspenden. p. 288.
147. Aspenden Church. p. 291.
149. Over Great Hadham p. 296.
151. Layston—Anstey Road. p. 301. 5 3/8 x 7 1/8
Ashmolean Museum, Oxford.
152. South Porch, Meadon Church. p. 305.
154. Furneaux, Pelham Hall. p. 310.
156. Little Hadham Hall. p. 316.
160. The 'Boar's Head', Bishop's Stortford. p. 322.
161. The 'Black Lion', Bishop's Stortford. p. 324.
162. Bell Street, Sawbridgeworth. p. 326.
166. Kimpton Hoo. 4 7/8 x 8 3/16
Ashmolean Museum, Oxford.
Unpublished.
1902.
167. Hitchin Church. Pen and Ink.
In 'The Hertfordshire Express', October 1902.
170. The Little Orange, Woodbridge. Pen and Ink.
In 'The Collected Works of Edward Fitzgerald'.
171. Fitzgerald's Yacht 'The Scandal'. Pen and Ink.
172. St. Mary's Church, Hitchin. Prospect.
173. A Fanciful Landscape. Pen and Ink and pencil. 9 1/2 x 6 3/4
Boston Public Library.
In 'The Life of Gladstone'.
The following nine drawings in pen and ink in
'The Sensitive Plant':
175. The Sinuous Paths of Lawn and Moss.
176. The Stream.
177. Noontide.
178. Water Lilies.
179. Between the Time of the Wind and the Snow.
180. Rare Blossoms.
181. For Winter Came.
182. Headpiece.
183. Tailpiece.
184. Rare Blossoms. Unpublished variant.
259
The following twelve drawings in pen and ink in Highways & Byways in London:
185. Waterloo Bridge. p. 22.
186. Cloth fair. p. 57.
188. St. Paul's from the River. p. 87.
190. Lincoln's Inn. p. 152.
194. Wych Street. p. 364.

The following ninety-two drawings, in pen and ink unless otherwise noted, in Highways & Byways in South Wales:
199. Hay. p. 3. 4 x 3.
Barbara Griggs.
204. The lithon at Pen-y-bont. p. 28.
205. Tailpiece. p. 36.
207. The Wye near Aberedw. p. 50.
211. Headpiece. p. 98.
212. The Head of the Yr Yon Camrau'r Bleiddiau. p. 118.
213. In the Vale of Towy. p. 130.
215. The Bran Valley. p. 140.
218. Dynevor from Llandilo Bridge. p. 156.
221. The Cennin Valley. p. 165.
225. Pont-ar-Cothi. p. 175. 43/4 x 43/4
Boston Public Library.
231. Llanstephan Castle. p. 197.
233. Llanstephan from St. Ishmaels. p. 199.
234. In the Cnethi near Pumpsaint. p. 201.
235. The Lampeter Road. p. 204.
236. Between Pumpsaint and Lampeter. p. 207.
238. Tregaron. Pen and wash. p. 221.
242. The Vale of Aeron. p. 234.
244. Sunset and Moonrise near Cilgerran. Pen and wash. p. 242. 8 1/4 x 5 7/8.
Lessing Rosenwald Collection.
245. Aberystwyth. p. 245.
246. Llechyrha Bridge. p. 256.
251. The Teifi falls at Henllan. p. 270.
The following are drawings in pen and ink in 'Highways and Byways in South Wales':

290. Carmarthen. p. 87.

The following are drawings in pen and ink in 'Highways and Byways in Sussex':

1903

299. Ruins of Bishop's Palace, St. David's. p. 324.
300. St. Mary's College, St. David's. p. 326.
301. The Trefgarne. p. 332.
305. Tenby. p. 361.
309. The Usk at Vevynach. p. 370.

Boston Public Library.
552. Malthouse Farm, Hurstpierpoint p. 200
553. Ditchling. p. 201.
Also in 'The Villages of England', p. 13.
554. Old House at Ditchling. p. 203.
555. Cuckfield Church. p. 212.
556. East Molesey — before restoration. p. 219
558. On the Ouse above Lewes. p. 239.
561. Victoria & Albert Museum
563. 6½ x 5¼
564. Lessing Rosenwald Collection.
565. The Ouse at South Street, Lewes. p. 253
566. 5¼ x 6½
568. The Ouse at Piddlinghoe. p. 255.
569. Rodwell p. 256.
570. Piddlinghoe. p. 258.
572. Near Icking Neville. p. 263. 5¼ x 6½
575. Framfield. p. 293.
577. In Buxted Park. p. 298. 9 x 6½
580. Beachy Head from the Shore. p. 525.
582. Westham. p. 533.
583. Hurstmonceux Castle. p. 534. 7½ x 5½
585. Battle Abbey, the Gateway. p. 349.
586. Mount Street, Battle. p. 352.
588. The Land Gate, Rye. p. 359. 4½ x 4½
589. Victoria & Albert Museum
591. The Ypres Tower, Rye. p. 365. 4½ x 4½
592. Victoria & Albert Museum
593. Court Lodge, Udimore. p. 570.
594. Udimore Church. p. 572. 7½ x 6½
595. Fogg Museum, Harvard University.
596. Brede Place. p. 575. 5½ x 8½
597. Fogg Museum, Harvard University.
598. Brede Place, from the South. p. 575.
600. Shorwell near Lichfield. p. 588.
603. Ashdown Forest, from East Grinstead. p. 593
The following six drawings in pen & ink in 'The Burlington Magazine', April 1903:
606. Passage from Outer Court into Garden, Clifford's Inn. p. 245.
609. No. 8 Clifford's Inn, and Hall on left. p. 252.
612. 'The Royal Manor of Hitchin',

1904
The following sixteen drawings in pen & ink in 'The Royal Manor of Hitchin':
613. Hitchin from 'Windmill Hill'.
614. The Abbey Church of the Holy Cross, Waltham. 11½ x 9½
616. Waltham Abbey. The Gateway and Bridge.
617. 'Rex Willelmus Tenet Hic'.
618. With the Conqueror. Headpiece.
619. Barnard Castle.
620. Chastel De Bernard, Barnard Castle on the Tee's.
621. Effigy of Bernard de Balliol in Hitchin Church. Headpiece.
622. The Temple, Paris, in Mediaeval Times. 8½ x 11½
624. Church of the Holy Sepulchre, the Temple, Paris.
626. Seal of Eustace de Balliol. c. 1190.
627. Seal of Hugh de Balliol. c. 1210.
628. Seal of Devorquill de Balliol. c. 1210.
593. Royal Seal of John de Balliol, King of Scotland. 1290-1292.

The following drawings in pen & ink in 'Memorials of Edward Burne-Jones':
595. Red House, Upton.
596. Burne-Jones's House at Bexhill. Pen & ink. Unpublished. 7 7/8 x 5 7/8
598. Old Town by River, with Bridge. Pen & ink. 7 3/4 x 6 1/4

The following thirty-eight drawings in pen & ink in 'Highways & Byways in Oxford & the Cotswolds':
600. The Thames at New Bridge, Oxford. p. 15.
601. Woodstock Manor House in 1723. p. 43.
603. The Reindeer Inn, Banbury. p. 63.
604. House in Market Place, Banbury. p. 65.
607. Silver Street, Wroxton. p. 87.
608. Fenny Compton. p. 115.
611. Compton Wynyates, the Entrance Front. p. 128.
615. Barn at Broadwell. p. 146. 4 1/4 x 8 1/8

430. Postlip, Norman Chapel, near Winchcombe. p. 244.
432. Dovecot at Doglingworth. p. 266.
433. Duntisbourne Rouse Church. p. 269.

1905
The following thirty-four drawings in pen & ink in 'Highways & Byways in Oxford & the Cotswolds':
439. The Old Ashmolean, Oxford. p. 7 7/8 x 4 7/8
441. The 'Golden Cross' Inn-yard, Oxford. p. 32.
442. Broughton Castle. p. 75.
446. Upper Swell Manor. p. 160. 7 7/8 x 4 7/8
448. Church Street, Chipping Campden. p. 195.
450. Moon Hill. p. 204.
451. Stanley Pontlarge. p. 207. 5 3/16 x 3 1/8
455. Sareby. p. 221.
456. At Broadway. p. 246.
459. British Museum.
458. Cassey Compton p. 219
459. Northleach Church p. 284. 9 3/4 x 4 1/6
Ashmolean Museum, Oxford.
460. Fairford Church p. 308
461. Painswick Churchyard p. 318. 9 1/4 x 5 7/8
462. Painswick Vicarage Lane p. 321.
466. Dyangway House p. 331.
467. St. John's Hospital, Cirencester p. 335.
469. Shipton Court before the Recent Restoration p. 355.
471. Middle Row, Campden. Pen & ink 5 1/2 x 4 3/8
In 'Campden',
Boston Public Library.
472. A Village Street. Pen & ink, 4 3/4 x 6 1/2
473. Farmhouse at Weston-sub-Edge; Pencil 5 1/2 x 4 3/4
Mrs B. M. Chandler
474. The Banqueting Hall, Whitehall Pen & ink.
475. Porch of the Yellow House, Buckland Pen & ink.
The following twelve drawings in pen & ink in 'A Book of Cottages and Small
Houses':
476. The Thatched Cottage at Westington; Frontispiece
477. Izod’s Cottage seen from the High Street, Campden p. 8.
478. Izod’s Cottage from the Garden, p. 12.
480. Pair of Cottages at Catbrook, p. 15.
481. 'Little Coppice' at Iver Heath, Bucks, p. 21. 6 1/8 x 5 3/4
Boston Public Library.
482. 'Shoehorn', Orpington p. 24. 6 1/2 x 6 1/2
Boston Public Library.
483. Thatched Cottage in Watery Lane, Campden, p. 47.
484. Cottage in Watery Lane p. 49.
-186. The Island House or Middle Row, Campden p. 77.

1906
The following seventy-five drawings in Highways & Byways in Berkshire:
488. Abingdon Bridge, Frontispiece.
489. East Hendred p. 25. 7 3/4 x 4 1/8
491. Radcot Bridge, p. 45.
492. Buckland Church p. 47.
493. Eynsham Bridge p. 49. 7 1/2 x 4 1/2
494. Wytham Abbey, p. 52.
495. Wytham p. 54.
Also in 'The Villages of England' p. 6
496. Godstow Bridge, p. 56.
497. Eynsham Bridge, p. 63.
498. Steventon, p. 69.
499. Abingdon from the River p. 74.
500. Christ's Hospital, Abingdon, p. 76.
501. The Town Hall, Abingdon, p. 87.
502. St Helen's Church, Abingdon, p. 95.
503. Near Bablockhythe, p. 103.
504. Radley, p. 108.
505. Bishop Jewel's Porch, Sunningwell, p. 113
506. Cumner Church, p. 117.
507. Wooton, p. 123.
509. Cumner Churchyard Cross, p. 127.
510. Faringdon Part of Church Street, now demolished, p. 128. 5 7/8 x 6 1/2
Ashmolean Museum, Oxford.
511. Stanford-in-the-Vale Church, p. 132. 6 x 5
Boston Public Library.
514. Church Street, Faringdon, p. 140.
515. Faringdon Church, p. 142. 8 3/8 x 4 9/16
Ashmolean Museum, Oxford.
516. Faringdon Church, South Door, p. 143.
517. The Market Hall, Faringdon, p. 145. 7 5/8 x 5 3/8
Ashmolean Museum, Oxford.
518. The Abbey Dormitory, Abingdon, p. 147.
471. MIDDLE ROW, CAMPDEN
562. SOUTH ALLEY OF THE MARKET HALL, CAMPDEN
523. The Thames at Sutton Courtenay. p.167.
527. Abbot’s Wittenham. p.177.
529. Wallingford Town Hall. p.185.
534. Wantage Church. p.216.
537. White Horse Hill. p.242.
539. Lambourn Church. p.256.
540. Sparsholt Church. p.262.
541. Place House, Streteley. p.284.
542. The Old ‘Angel’ Inn, Thame. near Reading. p.290.
545. Sonning Bridge. p.296.
548. Windsor from the Meadows. p.323.
549. Windsor, Church Street. p.331.
551. South Transept of St George’s Chapel, Windsor. p.358. 8 3/4 x 5
David Gould.
552. Windsor, Market Street. p.356.
556. The Bear at Hungerford. p.409.
558. The Bath Road at Speen. p.416.
562. South Alley of the Market Hall, Campden. Dated 1906-25. 4 1/4 x 5 1/8
In ‘Campden’.
Boston Public Library.

1907
563. The Lygon Arms, Broadway. Pen & Ink.
564. In The Road Club Booklet.
The following eight drawings in pen & ink
in ‘Highways & Byways in Buckinghamshire’:
566. Dinton. p.27.
568. At Whitchurch. p.75.
569. Horton Church. p.223.
571. Littlestone Dayrell Church. p.278.

1908.
The following seventy-three drawings in
pen & ink in ‘Highways & Byways in Buckinghamshire’:
573. Great Hampden Park. Frontispiece.
574. The King’s Head, Aylesbury. p.8.
576. Haddenham Church. p.53. 5 3/8 x 5 3/8
Ashmolean Museum, Oxford.
578. Long Crendon. p.41. 4 x 6 3/4
Ashmolean Museum, Oxford.
579. From Long Crendon. p.44.
580. Chilton Church. p.43.
582. Whitchurch. p.77.
583. North Marston Church. p.80. 4 1/4 x 6 3/4
Ashmolean Museum, Oxford.
584. Steepley Church, West Door. p.90.
585. Steepley Church. p.91.
586. Bow Brickhill. p.95.
588. Piscina and Sedilia at Aston Clinton.
p.102.
Ashmolean Museum, Oxford.
Lessing Rosenwald Collection

600. Chalfont St. Peter, p.165.
Also in 'The Vicarage, Princes Risborough,
p.142.
602. Chesham Church, p.171.
603. Dunwich Church, p.179.
605. The Town Hall and High Street, High Wycombe, p.184.
606. West Wycombe, p.192.
607. Finest, p.197.
608. Finest Church, p.198.
609. Medmenham, p.203, 21/4 x 61/2.
Ashmolean Museum, Oxford.
610. Medmenham, p.204.
611. The Old Parsonage, Marlow, p.206.
7 x 5 1/2.

Lessing Rosenwald Collection

600. Chalfont St. Peter, p.165.
Also in 'The Vicarage, Princes Risborough,' p.142.
602. Chesham Church, p.171.
603. Dunwich Church, p.179.
605. The Town Hall and High Street, High Wycombe, p.184.
606. West Wycombe, p.192.
607. Finest, p.197.
608. Finest Church, p.198.
609. Medmenham, p.203, 21/4 x 61/2.
Ashmolean Museum, Oxford.
610. Medmenham, p.204.
611. The Old Parsonage, Marlow, p.206.
612. Shelley's House, Marlow, p.208.
615. Boveley Church, p.216.
616. Dorney Church, p.217, 4 3/4 x 6.
British Museum.
619. In the Playing fields, Eton, p.236.
620. Burnham Abbey Farm, p.243.
621. Burnham Beeches, p.245.
623. Denham Place, p.250.
624. Stoke Poges, p.252.
The same view as in the etching (No. 20).
625. Fleece Yard, Buckingham, p.259.
627. The Bull Ring, Buckingham, p.262.
628. The Long Bridge, Buckingham, p.264.
629. Leckhamstead Bridge, p.280.
630. Maids Moreton Church, p.281.
633. Hankslope Church, p.289.
634. At Hankslope, p.290.
635. Milton Keynes Church, p.294.
636. Newport Pagnell, p.299.
637. The Swan, Newport Pagnell, p.305.
Ashmolean Museum, Oxford.
638. Sherington Church, p.315.
639. Olney Church, p.317.
640. Olney Bridge, p.320.
Ashmolean Museum, Oxford.
641. Olney Bridge, p.322.
Ashmolean Museum, Oxford.
Ravenstoke, p.329.
645. Cheshnes, Buckinghamshire, Pen & Ink.
7 1/2. Unfinished and unpublished.
Ashmolean Museum, Oxford.
The following three drawings in pen & ink
in 'The Studio,' vol. 36, nos. 137-140:
646. pergola at Crowborough, p.182.
The following four drawings in pen & ink
in 'The Studio,' vol. 37, nos. 141-144:
10 1/8 x 7 1/8.
Boston Public Library.
651. A Flagged Terrace and Forecourt, p.182.
Also in 'How to Draw in Pen & Ink':
1909.
The following sixty-seven drawings in pencil
in 'Highways & Byways in Cambridge & Ely'.
781. TERRACE STEPS WITH TOPIARY WORK
Those whose size is noted are in the Fitzwilliam Museum, Cambridge.

654. Ely Cathedral, Western Tower. Frontispiece.

655. St. Benet's Church and Corpus Christi College. p. 1. 4% x 6 1/2.

656. Peterhouse Wall, Cog Fen. p.5.

657. The backs, Clare College Gate. p.9.

658. St Michael's and All Angels. p.15. 10 x 6


661. St. Mary the Less, South Side. p.27. 10 1/2 x 6 1/4.

662. Peterhouse, from St. Mary's Churchyard. p.29.

663. St. Botolph's Church. p.31.

664. St. Benet's Church, Interior. p.37. 10 3/8 x 7 1/2.

665. Clare Bridge. p.42.

666. St. John's Bridge. p.45.

667. The President's Gallery, Queen's College. p.49. 9 1/6 x 5 3/4.

668. Oriel in Queen's College. p.51.


670. Clare College from King's. p.57.

671. King's College Chapel. p.61.

672. Old Gate of King's College. p.81.

673. Old Schools Quadrangle. p.87.

674. Clare College from Bridge. p.95.


676. The Fountain, Trinity College. p.103.

677. Trinity College Chapel and St. John's Gateway. p.111.

678. Hall, St. John's College. p.115.

679. Oriel in Second Court of St. John's College. p.117.

680. The Gate of Honour, Caius College. p.123. 7 x 4 1/2.

681. Peas Hill. p.130.

682. The Church of the Holy Sepulchre. p.135. 10 1/4 x 6 9/16.

683. St. Peter's Church. p.139.


685. The Back Court, Jesus College. p.145.

686. Jesus College Chapel. p.147.

687. Oriel of Hall, Jesus College. p.149.

688. Christ's College Chapel. p.153. 6 7/8 x 9 9/16.


690. The Leper's Chapel, Barnwell. p.163.


696. Cherry Hinton Church. p.207. 7 x 10.


698. St. Peter's Church, Duxford. p.229.

699. Farmhouse at Haslingfield. p.239.


704. Ashwell Church from the N. W. p.251.

The origin of the etching (No.7).

705. Rood Screen, Guilden Morden Church. p.261. 6 x 5 1/2.

706. Cottage at Steeple Morden. p.263. 5 1/2 x 5 1/2.


708. All Saints' Church, Long Stanton. p.291.

709. The Quay, Ely. p.301. 7 1/4 x 9 9/16.

710. The North Transept of the Nave, Ely. p.305.

711. West Aisle of the North Transept, Ely. p.311.


715. The Tower from the Cloisters. p.357.


717. St. Mary's Church. p.378. 8 x 9.

718. The Cathedral from the West Fen Road. p.380.


The following nine drawings in 'The Studio', vol. 37, nos. 145-148:


129. A Brook in a Garden. Pen and Ink. p. 272. The following six drawings in pencil in 'The Studio', vol. 58, nos. 149-152:


135. A Cloister and Summer-house. p. 285. The following five drawings in pencil in 'The Studio', vol. 40, nos. 151-160:


139. Topiary Work. p. 23.

140. Garden House. p. 24. 5/8 x 8

Lessing Rosenwald Collection 1910.

The following four drawings in 'The Story of Emma, Lady Hamilton' (in pen and ink):


142. The Village Inn, Little Neston. p. 212.


The following thirty-one drawings in pencil in 'Highways & Byways in Cambridge & Ely'. Those whose size is noted are in the Fitzwilliam Museum, Cambridge.


148. Burwell Church, West End. p. 197.

149. Burwell Church, N.E. View. p. 199.

150. Great Wilbraham Church. p. 211. 5 3/4 x 9 3/8


152. Little Wilbraham. p. 213. 5 1/2 x 6 3/8


154. Cottage at Balsham. p. 217. 7 3/4 x 6 3/8

155. Whittlesford. p. 227. 6 3/4 x 9 3/8

156. Haslingfield Church. p. 237.

157. Great Eversden. p. 257. 5/4 x 7

158. Cottage at Iff. p. 211. 4 3/8 x 7/4

159. Wilburton. p. 284. 4 3/4 x 6 3/8

160. The Burstead, Wilburton. p. 285. 7/4 x 7 3/8

161. Sutton Church. p. 287. 9 3/4 x 6

The origin of the etching (No 1).

162. Over, South Porch. p. 293. 11 1/2 x 8 3/4


164. Swavesey. p. 296. 5 1/8 x 7 1/8

165. Swavesey Church. p. 297. 11 3/4 x 9 1/4

166. Cottage at Rampton. p. 299. 6 3/8 x 7 3/4

167. Doxcoate at Rampton. p. 300. 5 3/8 x 4 1/2


169. St Wendred's Church, March. p. 391. 1 3/4 x 6 1/2

170. Elm Church. p. 412. 4 1/4 x 6 3/8

171. Walpole St Peter. p. 414. 5 1/2 x 7 1/2


173. Bell Tower, Tydd St Giles. p. 419. 8 1/4 x 7 3/8

174. Wisbech Church. p. 423. 1 3/4 x 4 1/2

175. The Old Court of Corpus. p. 451. 6 3/8 x 7 3/4

The following three drawings in pencil in 'The Studio', vol. 40, nos. 157-160:

176. Topiary Archway. p. 188. 1 3/4 x 8 1/8

Lessing Rosenwald Collection.

177. Fountain Pool with Topiary Hedges. p. 188.


The following three drawings in pencil in 'The Studio', vol. 41, nos. 161-164:

179. Entrance to an Enclosed Flower Garden. p. 201.


181. Terrace Steps with Topiary Work. p. 203. 11/8 x 8 3/8

Boston Public Library. The following seven drawings in pencil, preparatory to the pen and ink drawings in the Eton College book:


187. Lupton's Tower.

188. Interior of the Hall. The following five drawings in pen and ink in 'A History of Eton College':

189. The Chapel from the S.E. 190. Lupton's Tower.

191. N.W. Angle of the Schoolyard.
The following one hundred and eleven drawings in pen &\nink, published in 'Life of G F Watts':

800. Old Little Holland House from the S.W.
\[\frac{1}{2} \times \frac{3}{4}\]
Ashmolean Museum, Oxford

801. Old Little Holland House from the N.E.
\[\frac{3}{4} \times \frac{9}{8}\]
Ashmolean Museum, Oxford

The following two drawings in pen & wash, in
'The Architectural Review (N.Y.)', August 1913:

802. Study of Barns at Westoning.
803. Demolition, Campden
804. A Lane, Campden. Pen & Sepia Wash.
\[\frac{3}{4} \times \frac{5}{4}\]
Boston Public Library.

805. 'Dissolution'. Pencil.
806. Old stone Studdles at Didbrook. Pen &\nink. 4 \[\times \frac{5}{6}\]
Boston Public Library.

807. Stone Studdles at Didbrook Farm. Pen &\nink. 4 \[\times \frac{5}{6}\]
Boston Public Library.

808. An Old Cider Mill at Didbrook Farm. Pen \n\& wash. 7\[\frac{7}{8}\] \[\times \frac{6}{2}\]
Ashmolean Museum, Oxford.

809. Spatenevny Lane, Farningham, Kent.
Pen & ink. \[\frac{6}{8} \times \frac{5}{8}\]
Ashmolean Museum, Oxford.

810. Farningham Church. Pen & ink.

1912

'Life of G F Watts':

813. Boston Frontispiece. 8\[\frac{7}{8}\] \[\times \frac{3}{8}\]
Boston Public Library, U.S.A.

815. St George's Square, Stamford. p. 10.
816. St Mary's Street, Stamford. p. 11.
818. St Peter's Hill, Stamford. p. 15.
819. Stamford from Freeman's Close. p. 17.
822. Sempringham. p. 36. 6\[\frac{7}{6}\] \[\times \frac{5}{6}\]
Ashmolean Museum, Oxford.

823. The Witham, Boston. p. 45. 7\[\frac{7}{6}\] \[\times \frac{7}{6}\]
Boston Public Library, U.S.A.

824. The Angel Inn, Grantham. p. 56.
825. Grantham Church. p. 61.
826. Withamside, Boston. p. 66. 7\[\frac{7}{6}\] \[\times \frac{7}{6}\]
Boston Public Library, U.S.A.

828. North Transept, St Denis's Church, Sleaford. p. 78.
829. Heckington Church. p. 81.
830. Great Hale. p. 84.
831. Helpringham. p. 86. 4\[\frac{7}{8}\] \[\times \frac{5}{8}\]
The origin of the etching Maur's Farm (No. 2).
David Gould

832. South kyme. p. 88. 5\[\frac{7}{6}\] \[\times \frac{5}{6}\]
Ashmolean Museum, Oxford.

833. South kyme Church. p. 89.
835. Gateway to Lincoln Castle. p. 94.
836. The Rood Tower and South Transept, 
Lincoln. p. 100. 12\[\frac{7}{6}\] \[\times \frac{7}{6}\]
Also in 'The Art of Drawing in Lead Pencil'.
Fitzwilliam Museum, Cambridge.

840. Remains of the Whitefriars' Priory, 
Lincoln. p. 124.
841. St. Mary's Guild and St Peter's at Gowt's, 
Lincoln. p. 125.
844. The Stonebow, Lincoln. p. 130.
906. THE WELLAND AT COWBIT ROAD, SPALDING
THE WELLAND AT HIGH STREET, SPALDING
856. St. Peter's, Barton-on-Humber. p.190.  
857. St. Mary's, Barton-on-Humber. p.192. 
Ashmolean Museum, Oxford.

858. North Side, Old Hall, Gainsborough. 
859. South Side, Old Hall, Gainsborough. 
Ashmolean Museum, Oxford.

860. Gainsborough Church. p.205. 7\%8 x 7\%8 
Ashmolean Museum, Oxford.

861. Great Goxhill Priory. p.218. 6 x 6\%8 
Ashmolean Museum, Oxford.

862. Thornton Abbey Gateway. p.220. 2 x 3\%8 
Ashmolean Museum, Oxford.

Ashmolean Museum, Oxford.

865. Thornton Abbey Gateway. p.238 
Ashmolean Museum, Oxford.

869. Clec Church. p.266. 5\%8 x 4\%8 
Ashmolean Museum, Oxford.

870. Westgate, Louth. p.275. 10\%8 x 8\%8 
Ashmolean Museum, Oxford.

871. Mamby. p.279. 5\%8 x 6. 
David Gould.

872. Maplethorpe Church. p.292. 
873. Southend, Boston. p.297. 7\%8 x 6\%8. 
Boston Public Library.

875. Addisthorpe and Ingoldmells. p.308. 
4 x 5\%8 
David Gould.

876. The Roman Bank at Winthorpe. p.311. 
4\%8 x 6\%8 
David Gould.

878. Halton Church. p.351. 
879. Somersby Church. p.341. 
880. Tennyson's Home, Somersby. p.351. 
881. Little Steeping. p.357. 
882. Sibsey. p.362. 6\%8 x 1 
Ashmolean Museum, Oxford.

885. Tattershall Church. p.371. 
886. The Lion Gate at Scrivelsby. p.373. 
887. Tattershall Church and the Barn. p.381. 
The origin of the etching (No. 44). 
888. Tattershall Church and Castle. p.386. 
5\%6 x 6\%8 
Ashmolean Museum, Oxford.

889. Tattershall Church. p.388. 
891. Kirkstead Chapel. p.391. 4\%8 x 5\%8 
Ashmolean Museum, Oxford.

Ashmolean Museum, Oxford.

893. Kirkstead Chapel. p.398. 8\%8 x 8\%8 
N.B.M. Griegs.

895. Leake Church. p.415. 7\%8 x 7\%4 
Ashmolean Museum, Oxford.

896. Leverton Windmill. p.417. 6 x 5 
Ashmolean Museum, Oxford.

897. Fryston Priory Church. p.418. 8\%8 x 7\%4 
Ashmolean Museum, Oxford.

898. Boston Church from the N.E. p.421. 9\%8 x 5\%8 
The origin of the etching (No. 52).
908. AYSCOUGH FEE HALL GARDENS, SPALDING
909. SPALDING CHURCH FROM THE S.E
899. Boston Stump. p.424. 4¼ x 4¾
Boston Public Library, U.S.A.
8¾ x 7½
Boston Public Library, U.S.A.
901. South Square. Boston. p.429. 5½ x 6
Boston Public Library, U.S.A.
902. Spain Lane. Boston. p.431. 5½ x 3¼
Boston Public Library, U.S.A.
903. The Haven. Boston, p.436. 5½ x 4½
Boston Public Library, U.S.A.
904. The Guildhall. Boston. p.437. 7½ x 6½
Boston Public Library, U.S.A.
905. Hussey's Tower. Boston, p.439. 5⅞ x 4⅛
Boston Public Library, U.S.A.
906. The Welland at Goubit Road. Spalding
p.442. 7½ x 7½
Ashmolean Museum, Oxford.
907. The Welland at High Street. Spalding,
p.445. 5 x 6½
Ashmolean Museum, Oxford.
908. Aycough Fee Hall Gardens. Spalding,
909. Spalding Church from the S E, p.447.
10½ x 7½
Ashmolean Museum, Oxford.
7¼ x 6½
Ashmolean Museum, Oxford.
912. Surfleet. p.453. 5 x 6½
N. B. M. Griggs.
914. The Welland at Marsh Road, Spalding,
p.458. 6¾ x 6½
Ashmolean Museum, Oxford.
915. Altrincham. p.460. 8¼ x 8½
Ashmolean Museum, Oxford.
916. At Fulney. p.462.
917. Whaplode Church. p.467.
918. Fleet Church. p.469. 8½ x 5½
David Gould.
919. Gedney Church. p.471. 8¼ x 6½
Ashmolean Museum, Oxford.
920. Long Sutton Church. p.473. 9¾ x 5⅜
Ashmolean Museum, Oxford.
921. Gedney, from Fleet. p.482.
922. Cowbit Church. p.484. 6½ x 6
Ashmolean Museum, Oxford.
924. Croylland Bridge. p.490. 4¾ x 6½
David Gould.
925. London Town. Pen & Ink. 27 x 22
In 'Shakespeare's England'.
The origin of the etching Cockayne (No.55),
Boston Public Library.
926. Letchworth Hall. Pen & Ink.
927. Windmill with Broken Sails. Pencil &
Ink. 6 x 6½
Boston Public Library.
928. Windmill. Pencil & Ink. 6 x 5
Ashmolean Museum, Oxford.
929. Gateway, Campden. Pen & Wash 6⅜ x 5½
David Gould.

1913
930. Mawson Farm. Pencil & Wash. 4½ x 7
Study for the etching (No. 2).
Ashmolean Museum, Oxford.
931. Stanley Pottalae. Pen & Wash. 4½ x 4½
Study for the etching. No 5. Ashmolean.

1914
932. Thrapton Bridge, Northants. Pencil,
6½ x 9½
F A Comstock.
933. Barnack. Pen & Sepia wash. 4½ x 4½
Study for the etching. No 8.
Ashmolean Museum.
The following two drawings in pen & ink in
'Campden':
934. Alterations at The Martins. 5¼ x 4¾
Boston Public Library.
935. Elm Tree House Barn demolition. 5¾ x 5½
Boston Public Library.
The following four drawings in pencil in 'The
English Parish Church':
936. Church Streetton, looking towards Caradoc,
Shropshire. p.19.
939. Detached Belfry, Pembridge, Hereford-
shire. p.268.
The following one hundred and four drawings
in Highways and Byways in Northamptonshire
The originals of these whose size is noted are in the Northampton Public Library.
940 Western towers, Peterborough Cathedral frontispiece. 4 x 5
941 Queen's Cross, Hardingstone. p. 3. 9 x 5
942 St John's Hospital, Northampton. p. 5
8 x 7 2
943 Cromwell House, Northampton p. II. 6 x 5
944 St. Sepulchre's Church, Northampton p. 15.
7 x 5
945 St. Peter's Church, Northampton. p. 17. 1 x 6
946 The Nene Valley, near Northampton. p. 22.
5 x 2 x 5
947 Billing Mill. p. 23. 4 x 5 x 2
948 Coenophæ. p. 25. 7 x 7 2
949 Whiston. p. 26. 4 x 5 x 2
950 Easton Maudit. p. 29. 7 x 8 x 9
951 Wollaston. p. 30. 8 x 6 2
952 Earl's Barton. p. 32. 9 x 6 1 2
953 Nears Ashby. p. 33. 7 x 5 2
954 Road near Nears Ashby. p. 34. 0 x 4 x 7 2
955 On the Northampton-Wellingborough Road. p. 35. 4 x 2 x 6
956 Wilby Church. p. 36. 8 x 6 4
957 West Door, Wellingborough Church. p. 37. 5 x 5
958 Old Houses, Wellingborough. p. 38.
7 x 5 2
959 The Hind Hotel, Wellingborough. p. 40.
5 x 7
960 Wellingborough Church p. 41. 8 x 4 2
961 Thrapston Bridge. p. 42. 3 x 5 2
962 Finedon Church. p. 44. 6 3 x 5 2
963 Irthlingborough Church. p. 46. 10 2 x 7 2
964 Irthlingborough Bridge. p. 48. 6 x 8 2
965 Round Church. p. 50. 5 x 3 2
966 Ringstead Church p. 51. 4 x 4 x 6
967 Higham Ferrers Church and Schoolhouse. p. 52. 5 x 8 3
968 The College, Higham Ferrers. p. 55. 6 x 4
969 High Street, Rushden. p. 58. 5 x 5 2
970 Rushden Church. p. 59. 4 2 x 3 2
971 Irchester. p. 60. 6 2 x 6 4
972 Irchester p. 61. 9 x 6 4
973 A Meeting-house at Thrapston p. 64.
4 x 2 4
974 Lowick Church. p. 65. 5 x 8 4 x 6
975 Wadenhoe Church p. 75.
976 Ticknall Church. p. 79. 6 x 7
977 Barnwell St. Andrew's Church p. 84. 4 x 3 2 x 4
978 Barnwell Castle. p. 85. 3 2 x 7 2
979 Polebrook. p. 86. 4 2 x 4 2
980 North Street, Oundle. p. 89. 5 x 1
981 St. Osyth's Lane, Oundle. p. 91. 6 2 x 5 2
982 Brington Church p. 94. 5 x 3 2
983 Eyden New Field. p. 97. 4 2 x 6 2
984 Oundle Bridge. p. 99. 5 2 x 8
985 Warinington. p. 100. 7 x 6 4
986 Fotheringhay Church. p. 102. 9 x 3 x 7 2
987 Fotheringhay. p. 103. 4 x 1 x 7 2
988 The origin of the etching (No. 48).
989 Tansor. p. 109. 4 x 5
990 Cotterstock. p. 111. 4 2 x 4 2
991 The Talbot Inn, Oundle. p. 115. 4 x 4 2
992 Wansford Bridge. p. 116. 7 x 9
993 A Ruin at Castor. p. 119. 8 x 3 2
994 Castor. p. 121. 4 x 4
995 Milton House. p. 122. 3 x 5 2
996 Gateway to the Precincts, Peterborough. p. 125. 8 x 5 2
997 South Transept, Peterborough Cathedral. p. 127. 5 x 6 2
998 The Guildhall and St. John's Church. p. 132. 5 2 x 7 2
999 Northborough Church. p. 133. 3 2 x 4 2
1000 Maiden Lane, Stamford. p. 134. 4 2 x 6 4
1001 At St. Martin's, Stamford. p. 135. 4 2 x 5 4
1002 Stamford Baron. p. 137. 5 x 7
1003 Burghley House. p. 138. 4 x 8
1004 Barnack. p. 142. 6 x 5 2
1005 The origin of the etching (No. 8).
1006 Tickencote. p. 147.
1006 Manion Church. p. 161.
1007 Oakham Church. p. 164
1008 Langham Church. p. 171.
1009 High Street, Uppingham. p. 173.
1011 An Uppingham Courtyard. p. 176.
1012 The Old School-house, Uppingham. p. 178
1013 The Old School-house, Uppingham. p. 179.
1014 Ledington Bede-house. p. 182.
1015 Ledington Bede-house Garden Tower. p. 185.
1016 A Lane at King's Cliffe. p. 191. 5 x 5

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901. SOUTH SQUARE, BOSTON
THE HAVEN, BOSTON
1017. King's Cliff, p.192. 5 x 7
1018. Rockingham Castle, p.208. 4 x 4 1/4
1019. Gateway, Rockingham Castle, p.212. 5 1/4 x 9
1020. The Yew Walk, Rockingham Castle, p.215. 8 1/4 x 7
1021. Kirby Hall, p.219. 4 1/4 x 6
1022. Kirby Hall, p.221. 3 1/4 x 4 1/2
1023. Stanion, p.227. 7 1/4 x 6 1/4
1024. Brixworth Church, p.232. 6 1/2 x 5 1/2
1025. Spratton Church, p.239. 6 3/4 x 6
1026. A Cottage at Spratton, p.240. 4 x 3 1/2
1027. Naseby, p.242. 3 1/4 x 5 1/4
1028. Kettering Church, p.255. 9 x 5 1/2
1029. Geddington Cross, p.257. 6 1/2 x 4 1/4
1030. Boughton House, p.259. 5 1/2 x 7
1031. Rothwell Town Shop, p.268. 5 x 6
1032. Rothwell Church, p.269. 5 x 9 1/4
1033. Thorpe Malsor, p.272. 6 x 6 1/2
1034. Gayton, p.274. 7 x 5 1/2
1035. Daventry Church, p.296. 7 x 5 1/2
1036. An Old House at Daventry, p.297. 4 1/4 x 5 1/2
1037. Canons Ashby, p.301.
1038. Staverton Church, p.325. 5 x 6 1/4
1039. Sulgrave Manor House, p.351. 5 x 7 1/4
1040. Tailpiece, (Polebrooke), p.350. 8 x 6 1/4
1041. Whissendine Church, p.359.

1915
1042. Cottages at Westington, Pen & ink. 5/8 x 6 1/8. 'In Campden'.
Boston Public Library.
1043. Lanercost Priory, Pencil, tinted. 9 1/8 x 6 3/4
David Gould.
1044. Moonrise over River, Pencil. 4 x 5 1/2
British Museum.
1045. The Cresset and the Barbican, Pencil. 7 3/8 x 6
Boston Public Library.
1046. The Quay, Pencil. 6 7/8 x 7 7/8
Study for the etching (No.15).
Ashmolean Museum, Oxford.
1047. The Manor House Doorway, Hitchin, Pen & ink.
The following one hundred and seven drawings in pencil in 'Highways & Byways in Nottinghamshire'. Drawings whose size is not-
cd are in the Nottingham Museum & Art Gallery.
1048. St. Mary's, Nottingham, from the S.W. Frontispiece. 10 1/4 x 6 3/4
1050. The Flying Horse Inn, from an old painting, p.6. 6 1/4 x 6
1051. The Salutation Inn, Nottingham, p.8. 6 1/4 x 6
1052. Houses in Castle Gate, Nottingham, p.11. 6 1/4 x 4 7/8
1053. Garth's Hill, Nottingham, p.12. 7 1/2 x 6
1054. The Poultry, Nottingham, p.13.
1055. Castle Gateway, Nottingham, p.15. 7 1/4 x 6 1/8
1056. Houses in the Poultry, Nottingham, p.18. 7 1/4 x 6 1/4
1057. Nottingham Castle, p.21. 4 1/8 x 5 1/2
1058. South Hill, Nottingham, p.28. 7 x 6 1/8
1059. Friar Yard, Nottingham, p.30. 6 1/2 x 4 1/2
1060. Friar Yard, Nottingham, p.31. 3 1/4 x 5 1/8
1061. St. Mary's Church, Nottingham, from the Hollow Stone, p.35. 9 1/2 x 7 1/4
1062. St. Mary's Church, Nottingham, from the North, p.37.
The origin of the etching (No.41).
1063. Lenton Road, Nottingham, p.38. 7 x 6 1/4
1064. Wollaton Hall, p.45. 8 x 6 3/4
1065. Wilford Church, p.48. 7 1/4 x 5 1/2
1066. The Trent near Clifton, p.52. 4 3/8 x 8 3/4
The origin of the etching (No.50).
Ashmolean Museum, Oxford.
1067. Clifton Grove, p.54. 6 1/4 x 9 1/2
1069. Bunny Church, p.74. 4 1/8 x 6 1/8
1070. Colston Bassett Cross, p.88. 4 1/4 x 3 1/4
1071. Langar, p.92. 4 1/8 x 5 1/8
1072. Langar Church, p.97.
1073. Bingham Church, p.100.
1074. Cottages at Scarrington, p.103.
1075. The Trent at East Bridgford, p.114.
1076. Car Colston Common, p.116. 3 7/8 x 5 1/2
1077. The Fosseway at Syerston, p.121. 4 3/4 x 7 1/2
1078. The Trent near Syerston, p.122. 2 1/2 x 6 1/2
1079. East Stoke, p.123. 5 7/8 x 8 7/8
1080. Southwell Minster from the South, p.125.
1081. Southwell Minster, West Front, p.127.
1082. Southwell Minster from the North-East, p.133.

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1083. The Chapter House, Southwell p.135, 6\%\times 4\%.
1084. Southwell Minster and Palace Ruins p.139.
1085. Thurgarton Priory Church, p.165, 8\times 5\%.
1086. Loundham Church, p.172, 7\%\times 7\%.
1087. Epperstone Meadows, p.174, 4\%\times 5\%.
1088. Demolition in Church Street, Mansfield, p.176, 4\%\times 5\%.
1089. Union Street, Mansfield, p.177, 6\%\times 7.
1090. Kirkgate, Mansfield, p.178, 5\%\times 5\%.
1091. Cave Dwellings at Mansfield, p.179, 4\times 6\%.
1092. Union Yard, Mansfield p.181, 7\%\times 5\%.
1094. Newstead Abbey, p.189.
1095. Newstead Abbey at the present day, p.199.
1096. Annesley Church, p.202, 6 \times 6\%.
1097. Rusknap, p.212, 5\%\times 5\%.
1098. Linby Cross, p.213, 7\%\times 6\%.
1099. The Major Oak, p.225.
1100. The Lady Chapel, Worksop Priory, p.229, 5\%\times 8\%.
1101. Worksop Priory, p.230, 6 \times 6\%.
1102. Worksop Priory Gateway, p.231, 4\%\times 5\%.
1103. Worksop Priory, p.233, 5\%\times 5\%.
1104. The Old Ship Inn, Worksop, p.237, 5\%\times 4.
1106. Welbeck Abbey, p.252, 4\%\times 7\%.
1107. Clumber, p.266.
1108. Clumber Bridge, p.270, 4\%\times 6\%.
1109. Thoresby, p.273.
1110. Ollerton, p.286, 5 \times 4\%.
1112. Edwington Church, p.300, 6\%\times 5\%.
1113. Blyth Priory Ruins, p.306, 6\%\times 5\%.
1114. Ruins of Blyth Priory Church, p.308, 5\%\times 6\%.
1115. The Bell at Barnby Moor, p.318, 6\%\times 6\%.
1116. Church Street, Bawtry, p.330, 4\%\times 8\%.
1117. East Retford Church, p.335.
1118. Babworth, p.337.
1119. Gainsborough Church, p.339, 6\%\times 5\%.
1120. Elkesley Church Porch, p.340, 6 \times 4\%.
1121. West Drayton Church, p.341, 6\%\times 6.
1122. Markham Moor, p.342, 6\%\times 8\%.
1123. At East Markham, p.345.
1124. East Markham Church, p.347.
1125. A Yard at Tuxford, p.349, 8\%\times 6\%.
1126. Tuxford, p.351, 6\%\times 6\%.
1127. The Trent at Lancham, p.355.
1128. A Corbel at Rampton, p.355, 4\%\times 2\%.
1129. Dunham Church, p.356.
1130. The Trent at Lancham, p.357.
1131. Raungh, p.358.
1132. Gateway at Rampton, p.359, 5 \times 4\%.
1133. Lancham Church, p.362, 7\%\times 10\%.
1134. Littleborough Church, p.365, 4\%\times 5\%.
1135. Sturton-le-Steeple, p.364.
1136. North Leverton Church, p.365.
1137. House at North Wheatley, p.367, 7\%\times 6\%.
1138. Clayworth Church, p.369, 5\%\times 5.
1139. Mattersey Bridge, p.371, 5\%\times 10\%.
1140. Sutton-on-Trent Church, p.372, 4\%\times 5\%.
1141. Mattersey Abbey, p.373, 5 \times 7\%.
1142. Laxton Church, p.378.
1144. Holme Church, p.386, 4\%\times 5\%.
1145. Aveham, p.389, 4\%\times 6\%.
1146. Newark Church from the North, p.391, 5\%\times 9\%.
1147. Newark Castle, p.392, 6\%\times 7\%.
1148. Newark Castle and Bridge, p.393, 7\%\times 9\%.
1149. The Market Place, Newark, p.395, 6\%\times 6.
1150. Newark Church, South Transept, p.396, 8\%\times 8\%.
1151. Newark Church from the East, p.398.
1152. The Beaumont Cross, Newark, p.400, 5\%\times 5\%.
1153. The Saracen's Head Yard, Newark, p.401.
1154. Moonrise on the Trent, p.422.

1916
1155. The Minster in Embryo. Pencil, 5\%\times 7\%.
Study for the etching (No.21).
Boston Public Library.
1156. The Minster. Pencil tinted, 3\%\times 6\%.
Study for the etching (No.21).
David Gould.
The following five drawings in pen & ink in 'Camden'. All are in the Boston Public Library.
1157. Courtyard of Elm Tree House, 7\%\times 5\%.
1158. Ioz's Barn at Broad Campden, 4\%\times 6\%.
1159. Ruined Barns at Westington. Dated 1916-25. 4½ x 5½
1160. Dame Juliana's Gateway. 6½ x 5½
1161. Stone Steps at Elm Tree House. 8½ x 6 ½
The same scene, redrawn, is in Highways and Byways in Oxford, p. 189.

1177. Sellenget, Black chalk. 5½ x 6½
Study for the etching (No. 18).
Boston Museum of Fine Arts.
The following are drawings in pen and ink in 'Campden'. All are in the Boston Public Library.

1178. The Church Tower & the Fir Tree. Dated 1917-25. 5½ x 5¼
1179. Cottages in Broad Unity. 4½ x 5½
1180. Cottages in the Old Lane. 4½ x 5½
1181. The Market Hall & The Martins. 4½ x 5½

1182. The Minster. Pencil. 7½ x 10½
1183. Yeovil. Pen & crayon. 5½ x 7½
Boston Public Library.
The following are drawings in pen and ink in 'Campden'. All are in the Boston Public Library.

1184. The Old Court Garden. Dated 1918-25. 6½ x 5½
1185. The Court Farmyard. 5½ x 5½
1186. Pike Cottage Garden. 5½ x 5½
1187. The Old House at Home. 6½ x 6¼
1188. A Footbridge in the Pastures. 4½ x 6½
1189. A Footbridge in the Pastures. 5½ x 5½
1190-1192. Epiphany.
Six small pencil studies for the etching (No. 23).
Boston Public Library.

Illustration for a poem by Edward Shanks in Land & Water.
1195. Dover's Hill. Pencil. 6 x 8½
Miss Grace Guiney.

1196. The following are drawings in pen and ink in Campden. Both are in the Boston Public Library.

1197. A Footbridge near the Wood. 4½ x 5½
1198. The Landaulette Brook in Sheep Street. 4½ x 5½
1199. Anhada Perdita. Pen & ink with touches, entitled 'Park Lane' by the artist on the mount, it is an early conception of the etching (No. 28).
Ashmolean Museum, Oxford.

Inscribed in Latin around the edges.
Study for the etching (No. 28).
Ashmolean Museum, Oxford.

1201. Anhada Perdita. Pencil. 7½ x 6½
Inscribed in Latin, two lines at top, one line at bottom and in lower margin, very faintly.
Study for the etching (No. 28).

1202. Landscape. Pencil. 2½ x 4½
Letterhead for The Cotswold Gallery, London.
Boston Public Library.

1203. Old Street Scene with Cathedral. Pencil. 7½ x 10½
David Gould

1204. Farm Wagons. Pencil & wash. 4½ x 5½
Boston Public Library.

1205. A Rickyard. Pencil. 4½ x 7½
Boston Public Library.

1206. Thum in Weston Park. Pencil & crayon. 5½ x 7½
Boston Public Library.
COTTAGES AT WESTINGTON
1159. RUINED BARNS AT WESTINGTON
THE CHURCH TOWER AND THE FIR TREE, CAMPDEN
1165. CALF'S LANE, CAMPDEN
1172. THE 'OLD HOUSE AT HOME', CAMPDEN
1174. A FOTBRIDGE IN THE PASTURES, CAMPDEN
1921
1921. Tattershall Castle. Pencil. 4¾ x 8⅜
Lessing Rosenwald Collection.
1928. Garden at Southend Court, Banbury. Pencil. 5¾ x 8
Miss Monica Withers.
1929. Oxford: The Entrance of Lady Margaret Hall. Pencil. 15¼ x 19½
In the Oxford Almanack, 1922.
Ashmolean Museum, Oxford.
1200. 'Nina's Bridge'. Pencil.

1921-24
The following eighty drawings in pencil in 'Highways & Byways in Leicestershire'. The originals are in the Leicester Museums & Art Gallery. Those dated are shown in.
1201. Courtyard of the Old Town Hall, Leicester. 1921. 9¼ x 7
1202. The Jewry Wall, Leicester. p. 5. 1921. 7½ x 9½
1203. The Old Library. p. 7. 10½ x 7
1204. The Old Town Hall. p. 9. 6½ x 9
1205. St. Mary de Castro. p. 12. 7 x 8½
1206. Newark Gate, Leicester. p. 14. 9 x 8½
1207. Leicester Castle Gateway. p. 18. 10½ x 7½
1208. Adjoining the Chantry House, Leicester. p. 20. 7 x 7½
1209. St. Margaret's Church. p. 24. 1921. 11¼ x 7½
1211. Anstey Bridge. p. 35. 6¼ x 9½
1212. Aylestone Bridge. p. 50. 6¼ x 6⅛
1213. Desford Old Hall. p. 52. 1923. 6½ x 1¼
1214. Kirby Musloe Castle. p. 54. 1923. 1½ x 10¾
1215. Groby Pool. p. 55. 1923. 5¼ x 10½
1216. Groby Old Hall. p. 57. 7½ x 8½
1217. At Newton Linford. p. 58. 1921. 5¾ x 7½
1218. Bradgate House Chapel. p. 61. 6 x 5¼
1219. Beaumaris. p. 67. 1923. 8 x 13
1220. Charnwood Forest. p. 71. 1½ x 7½
1221. High Sharpley Summit. p. 73. 6½ x 11½
1222. Ulverscroft Priory. p. 80. 5½ x 6½
1223. Loughborough Church. p. 85. 1923. 11½ x 8½
1224. Shepshed. p. 91. 7½ x 5½
1225. Kegworth Church. p. 107. 1922. 7½ x 9½
1226. Lockington. p. 110. 1923. 1½ x 9½
1227. Hermitage. p. 112. 1923. 7¾ x 8½
1228. A House at Castle Donington. p. 114. 1923. 7¾ x 5½
1229. Bredon on-the-Hill. p. 127. 1924. 6¾ x 9
1230. Ashby de la Zouch Church. p. 130. 1924. 6⅛ x 9½
1231. The Bull's Head at Ashby-de-la-Zouch. p. 135. 1924. 6⅛ x 9½
1232. The Castle Chapel, Ashby de la Zouch. p. 140. 1923. 8¾ x 10½
1233. Uncle Deo Ruins. p. 156. 1923. 7½ x 11
1234. Whittuck Church. p. 159. 7½ x 6½
1235. Church Street, Lutterworth. p. 165. 8½ x 8½
1236. At Lutterworth. p. 167. 1925. 5¾ x 7½
1237. Misterton. p. 171. 1924. 7½ x 6½
1238. A Yard at Hinckley. p. 181. 1924. 5½ x 8½
1239. Church Walk, Hinckley. p. 182. 7 x 6½
1240. Market Harborough. p. 194. 1924. 8½ x 7½
1241. Barmack Hill, Market Harborough. p. 197. 1924. 9 x 1½
1242. Church Langton. p. 201. 1924. 6½ x 7
1243. Wistow Church. p. 213. 1924. 5 x 7½
1244. Shearsby. p. 218. 8½ x 7½
1245. Loddington Church. p. 242. 1923. 7 x 9½
1246. Launde Abbey. p. 244. 1925. 7½ x 7
1247. Withcote Church. p. 246. 7½ x 9½
1248. Holme Church. p. 248. 1923. 7 x 9½
1249. Tilthin Church. p. 251. 1925. 5½ x 6½
1250. Lowesby Park. p. 266. 1924. 7½ x 7½
1251. Queenby Hall. p. 268. 8½ x 6½
1252. Hungerston. p. 271. 1923. 7½ x 7½
1253. Ashby Folville. p. 273. 1921. 8½ x 11½
1254. Burton Lazars. p. 281. 6½ x 7½
1255. Melton Mowbray. p. 284. 8½ x 5½
1256. Kirby Bellars. p. 285. 1923. 7 x 10
1257. Melton Mowbray Bede House. p. 288. 1923. 7½ x 6
1258. Stapleford Hall. p. 290. 1925. 8½ x 7½
1259. Billesdon Coplow. p. 303. 7½ x 10½
1260. An Old House at Ab-Keritleby. p. 326. 1923. 8½ x 9
1261. Raadge Old Hall. p. 332. 9½ x 13½
The origin of the etching (No. 45).
1262. Raadge Church. p. 335. 5¾ x 8½
1263. Croxton Kerswell. p. 340. 8 x 11½
1264. Eastwell Church. p. 344. 6½ x 10½
1265. Belvoir from Croxton Kerswell. p. 355. 6¼ x 9

300
1266. Botleysford Church, p. 372, 1923. 6⅛ × 10
1267. Botleysford, p. 575. 8⅞ × 12
1268. Mountsorrel, p. 589, 1924. 6⅜ × 9
1269. Mountsorrel, p. 591, 1924. 7¼ × 10⅛
1270. Rothley Temple, p. 593, 1924. 7¾ × 11
1271. Old Houses at Rothley, p. 595, 1924. 8 × 7⅝
1272. The Wheat, Hall at Thurcaston, p. 598, 1924. 6⅞ × 11¼
1273. Porters Mansion Chapel, p. 402, 1924. 5¾ × 8⅞
1274. Cottages at Earl Shilton, p. 408, 1925. 6⅜ × 10¼
1275. Stoke Golding Church, p. 412, 1925. 7⅞ × 9¾
1276. St Peter's, Bosworth, p. 417, 1925. 10 × 7
1277. Gipsy Hall, p. 421, 1925. 8 × 7⅝
1278. Appleby Magna, p. 425. 8 × 7⅞
1279. Appleby Manor, p. 425, 1924. 7⅛ × 9¾
1280. Houses at Appleby Magna, p. 426. 6⅛ × 9¾

1925.
1281. Hawthorn, Crayon. 6⅛ × 4⅞
Boston Public Library.
1282. Elm at St Ippolytis, Crayon. 6⅜ × 4⅞
Boston Public Library.
1283. Pont St-Benezet, Avignon, Pencil & Crayon. 6½ × 12⅛
N. B. M. G. Johns.
1284. Le Palais des Papes, Avignon.
1285. Cloître St-Pierre, Avignon. Red and black crayon. 10⅞ × 8⅞
Lessing Rosenwald Collection.
1286. Avignon.
1287. Place d'Amirande, Avignon.
1288. L'Abside de St-Diéder, Avignon. Pencil. 13⅞ × 7¼
Lessing Rosenwald Collection.
1289. Avignon—Villeneuve.
1290. Notre-Dame des Doms, Avignon.
1291. Le Cloître de St-Symphonien, Avignon.
1292. Rue Peyleriere, Avignon. Red & black crayon. 17¼ × 10⅛
F. A. Comstock.
1293. Le Pont d'Avignon. Red & black crayon. 7¼ × 16¾
1294. Trenchurc Pencil, tinted. 5¼ × 5½
Study for the etching Pen Monastery (No. 51).
David Gould.
1295. Landscape. Sepia. 15¾ × 3⅛
For the Queen's Doll House.
1296. Winter Sunset, Pen & Ink. 5⅛ × 6⅞
1297. Oxford. Magdalen Tower, Pencil. 16½ x 12⅛
In the Oxford Almanack, 1925
Ashmolean Museum, Oxford.
The following five drawings in Pen & Ink in Ernest Gimson: His Life & Work:
1298. Gimson's Cottage at Sapperton, South Side. 6½ × 6⅛
N. B. M. G. Johns.
1299. The Stroud Valley at Sapperton.
1300. Stoneywell Cottage, Leicestershire.
1301. The Cottage at Sapperton, North Side. 6⅞ × 6⅞
N. B. M. G. Johns.
1302. Sapperton Churchyard. 7⅞ × 5¾
N. B. M. G. Johns.

1923.
1303. The following two drawings in Pen & Ink in Ernest Gimson: His Life & Work:
1303. Ernest Gimson's Cottage at Pinbury Park. 7½ × 6½
N. B. M. G. Johns.
1304. Daneway House near Sapperton.
1305. Tarring Neville, Sussex. Pencil. 5 × 4¾
British Museum.
1306. Ampney St. Mary. Pencil. 4⅜ × 6
British Museum.
1307. Church in a Wood, Pencil. 6½ × 6½
Boston Public Library.
1308. The North Aisle of St. James's Church. Pencil 6½ × 6½
In Campden.
Boston Public Library.
1309. Duntisbourne Rouse Church, Pencil. 6½ × 10¾. On reverse is a study in pencil of a hoop-raved wagon.
David Gould.
The following thirteen drawings in pencil, studies for the book on Campden, All are owned by N. B. M. G. Johns.
1311. Beehives at Wood Cottage. 5⅛ × 3½
1312. The Green Dragon. 9 × 6½

301
1288. L'ABSIDE DE ST-DIDIER, AVIGNON
1924. Potters' Bow. Pencil. 6 3/4 x 5 1/2 Study for the etching (No. 53).
Boston Museum of Fine Arts.
1925. Potters' Bow. Pencil. 9 1/8 x 6 5/8
Another study for the etching.
Boston Museum of Fine Arts.
1926. Potters' Bow. Pencil. 9 1/8 x 6 5/8
Another study for the etching.
Ashmolean Museum, Oxford.
1927. Tithe Barn at Calcot. Glos. Pencil 14 x 11
1928. Tithe Barn at Calcot. Glos. Pencil 14 x 11
1929. Tithe Barn at Calcot. Glos. Pencil 12 x 10
1930. St Hugh's Altar, Letchworth. Pen & Ink
In 'The Life of Dr. Adrian Fortescue'.
12 3/4 x 16 3/4 for the Stationers' Almanack.
Boston Museum of Fine Arts.

1925
1932. The Almonry. Pencil. 9 1/2 x 6 1/2
Final study for the etching (No. 54).
Lessing Rosenwald Collection.
1933. Tarring Neville, Sussex. Pencil. 6 x 8
Study for an etching.
Boston Public Library.

1926
1934. Sarras. Pencil. 6 7/8 x 9 1/2
Study for the etching (No. 35).
Ashmolean Museum, Oxford.

1935. Sarras. Pencil. 7 1/2 x 10 1/8
Final study for the etching.
Lessing Rosenwald Collection.
1936. The Market Hall from Upper High Street. Pen & Ink. 4 3/4 x 6 1/4
In 'Campden'.
Boston Public Library.

1927
1937. Castor. Pencil. 5 3/4 x 4 1/2
Final study for the etching (No. 58).
Ashmolean Museum, Oxford.
1938. Dunstable Rouse. Pencil on brown paper. 4 3/4 x 4 1/2
Miss Grace Guiney.

1929
1939. The Maypole Inn. Pencil & grey wash, with some pen & black ink touches. 6 7/16 x 8 3/16
Study for the etching (No. 42).
Ashmolean Museum, Oxford.
1940. The Maypole Inn. Pencil. 6 1/2 x 9 5/8
Final study for the etching.
Boston Public Library.

1930
1941. Lone End. India ink wash. 4 3/4 x 7 1/2
Study for the etching (No. 43)
Boston Public Library.

1931
1942. Dawn, Dover's Hill. Pencil. 6 7/8 x 9 3/4
F. A. Comstock.
1943. Oval Pen Manor. Pencil. 8 3/8 x 11 3/8
Drawing on-the-spot for the etching (No. 46)
Boston Public Library.
1944. Lanterns of Sarras. Pencil. 3 7/8 x 3 1/4
Study for the etching (No. 47).
Boston Public Library.

1932
1945. Palace Court. Pencil. 9 1/8 x 6 7/8
Final Study for the etching (No. 49).
Boston Public Library.

1934
1346. Flower de Luce. Pen & ink
A burned fragment of a study for a projected etching.
Boston Public Library.

1347. Flower de Luce. Pencil. 7 3/8 x 10 3/8
Another study for the projected etching.
N.B.M. Griggs.

1348. Flower de Luce. Pencil. 7 x 9 3/4
Another study for the projected etching.
N.B.M. Griggs.

1355
1349. Syde. Pencil. 5 x 4 3/8
Study for the etching (No. 54).
Ashmolean Museum, Oxford.

1356
1350. Church Porch. Pen & wash. 6 3/4 x 6 3/8
Boston Public Library.

1351. Spinning Hill. Pen & wash. 5 3/4 x 7 3/4
Study for an etching. In the right margin are small pencil detailed studies of the church and a half-timbered house.
Ashmolean Museum, Oxford.

1352. Studies of horses. Pencil on tracing-paper. 12 1/2 x 8 1/2
F. A. Comstock.

1353. Data sketches of unidentified churches. Pencil.
Boston Public Library.

1354. Ely Cathedral. Pencil. 11 3/8 x 7 3/8
Study for the projected etching.
Ashmolean Museum, Oxford.

1357
1355. Ely Cathedral. Pencil. 11 3/8 x 8 3/4
Study for the etching.
Ashmolean Museum, Oxford.

1356. Ely Cathedral. Pencil. 10 7/8 x 7 1/2
Study for the etching.
Ashmolean Museum, Oxford.

1357. Ely Cathedral. Pencil. 12 x 8 (including inscription)
Final study for the etching. It carries a Latin dedication in the lower border; a translation runs:
'To the English monks departed & present of the Order of St. Benedict who, following the example of their holy predecessors Gregory and Augustine, have ever devoted themselves to the glory of God & to the good of their countrymen, this picture of a surviving memorial of their piety & zeal, one of numberless such gifts that once graced this land, is dedicated in reverence by the artist.'
N.B.M. Griggs.

1358. East Anglian Street with Cathedral. Pencil. 7 3/4 x 10 3/8
Ashmolean Museum, Oxford.
The following twenty-six on-the-scene drawings in pencil, preliminary to the finished drawings in Highways & Byways in Essex. The originals are in the Boston Public Library.

1359. The Blackwater from Nayland. 3 x 7 1/2

1360. Castle Hedingham. 5 1/2 x 9

1361. Clavering. 5 3/4 x 7 3/8

1362. Church Street, Harwich. 3 3/8 x 7

1363. Coggeshall Abbey. 6 x 9 1/4

1364. East Mersea. 3 3/2 x 9 1/2

1365. Six bays (unidentified). 4 x 4

1366. House with three large chimneys (unidentified). 5 x 8 3/4

1367. Wheat Sheaf. 4 3/4 x 6 3/8

1368. Finchinheld. 6 x 6 1/2

1369. Village Street (unidentified). 5 3/4 x 9 1/4

1370. Great Yeldham. 5 3/8 x 4 3/4

1371. Hatfield Regis. 6 3/8 x 6 1/2

1372. Little Dunmow. 6 x 8 1/2

1373. Little Leighs Priory. 3 3/2 x 6 1/2

1374. Near Feering on the Coggeshall-Fanning Road. 6 1/4 x 7 1/4

1375. Near Great Canfield. 7 1/2 x 9 1/4

1376. St. Osyth's Abbey Gateway. 3 1/2 x 9 3/4

1377. St. Peter's-on-the-Wall. 1 3/2 x 6 3/4

1378. Sible Hedingham. 4 1/2 x 6 1/2

1379. South Porch, Thaxted. 5 3/4 x 8 3/4

1380. Stoke-by-Nayland. 6 x 10

1381. Stortford Road, Dunmow. 5 3/8 x 7

1382. Thorpe-le-Soken. 7 1/8 x 8

1383. Tolleshunt Knights. 5 3/4 x 9 1/2

1384. Viaduct at Chapel. 3 x 8 1/4

1937-38
The following thirty-six drawings in Highways
1315. THE ISLAND HOUSE, CAMPDEN
1315. DEMOLITION OF THE GREEN DRAGON, CAMPDEN
1320. THE TYKE, BROAD CAMPDEN
1323. LOOKING THROUGH THE MARKET HALL, CAMPDEN
8 Byways in Essex. The originals are in the Boston Public Library.

1385. High Riding, p. 36. Pen & ink and pencil. 5¼ x 7½
1386. Grace's Walk, p. 50. Pen & ink. 6¼ x 10¼
1387. St. Peter's-on-the-Wall, pp. 87 & 291. Pen & ink. 5½ x 9½
1388. Mountnessing, near Brentwood, p. 144. Pen & ink and pencil. 10 x 9½
1389. Leez Priory, p. 166. Pen & ink. 7 x 9½
1390. Beeldegh Abbey, near Maldon, p. 173. Pen & ink and pencil. 8½ x 10½
1391. Beeldegh Abbey Refectory, p. 174. Pen & ink. 13½ x 11½
1392. Maldon, p. 176. Pen & ink. Pencil notations in margin. 4¾ x 1½
1393. At Layer de la Haye, p. 182. Pen & ink. 7½ x 9½
1394. Tolleshunt Major, p. 183. Pen & ink. 6½ x 8½
1395. Beckingham Hall, Tolleshunt Major, p. 185. Pen & ink. 6½ x 7½
1396. East Gate, Colchester, p. 190. Pen & ink. 6½ x 7½
1397. Remains of St. Botolph's Priory, Colchester, p. 194. Pen & ink. 6½ x 9½
1398. Colchester: The Old Rose & Crown, p. 200. Pen & ink. 7½ x 10½
1400. Alresford Mill, near Wivenhoe, p. 212. Pen & ink. 6½ x 6½
1401. Stanway, p. 214. Pen & ink and pencil. 9½ x 8½
1402. Messing, p. 220. Pen & ink and pencil. 6 x 9½
1403. Thorpe-le-Soken, p. 229. Pen & ink. 8½ x 9½
1404. Beaumont Hall, p. 231. Pen & ink and pencil. 7½ x 7½
1405. The Naze, p. 234. Pen & ink. 7½ x 11½
1406. Salcott, from Virley, p. 241. Pen & ink and pencil. 6 x 8½
1407. East Mersea, looking towards Brightlingsea, p. 242. Pen & ink. 7½ x 11½
1408. Hatfield Peverel, p. 275. Pen & ink. 8½ x 9½
1409. Falkbourn Hall, near Witham, p. 277. Pen & ink. 10½ x 8½
1410. Burnham Marshes, p. 288. Pen & ink. 6½ x 9½
1411. At Downham, p. 295. Pen and black ink, with brown and white ink. 7½ x 10½
1412. Stow Maries, near Purleigh, p. 302. Pen & ink. 6 x 8½
1413. At Ongar, p. 310. Pen & ink. 6½ x 8½
1414. Ingatestone, p. 316. Pen & ink and pencil. 8½ x 8½
1415. Ingatestone Churchyard, p. 318. Pen & ink and pencil. 6½ x 10½
1416. Ingatestone Hall, p. 319. Pen & ink. 6½ x 10½
1417. Fryerning, near Ingatestone, p. 329. Pen & ink and pencil. 8½ x 8½
1418. Margareting, p. 330. Pen & ink. 7½ x 9½
1419. Priors, near Broomfield, p. 339. Pen & ink. 6½ x 8½
1420. Willingale Doe and Willingale Spain, p. 345. Pen & ink. 7½ x 10½

The following drawings are undated and unrecorded:

1421. The Fosseway near Syerston. Black crayon. 6½ x 9½

Study for an etching.

Ashmolean Museum, Oxford.

1422. The Nene. Pencil. 6½ x 9½

Study for an etching.

1423. Cart Shed. Pencil. 4½ x 5½

Cheltenham Art Gallery.

1424. Waggon. Sepia wash. 2½ x 3½

Cheltenham Art Gallery.

1425. Lesnes Abbey Barn. Pen & ink. 4½ x 7½

Cheltenham Art Gallery.

1426. A Walled Hill Town. Pencil. 6½ x 7½

Study for Sarras?

Ashmolean Museum, Oxford.

1427. A Cathedral and Bridge. Pencil. 4½ x 6½

Boston Public Library.

1428. A Village Church among Trees. Chalk. 5 x 7

1429. Cloisters and a Church. Pencil. 3 x 6

1430. St. Mark's Eve. Pencil. 6½ x 6½

Study for an etching, with small study in the margin.

N.B.M. Griggs.
1451. Watton Townsend, Pencil.
1452. A Rose. Pencil, 5 1/2 x 3
N. B. M. Griggs.
1453. A Bowl of Roses. Pencil, 5 x 3
N. B. M. Griggs.
1454. Lilies. Pencil, 3 3/4 x 4 1/2
N. B. M. Griggs.

The following six drawings in pen & ink in 'The Inns of Court' (n.d.); (1911)
1455. The Temple Church.
1457. Gateway, Lincoln's Inn.
1458. Fountain Court, Middle Temple.
1459. Gray's Inn.
1460. Lincoln's Inn.

Addenda:

1441. Stanley Pontlarge. Pen & Ink & water-colour, 4 1/2 x 5 1/4, 1912.
Mrs. Martin Hardie.
1442. St. Botolph's Bridge variant. Pencil with brown chalk touches, 5 5/8 x 3
Mrs. Martin Hardie.
Boston Public Library.

Errata:
Eliminate 928; already listed as 890.
Eliminate 1426; already listed as 1334.
1327, 1328, 1329 are in the Boston Public Library.
1352. STUDIES OF HORSES
I V. CATALOGUE OF FURNITURE DESIGNS, ETC.

This list is copied from one made by Griggs in a notebook of such matters.

WOOD

1903. Print cabinet in oak, with steel handles. Made for himself. [Now owned by F.A. Comstock]
1907. Folding library table, with two drop leaves, twelve legs, in oak. Made for B.M. Chandler. [Later owned by Griggs, now by F.A. Comstock]
1907. Two straight chairs, with pigskin seats and backs, in oak. Made for B.M. Chandler. [Later owned by Griggs, now by F.A. Comstock]
1908. Writing table in oak, to match second item above. Made for B.M. Chandler. [Later owned by Griggs, now by F.A. Comstock]
1913. Pascal candlestick in painted wood.
1915. Veneered cabinet in walnut.
1914. Design for remodelled pulpit. Made for St. Catherine's Church, Campden.
1914. Organ Case. Made for St. Catherine's Church, Campden.
1914. Oak Crucifix. Made for St. Catherine's Church, Campden.
1915. Oak Pulpit. Made for St. Catherine's Church, Campden.
1916. Oak vestment cupboard. Made for St. Catherine's Church, Campden.
1916. Temporary War Memorial, Campden.
1918. Oak chest of drawers. Made for himself.
1919. R.I.P. Tablet. Made for St. Catherine's Church, Campden.

METAL

1903. Bronze hand candlestick.
1913. Silver teapot, etc. Made for himself by George Hart.
1913. Candlesticks in gunmetal.
1913. Two silver monstrances.
1913. Bronze Sanctuary Bell. Made for St. Catherine's Church by Taylor & Sons.

n.d. Shop signs for the following: Cuffs' Garage, George Hart's Shop, Haydon's Shop, Elsley's Shop.
DESIGNS - VARIOUS

1914. A white chasuble. For St. Catherine's Church, Campden.
       A black chasuble.    do.
       A green cope.      do.
1916. A black cope.    do.
1930. Sign for The King's Arms.

BOOKPLATES, PROGRAMMES, ETC.

1901. Programme cover for a Bachelors' Dance at Hitchin.
1904. Programme cover for Cavendish Tennis Club Dance at Cambridge.
1905. Programme cover for a Bachelors' Dance at Campden.
1906. Programme cover for Braithwaite Bachelors' Dance at Campden.
1913. Design for advertisement.
1914. Design for a stencil-plate pattern for Miss Valery Mills, in light red.
1916. Seal for St. Catherine's Church, Campden.
1917. Book-plate for Dr. Fortescue. (View of Sarras)
1917. Book cover for Blackwell (Herbs of Grace).
1918. Book cover for Blackwell (Shrub).
1918. Book cover for Blackwell (Vesica).
1918. Initial letters for Shakespeare Head Press.
1918. Alphabet for Lanston Monotype Company.
1918. Book-plate for C.P.R.E.
1918. Book-plate (etching) for Joan Dorothy Townsend.
1935. Poster for Exhibition at Campden - The Market Hall.
1934. Poster for Exhibition at Campden - Almshouses and Church.
1935. Book-plate for Denton Jenner-Fust
1355. ELY CATHEDRAL
V CATALOGUE OF ARCHITECTURAL WORK

1913. Summer House at Westington, Campden.
1914. Alterations & Additions to Maidenwell, Broad Campden.
1917. Alterations & Additions to Westcote House, Campden.
1918. Design for a House in Waterlane, Campden.
1919. Buttrress for Paul Woodruffe at Westington, Campden.
1919. Campden War Memorial.
    South Littleton Lych Gate.
    Willersey Cross.
    Design for Lych Gate at Long Marston.
    Chedworth War Memorial.
1921. Broadway War Memorial Cross.
1921. Design for Winchcombe War Cross.
1923. Snowshill War Cross.
1923. Bredon War Memorial.
    Designs for Court Piece, Campden.
1923-27. Summer House at Souldern Court, Banbury.
1927-37. New Dover's House, Campden.
1930. The King's Arms, Campden.
1935. Cottage at Westington, Campden, for W.G. Hart.
1935. Prout's Stores alterations and additions, Campden.
1391. BEELEIGH ABBEY REFECTORY
1597. ST. BOTOLPH'S PRIORY, COLCHESTER
1407. EAST MERSEY, LOOKING TOWARDS BRIGHTLINGSEA
1409 FALKBOURNE HALL
IV
1 INTRODUCTION

It is a unique good fortune that there is available a body of technical notes by Griggs, as well as some correspondence on these matters, for rarely does it happen that a master of a craft such as etching will even jot down any of his methods, much less his "secrets." Etching, when the practitioner not only does his own biting-in but also his own printing, is a long and wearisome affair and is usually learned through bitter experience. It would seem valuable, therefore, that any notes and suggestions which Griggs left behind should be incorporated in this volume, for the benefit of a generation which may revive this great art.

Most of the notes which follow were prepared for Charles Blakeman, who was Griggs's assistant for three years in his studio in order to relieve him of some of the physical drudgery connected with the process. The letters are from Sir Frank Short and others who were important in the London "print world," where there was great camaraderie and exchange of opinion and methods.

Aside from these more formal technical notes there exists a letter to Russell Alexander from Griggs, concerning a trial plate by Alexander, which would seem to be a model set of instructions for the beginner. It is therefore quoted in full:

"26 Mar: 1927...Now first of all, do please have no regrets (on my behalf) about the poor little plate. I knew it was foredoomed, as it were, but could not say so, still less act as it were so, and so I did all I could to save it. So you see, that wasn't much. I can easily believe it has taught you much, as well as made you 'set your teeth.' So let us leave it, and talk about future efforts. In the first place then, be quite certain that if you would feel more comfortable or certain or in any way happier if I 'bitten' for you, then you must send your plates to me. On the other hand it is a part of etching to bite in for oneself, and I think that once you had got over the initial difficulty and nastiness of it you would probably like it, and would be able to control your effects best. If this is advice you care to follow you might easily follow it in this way: Buy a sufficient quantity of Nitric Acid (in a stoppered bottle) and mix a quantity of it—leaving yourself a good pint of pure nitric acid for use, on hand—with an equal quantity of water. Into this put a half-penny and leave it there for half an hour or perhaps less. Get a small copper (5'x5') and draw sets of lines (of course when it has been ground) and cross-hatchings, in exact repetition (diagram). On the top make a note of the temperature and strength of the mixture. On the left the length of biting. Draw them all first, and then bite say 'five minutes'; after which you stop out the section marked "5 minutes," and then bite another five minutes, stopping out afterwards the section marked "10 min."—and so on until the longest has been bitten. A clean proof of this chart will then enable you to calculate your bittings of plates more easily. During biting be careful to brush off bubbles frequently. Don't breathe the fumes more than you can possibly help. Needles of three degrees of fineness may be used, but if so you should use them on the chart as well, and indicate their work on a margin. In drawing light and distant passages remember that the delicacy does not depend on your pressure of hand, but upon the acid. Remember, too, that work on the copper, seen through the dark ground, looks richer and more decorative than a print of the bitten plate will. By keeping records of each plate you will not lose any
experience.

Each plate is almost sure to try you some new trick and vex you, and it's best to be on your guard and not let any mishap have too long a start. As to biting, it is better to rather over than under bite a passage, but stop out at once anything you are doubtful about. Pull your proofs on a paper that will bear work with brush, pen or pencil afterwards, for you can most easily work from studies in finishing a plate.

There also exists a letter from the artist to his fellow-etcher W. P. Robins:

'I Feb. 1937... here, "hiding my modesty under a bushel", goes, to throw whatever light I can upon my muddling methods. The fact is I work more to an idea than to anything. No two studies or methods (or mordants for that matter) are alike, all are different and, partly for that reason, extra difficult - only the results are alike, much too much alike. "The conception was a rose, but the achievement was a rose grown grey"!!

'I have no studies by me of finished plates - probably no more than one or two exist, and rightly so. Most of them are rough scribbles, and for most plates there are several scribbles. At the last, though, I am careful to get an outline for tracing and transferring to copper.

'With this comes to you a batch of sketches made and put by for possible etching; they happen to be the least rough and ready ones - but that is because you may want to show one! Of course everyone has his own methods, even if it is a lack of ordered procedure, but in my opinion it is a great mistake to work to a line study, and almost equally a mistake to be guided too much by a tonal pattern. To work from a laboured study towards artificial "sketchiness" or "spontaneity" seems to me to be worst of all. Of these sketches now sent you, the Fosseway, near Syerston; and Watton Tounsend look fairly complete, but that is because the subject rather than the bitten plate was my immediate interest.

'As to states, unfortunately I have none by me which would illustrate any interesting change, but if you're going up Bond Street (visiting your jeweler or cigar merchant; you might ask Wright of Colnaghi's if they have the lettered state of "Lantens of Sarra's". The lettering was crossed (it was very deeply bitten) and the bridge continued down to the lower margin - a bit of coppersmithing of which I am rather proud.

'I am quite ashamed of my lack of method - especially when I think of the lovely pencil studies by Meryon, and indeed of all the preliminary work of most good engravers; and ashamed to fob you off with these excuses. Forgive me.
II  HIS TECHNICAL NOTES ON ETCHING AND DRYPOINT

1. ERASING BITTEN WORK WITH SCRAPER.
Scrape lightly in all directions, the portion to be removed, carefully avoiding ridges.
Knock up hollows, the positions of which are indicated on the back by calipers, using
a punch for small ones. Rub with oil-charcoal to bring down the surface and
locate the low places. Finish with oil (tripoli may also be used, and finger-
rubber.
Materials needed: Scraper, charcoal, oil, calipers, hammer and anvil, flannel
(finger rubber), snake- and pumice-stone.

2. POLISHING A PLATE BEGINNING WITH SCRAPER.
Use scraper as for No. 1. While working, it is convenient to fix the plate down with
clamps. The method is to wear down the surface by planing with stones, commenc-
ing with the coarse ones and gradually polishing. When using the stones, pass
them to the extreme ends of the plate. Felt produces a semi-polish and may be used
with powders, crocas, etc.
* Use with running water.

3. CLEANING A PLATE, IN PREPARATION FOR LAVING A GROUND.
Remove stain with vinegar and salt, the vinegar being a mixture of acetic acid
and water, in proportion, acid one and water seven, then rinse in water. Next rub
with a thick paste, made by dissolving whiting in a 5% solution of ammonia. A-
gain rinse and finally dry in blotting-paper or with a clean old rag.
Materials: Vinegar, salt, whiting, ammonia, and blotting-paper or rag.

4. LAYING A DABBED GROUND, LAYING A LIQUID GROUND.
Warm the plate on heater and dab on ground sufficient for the required thickness.
When reasonably hot (avoid getting too hot), distribute evenly with dabber.

5. SMOKING A GROUND.
When putting the plate in hand vice, it is best to allow the jaws to go across the cor-
er so that the handle is in line with the extreme corner of the plate. Smoke with a
quickly moving taper; if held in one place for too long it will burn and make porous
the ground.

6. BACKING A PLATE — CARE OF EDGES.
First stop out any necessary places on the front, then go carefully around the edges,
to varnish the back, lean the plate at angle and stroke outwards from the centre.

7. CUTTING A PLATE.
There are two ways: one is by gradually cutting through with a knife, cutting a-
again a straight edge, and the other is to draw a line, and strike each side with
a cold chisel, then break with a sharp blow.

8. CLEANING A PLATE AFTER BITING.
To remove ground, soak with turpsad (orxylol). To clean see No. 5.

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9. PREPARATION OF NEW MUSLINS FOR WIPING.
Place in water just bearably hot, and allow to soak according to the degree of stiffness required. Squeeze out, avoid wringing, and leave to dry.

10. PREPARATION OF PRESS FOR PRINTING, PRESSURE, ETC.
Dust and fix blankets. For pressure, examine the proof for its shine, the amount of ink taken out of line, and the impression around edges.

11. CLEANING & CARE OF BLANKETS.
Cleaning: Dissolve Lux in hot water and put in blankets when it becomes just bearable to the hands. Wash with a soft brush and rinse in cold water. Do not wring or squeeze, but hang up to drain and dry, and afterwards thoroughly shake.

12. CARE OF PRESS, DUSTING, OILING, ETC.
After use, clean the bed with turps, also the wheel.

13. INKING A PLATE.
Place on the heater and, using a palette-knife, charge the dabber with ink, distribute by dabbing. For engravings, first rub in with muslin.

14. CLEANING A PLATE AFTER INKING.
Use turps only.

15. COATING AND PACKING A BITTEN PLATE FOR STORING.
If the lines are clogged with hard ink, boil for 10 or 15 minutes in caustic-soda, afterwards warm the plate and smear with wax.
Materials: C-soda, 1 lb., 10 gallon of water.

16. CARE OF MUSLINS & DABBERS AFTER USE.
Muslins: Shake out and fold loosely.
Dabbers: Rub off ink with coarse muslin, and oil with copper-plate oil.

17. FILLING BITTEN LINES, AND RE-LAYING A GROUND WITH DABBER.
Dabbed ground: Warm the plate and rub in ground with muslin, finish with dabber as usual.
Roller ground: Fill lines (as above, for dabbed ground) and add roller-ground when the plate is cool.

18. CARE OF PASTE-GROUND, AND OF ROLLER, CARE OF DABBERS.
Care of ground: It must be kept air-tight, that which has been exposed is spoilt.
Care of roller: It is necessary to clean it each time immediately after use with turps; sometimes a dressing of Oil of Lavender is good.
Care of dabbers: Remove surplus ground by rubbing on tissue-paper, over heater.

19. POLISHING BURNISHERS.
Grinding, if necessary, can be done by making a groove in a piece of hard wood, and charging it with emery-powder and oil. The grinding is done by rubbing the burnisher in the groove. The polishing is commenced in the same way, but with tripoli, and
THOUGH the historian may tell us that little is known of the original parish church—since the Reformation dedicated to Saint James—there seems to have been such a church here, dedicated to the Blessed Virgin Mary, in the time of Edward the Confessor. The parish church is referred to in documents of the twelfth century. The building we now see was begun before 1400, and completed eighty or ninety years later, chiefly at the expense of wealthy Campden wool-merchants, including William Grevel, who is credited by old writers with the building of the tower, though it seems more probable that his chief part in the work was the

GRIGGS'S "LEYSBOURNE" TYPE, WITH 448 CAMPDEN CHURCH.
finished with very fine emery-paper.

20. SHARPENING SCRAPERS.
Grind on oil-stone by passing the scraper forwards and backwards, with a rocking motion: it must be firmly pressed on the stone so that two cutting edges are gripping at the same time, to get a true plane; it must not rock sideways.
Materials: Oil stone, oil, and emery-paper for finishing.

21. SETTING GRAVER.
Fix in roller-holder at the required angle, and grind till all the facets disappear, then place in brass-holder and adjust screws; after grinding one side, take and reverse the tool, also the holder, without altering screws.

22. CLEANING PLATE, HEATER, MULLER, SLAB AND JIGGER AFTER WORK.
All cleaned with turps.

23. PREPARATION OF PAPER FOR PRINTING, AFTER DAMPING.
Take out all specks, etc., with tweezers, pulling almost horizontally, brush with a stiff brush and finish with a soft one.

24. STRAINING PRINTS.
When dry, place face downwards on clean paper and damp the back chiefly around the edges, allow to flatten, then place between dry plate-paper and straw-boards and put under pressure for two or three days, then renew both paper and boards for dry ones and again put under pressure, leaving as long as is convenient.

25. PACKING PRINTS.
Pack between stiff straw-boards with tissue-paper on the face of each proof.

26. TRACING.
Draw: on tracing paper with a hard, fine-pointed pencil, damp it on the back till it flattens and place it face downwards on the grounded and smoked plate, with a sheet of plate-paper over it, in this order run it through the press, using very little pressure.

27. PREPARATION OF ZINCS FOR GENERAL USE.
To prevent zinc from spotting the paper, it should be coated with a mixture of linseed oil and turps (one and one).

28. CURVING AND RETEMPERING GRAVERS.
Heat in a fierce flame till it becomes red hot, and curve by striking with a hammer on a bed of lead; heat again till it is a dull red (blood red), and plunge into water. Now polish one side and hold it upright in the flame till the straw colour, produced by the heat, reaches the point, then immediately dip into water again.
When this method is not effective, possibly oil, or soap, is needed for final retemping.
29. TO REMOVE DRIED INK FROM A PLATE.
Dissolve 1 oz. Caustic Soda in 1 pint of water (this should be done in an earthenware jar or bowl), then pour into a flat iron, or enamelled iron bath; next put in the plate—not with the fingers as this solution is harmful to the skin—; if the C. Soda is freshly dissolved the ink will start softening quickly and it will be found helpful to go lightly over the lines with a hog hair or any brush that does not scratch the copper. In rare cases where the ink is very stubborn a needle is useful to probe the lines. The process may take any time from 10 min. to half an hour, and when done the plate should be washed in water and finally cleaned with a paste made by dissolving whiting in a 10% solution of ammonia. If the copper has got stained it can be cleaned with salt and vinegar, mixed.


30. DUTCH MORDANT.
Method: Boil half the water, and with it dissolve the C. of P. in a dish. When the solution is cool add the rest of the water and acid. N.B. The C. of P. is not to be boiled.
Three minutes gives a good thin line.
When the mordant is new it should be given a preliminary biting with a fragment of copper.
PRINTING NOTES

5 Sept: 1931
Cold wiping produces mottling on the plain surfaces.
Hot wiping empties the lines.
A hot wiping of the hot, or warm, plate, leaving it full with plenty of tone, is a good preparation for hand-wiping (with the plate still hot), and this will get rid of the "mottling" and recharge the lines with ink. It seems to me now, after recent trying experience with Owlpen, that the best effects can be got from a bite rather over than under-bitten, and wiped thus. The paper is best when it is well-softened ("mellow", as John Short called it) and is subjected to sufficient pressure to crush out the grain of the paper. The real or at least the best quality of an etching depends on its freedom from accidental texture in the paper or the wiping. Patina is a different matter, and is seldom produced by other than sympathetic hand-wiping.
It may be that the plate should be slightly warmed before printing.
Query: does pressure sufficient to crush out the grain and produce an ivory surface materially lessen the life of a plate.
For this sort of printing a newly ground ink seems best. After a day's rest it becomes "lucky" and difficult to manipulate by hand.
Oil, half medium and half thin, will yield a sufficient tone by this method. The worst kind of print is one in which the ink is too strong, is too much stumped, and the paper granular. The effect is heavy and sooty, and, away from a bright light, the print is heavy and lifeless.

21 Sept., 1931
More recent experience of Owlpen disproves much of what I wrote on Sept. 5. Today's batch of seven proofs seem to me (now) to be the best I have yet obtained - yet the plate has yielded nearly seventy impressions.
Today's printing was with an ink ground two days ago. The ink was well ground in a very stiff condition, with medium oil added just before use. That day and today it was used in varying degrees of stiffness, with little difference in the effect - at present. Today's prints were with the oilier ink. The plate was wiped cold, and the ink proved to be very sticky and took a great deal of wiping, but the hand finishing seemed to recharge the lines and the intervening tones could be well controlled. The palm had to be inked and whitened, and the wiping was light and long.
These things, however, are certain: Too much tone is bad for a print in almost any circumstances with a self-respecting etching.
Stumping should be done slowly and with the plate cold, and very little is better than too much.

May 1933
The preceding notes may each have been right in their way. Probably no one method of the thousand possible would suit all plates. For example: sometimes a new ink seems best; at other times a day, or two, old seems better both in effect and in handling.
So far (there can be no finality of opinion on such a difficult subject as printing) it
seems to me that the following conclusions are safe ones:

Papers of medium weight are best. Those with thin and close wire marks also are best. Beds need to be wide, otherwise sufficient pressure to crush out the grain of the paper will burst it at the edges. Almost any paper is better for prolonged dampness. Papers fade under light on walls—even very old ones—by "fading" I mean become whiter. Also the ink tends to fade away except from the lines themselves. Artich print under strong light tends to become dryer and "whiter."

A print looks richest and best (in the greatest variety of lights) when the grain of the paper is almost pressed out—the finest lines and scratches then have fullest value. Too much tone is bad in effect. The ink should leave a sumudge from the lines, a sort of graduated shadow. This is never pleasant, but passages of even strength do gain by a shaft, even tone—so long as it is not obvious—but the lines themselves, whatever the tone, should be clear and firm. Stumping may be employed to strengthen the plate, and add emphasis, and indeed few etched plates will look well without a little, but it should not be obvious. Palmer's "Opening the fold" needed a great deal, but it wasn't obvious in the best proofs. Hand-wiped proofs of black ink on white paper are not satisfactory. Cold white or greenish papers need counteracting with a warmer colour in the ink. But pronounced browns are bad for good prints. Colour should go no further than differing shades of black—the differences should be just noticeable. Some of mine like Oulpen and Vinsden Episcopi were too brown.

Whatever colour there is in the black is more pleasant when it is more delicate, and insufficient to make the proof look other than black, seen alone. The colour should only be apparent in comparison with another, different black.

Variations in the depth of oil-tone over a plate need extremely skillful management: they should never be obvious—unless it be a slight deepening towards all the edges of the plate; but even this in a good plate would be a doubtful attraction. Whatever value it might have would lie in its focussing of the composition, or its help towards that end.

Generally speaking: there is real and great charm in right printing - printing can help even the best plate (e.g. the Berlin St Eustace) and do much to spoil it (e.g. Palmer's The Lonely Tower).

The simplest printings is best, and the less tone left on the plate the better it is for the viewing of proofs in different lights. Sometimes a rich proof looks well in a poor light, better in a bright light, but heavy and sooty in a bad light. Prints like those of Dürer and Rembrandt are not misleading in any light. This is not to approve the hard "visiting card" ideal of the earlier nineteenth century printers. A sympathetic or understanding clarity is the ideal.

+ + + + + +

The following notes are from Griggs's correspondence with Sir Frank Short. The first are Short's answers to a questionnaire by Griggs, about 1920.

Is Heavy French Black brighter and stronger without an admixture of Frankfort? The strongest ink we can make here is 1 oz. Bouju (heavy French Black), 1 oz. Winston's Best Frankfort Black and 3/4 oz. of light French Black, ground in 1 oz. thin and 1 oz. medium oil—measured oz.—with of course as much brown added.
NEW DOVER'S HOUSE, EXTERIOR
CAMPDEN WAR MEMORIAL
as you wish for warming the colour. I think the addition of Frankfort is an advantage. If the plate is sufficiently strong, Frankfort alone gives the frankest print. The strong ink should be kept as a resort— it wears the plate more.

Assuming that heavy French Black and strong oil give the blackest line, what is the best material for wiping to ensure a clean plate with the maximum of strength in the lines, without hardness?
Nothing so good as slightly dressed muslin, and not too fine in mesh.

Is a cold plate apt to be stronger?
Yes, for printing in thin ink.

Is a good "pinch" stronger—or can it be overdone?
If can be overdone, when the proof is sooty and crushed: but a good pinch is essential to bring out all on the plate including the surface tint. The bare parts of the plate should slightly shine on proof on looking along it level with the eye.

Which brown is strongest mixed with heavy French Black?
Good Burnt Umber—it varies a good deal—the kind to get, apart from the colour, is that which has good "body"—i.e., weight. Drop Umber is generally better in this respect than powder.

Assuming that there is a certain greasiness in heavy French Black and strong oil, can the ink be made to wipe shorter and brighter, without appreciable loss of strength, by any admixture of Frankfort Black?
Partly answered in 1. It depends a good deal on the grinding of the ink. Overground ink is smeary and, so the printer says, puddingy. Just enough grinding to prevent scratching (and Bouju Black wants more than others), gives a crisp wiping ink and more brilliant lines, and the thicker the consistency (with thin oil) the brighter it wipes.

What ink, rag and method of wiping are best to obtain a strong line with clean surface in the white spaces but a very slight binding film of tone (hardly more than a warm oiliness) between the lines in closely drawn passages?
Thick ink (with weak oil). Rag wiping is capable of many varieties. If your ink is right, continuous wiping with one face of the muslin, and not too clean a face, gives the greatest strength, but if the ink is not just right, a blotliness on the surface is apt to be troublesome. In such cases, a clean face must be taken, and this somewhat weakens (but not much) the force of the lines.

Is a prolonged light wiping better than a heavy short wiping for obtaining the maximum strength of line and clean spaces?
Quick wiping is generally best— anyway to get the "rough" off with a wipe or two. A lengthy wipe is apt to result in dullness.

My heavy French Black is supplied by Kimber, but it seems to me to be less bright than some I got from Gouldings—is it my fancy, or are there variations in the
quality of "Heavy French"?
There are great differences in different batches of Bouju Black. We get it from the makers in Paris, but no two batches, in recent years, seem alike.

'Aug. 8, 1918
My dear Griggs... Do not forget to heat the plate after putting on the ground with the roller until it shines, to drive off the oil of lavender; otherwise it would bite all over like an aquatic. If the paste gets too thick, a few drops of oil of lavender will put it right; and mind the plate is really cold before applying the roller, or the spirit will evaporate before you can get the ground laid.'

'Mar. 2, 1926
My dear Griggs... When I want to be sure of a plate, I generally try and find an old copper that has stood the test of usage, for replaining; but sometimes one cannot find one of the right size.'

'25 March 1930
My dear Griggs, I forgot to mention last evening—though I dare say you know it well enough!—that for biting zinc you must not use a bath which has been used for copper. If you do, the copper is deposited on the open lines, and an electric battery is set up which blows the ground off the plate in double quick time. Most etchers do this once in their lives but not twice!'
On the same letter in F.L.G.'s hand:
'Zinc plates: Nitric Acid in one part to seven of water. Plate must be well cleaned with Ammonia and whiting. Ground must be dabbed on the cold plate.'

* * * * * * * * * *

DRYPOINT

Sharpening:
Suitable stones: Arkansas, hard or soft. Fine India Carborundum Razor Hone. Of these the first is the best.
Care of stones: Stones should be kept flat for all tools by being scoured at intervals with a piece of coarse Carborundum or Sandstone grit, a trace of detritus on the surface of the stone is an advantage.
Oil: A thin non-drying oil, "Wakefield's Oilii" or "Three in One."
Pressure: Very little pressure is necessary to keep a keen point. The tool must be constantly revolved and the pitch varied to give a curved profile, which is just as sharp and stronger than a true cone. A good method is to tap the stone lightly and firmly, revolving and varying the angle of pitch as before. The point should be as nearly as possible circular without facets, and can be finished on a stop loaded with F carborundum powder. The use of this stop keeps the point keen for quite long intervals until the stone has to be resorted to again. Test on fingernail: if point slides and does not bite with light touch, it is not sharp.

Cutting:
A sharp point having been obtained, no great strength is required to give a
line with clean continuous burr. If the tool is blunt or the point too obtuse, considerable strength is necessary to the detriment of drawing, the burr being liable to come up in blobs. Cross-hatching may be indulged in freely without fear of the point breaking. The tool may be held and used as one would hold and use a pen, and with almost as great freedom. Old sticky turpentine smeared on the copper while still sticky will take tracing, and when less sticky is good to draw on with BB or softer pencil. A drop of the liquid on the passage to be worked gives an agreeable suavity of cut. In the event of there being too much burr and difficulty in wiping, the scrapper and burnisher may be employed, but with great care. Scrapers should be very sharp but with obtuse angled edge. If scraped too much a line may be re-entered.

Three letters from Arthur Hogg:

'20. 5. 55. I am pleased that you are interested in dry point engraving, a method to which I have devoted a good deal of time and worked and endeavoured to make popular with those about me. At the risk of appearing verbose I will as shortly as possible give you my thoughts on drypoint. Having contemplated many prints I came to the conclusion that this excellent medium is understood by very few and determined to see if it were not possible to find a better material for points than those commonly in use. The diamond, excellent as it may be, must by its nature be made with too obtuse a point to cut keenly to any depth, is expensive, not easy to obtain, and if broken has to be returned to the lapidary for regrounding, not a speedy process. Cast steel of the finest quality retains its point for too short a period. During the past thirty years our metallurgists have been extremely active, particularly during the late war, and have given us some wonderful alloys of steel with the more refractory metals tungsten, molybdenum, etc. I therefore looked in that direction and settled upon the alloy I now use. There may be better but this is the most satisfactory I have ever had, and in my opinion is preferable to the diamond, does not break easily, is elastic and very hard. If the point should get broken or worn away through use, the grinding wheel soon restores the point. After making dozens of tools of different types I have found the simple tapering point the most practical. I used at one time to give tools away but found it too much so had to drop it. I am still willing when I have the time to make tools for my fellow craftsmen but on payment, the steel itself being costly. For a full-length point 5¾ - 6 inches long I charge 10/- and a shorter 4¾ - 5 inches 5/-.

If my directions are followed for sharpening these tools should last a long time and earn their cost many times over. On a separate sheet I give aforementioned directions; if these should not cover everything you may want to know, please don't hesitate to ask, and if it is within my knowledge I shall be only too pleased to tell you. I am sending point stop and powder by later post.'

'4 Nov. 1935. Last night I posted your scrapers which I have cemented in the handles. You will notice I dressed the burins without a bevel on the edge. They appear a trifle hard to me but I did not disturb their condition as you're probably used to it. I know there are those who advocate having a bevel on gravers, but an
old acquaintance, a trade engraver in Hatton Gardens tells me that it is not essential but a matter of personal fancy that burins are sharpened in various ways to suit the job. I endorse with the scrapers an old Sellars tool which is not quite so hard as the ones you have, it is well tried and cuts. Judging from the states of cutting edges as I found them I should imagine that stone you use is extremely fine and slow. This is a matter in which so many go wrong and give themselves endless trouble. It is well to have two stones, one relatively quick cutting to get and keep the profile and a fine one to finish the edge. The latter, more especially if hard Arkansas, should be used with thin oil. I use equal parts of lamp paraffin and Wakefield’s “Oilit”. In addition it should be scoured periodically with a piece of coarse carborundum, the detritus being left on the surface, which assists it to bite. For the quicker stone I should advise “Carborundum Slip Stone No. 177 Fine”. I use it dry or with water and finish on my Arkansas, removing any burr on the strop.

Try and keep scraper points as elongated as possible, it is so easy to get them dumpy and round, when they become a nuisance.”

0 Nov. 1935. With this the tungsten drypoints. A few words about the sharpening of them. First the shape. It must be round in section and the profile that of an armour-piercing shell, two curves meeting. The stem should taper and be ground thin enough to give a perceptible degree of resilience. A straight sided point cuts perfectly for a few strokes and then breaks, implying waste of time and metal in too frequent sharpening. The curved point is stronger, cuts as keenly, and lasts for a surprisingly long time. Sharpening should be done on a fine stone, the tool being moved in line with its axis and revolved to keep it round, pressure very light and then finished on the strop. The reason for moving the tool in the direction indicated is to get the fine scores produced by the stone running longitudinally instead of across the point, which is a cause for breakage as experience shows. This may appear to be carrying consideration of minute details to an unnecessary extreme; but the fact remains. The flat point which some people attempt to use is all right for a straight line but for nothing else, as it does not permit of a free cut in any direction. Rubbing the point too hard on the stone produces facets, the bane of the drypoint engraver.”
I. BOOKS & ARTICLES ON GRIGGS


English Etchings by Charles Marriott. The Outlook, July 31, 1920.


F.L. Griggs by Campbell Dodgson. Print Collectors' Quarterly, Vol. 20, No. 4, October, 1933.

F.L. Griggs. The Studio, September, 1938.


II BOOKS & ARTICLES ILLUSTRATED BY GRIGGS

In Memoriam by Alfred, Lord Tennyson. John Lane, 1900. Three illustrations.

Seven Gardens and a Palace by E.V. Boyle. John Lane, 1900. Six illustrations.

The Chronicle of a Cornish Garden by Harry Roberts. John Lane, 1901. Seven illustrations.


The Hertfordshire Express. October, 1902. An illustration of Hitchin Church.


illustrations.


The Sphere, November, 1919. A landscape drawing.


Highways & Byways in Leicestershire by J.B. Firth. Macmillan, 1926. Eighty
How to Draw in Pen and Ink by Jasper Salwey. John Lane, 1931. One illustration.


Food and Drink: A Lecture by E.L. Griggs. Privately printed and sent to his friends by N.B.M. Griggs, Christmas, 1938.


English Villages, Britain in Pictures Series 1941. Reproduction of 'Memory of Clavering'.

This Realm, This England by Samuel Chamberlain. Hastings House, New York, 1941. Reproductions of ten etchings.

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ix line 5: change 649 to 650.

7 5th paragraph, line 1: substitute influences for friends. line 3: substitute Elizabethan house for village of. last paragraph, line 4: add t to happlies.

11 4th paragraph, line 6: delete second of his.

13 line 4: add quotation mark before going.

15 last paragraph, line 2: after Norman Jewson add an asterisk, and in the foot margin add the following note: died, August 1975.

41 After Comstock, Esq., change Princeton, N.J. to Newport, R.I. Eliminate GAS .
G. Allen Smith bequeathed his collection to Yale University; throughout the catalogue, substitute YAG for GAS.

42 To entry for Print C, BRIDGE STREET, add a final line as follows: AO, HM.
In entry for Print D, THE “COOPERS’ ARMS” INN YARD, revise final line to read: AO, BPL, HM.
In entry for Print E, THE “COOPERS’ ARMS”, revise final line to read: AO, HM (2).
To entry for Print F, THE “BOOT” INN, add a final line as follows: AO, HM (2).
In entry for Print G, THE BIGGIN, revise final line to read: AO, BPL, HM (2).

In entry for Print H, THE MARKET PLACE, revise final line to read: AO, BPL, HM.

43 An early, unrecorded print found by Michael Gullick in a private collection is: CHURCH GATES, HITCHIN.
Etching. 1895.
4 15/16 x 6 7/8.
Please add, also, the following paragraph: The late Harold Wright believed that the impression of Plate “O”, now in the Boston Public Library, was probably the only known print from the copperplate. However, an earlier state was owned in 1978 by N. W. Lott and H. J. Gerrish.

44 At the end of the 3rd paragraph add: Another, from the other side of the tower, is in the Ashmolean Museum, Oxford.

46 In entry for First State, add RNB to final line.

47 In entry for Seventh State, add RNB to final line.

54 Third paragraph: change two to three, and after subject add: one in pen-and-ink and water-colour, and change other to third.

56 In last line of the entry for the Third State, after BPL add: (2—1 touched).

60 In center of page, following paragraph on destruction of the plate, insert the following paragraph: A Third State of The Coppice, with a second streak of cloud...
in the sky, just below the indication of cloud at the top of the plate which marks the Second State, was owned by N. W. Tott and H. J. Gerrish in 1978.

64 In entry for Second State, add RNB to final line.
64 Center of page, following Ely, add: Another, from the opposite side of the tower, is in the Ashmolean Museum.
68 In entry for Fourth State, add RNB to final line.
69 In entry for Sixth State, add RNB to final line.
74 Add RNB to final line of entries for First State and Second State.
78 Add KNB to final line of entries for First State and Third State.
82 In entry for Third State, add RNB to final line.
86 In final line of paragraph on the Second State, delete AO.
88 At end of paragraph on the First State, add: The Ashmolean has a proof between the First and Second States.
88 In entry for Second State, add RNB to final line.
91 In final line of paragraph on the Fourth State, after AO, add: (2—1 touched).
92 Add RNB to final line of entries for Fifth State and Sixth State.
94 After SELLENGER IV, add: (touched).
96 In paragraph on First State, next to last word of inscription should read pedem.
99 In final line of paragraph on the Fourth State, change FAC to RNB.
99 In entry for Sixth State, add RNB to final line.
102 In entry for Fourth State, add RNB to final line.
103 Add RNB to final line of entries for Fifth State and Sixth State.
108 In final line of paragraph on the Second State, add: BPL.
108 In entry for Third State, add RNB to final line.
115 In final line of paragraph on the Sixth State, add: BPL.
122 In final line of paragraph on the First State, insert: BPL.
125 In entry for Fourth State, add RNB to final line.
127 line 9: close quote after Vision.
135 lines 2 and 3: delete last sentence of paragraph.
137 In paragraph on the Second State, change next to last line to read: Five proofs. Change beginning of last line to read: AO (2—1 touched). In last line of paragraph on the Third State, insert: BPL.
140 In entry for Sixth State, add RNB to final line.
146 line 3: delete and.
154 In sixth line of paragraph on the Fifth State, revise third location to read: BPL (2—1 touched).
156 After Harold Wright’s comments, add: This try at removing the snow is shown in a touched proof of the Fifth State in the Boston Public Library.
167 In entry for First State, add RNB to final line. In entry for Second State, change size to: 5 1/4 x 4 3/4. In entry for Third State, add RNB to final line. In entry for Fourth State, in final line, change AM to AO, and insert BPL. After entry for the Fourth State, insert the following as a separate paragraph: A pen drawing which includes, in a panel at bottom, the title S. Ippolyts Church, from the North, is in the Boston Public Library. Without the panel and lettered title, this drawing was reproduced on page 180 of Herbert Tompkins’ Highways and Byways in Hertfordshire (London: Macmillan and Co., 1902).
176 In entry for Third State, add RNB to final line.

180 In third line of paragraph on the Second State, add tail to g in margin.

181 Change line 2 to read: Two proofs. Add to line 3: BPL (touched).

190 To paragraph on the First State, add one line: BPL (from Childs Gallery). In last line of paragraph on Third State, delete: 2 (1 touched).

196 Revise next to last line of paragraph on Second State to begin: AO (touched in black chalk). Remainder of paragraph is unchanged. In last line of paragraph on Third State, delete: 2—1 touched. Revise last line of paragraph on Fourth State to begin: AO (2—1 touched).

199 Revise last line of paragraph on First State to begin: AO (signed in margin). In entry for Fifth State, add RNB to final line.

203 To last line of paragraph on First State, add: Mrs. Robert Ross has the fifth print; it is a touched proof. In entries for Second State and Third State, add RNB to final line.

206 In entry for Third State, add RNB to final line.

207 In entry for Fourth State, add RNB to final line.

211 In entry for Second State, add RNB to final line.

218 In entry for Fourth State, add RNB to final line.

224 In entry for Second State, revise next to last line to read: Twelve Proofs. Add RNB to final line. In final line of entry for Fourth State, delete AO. In final line of entry for Sixth State, add RNB.

228 In entry for the Fourth State, change third line to read: Four proofs. Three of these were owned in 1978 by N. W. Lott and H. J. Gerrish. One is dedicated to Frank Short, one to Audrey Withers, and one to Russell Alexander. Each was given as a Christmas present in 1935.

230 Next to last paragraph, add second u in Museum.

232 As a final line of paragraph on First State, add: BPL. In entry for Fourth State, add RNB to final line.

233 Revise last line of paragraph on Sixth State, at top of page, to read: AO 2 (1 touched), BPL.

239 In entry for Third State, add RNB to final line. After entry for Fourth State, following sentence which begins “The uncancelled plate,” add: A pencil and brown chalk study for a variant is in the Ashmolean Museum, Oxford.

244 In entry for Fourth State, add RNB to final line.

253 In entry for watercolor #2, York Minster, change date in second line to read: 1894.
   In entry for watercolor #15, “The Corner Cupboard,” Winchcombe, remove brackets in fourth line and add a line as follows: Hitchin Museum.

254 To last line of entry for #19, add: [BPL, 2597.] To last line of entry for #32, add: [Somerville College, Oxford.]

255 To last line of entry for #54, add: [Ashmolean Museum, Oxford.]
   To entry for #58, add: [sold by D.G. to Christopher Hewitt]

256 Below the final entry, add: A watercolor, Houses at Titmore Green, 1894, not in the artist’s list, is in the Hitchin Museum.

257 To #14 add: Royal Institute of British Architects. To #21, 22, 23, 24, 25, 26, 32, 33 and 34, add: Hitchin Museum.

258 To #49, 50, 52 and 53, add: Hitchin Museum. To #87, add: Royal Institute of British Architects. To #109, add: Ashmolean Museum, Oxford.

259 To #144, add: BPL. Delete #146.

260 At end of #234, add: BPL.

261 At end of #303, add: BPL.
263. At end of #420, add: Ashmolean Museum, Oxford.

269. Change catalogue number of drawing, at beginning of legend, to 650.

270. After the first line of entry #648, insert a line as follows: Royal Institute of British Architects.

272. After the first line of entry #666, insert a line as follows: Royal Institute of British Architects.

After entry #704, insert: 704A. Ashwell Church, p. 253.

274. At end of #756, add: BPL, 1975, 10 3/8 x 7 5/8.

280. #858, delete David Gould and add BPL. Make the same change in #859.

284. #931, change end of entry to read: Ashmolean Museum, Oxford.

293. #167, add: Ashmolean Museum, Oxford.

301. #1293, add: BPL.

#1304, add: Also in 'Craftsmen All'.

306. #1327, #1328, #1329, add: BPL. Delete #1333; a drawing of the subject was made by F. L. Griggs, however, and is listed as #1305.

307. 1349A. The Cross Hands, pen, pencil, and wash study for etching #52. 4 1/2 x 6 1/4.

BPL.

#1352, final line of entry should now read: BPL.

313. Eliminate Addenda.


#1442 after Hardie add: AO.

Add: #1444. The Old Siege House. Pencil, 7 5/16 x 9 9/16. 1937. AO.

#1445. The Thames at Cliveden. Pen-and-ink and wash, 6 1/2 x 6 1/16. 1905. Mrs. George Hart, Campden.


#1448. Bally Reboire. Pencil, 9 3/4 x 9 1/2 (paper size). June 1916. AO.

#1449. Flower de Luce. Pencil, 9 3/4 x 11 3/4. 1934. Study for etching, left hand only completed. AO.


#1451. Title pages. Pen-and-ink, etchings with the upper part of Hitchin Church Tower, 97 x 71. (1898). See #32.

#1452. Tilehouse Street. Pen-and-ink, 182 x 149. (1898). See #23.


#1454. The Bridge, North Side. Pen-and-ink, 123 x 149. (1898). See #25.


#1458. From a High Street Roof. Pen-and-ink, 179 x 121. (1899). See #32.

#1459. Alley to the Churchyard. Hitchin, 176 x 93. (1899). See #33.

#1460. Courtyard of The Cooper's Arms. 158 x 114. (1899). See #34.

#1461. Courtyard of The George's Inn, Bucklersbury. 176 x 131. (1900). A loose page. See #49.

#1462. In High Street: Dawn. 133 x 103. (1900). See #50.

#1463. In Bancroft. 85 x 150. (1900). See #52.


#1465. Entrance to Bucklersbury. 122 x 133. (undated). Unfinished.

313. Eighteenth Century Hitchin

The following early drawings are in the Hitchin Museum and Art Gallery; most
of them have been tipped in to a book, originally of 112 untrimmed pages (approx. 283 x 195) of Whatman paper, casebound in green buckram, containing fifteen pen and ink drawings of Hitchin (two unfinished), reproductions of four more mounted in, and titles, in pencil, of five intended drawings. Five leaves have been cut out. One leaf has been inserted and tipped in and one leaf is loose, although obviously intended to be tipped in; both of these have drawings and replace leaves cut out. The drawings are all on right-hand pages. The first fourteen, with the exception of the seventh, an insertion, are numbered 1–6 and 8–14. All the original drawings, with the exception of an unfinished one, are titled. The book was donated to the Museum by Mrs. Esther Seebohm and once belonged to her father, the historian Frederic Seebohm.


357 In the seventh entry, in place of October, 1902, insert: 1 November 1902.


359 In the third entry, change the final period to a comma, and add the following words: under a different title. With the title given here, the lecture was reprinted in 1946.


“Churches by the Sea” by F. L. Griggs in Architectural Review, VIII, 1900, pp. 69–79. Seven illustrations.

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