



Above left: Figure 1. Gary Hincks, *Finale Portrait*, 2006, woodcut from *Sketch*, and *True Vine*, 1997, linoleum printed fabric. Photo: Dunoon MOCA.



Left: Figure 2. Jo Hincks, *Three Blue Lemons* (1998) stencilled, papier-mâché lemons. Photo: Dunoon MOCA.

*A Centenary Tribute to Ian Hamilton Finlay by Artists, Poets and Collaborators*

Alastair R. Noble

2025 marked the 100th year of the birth of one of Scotland's most significant poet/artists - Ian Hamilton Finlay (1925-2006). Consequently, celebratory exhibitions, events and publications took place nationally and internationally throughout this past year. The artist started his career as a poet, playwright and short story writer who transitioned into a visual poet/artist, publisher and Avant-gardener as he called himself. A poet whose application of language enabled him to present poetic texts in every possible setting. His most celebrated work, the garden at the farm of Stonypath, set on the Pentland Hills near Edinburgh, is known as Little Sparta. Forty years in the making, it is punctuated with architectural and sculptural works inscribed with epigraphs that are integrated into natural settings of trees, shrubs and other plantings. His contribution to concrete poetry along with extensive printed poetic works is extremely significant and influential, published from the early sixties and on throughout his career by Wild Hawthorn Press.

The Little Sparta website<sup>1</sup> lists an international array of celebratory exhibitions and events that took place during the spring and summer months of 2025. Eight exhibitions under the title *Fragments*<sup>2</sup> all curated by Pia Maria Simig in May at major private galleries including: Ingleby Gallery, Edinburgh; Kewenig Gallery, Palma de Mallorca; Galleria Massimo Minini, Brescia; Victoria Miro Gallery, London; David Nolan Gallery, New York; Sfeir-Semler Gallery, Hamburg; Stampa Galerie, Basel; Galerie Hubert Winter, Vienna.

Naturally these exhibitions focused on Ian Hamilton Finlay as auteur, although most of his works were produced with collaborators, of which there are said to be approximately a hundred. Professional printers, graphic designers, writers, illustrators, stone masons, sign makers and glass fabricators to name but a few were contracted by the artist to follow his meticulous instructions. Finlay always generously identified those he worked with on his projects. Therefore, Dunoon MOCA presented a modest exhibition *A Centenary Tribute to Ian Hamilton Finlay by Artists, Poets and Collaborators* in May 2025 in order to pay homage by a number of his collaborators, friends, poets and artists indebted to him. The fourteen contributors discussed below, each took the opportunity to display a personal poetic response to Finlay's legacy.

Perhaps the most imitate work was by his long-time collaborator Gary Hincks that features a profile portrait of IHF as a woodcut (figure 1). This evolved from sketchbook studies made by Hincks just a couple weeks before the artist's death, on 27th March 2006, while they were out on a day trip to South Queensferry from Edinburgh.

I managed to sketch his profile while we watched the boats, waves and gulls. The [Forth Road] bridge looks tremendous from below, it was a great place to take me. He was the guide. I was the tourist.<sup>3</sup> (Hincks, G. 2025)

Hincks also recalled in a recent correspondence with me that he started working with Finlay in 1976, some years later his wife Jo joined in to collaborate on linoleum prints. 'It was a long productive collaboration for both of us and for Ian too'. (Hincks, J.)<sup>4</sup>

In addition to his portrait print Gary Hincks displayed a collaborative work *True Vine* (1997), a grey print on fabric: a repeat linocut echoing Ben Nicholson's prints in Kettles Yard. Nicholson's non-representational linoleum print *Numbers* (1933) is printed on fabric and is a random mix of letters and numbers roughly cut and printed as a repeat pattern<sup>5</sup>. Finlay commissioned Hincks to adopt the same printing technique on fabric however his numbers and letters were very specific referencing *True Vine* ML 20, a sailboat built in 1905 at St Monans Fife.<sup>6</sup>

Jo Hincks submitted two collaborations with Finlay to Dunoon MOCA. The first is a maritime work *Three Blue Lemons* (1998) (figure 2) consisting of three papier-mâché lemons stencilled with letters and numbers in a white bowl. Finlay employed images of lemons frequently. He identified the shape of a half lemon as a boat.<sup>7</sup> These blue lemons sported stencilled fishing boat Port Registration Letters and Numbers. These lemons appear to float within a white porcelain bowl - a surrogate wave.

Jo Hincks's other contribution was a small publication *Variations (Kennst du das Land ...)* (1999) (Trans: *Knows thou the land*), published by Wild Hawthorn Press, with poetry by Johann Wolfgang von Goethe, Samuel Taylor Coleridge and Ian Hamilton Finlay. The poems are accompanied by black and white line drawings of nautical and floral images, produced as linoleum prints by Jo Hincks.

Another longstanding collaborator, friend and advocate is Stephen Bann, poet, scholar and art critic, CBE, FBA and Emeritus Professor of History



Figure 3. Gallery installation left to right: Works by Ken Cockburn, Simon Cutts, Gary Hincks, Stephen Bann and David Bellingham. Photo: Dunoon MOCA.

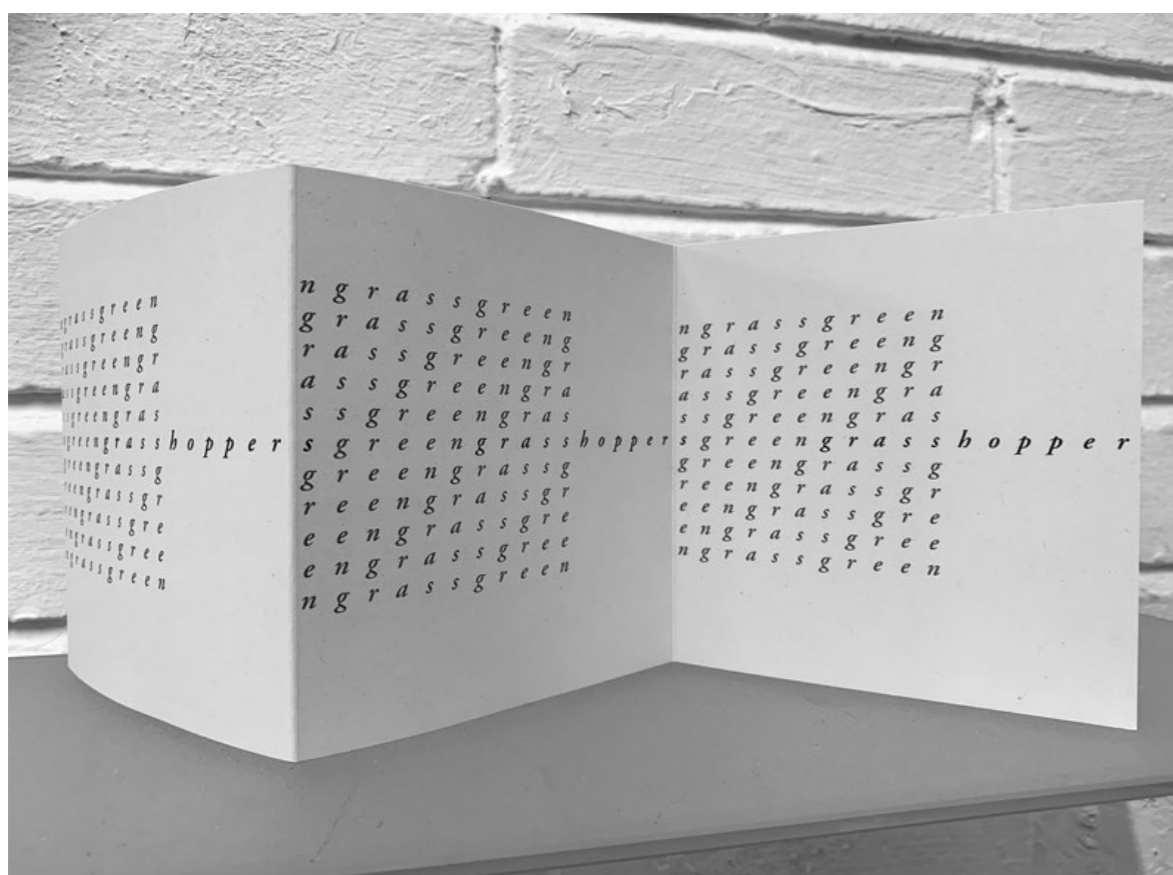


Figure 4. Stephen Bann, *Green Grasshoppers*, 1964/2024, ed.29/100 - a concertina poem. Photo: Dunoon MOCA.

of Art at the University of Bristol. He visited the artist whilst a student in Cambridge in August 1964. Bann writes with Finlay's reply:

A few weeks later I sent him some poems including a folded paper version of a standing concrete poem and he replied: "Thank you so much for the poems, the greening grasshoppers and the concertina one. If and when Sue and I get a house, we will put this on the mantelpiece (if there is a mantelpiece)". The present version of 2024 has now been placed on Sue's mantelpiece<sup>8</sup> (Bann 2025).

From then on Bann became increasingly familiar with Ian Hamilton Finlay and went on to assist him in all aspects of his career. He wrote extensively about him, promoting and assisting him with exhibitions. Bann's correspondences with Finlay were recently published in two volumes *Midway* (2014) and *Stonypath Days* (2016) by Bitter Lemon Press. Stephen Bann submitted to the tribute his *Green Grasshoppers* (1964/2024) ed.29/100 - a concertina poem book, printed in 2024 by Colin Sackett (figure 4).

Colin Sackett is an artist and publisher who has investigated the book as a primary form for reading, notation and classification of landscape by text and image, since the 1980s. He has collaborated with many artists and publishers as typographic and production designer, and since 2011 has edited and published under the imprint Uniformbooks. He initially became familiar with Wild Hawthorn Press in the mid-1970s while he worked as a bookseller for the London branch of the Library of Congress Washington. It wasn't until the mid-80s that he actually visited Little Sparta and met Ian and Sue while attending an art fair in Edinburgh (when working for Simon Cutts and his imprint Coracle Press in London). After about ten years he moved on, establishing his own press and publishing his own work. It was at this time that Finlay contacted him to produce a specific book *Four Shades* (1992). This was the start of an ongoing fruitful collaboration between Finlay and Sackett throughout the 90s. Regardless of how difficult some projects were, Finlay was always grateful for Sackett's contributions.<sup>9</sup>

For the tribute, Sackett designed and printed a poster that is a sort of palindrome one word poem - POTATOP. (figure 5). He indicated this was made in response to a curious remark by Finlay in a letter to Gael Turnbull 1963, which reads:

I've been writing concrete poems - *poesia concreta* - but I think I'll call mine 'thingpoems': I want them to be simple objects, gay or sad, and no more complex than potatoes.<sup>10</sup> (Finlay, 1963) (figure 5)

Thomas A. Clark, poet, and his wife Laurie Clark, illustrator, collaborator, established Moschatel Press in 1973 in Nailsworth, Gloucestershire, initially to produce small publications by numerous poets including Ian Hamilton Finlay, Cid Corman and Simon Cutts. Since then they have been established for many years in Pittenweem, Fife where they own and run the Cairn Gallery that presents minimal and visual poetry.

Thomas A. Clark met Ian Hamilton Finlay in the mid-sixties:

...about the time that I first met him, I made this astonishing little discovery that if you took a piece of card, and folded it in half, it could stand up and support itself. And then if you take the words and put them on the front of the card, something equally astonishing happens, which is that poetry comes out of imaginative space, out of literary space, and into actual space.<sup>11</sup> (Clark, 2025)

Finlay was to become Clark's mentor, friend and collaborator for decades. Clark still adopts this technique with his own poetic practice, evident in the cards he and Laurie Clark presented for our tribute exhibition. They designed a small, folded card, *the empty fold - in memoriam IHF (1925-2006)*. The handdrawn image on the front of the card is by Laurie Clark - of the dry-stone wall sheepfold labelled *Eclogue, Folding the Last Sheep* by Finlay at Little Sparta. It is obviously empty of sheep, but also of Finlay, and the interior of the folded card likewise empty.

The other card which is self-explanatory in its description on the verso; *Elegy for IHF*: "The alphabet bereft of the letters of his name, from the idea by his friend Dom Sylvester Houédard (2006) a concrete poet himself." (Clark, 2006) (figure 6).

Simon Cutts, is a poet, writer, artist, editor, curator and founder of Coracle Press (1975), which he continues to run along with artist and writer Erica van Horn. Originally established in London, then in 1996 permanently settling in County Tipperary, Ireland. Cutts joined Tarasque Press in 1964 founded by Stuart Mills, which was a small press and the first to publish Finlay. Cutts's own publications are often poetry based but also include visual material.



Figure 5. Gallery installation left to right: Works by Kathy Bruce, Laurie & Thomas A. Clark, Colin Sackett, Alastair R Noble and Barrie Tullett. Photo: Dunoon MOCA.



Figure 6. Thomas A. Clark & Laurie Clark, *The empty fold - in memoriam IHF (1925-2006) & Elegy for IHF (2006)*. Photo: Dunoon MOCA.

He is greatly indebted to Finlay with whom he has collaborated along with many other writers, artists and poets. Cutts's recent publication *The Small Press Model*, a catalogue of the multiple projects he has undertaken as a small press publisher that cites an interesting collaborative exhibition with Finlay. In a very narrow corridor space in Nevers, France, he displayed a neon sign that read *a line of thin pale blue*, a quote from Stéphane Mallarmé. On the opposing wall hung Finlay's neon sign reading *a line of thin pale red* quoting poet André Chénier. A catalogue for this exhibition was produced by Colin Sackett, who printed the texts on unfolding gatefold cards stitched into a concertina binding.<sup>12</sup>

Cutts submitted for the tribute a framed piece displaying both sides of a postcard published in 2011 by WAX366. The front of the postcard is a photograph of a plastic Airfix model kit of a plane. On the reverse is printed the following poem and explanation by Cutts in response to a gift from Finlay:

*Ian broke into  
my Airfix kit*

*and stole the decals  
for his Messerschmitt.*

*where now  
is my balsa delta,  
its tailplane  
hinged by tissue petals*

*or the silk fuselage  
of my model  
Sopwith Camel?*

In the early nineteen nineties, Finlay sent me an unassembled plastic kit for a 1/72nd scale model of a Messerschmitt Bf 109-6, to be constructed and painted. On closer inspection of the gift, I noticed a horizontal cut in the back of the package, and a corner missing from the sheet of decal transfers.<sup>13</sup> (Cutts, 2011) (figure 7).

David Bellingham is a Glasgow based text artist, publisher and friend of Finlay, whose own work reflects this association and takes many forms, including sculptures, visual poetry on common objects, to books, pamphlets, cards and other printed material. Many of these are published by his own imprint WAX366 which also published numerous artists including Finlay. Two A4 sheets with the following paired texts were sent by him for the tribute, both "couplets" paying homage to Finlay.

*evening will come they will sew the blue sail -  
Ian Hamilton Finlay, 1970*  
*evening will come they will stow the blue sail -  
David Bellingham, 2025*

*leap into the void (Yves Klein)*  
*leap into the vale (Ian Hamilton Finlay) David  
Bellingham WAX366, 2002.*

In the first couplet Bellingham appropriates Finlay's phrase, changing only one word *sew* to *stow* implying the sail is now permanently stored away. The first line of the first couplet, *evening will come...* appears on a wooden sundial *Evening/Sail* (1970) in the garden at Little Sparta. Although this is an iconic garden poem by the poet/artist, he also produced other versions in print, set vertically in white Italic font on an ultramarine background with no more than four letters across, which are not justified but waver downward forming a floating text as if bobbing on blue waves. The writer Paul Robertson suggests multiple readings of this work but the most pertinent as follows:

The work is about death and how such an inescapable fact of non-life is treated in fishing villages where a shroud is sometimes sewn from a sail with the dead fisherman (usually male) inside before being buried or given to the ocean.<sup>14</sup> (Robertson, 2014)

The second pair of phrases starts with the title of the famous photograph by the French artist Yves Klein who appeared to throw himself out of a window to his death. Bellingham then counters this phrase with one by Finlay - again one-word changes from *void* to *vale*. *Vale* is poetically used instead of the word *valley* but is also used in funerals as a note of farewell. These "couplets" therefore speak for themselves in memoriam.

Patrick Eyres was captivated by the exhibition *Ian Hamilton Finlay* at the Serpentine Gallery, September - October 1977. From that moment on he was determined to visit Stonypath to meet Finlay.

I made it there during 1979 and was so enchanted by the place and the rapport that I returned annually... During our first meeting, Ian asked me to work with him. Collaboration and friendship spanned the next twenty-seven years. In all that time, Ian was speechless only once.<sup>15</sup> (Eyres, 2025)

This meeting established a lifelong affinity that led Finlay in 1999 to ask Eyres to join the board of the Little Sparta Trust. Eyres has edited and published



Figure 7. Simon Cutts, *Airfix kit*, 2011, postcard, WAX366. Photo: Dunoon MOCA.



Figure 8. Patrick Eyres, *Despatches from The Little Spartan War* (1986), *New Arcadian Journal*, 23. Photo: Dunoon MOCA.

the *New Arcadian Journal* since 1981, including multiple issues dedicated to Finlay's garden at Little Sparta. He has also lectured frequently and made comprehensive videos about the multiple intricacies of Stonypath. For the tribute he sent *New Arcadian Journal* 23 (1986) *Despatches from the Little Spartan War*, edited by Patrick Eyres. The centre spread is a photograph 'The Arcadian Shepherds, after Poussin' composed by IHF in 1984 shortly after completion of the battle monument at Little Sparta. The shepherds in Poussin's painting *Arcadian Shepherds* (1627) point at the inscription Et in Arcadia Ego on a tomb. In this case Ian Hamilton Finlay's "shepherds", friends of the artist, are posing in the same manner but are pointing at a relief in bronze of a machine gun with the inscription reading above and below it, *Flute Begin With Me: Arcadian Notes, Virgil Epilogue VIII* (1984) on the stone monument at Stonypath. A publication of the same title by Finlay, published 1983 by The Wild Hawthorn Press, and referencing Eyres's *Despatches from the Little Spartan War* describes the machine gun as a visual pun on Virgil's flute, in which the gun vents echoing flute stops<sup>16</sup> (figure 8).

Alistair Peebles is a writer and occasional small publisher at Brae Editions, Orkney. He is working on a biography of Ian Hamilton Finlay, with a particular focus on the poet's early career.

*The Gledfield Effect* (2020) followed Peebles's discovery near Ardgay in Sutherland, of traces of two wall poems installed by Finlay at Gledfield farmhouse in 1965: *Acrobats* and *To the Painter, Juan Gris (happy/apple)*. Based on concrete poems of 1963, these were the first outdoor works Finlay created at the site during his year-long residence there with his family.<sup>17</sup> *The Gledfield Effect* featured in *Posted/Unposted – British Isles*, a letterpress project of 2020 curated by Imi Maufe and Angie Butler for Codex Polaris. Peebles's research subsequently formed the basis, working with Michael Lloyd, of a co-production between Brae Editions and flyingfilms. *The Boat in the Writing Room: retracing the origins of Stonypath / Little Sparta* is a documentary film that examines the Gledfield site before its recent redevelopment, and places Finlay's work of that year into its wider context. The film being due for completion in October 2025.

A few years before Gledfield, then based in Edinburgh, Finlay spent a few months living and working in Orkney, on the island of Rousay. A request from Dunoon MOCA to participate in the tribute to Finlay prompted Peebles to return to a project previously sketched out, *Rousay Mending*.

Taking the form of a sewing repair kit, this work celebrates Finlay's experience in Rousay, with reference to its creative and personal benefits and consequences. Most notably it was there in spring 1959 that Finlay began to take a major step forward in his career as a writer: a kind of mending. More immediately, he also found some relief from the agoraphobia that afflicted him especially in the city. The labouring job he took with the island's road squad included making repairs to the famously circular main road. He described Rousay in his poem *Poet* (1962) as 'My dear black sheep'. A booklet to accompany *Rousay Mending*, linking the colours and names of the wool samples with sources such as Finlay's *The Dancers Inherit the Party* (1960), will be launched in Orkney in October 2025<sup>18</sup> (figure 9).

Ken Cockburn is a poet, writer, editor and translator based in Edinburgh, where he worked for many years at the Scottish Poetry Library. He was the first writer-in-residence at National Library of Scotland. His own collections include *Souvenirs and Homelands* (1998), *On the Flyleaf* (2007) and *Floating the Woods* (2018). Cockburn recounted his experiences with Finlay in a recent email, noting that although he was familiar with his work, their first encounter was not until 1990. In that year he was invited to accompany his employer Graeme Murray, who represented the artist/poet in his Edinburgh gallery, to return some work to Little Sparta.

Thereafter he collaborated with Finlay's son Alec, also a poet, for many years on various publications, and through him Cockburn was asked to edit a new edition of Ian Hamilton Finlay's early poetry, *The Dancers Inherit the Party* (2004). He was to expand it with a selection of Finlay's short stories and plays written from the late 1940s to the early 1960s. Many were uncollected and had not been available since their initial publication. During this time he had meetings with Finlay to seek his approval of the project as it progressed. He was entertained by Finlay's anecdotes, one remark regarding his military service was very significant to understanding a repeated military image, quoted here:

...a fascinating detail, that when doing his military service in Germany after the war, he had seen tanks housed in neo-classical buildings, still intact, and that juxtaposition of modern weaponry in classical settings features in much of his later work.<sup>19</sup> (Cockburn, 2025)

For the tribute, Cockburn submitted his concertina book *WOODLAND ORIENTEERING*, (2017/2025) printed and bound by Barrie Tullett. The work includes six-letter word-pairs in all. Closed, the book



Figure 9. Glass vitrine, Alistair Peebles, *Rousay Mending* 2025, Brae Editions. A small tin with a paper printed wrap, containing seven small, printed shaped cardboard forms each wrapped with three different coloured yarns. The centre of the vitrine presents interior images of *The New Arcadian Journal* 23 noted in Fig. 8, above it is *Three Blue Lemons* by Jo Hincks, next to which is the front cover of *The New Arcadian Journal* 23. Photo: Dunoon MOCA.

is 204 x 76 mm. Cockburn indicated that the project reflected Finlay's 'influences in subject matter; the minimalism of the text and collaborative nature of the final work.'<sup>20</sup> (Cockburn, 2025) (figure 3).

Barrie Tullett is part of a collective called The Caserom Press, Lincoln; an independent publisher whose work explores the function and format of the book, from single limited editions to multiple copies; from poetry to prose; from the artist's book to traditional print; from stencils to typewriters; from wood and metal type to lithograph and digital print processes. Tullett has been working on a project for over 30 years: illustrations for all 100 Cantos of the *Divine Comedy* created with letterpress, typewriters and Letraset. He became familiar with Finlay's work as a student and remembers attending an exhibition of his at the Frith Street Gallery, London, in 1990. Although Tullett never met or collaborated with Finlay, his publications are indirectly indebted to the poet/artist.<sup>21</sup>

Tullett's contribution to the tribute was a repeated one-word poem on two posters that read *PULSO PULSO* (2015) (Trans: - *Pulse*). Although printed, one appeared to be carved in marble and the other in granite, below which was printed *Who is there? Ian Hamilton Finlay*. It was part of a series based on 'knock knock' jokes published in a book of concrete poetry titled *Knock knock* (2015). This work obviously references Finlay's own stone monuments carved with quotes from classical poets and writers. Tullett mentioned in correspondence that ideally he would have liked his words carved in stone for the exhibition (figure 5).

Greg Thomas, based in Glasgow, is an artist, writer and art critic with interests in modern art and literature. His book *Border Blurs: Concrete Poetry in England and Scotland*, published by Liverpool University Press in 2019 is a monograph focusing on the work of Ian Hamilton Finlay, Edwin Morgan, Dom Sylvester Houédard and Bob Cobbing. Oo Press is a micro-micropress set up by Thomas in 2023 to promote poem-objects in small runs with occasional invited contributions. He is one of the leading younger generation of scholars on Finlay and has written extensively on him. Thomas is currently involved in a project commissioned by The Fleming Collection to interview Finlay's collaborators for a future publication.

Thomas's submission for the tribute was a light blue postcard with three words *Brush Stroke Boat* vertically printed with one word per line in dark blue in an inflated font. The top word *Brush* and bottom word *Boat* appear with downward diagonal

strokes on either side of the words. These suggest oars, artists brushes or perhaps arms. *Brush* could be replaced with *breast* to read *breaststroke*, either way the image suggests that these inert words have the potential to be propelled across the aqua surface upon which they float. It is interesting to note that he dedicates his work to Gary Hincks as the exhibition's focus is on Finlay's collaborators: on the reverse is printed - *for Gary Hincks 2025*. Although this work appears modest in scale it cleverly embraces the essence of Finlay's reductive text approach and passion for boats (figure 10).

Kathy Bruce, based in Dunoon, makes collages and sculpture installations from bamboo and willow that trace the mythologies and histories of women, sited within the landscape. She first visited Little Sparta in 2003 and recognised that her mission to integrate sculptural form in natural settings as per classical gardens paralleled Finlay's goal.

However, for the tribute she took an alternative tack within the interior gallery setting, where she paid homage to Finlay's passion for toy boats with *Frozen Boat* (2025). She displayed on a fluted column a very small toy boat frozen in a block of ice that melted daily throughout the exhibition. She remarked on the gallery wall notes that it was:

A nod to Finlay's love of toy boats. Ian Hamilton Finlay was known for his deep and lasting love for toys, particularly toy boats. He began making three-dimensional objects, including toys, as a hobby in the 1960s.<sup>22</sup> (Bruce, 2025) (figure 11).

Alastair R. Noble, based in Dunoon, produces installations, artist's books and drawings, derived from authors and poets that address the environment from ancient Greece to the present, including Heraclitus, Goethe, Nan Shepherd and Hugh MacDiarmid. Quotes and passages from authors and poets have been integrated within his work since the mid-1970s. He cannot remember when he first came across Finlay's work but it intrigued him for many years. Although it was not until 2003, when he had the opportunity to visit Little Sparta, that it struck him how much Finlay's approach resonated with his own practice in which he appropriated quotes from others. He visited the garden again 20 years later, shortly after the first Covid lockdown. This visit prompted him to produce a book reflecting on a brick he had found in his garden embossed with the word *Temple* which became the key image in his book *In Memoriam +* (2021). A handmade booklet of visual poems referencing the Temple at Little Sparta and the Greek Temple of Naxos and its Portara (doorway) as the



Figure 10. Greg Thomas, *Brush Stroke Boat*, 2025, printed postcard. Photo: Dunoon MOCA.



Figure 11. Kathy Bruce, *Frozen Boat*, 2025, toy boat in ice on brass plinth. Photo: Dunoon MOCA.

symbol Pi. This was displayed in the exhibition along with *Temple for IHF 2025* a framed photograph of the brick surround by marble fragments forming the shape of the Portara at Naxos.

We thank all the contributors for submitting their works to this modest exhibition. We greatly appreciate their trust in Dunoon MOCA to present the work in a worthwhile tribute in homage to Ian Hamilton Finlay. *Alastair Noble & Kathy Bruce*, Dunoon MOCA.

*Alastair R. Noble* (b.1954, UK) lives in Dunoon, Scotland. In 2022 Noble and his wife *Kathy Bruce* opened Dunoon MOCA, a gallery focusing on book arts, poetry and text art. He is an installation artist, printmaker and bookmaker. His practice is a response to architecture and the natural environment, alternative approaches to mapping forms the crux of his research, and he often transforms texts of various languages within his work. In 2020 he established Gnobilis Press to promote and distribute his publications. [www.gnobilis-press.com](http://www.gnobilis-press.com) [anoble1954@gmail.com](mailto:anoble1954@gmail.com)

#### Notes

1. <https://www.littlesparta.org.uk/centenary-celebrations/> (accessed 2/7/2025).

2. The title *Fragments* for these exhibitions not only suggests that each venue presented a modest selection of the artist's lifetime's work but it also references the work of one of the artist's most revered philosophers Heraclitus. All the philosophy that remains of this Pre-Socratic philosopher is a series of sayings known as *The Fragments*, Finlay referenced these texts frequently within his work throughout his career.

3. Hincks, Gary. (2025) - email exchange between myself & Gary Hincks 25/7/2025.

4. Hincks, Jo. (2025) - email exchange between myself & Jo Hincks 29/7/2025.

5. <https://www.kettlesyard.cam.ac.uk/objects/letters-and-numbers-5/> (accessed 12/6/2025).

6. <https://emuseum.aberdeencity.gov.uk/objects/133647/true-vine-ml-20> (accessed 12/6/2025).

7. <https://emuseum.aberdeencity.gov.uk/objects/118855/lemon> (accessed 12/6/2025).

8. Bann, Stephen. (2025) - email exchange between myself and Stephen Bann (25/7/2025).

9. Thomas, Greg. (2025) edited interview - permission granted to quote from an ongoing project interviewing collaborators of Ian Hamilton Finlay's funded by the Fleming-Wyfold Foundation.

10. Finlay, Ian Hamilton - printed on Colin Sackett's poster.

11. Bellingham, D. (2019) "Thomas A. Clark in Conversation with David Bellingham", *Journal of British and Irish Innovative Poetry* 11(1). doi: <https://doi.org/10.16995/bip.756> (accessed 20/05/2025).

12. Thomas, Greg. (2023) *The Small Press Model* 11.10.23 <https://contemporary.burlington.org.uk/reviews/reviews/the-small-press-model> (accessed 2/8/2025).

13. Cutts, Simon. (2011) *Postcard*. Published by Wax366 - (Bellingham).

14. Robertson, Paul. (2014) <https://unoriginalsins.co.uk/product/evening-will-come-they-will-sew-the-blue-sail-1970-first-edition-2/> (20/05/25).

15. Eyres, Patrick. (2025) - email exchange between myself and Patrick Eyres (27/7/2025).

16. Finlay, Ian Hamilton. *Flute Begin With Me: Arcadian Notes, Virgil Epilogue VIII* is a print published by Wild Hawthorn Press, 1983.

17. Thomas, Greg. (2025) - Fleming Review: The Gledfield Effect 29.06.2020 [https://www.flemingcollection.com/scottish\\_art\\_news/news-press/review-the-gledfield-effect](https://www.flemingcollection.com/scottish_art_news/news-press/review-the-gledfield-effect) (accessed 15/05/25).

18. Pebbles, Alistair - email exchange - curatorial note.

19. Cockburn, Ken. (2025) - email exchange between myself and Ken Cockburn email (6/08/2025).

20. Ibid.

21. Tullett Barrie. (2025) - email exchange between myself and Barrie Tullett (15/08/2025).

22. Bruce, Kathy. (2025) Dunoon MOCA Gallery label.