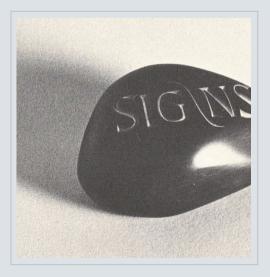
IAN HAMILTON FINLAY

A short list

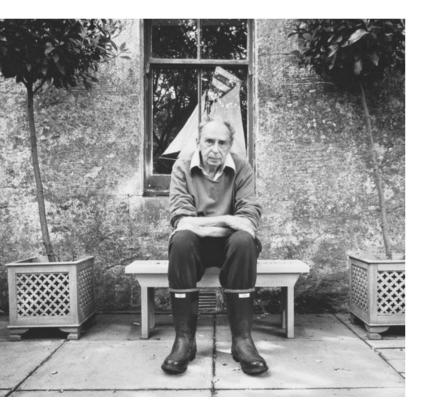


IAN HAMILTON FINLAY A short list • October 2023

SIMS REED | RARE BOOKS 43a Duke Street St. James's London SW1Y 6DD

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- 10 Epicurus at Chatou (1985)
- 11 Homage to Ian Hamilton Finlay (1987)
- 12 The Little Critic 4 (1988)
- 13 Streiflichter (1994)



(Left): *Ian Hamilton Finlay* by Norman McBeath, 2003 (National Galleries of Scotland) Ocean stripe series 3 ian hamilton finlay



[01]. Ocean Stripe Series 3Edinburgh. Wild Hawthorn Press1965

The rarest volume in Finlay's 'Ocean Stripe' series.

£1,250

The kinetic booklets in the 'Ocean and Canal Stripe Series' were an innovation of Finlay's at the Wild Hawthorn Press, and an important contribution to concrete poetry and the artist book.

'Ocean Stripe Series 3' is an artist book inspired by the story of Noah, in which, after repetitions of the word 'ark', a lyrically beautiful rainbow of die-cut coloured papers is announced.

Loosely inserted sheet, with printed passage from Genesis 9:13: 'I do set my bow in the cloud, and it shall be for a token for a covenant between me and the earth...'

Large 8vo. $(205 \times 130 \text{ mm})$. [10 leaves]. Title page, 3 leaves with 'arc' printed recto only followed by 3 leaves of red, yellow and blue tissue. Mimeographed leaf of text is inserted loose. Original publisher's white stapled wrappers with titles printed in black to the dust jacket.



REF: Moeglin-Delcroix - Esthétique du livre d'artiste. pp. 60, 66, 373; Yves Abrioux - Ian Hamilton Finlay. A visual primer, p. 19 (illus.).



"I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.

And it shall come to pass, when I bring a cloud over the earth, that the bow shall be seen in the cloud:

And I will remember my covenant, which is between me and you and every living creature of all flesh; and the waters shall no more become a flood to destroy all flesh. "

- Genesis 2 13-15

GLASGOW BEASTS, GLASGOW BEASTS, AN A BURD **BURD** A AN HAW, AN INSEKS, AN, AW, A FUSH HAW. AN INSEKS. FINLAY HAMILTON IAN AW. AN PAPERCUTS BY JOHN PICKING PETE McGINN FUSH

[02]. Glasgow Beasts, an a burd London. Fulcrum Press / Wild Flounder Press 1965

A good copy of Ian Hamilton Finlay's second collection of poetry written in broad Glaswegian.

Hugh MacDiarmid described the collection (first published in 1961) as written 'in the language of the gutter', but it soon sold out and four later editions were issued within the next three years.

Designed by Pete McGinn.

Some minor browing to the spine of the dust jacket.

8vo. ($172 \times 117 \text{ mm}$). Papercut reproductions by John Pickering. Original publisher's stapled orange wrappers with dust jacket bearing typographic title design in red and black.



[03]. Air Letters(Nottingham). Tarasque Press1968

A good copy of this early Finlay artist book.

Tarasque Press was the creation of Stuart Mills and Simon Cutts (Coracle). Together with Finlay's own Wild Hawthorn Press, they were at the centre of a thriving small publisher's / concrete poetry scene in England, Scotland and Ireland.

The 8 Finlay poems comprise: The Sunset's Poem, The Forest's Poem, The Water-Mirror's Poem, The Windmill's Poem, The Rain and Mist's Poem, The Pollen's Poem, The River's Poem, The Dawn's Poem.

Drawings by Robert Frame.

Very minor soiling to the dust jacket.

Tall 4to. (257 × 104 mm). [10 unnumbered leaves]. With 8 monochromatic reproduction drawings by Robert Frame; Finlay's poems printed in blue. Original publisher's stapled blue wrappers with letterpress titles in blue to dust jacket.



The Windmill's Poem





FAMILY GROUP

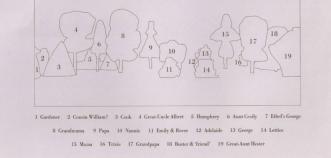
[04]. Family Group Dunsyre. Wild Hawthorn Press 1973

A very good copy of Finlay's 'Family Group'.

£90

The work, which is from an unknown edition size, was a collaboration with Karl Torok.

Oblong 4to. $(260 \times 155 \text{ mm})$. Tipped-in reproduction of a topiary watercolour to the inside of the folder, with a loose lilac coloured sheet printed with an annotated diagram of the painting, giving family names for the different hedges. Loose as issued in original publisher's white wrappers with printed titles.





[05]. An archive of correspondenceLITTLE SPARTA. (WILD HAWTHORN PRESS)1975–1988

A unique insight into the activities of Ian Hamilton Finlay and Wild Hawthorn Press.

£350

The present collection comprises correspondence between IHF and art historian / curator Alistair Grieve (University of East Anglia, Norwich). Grieve was an admirer of Finlay's work and a contributor to 'Free Arts', a scheme of artist patronage devised by Finlay and others. Each of the 9 envelopes contain combinations of manuscript letters, printed lists of publications from Wild Hawthorn Press and other related news from Little Sparta.

The full list of contents is as follows:

Envelope 01 (August 1975)

— Letter from Susan Finlay (dated 'Aug. 21st') beginning 'David Brown suggested that we send you our lists and this I gladly do. Unfortunately the level of printing costs at the moment makes it impossible to produce illustrated lists but perhaps there [sic] are better than nothing.'

Wild Hawthorn Press list on yellow paper (listing Medallions, Ceramic Tiles and Impresa-type tiles).
Order form for 'Pacific' (Type A & B Board Wargame for 2 Players), printed on pink paper.
Three stapled lists: 'New publications' (Summer 1974), 'Publications in Print (excluding those in our list for Summer 1974)' and 'New Publications' (Summer 1975).

— Printed A4 sheet with quotes on Finlay by Modulus, Stephen Bann, Art International, Architectural Design, Something Else Press and Artes Hispanicas.

Envelope 02 (March 1980) stamped 'Free Arts'

— Stapled A4 text on 'Nature Over Again After Poussin', an exhibition 'for hire'. Plan of the exhibition plinth at rear.

— Free Arts form and preliminary leaflet (with manuscript addresses).

- 2 further copies of the Free Arts form. All envelopes bear the stamp mark 'Lanark'.

Envelope 03 (May, 1981)

Wild Hawthorn Press list of New Publications
(1981–82) comprising 'Books and Booklets', 'Cards and Folding Cards', and 'Badges'. (With note from Sue Finlay to top: 'Just to keep in touch + up to date').
'The Forest and the Revolution' exhibition announcement printed in green ink on cream laid paper, an exhibition at Stonypath Garden and Garden Temple (May–October 1981). 'Note for Visitors' inserted loose.

Envelope 04 (June, 1983)

Wild Hawthorn Press list of New Publications (1978–1980). (Possibly from an earlier mailing).
Stapled A4 photocopy titled 'Heroic Ephemera: Publications from The Little Spartan War (up to 25.4.83).

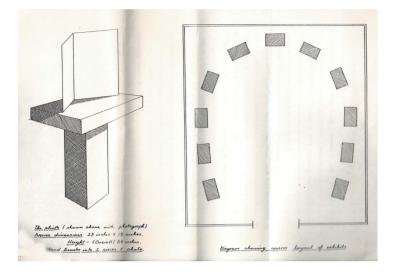
— 'Inter Artes et Naturam' exhibition announcement from Stonypath Garden, printed in re on cream laid paper.

Envelope 05 (August 1985)

Glossy coloured dust jacket proof for 'Ian Hamilton Finlay: A visual primer' by Yves Abrioux.
Stapled list with 'Heroic Ephemera' and 'New Publications 1984–85'.

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Envelope 06 (Jan 1987)





Storypath, Little Sparta, Dunsyre, Lanark, MLII &NG Jan Hamilton Finlay Sue Finlay Telephone Dunsyre [089981] 252 — Stapled bibliography of Ian Hamilton Finlay/Wild Hawthorn Press (2 pages); 'Books and booklets', 'Cards and folding cards', 'Poem/prints', 'Miscellaneous' and 'Proposals', 'Books and exhibition catalogues'.

Envelope 07 (May 1988)

- 'New Publications' (Autumn 1987)

— Stapled bibliography of Ian Hamilton Finlay / Wild Hawthorn Press: 'Books and booklets', and 'Cards and folding cards'.

— Letter headed 'Little Sparta' from Sue Finlay to Alistair G, regarding accumulated credit in their Free Arts account.

— Two photocopied articles on Finlay (from The Arts Review and the TLS).

Envelope 08 (Oct 1988)

- Photocopied article on Finlay from The Independent

- Stapled 'New Publications' list, 1987/1988 (2 pages).

ENVELOPE 09 (APRIL 1988)

— Photocopied 'Statement From The Delegation, 7th April 1988' produced after the meeting with Monsieur De Lacoste.

— Announcement / Invitation / Press Release: Scottish Arts Council / Scottish National Gallery of Modern Art / Talbot Rice Gallery. A public symposium on Thurs 21 April 1988.

- Photocopied articles re. Finlay's demands for a 'French apology'.

Also included, a book list / order form from Graeme Murray Gallery, Edinburgh (undated) listing publications by Finlay.

Various forms and sizes. Manuscript letters, printed publications lists, price lists and other printed ephemera from Little Sparta. 9 brown envelopes, stamped and mailed.

[06]. Homage to Pop ArtDUNSYRE. WILD HAWTHORN PRESS(1975)

An excellent copy of Ian Hamilton Finlay's rare 'pop art' postcard.

£150

From the edition limited to 250 copies.

'Treat Nature as the Cube, the Cone, and the Slider.'

Single sheet $(105 \times 148 \text{ mm})$.



[07]. Marionette (1)DUNSYRE. WILD HAWTHORN PRESS (1978)

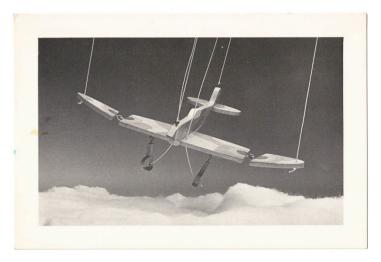
A charming Finlay postcard.

£75

The photograph of Finlay's model 'Marionette (1)' is taken by Dave Patterson.

The postcard has some minor markings to the left hand edge.

Single sheet of card, $(104 \times 152 \text{ mm})$. Monochrome image recto, verso blank with printed titles at foot.



REF: [Murray 4.77].

The Victory of David proved the advantage, not of the smaller *size* of the missile, but of the superior *range*. The boulder of Goliath would have been the right retort to the PEBBLE of David.

Beside a true work of sculpture, the PEBBLE has the advantage (to the modern mind), that it is no sort of Test.

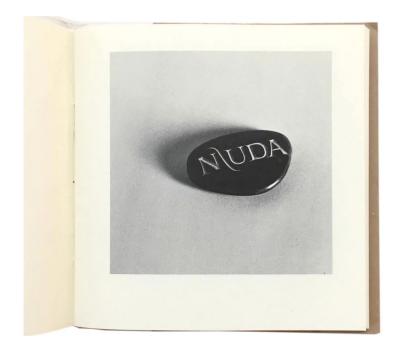
The wide appreciation of PEBBLES is a remote consequence of Protestantism.

A shore of PEBBLES is a very picture of Democracy; every PEBBLE on it is 'interesting'.

The PEBBLE never had so much dignity as when it was employed as an *alpha* by the old Pythagoreans.

The PEBBLE is an infant compared to the net-cork.

Beside the wholesome purity of a scrap of fish-net, the purity of the PEBBLE, when in a 'state of nature', is that of a Prude.

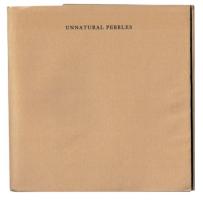


[08]. Unnatural PebblesEdinburgh. Graeme Murray Gallery1981

The elegant Finlay artist book / exhibition catalogue 'Unnatural Pebbles with Detatched Scentences on the Pebble'.

Published to accompany an exhibition of carved pebbles (a collaboration between Ian Hamilton Finlay and Richard Grasby).

Square 8vo. $(163 \times 160 \text{ mm})$. pp. 20. Photos of inscribed rocks paired with philosophical texts. 23 black and white, some folding. Colour frontispiece. Publisher's plain wrappers, stapled, with printed dust-jacket.



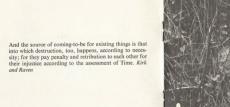
£200

[09]. The Anaximander Fragment LITTLE SPARTA. WILD HAWTHORN PRESS 1981

Finlay's rare artist book 'The Anaximander Fragment'. £225

The book, a collaboration with Harvey Dwight, presents a compilation of various translations of the lone surviving fragment by Anaximander. Facing each translation is a different image from Ian Hamilton Finlay's 'Little Sparta'.

Square 4to. ($117 \times 116 \text{ mm}$). (pp. 36). Full-page monochrome llustrations throughout. Original publisher's stapled white wrappers with beige dust jacket, monochrome photograph and titles printed in red.



THE ANAXIMANDER FRAGMENT



<image><image><image>



[10]. Epicurus at ChatouFLORENCE. EDITIONS EXEMPLA1985

A signed copy of Ian Hamilton Finlay's rare artist book 'Epicurus at Chatou'.

£350

From the edition limited to 350 copies, of which this is one of 150 numbered and signed by Ian Hamilton Finlay in green pen to the colophon.

The lettering is by Finlay's long time collaborator Ron Costley.

Narrow oblong 8vo. $(90 \times 315 \text{ mm})$. (pp. 12). 8 colour screenprints by Finlay printed recto only in various colours (brown, blue, light brown, pink, red and green). Original publisher's stapled white wrappers with white dust jacket, title printed in black.





[11]. Homage to Ian Hamilton FinlayLONDON. VICTORIA MIRO GALLERY1987

Catalogue for an exhibition of Finlay sculptures and printed works at Victoria Miro (1987).

£40

With the usual browning to the edges, and crease to the centre of the rear cover.

Square 4to. (168 × 54 mm). pp. 48. 22 colour illustrations. Original publisher's blue wrappers.





[12]. The Little Critic. 4.London. Victoria miro1988

A rare unfolded example of the Ian Hamilton Finlay 'Little Critic' issue no. 4.

£35

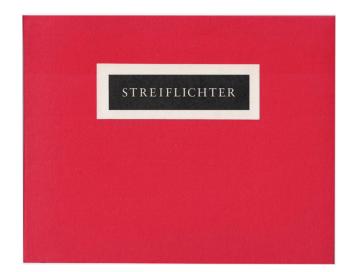
The publication, printed to accompany an exhibition of Finlay works from 29 September – 4 November (1988), is richly illustrated with photographs from 'Inside the Garden at Little Sparta' by Joan Hughson.

With an introductory text by Christopher McIntosh and Katherine Kurs. The centre spread is a large typographic piece: 'Reverence is the Dada of the 1980s as irreverence was the Dada of 1918.'

Some sun damage to front cover and other minor markings.

Large 4to. $(310 \times 310 \text{ mm})$. [6 unnumbered leaves]. Illustrated throughout in black and white and red. Original publisher's stapled wrappers.







[13]. StreiflichterNew York / Little Sparta. Nolan /Eckmann / Wild Hawthorn Press1994

Ian Hamilton Finlay's artist book / catalogue, 'Streiflichter. Six Inscribed Fragments Concerning the French Revolution. 1789–1805'.

From the edition limited to 250 copies.

The six tipped-in black-and-white photographs show Finlay's carved stones (taken by Antonia Reeve).

'Duty requires us to transfigure history.' (Siegfried Blasche)

8vo. $(105 \times 130 \text{ mm})$. [10 unnumbered leaves]. Pictorial endpapers plus six tipped-in monochromatic plates. Original publisher's sewn white wrappers with red dust jacket, label bearing title pasted to centre. £150



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Design by Juliet Ramsden

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