

THE
GRUFFYGROUND
PRESS A BIBLIOGRAPHY

by Mark Askam

DECEMBER 2024 UPDATE
© MARK ASKAM

THE GRUFFYGROUND PRESS: A BIBLIOGRAPHY

THE
GRUFFYGROUND
PRESS A BIBLIOGRAPHY

by Mark Askam



CHESTNUT
EDITIONS
2024

ACKNOWLEDGMENTS

I would very much like to thank all the printers and fine press book dealers who helped me with all manner of queries, particularly Sebastian Carter, John Grice, Michael Mitchell, Martyn Ould and Michael Taylor. My thanks also to the many Gruffyground-commissioned artists for permission to reproduce their engravings as shown throughout the illustrated section of this bibliography.

My thanks again to Michael Taylor for parting with the handful of extremely rare Gruffyground Press items that I desperately wanted to all-but complete my collection. I remain ever grateful. Similarly, my thanks to Sebastian Carter, John Grice and Michael Mitchell for the rarities they parted with to help me in my quest to complete my Gruffyground collection.

Most of all, my very special thanks go to Anthony Baker for the countless hours of invaluable help he has put into aiding me with this bibliography, and also for helping me furnish my shelves with pretty much all things Gruffyground. I could never have written this bibliography without his continued assistance.

Special acknowledgments are due to the following:

Ruth Fine, for without her book, *The Janus Press 1975-80* (University of Vermont, 1982), descriptions of the Janus Press editions of *The Missed Beat* (items H1A and H1B), *The Closed Door* (item H2) and *Winter Wind* (item H5) would have been considerably less detailed.

Gerald Lange at the Bieler Press, whose website (bielerpressvi.blogspot.com) was a partial source of information in the descriptions of both *The Phoenix and Turtle* (item A33) and *Weathercock* (items A36A and A36B).

Jack W. C. Hagstrom and George Bixby, for without their book, *Thom Gunn: Bibliography, 1940-78* (Bertram Rota, 1979), my information on the partially handwritten edition of *The Missed Beat* (item H1C) would have been far less informative.

CONTENTS

6	THE GRUFFYGROUND PRESS: A BRIEF HISTORY
7	FOREWORD
9	SECTION A GRUFFYGROUND PRESS PUBLICATIONS
39	AN ILLUSTRATIVE SELECTION OF ITEMS FROM THE GRUFFYGROUND PRESS
69	SECTION B PROSPECTUSES
77	SECTION C GREETINGS CARDS
85	SECTION D LIMITED EDITION PRINTS
87	SECTION E OTHER PRINTS
91	SECTION F ALL OTHER EPHEMERA
113	SECTION G UNPUBLISHED ITEMS
119	SECTION H ASSOCIATED ITEMS
126	THE ‘TERRIBLE RULES’ OF THE GRUFFYGROUND PRESS
127	A TRIBUTE TO THE GRUFFYGROUND PRESS
129	CHECKLIST

THE GRUFFYGROUND PRESS: A BRIEF HISTORY

Back in the 1960s, whilst working in the reference department at Bristol Library, Anthony Baker was given the task of sorting out all the private press books and ephemera held there. This involved collecting and cataloguing all of their items, plus finding and purchasing new and missing pieces. Being an orderly character with rather refined tastes, this was a most suitable undertaking for him to be handed and one he thoroughly enjoyed. So much so that he managed to make it pretty much a permanent part of his job.

After a while he felt that publishing such pieces was something he'd rather like to do; with the aim of producing the kind of items that he wanted to grace his shelves (and also, he has admitted, to achieving some form of lasting recognition, albeit on the back of the talents of others).

When the time came that Anthony chose to actively pursue this notion he decided that he would not be the one doing the actual printing. Only a small percentage of the work he'd seen came up to his exacting standards, and he felt there was no reason to expect himself capable of producing good enough results. Instead he followed the example of the Nonesuch Press, whose output was mostly printed by other presses. This had the advantage of giving Anthony access to a great deal more typefaces than if he were just printing himself – something that has proved more than good reason for his decision over the years.

Regarding the name for his imprint, Anthony wanted one that related to his locality; the village of Sidcot in Somerset's Mendip Hills. After much consideration Gruffyground Press was settled on; 'gruffy ground' being the name given to the disturbed, uneven terrain left behind by shallow lead mining in the Mendips in the nineteenth-century.

Anthony's first forays into publishing came in the early 1970s after coming across a particularly fine epitaph. Thinking that some collections of epitaphs from counties in his near vicinity would make interesting items to start his imprint with, he decided to seek out more that he felt worthy of publication. After getting three suitable collections together he commissioned local printers to produce small letterpress editions of them. Unfortunately, the quality of the second and third collections was not to Anthony's satisfaction, and he disowned them; now regarding the whole Epitaphs series as a 'false start'.

The first serious publication came about in the mid 1970s after reading the poem *Aqueduct* by Thom Gunn (uncollected at the time) in an issue of *Critical Quarterly*. Most taken, Anthony wrote to the author

in America to ask whether he might be allowed to publish it, along with some more of his uncollected poems. Thom agreed, and posted a number of pieces from which Anthony picked a suitable selection. Anthony then decided the booklet should be illustrated with a wood engraving and commissioned Simon Brett, an up-and-coming engraver at the time, for the task. The result was a most praiseworthy depiction of a dilapidated old aqueduct.

With the poems and engraving now in hand, a printer of extremely high standards was needed to print them. Anthony decided he wanted to use an American printer as he felt at the time that, on the whole, printers in the United States were better than those in England (although, a few years later this viewpoint was to change). Additionally, using an American printer would make it easier to get the copies signed by Thom. But which American printer? Anthony's personal library contained several titles from the Janus Press in Vermont, all beautifully printed by Claire Van Vliet. With her superb quality of production it was obvious that the Janus Press was the perfect choice for the commission. Anthony got in contact and successfully managed to persuade Claire to print his project for him.

Finally, all the elements had successfully come together to form *The Missed Beat*; an excellent example of how well a piece of fine press can be created with the right ingredients.

Now, after over five decades of publishing, resulting in over fifty publications and a very large number of prints and ephemera, Anthony is seriously considering calling time on the Gruffyground Press. His single-minded pursuit of producing items of great beauty, excellence and literary merit, both to enrich his own shelves (and hopefully the shelves of others) is exemplary. Whether a full publication or a small keepsake, immaculate printing by the finest printers, on the highest quality papers, using classic and rare typefaces has always been a constant trademark of the Gruffyground Press. Anthony's extremely high standards, and the rigid set of rules he has in place to help achieve them, have resulted in what he once described as 'a rather satisfying body of work'.

Mark Askam, January 2024

FOREWORD

Way back in August 1999, I encountered my first fine press publication, the Gruffyground Press edition of *Natura* by Peter Scupham. I'd discovered the booklet when browsing the library room at the author's home during a weekend stay. Instantly very taken by it, I went straight to Peter to ask whether he had a spare copy he'd consider selling. On looking he found one more in a variant binding, but no other like the one I had been looking at. Despite there being no spares, Peter kindly inscribed and gifted me the copy I'd been looking at, refusing any payment whatsoever. I was elated. Despite knowing very little about poetry at the time, and nothing whatsoever of fine press, I knew this booklet, which instantly became a treasured item, was much more special than your average book. Indeed, so wonderfully different was this gem that I never considered that other items like it might be out there waiting to be discovered. I was just more than happy to have this one beautiful item.

Fast-forward a couple of years and I had started buying more poetry, and in doing so had actually started to discover the existence of other fine press editions. I had picked up a few reasonably printed letterpress pieces, plus one item of particularly fine quality, so I knew it was likely that more items of great beauty were out there somewhere. Determined to get more booklets of such fine quality, I decided that tracking down more from the same publisher as *Natura* would be a good start. This led to the pivotal moment of my first contact with Anthony Baker, when I ordered the two items from his back catalogue that sounded the most appealing (*Aquamarine* and *Even The Flowers*). When they turned up I was stunned by their quality. They were both exquisite; all-but faultless in their design and production, with each featuring a fine suite of poems accompanied by a stunning wood engraving printed from the original block (as is always the case with Gruffyground Press items featuring wood engravings). It was clear that I needed to buy more from this press. And I rapidly did, starting what snowballed into my rather obsessive major collecting habit of trying to get hold of all things Gruffyground.

Before long, a sizeable and immensely enjoyable collection was built, with me happily adding to it at every given opportunity. Over the years my fervour has not waned in the slightest, with me still getting excited on hearing of something new coming from the press, or when a rarity missing from my collection turns up. Either has always been guaranteed to get me feverishly after their acquisition. Now, after several years of collecting, I have very nearly everything

possible that there is to own and I'm extremely proud of my collection. But, with Anthony Baker seemingly determined to finally call time on the Gruffyground Press, it seems my opportunities for adding to the collection are all-but over. This is saddening, but it has given me the opportunity to head towards a complete and definitive bibliography of the Press, which I think shall stand testament to the fifty-plus years that Anthony has issued beautiful items of the highest poetic, artistic and typographic merit.

Having worked on previous drafts of this bibliography for about 20 years now — all of which have needed additions nearly as soon as I've done them — I will, in a way, be happy to be able to complete it. But such a completion will also bring sadness as I'll very much miss the promise of new items from the Press.

Mark Askam, January 2024

GRUFFYGROUND PRESS PUBLICATIONS

NOTES ON THE DESCRIPTIONS AND SETTING OF THIS SECTION

This section describes all the full, non-ephemeral publications from the Gruffyground Press, using Anthony Baker's definition that a publication is anything sewn in covers or presented in a folder.

Sizes given are height by width, and are prone to slight variation across the copies due to the handmade nature (deckle edges and such) of the publications.

The number of pages given is counted from the first printed page to the last printed page.

Bibliographic descriptions of the titles pages are set in blue, with any additional printing or tooled elements on front covers, folders or spines also described in blue, in brackets, in the edition details.

Entries for out-of-series items (usually variants) are set in italic, with notes specific to such entries set in italic underneath rather than with the general edition notes.

Finally, all errors that have appeared previously in Gruffyground Press stocklists, prospectuses and colophons have been corrected.

C. SPECIAL EDITION VARIANT

203 mm × 88 mm. 16 pages. 1 out-of-series copy. Printed in grey and red in Garamond roman and italic on off-white Japanese Gifu Shoji handmade laid paper. Bound in an unprinted French-folded red Japanese Mingei handmade laid paper cover.

As the thin Gifu Shoji suffered from some show-through, Anthony Baker had this one personal copy produced with each page printed on one side of the paper only.

EDITION NOTES:

Anthony Baker started his publishing career with this small collection of epitaphs, distributed free to friends and acquaintances as a Christmas greeting. He had gathered the contents from churches and graveyards across his home county of Somerset, and it was to be the first of a series of six such southern county collections, from Devon to Kent. In practice only two more followed; *Six Dorset Epitaphs* and *Six Hampshire Epitaphs* (items A2 and A6). The presswork of the two later collections was far from the high standard which Anthony wished to represent his imprint, so he decided they were best disowned. The printing of this collection is perfectly good, so it hasn't been disowned as such, but Anthony still doesn't count it as a proper part of his output due to its association with the other two. He rather counts the whole 'Epitaphs' series as a false start.

The special copies are incorrectly described in the colophon as being printed on Mungei (a misspelling of Mingei), rather than the Gifu Shoji they were actually printed on. The reason behind Anthony having these specials printed was that he believed that Japanese handmade papers were pretty much impervious to the effects of the damp Mendips climate where he lives, and he wanted to make sure that at least some of the copies of his publications wouldn't suffer from foxing or mould.

The title page features a linocut 'AB' pressmark designed and cut by the printer. John Craig printed the whole edition with the pressmark without having first sent a proof of the design for approval. Afterwards he felt sure that Anthony wouldn't like it, although his wife was equally sure he would. The copies were sent out hesitantly, but as it turned out Anthony liked the pressmark a great deal; so much so that he asked John to use it again on a Gruffyground letterhead (item F1). Cover variants exist as the printer bound his copies using a different French-folded scarlet paper, likely Tumba Ingres or Tre Kronor, but possibly Canson.

A1 | SIX SOMERSET EPITAPHS

SIX | SOMERSET | EPITAPHS | [linocut 'AB' pressmark by John Craig (printed in red)] | The Gruffyground Press | 1972

PRINTER: John Craig at the Piccolo Press, 48 Lansdown, Stroud, Gloucestershire, England.
EDITION: 140 copies. Unsigned and unnumbered.
PUBLISHED: December 1972 (exact date unrecorded).
PRICE: Not for sale

A. STANDARD EDITION

203 mm × 88 mm. 8 pages. 130 copies. Printed in grey and red in Garamond roman and italic on pale cream Zerkall mould-made irregular laid paper. Bound in an unprinted French-folded red Japanese Mingei handmade laid paper cover.

B. SPECIAL EDITION

203 mm × 88 mm. 8 pages. 10 copies. Printed in grey and red in Garamond roman and italic on off-white Japanese Gifu Shoji handmade laid paper. Bound in an unprinted French-folded red Japanese Mingei handmade laid paper cover.

SECTION A A2 | SIX DORSET EPITAPHS

[All within a thick and thin double-rule rectangle]
SIX DORSET EPITAPHS | [boxwood engraving by
Reynolds Stone of a churchyard scene] | Sidcot | The
Gruffyground Press | 1973

PRINTER: Humphrey Stone at the Litton Cheney Press, The Old Rectory, Litton Cheney, Dorset, England.

EDITION: 160 copies, plus a small handful of 'first state' variants. Unsigned and unnumbered.

PUBLISHED: December 1974 (exact date unrecorded), although dated 1973 and printed in early 1974.

PRICE: Not for sale

A. FIRST STATE – SPECIAL EDITION I

300 mm × 200 mm (size only approximate due to considerable variation in the covers). 8 pages. Unrecorded number of copies out of an originally intended 40. Printed in black in Janet roman and italic on cream Japanese Hodomura handmade wove paper. Bound in an unprinted French-folded yellow Japanese Mingei handmade laid paper cover.

B. FIRST STATE – SPECIAL EDITION II

300 mm × 200 mm (size only approximate due to considerable variation in the covers). 16 pages. Unrecorded number of copies out of an originally intended 10. Printed in black in Janet roman and italic on white Japanese Shoji handmade laid paper. Bound in an unprinted French-folded yellow Japanese Mingei handmade laid paper cover.

C. SECOND STATE – STANDARD EDITION

292 mm × 193 mm. 8 pages. 140 copies. Printed in black in Janet roman and italic on cream Inveresk mould-made wove paper. Bound in an unprinted yellow Tre Kronor machine-made laid paper cover.

D. SECOND STATE – SPECIAL EDITION

300 mm × 200 mm (size only approximate due to considerable variation in the covers). 8 pages. 20 copies. Printed in black in Janet roman and italic on cream Japanese Hodomura handmade wove paper. Bound in an unprinted French-folded yellow Japanese Mingei handmade laid paper cover.

E. FIRST STATE – STANDARD EDITION I

292 mm × 193 mm. 8 pages. Unrecorded number of copies (perhaps none – see Edition Notes) out of an originally intended 60. Printed in black in Janet roman and italic on cream Inveresk mould-made wove paper. Bound in an unprinted yellow Tre Kronor machine-made laid paper cover.

F. FIRST STATE – STANDARD EDITION II

292 mm × 193 mm. 8 pages. Unrecorded number of copies (perhaps none – see Edition Notes) out of an originally intended 40. Printed in black in Janet roman and italic on Hodgkinson handmade paper. Bound in an unprinted yellow Tre Kronor machine-made laid paper cover.

EDITION NOTES:

This second collection of epitaphs was disowned by Anthony Baker due to the print quality falling short of that which he wished to represent his imprint.

Despite the title page being dated 1973, the edition wasn't finished until early 1974. As Anthony intended to distribute them as Christmas greetings they were put by for sending out much later in the year, although some did get distributed beforehand.

Originally, *Six Dorset Epitaphs* was going to comprise of one hundred and fifty copies printed across four different papers. For the standard copies there was to be sixty on Inveresk and forty on Hodgkinson, whilst for the specials there was to be forty on Hodomura and ten on Shoji. The colophon was set with this information, but after a few copies were printed Anthony had a change of mind and decided to increase the final total of copies to one hundred and sixty but decrease the number of papers used to two. The colophon was reset with the revised edition details and the full edition printed. There is only a small handful of any of the variants of first state copies in existence, and they were distributed along with the final second state edition. It is not even certain that any of the first state standard edition copies exist. I've yet to come across any, or know of anyone who has, but the entries appear here as it is highly likely that at least a couple of standard copies would have been printed in the first state, as was definitely the case with both of the first state special editions. Due to the considerable show-through of the thin Shoji used for the first state special edition copies, the printer decided to print them on one side of each page only.

The title page wood engraving was a suitable one that the printer had to hand from a selection of blocks engraved by his father, Reynolds Stone. It had originally been used in *Two Stories: Come and Dine & Tadnol* by T. F. Powys, a handsome limited edition book designed by Rauri McLean and published in 1967 by the antiquarian bookseller R. A. Brimmell in an edition of 525 copies. *Six Dorset Epitaphs* is the only instance of a Gruffyground Press publication featuring an engraving not commissioned by Anthony.

A3 | THE MISSED BEAT Thom Gunn

THOM GUNN The Missed Beat WITH | A WOOD
ENGRAVING BY SIMON BRETT | [boxwood
engraving of a dilapidated old aqueduct (printed in
olive)] | SIDCOT · THE GRUFFYGROUND
PRESS | 1976

PRINTER: Claire Van Vliet at the Janus Press, Newark,
West Burke, Vermont, United States of America.

EDITION: 170 copies. Signed by the author and artist.

PUBLISHED: May 23rd 1976

PRICE: £6

A. FIRST STATE

240 mm × 165 mm. 12 pages. Approximately 70 (out of 170) copies; printed in black and olive in Times roman and italic on French-folded ivory Japanese Okawara handmade laid paper. Bound in a French-folded verona verde (green) Fabriano Miliani Ingres mould-made laid paper cover printed in black in Times roman (**THOM GUNN: THE MISSED BEAT**).

B. SECOND STATE

240 mm × 165 mm. 12 pages. Approximately 70 (out of 170) copies; printed in black and olive in Times roman and italic on French-folded ivory Japanese Okawara handmade laid paper. Bound in a French-folded verona verde (green) Fabriano Miliani Ingres mould-made laid paper cover printed in black in Times roman (**THOM GUNN: THE MISSED BEAT**).

C. HARDBOUND VARIANT

235 mm × 164 mm. 14 pages. 1 out-of-series copy; printed in black and olive-yellow in Times roman and italic on French-folded ivory Japanese Okawara handmade laid paper. Hardbound in quarter dark grey cloth, with verona verde (green) Fabriano Miliani Ingres mould-made laid paper, decorated with dark green wavy vertical stripes printed from a woodblock cut by Claire Van Vliet. Spine label printed in black in Bembo roman (**THOM GUNN THE MISSED BEAT**) on verona verde Fabriano Miliani Ingres mould-made laid paper. Free endpapers and pastedowns of verona verde Fabriano Miliani Ingres mould-made laid paper. Housed in a 240 mm × 166 mm slipcase covered in dark grey cloth over boards, with front and back onlays of the same decorated Fabriano paper as used on the book, plus a spine label printed in black in Times roman (**THOM GUNN: THE MISSED BEAT**) on verona verde Fabriano Miliani Ingres mould-made laid paper.

The Janus Press edition of The Missed Beat (item H1) was hardbound and slipcased at the Janus Press by James Bicknel and features a half-title page not present

in the Gruffyground copies. This one-off hardbound Gruffyground Press copy, which also has the half-title page, came about when a set of the Gruffyground Press sheets went to the binder amongst the Janus Press ones. Claire Van Vliet sent this to Anthony Baker as a gift. It is signed by the author only.

EDITION NOTES:

This publication contains the following seven poems:

The Soldier

Light Sleeping

Excursion

From an Asian Tent

The Clock

Aqueduct

The Missed Beat

This was the first of a handful of Gruffyground Press items printed and co-published in the United States. Anthony Baker felt that, with the exception of the Rampant Lions Press (which appeared to have all the commissions it could cope with), there were better printers in America than in England. As Anthony only wanted the best he approached famed printer Claire Van Vliet at her Janus Press in Vermont, asking if she would print this edition. In her response, Claire suggested that *The Missed Beat* could be a co-publication between Gruffyground and Janus. This would have benefits for both parties; the printer would get free use of the engraving, and Anthony would receive a considerably lower bill than if he were publishing alone. Anthony thought this a reasonable idea and agreed.

The difference between the first and second state copies is not an obvious one. After about seventy copies had been printed the spacing between the first and second lines on the title page was deemed too wide. In the first state copies the gap between the lines is 16 mm. This is reduced to 11mm in the second state, with the positioning of the engraving also adjusted.

The engraving was Simon Brett's first book illustration (although he'd built up quite a reputation for his bookplates). Thom Gunn was delighted with it, and contrasting it with Leonard Baskin's illustrations for a Rainbow Press collection of his poems, he wrote 'Baskin's pictures were marvellous, but they had very little to do with the feeling of my poetry. But Brett's is just like me – meticulous and romantic, visions founded on substances'.

This collection well and truly set the standard for all of Anthony's future projects and is regarded by him as the first true Gruffyground Press publication.

The Janus Press edition (item H1) was published ahead of the Gruffyground Press one, which displeased Anthony. He felt that, despite having become a co-publication, it was still his project.

SECTION A A4 | TWIN TO TWIN

Robert Graves

Twin to Twin | Two poems | by | ROBERT GRAVES | SIDCOT | The Gruffyground Press | 1977

PRINTER: Kenneth Hardacre at the Kit-Cat Press, Hunton Bridge, Hertfordshire, England.

EDITION: 25 copies. Unsigned.

PUBLISHED: September 15th 1977

PRICE: Not for sale

194 mm × 129 mm. 4 pages. Printed in black in Palatino roman and italic on French-folded white Japanese Hosho handmade laid paper. Bound in a French-folded red Tumba Ingres machine-made laid paper cover printed in black in Palatino roman (*Twin to Twin* | ROBERT GRAVES).

EDITION NOTES:

This publication contains the following two poems:
Considine
Twin to Twin

Frustrated by being unable to obtain permission to publish this pair of previously uncollected poems, Anthony Baker effectively pirated them (though Robert's wife Beryl Graves subsequently gave approval for private distribution). The edition was split, with eight copies sent to Beryl, eight kept by the printer, and the remainder for Anthony.

The Kit-Cat Press was one of the few presses in England at the time whose work Anthony Baker felt was easily good enough to reach his high standards. The number of copies Anthony wanted was so low that there seemed no point in sending the production abroad for printing. Plus, as it was a 'pirated' edition he wanted to keep its production a more local, and therefore, hopefully, a more 'hush-hush' affair.

A5 | THE CLOSED DOOR

James Reeves

JAMES REEVES *The Closed Door* ('*The Closed Door*' printed in golden brown) | with a wood engraving by Richard Shirley Smith | Sidcot : The Gruffyground Press : 1977 | [boxwood engraving of a mournful girl sitting on the floor]

PRINTER: Claire Van Vliet at the Janus Press, Newark, West Burke, Vermont, United States of America.

EDITION: 165 copies. Signed by the author and artist.

PUBLISHED: December 22nd 1977

PRICE: £6

240 mm × 165 mm. 12 pages. Printed in black and golden brown in Walbaum roman and italic on cream Twinrocker Sweetbutter handmade laid paper. Bound in a French-folded sienna brown Fabriano Miliani Ingres mould-made laid paper cover printed in black in Walbaum roman (JAMES REEVES · THE CLOSED DOOR).

EDITION NOTES:

This publication contains the following eight poems:

Madrigal

The Closed Door

The Hope, The Hurt

I Tread The Years

Ragtime: Jeunesse Dorée

The Marriage of Figaro

Autumn Day

The Act of Death

Anthony Baker again decided to make use of the printing talents of the Janus Press. As with *The Missed Beat*, the decision was made to make the project a co-publication between Gruffyground and Janus, with the same benefits to each party as before (see the Edition Notes for *The Missed Beat*). This time, the Janus Press copies (item H2) were themselves a joint publication between the Janus Press and the Twinrocker paper mill that supplied the paper for the edition.

The Twinrocker paper used in both this and the Janus Press copies was specially made for the job. As well as the usual Twinrocker watermark, a rather abstract 'AB' watermark was also added. It is a curious little thing, supposedly readable as AB from either way round. I am not convinced it succeeded, but it is a nice little personalising element nonetheless. As the occurrence of watermarks in copies is dependent on what sections of the sheets were used then not all copies feature both watermarks. Some show just one, and it is more than likely that some show neither.

During initial negotiations, the author had declined to sign the colophons due to his partial sightedness (he suffered from glaucoma). When he saw (as far as he was able) the sheets, and in particular the engraving, he insisted on signing the edition after all.

A couple of small errors managed to make their way into this publication. In the poem 'Ragtime: Jeunesse Dorée', both cases of 'doddle' should say 'doodle'. Also, in 'The Act of Death', the last line should end with a question mark.

Lastly, the sheets for *The Closed Door* somehow got dented in transit. To rectify this, Anthony had to spend many hours damping and pressing the sheets to bring them back to a publishable state.

A6 | SIX HAMPSHIRE EPITAPHS

SIX HAMPSHIRE EPITAPHS | [boxwood engraving by Richard Shirley Smith of a churchyard] | SIDCOT | THE GRUFFYGROUND PRESS | 1977

PRINTER: George Tee at the Cernel Press, Cerne Abbas, Dorset, England.

EDITION: 130 copies. Unsigned.

PUBLISHED: December 1978 (exact date unrecorded), although printed and dated 1977.

PRICE: Not for sale

A. STANDARD EDITION

160 mm × 237 mm. 8 pages. 110 copies. Printed in black in Bell roman and italic on pale blue Portals mould-made laid paper. Bound in an unprinted French-folded dark blue Japanese Mingei handmade laid paper cover.

B. SPECIAL EDITION

160 mm × 237 mm. 8 pages. 20 copies. Printed in black in Bell roman and italic on French-folded white Japanese Hosho handmade laid paper. Bound in an unprinted French-folded very dark yellow-hued blue Japanese Mingei handmade laid paper cover.

EDITION NOTES:

This — the last of Anthony Baker's three collections of epitaphs from nearby counties — had been progressing slowly in the background since its inception a couple of years previous. There were several reasons for the lengthy delay, mainly problems with the printing press, but the most entertaining has to be one that Anthony learned about in a letter from the printer, informing him that *Six Wiltshire Epitaphs* was finished. In a hasty reply, Anthony questioned whether Wiltshire was a typo. It was not. The printer had inexplicably printed the job with the title *Six Wiltshire Epitaphs* (despite knowing the collection was one of epitaphs from Hampshire), and humbly responded 'I feel, and am, an ass.'

When the corrected edition finally surfaced Anthony was hugely disappointed with the presswork and quickly disowned it. He was so unsatisfied that only a handful were sewn and distributed by him. Indeed, I only know of two such copies in the original covers, and those are the standard and special copies in my collection. The rest of the copies remained as uncollated, unfolded sheets without covers until I obtained them from Anthony several years back. At the time, I sewed up the best of the special sheets and a handful of the standards into a rich dark blue Japanese Mingei handmade that was similar to the original cover colour. More recently, I sewed up another 8 standard copies into covers of a very dark

blue Awagami Mingeishi handmade that is very close to the original cover colour (although still not quite as subtly green-hued). These copies state having covers of this Awagami Mingeishi in pencil in the colophon.

It is fair to say that the standard copies of this publication are the worst printed items to have been distributed by Anthony. The presswork of the specials is considerably better, but still far from the publisher's high standards.

Although printed in 1977, copies were not ready in time to send out as Christmas greetings for that year. Instead they were put by for sending out the following Christmas. It is quite possible that a couple of copies were distributed before then.

A7 | NATURA Peter Scupham

[Boxwood engraving of a countryside landscape] | PETER SCUPHAM :: NATURA | with a wood engraving by Peter Reddick | sidcot The Gruffyground Press 1978

PRINTER: University students under the supervision of Karl Kimber (Kim) Merker at the Windhover Press, Iowa City, Iowa, United States of America.

EDITION: 225 copies. Signed by the author and artist.

PUBLISHED: December 4th 1978

PRICE: £6

217 mm × 134 mm. 16 pages. Printed in black in Romanée roman and italic on off-white Barcham Green Windhover handmade wove paper. Bound in a light brown Barcham Green Katuscha handmade wove paper cover printed in black in Romanée roman (PETER SCUPHAM :: NATURA).

EDITION NOTES:

This publication contains the following sequence of nine nature poems:

- i Water
- ii Cottage Flowers
- iii Sky
- iv Lanes
- v Natura
- vi Woods
- vii Grass
- viii Stubble Fires
- ix Frost

Deciding to try out American printers other than the Janus Press, Anthony Baker commissioned Kim Merker to print *Natura* at his private Stone Wall Press, with the suggestion put forward that, like his earlier co-publications with the Janus Press, this collection could also be a co-publication, with the same benefits

SECTION A to each party as suggested by the Janus Press previously (see Edition Notes for *The Missed Beat* earlier in this section). The printer agreed, and so another Gruffyground Press co-publication was produced (see item H3 for the Windhover Press edition). For reasons unknown the edition didn't get printed by Kim at his private press as requested though, but was instead printed by his students at the Windhover Press; the fine press he'd founded at the University of Iowa.

Natura ended up having to be printed twice. The first printing was rejected by Anthony on grounds of poor presswork (see item G3), so a reprint was called for. This published reprint features two errors in the first poem, absent from the original printing: 'whose' is omitted before 'edges' in the third line, and a comma added after 'shape' in the last line makes no sense. The type must have been distributed by the time the reprint request reached the printer, so the edition would have needed resetting. The edition was then reprinted, but without the publisher being sent a new proof. Incredibly, it was only after nearly thirty years that the aforementioned omission of 'whose' was noticed and brought to the attention of the publisher and poet.

The misprints were not the only problem with *Natura*. The sheets also got dented in transit, calling for hours of damping and pressing to rectify them. In addition to this, the surface of the wood engraving sustained a little damage during printing, resulting in white spots in areas of the print that should have been black. Anthony Baker spent an age laboriously painting the spots out with the finest of brushes and some Indian ink. In a letter to Anthony at the time, Peter Scupham amusingly wrote, 'Do not become obsessed with white spots. Leave that to the breeders of tropical fish.'

So disappointed was Anthony with the flaws in this second printing that he even asked Claire Van Vliet at the Janus Press whether she would consider reprinting it for him. This never happened as Claire was evasive about doing so, with the possible reason being that she apparently wasn't very keen on Peter Reddick's work.

A8 | **THREE SONGS** John Wilmot, Earl of Rochester

THREE | **SONGS** (*printed in green-grey*) | **BY**
JOHN WILMOT | **EARL OF ROCHESTER** | **THE**
GRUFFYGROUND PRESS | **SIDCOT** / **MCMLXXVIII**

PRINTER: Harry Duncan at the Cummington Press, Omaha, Nebraska, United States of America.
EDITION: 110 copies. Unsigned.
PUBLISHED: December 28th 1978
PRICE: £2

226 mm × 133 mm. 7 pages. Printed in black and green-grey in Joanna roman and italic with Romulus Open on white Japanese Hodomura handmade wove paper. Bound in a green-grey Japanese Kizuki handmade laid paper wrapper with a white Japanese Hodomura handmade wove paper title label printed in black in Joanna roman ([*within a thin rule rectangle*] **THREE SONGS**).

EDITION NOTES:

This publication contains the following three poems:

Song

Song

The Mock Song

Anthony Baker approached yet another of America's finest printers and, again wishing to keep his costs down, suggested the project be a co-publication. The printer agreed, and so for the fourth time a Gruffyground project appeared under two imprints (see item H4 for the Cummington Press edition).

Here, Anthony showed his willingness to publish something somewhat 'stronger'. In this, the first of Gruffyground's historical reprints, some of the notorious Restoration rake's most obscene poems are presented. The printer, when invited to produce *Three Songs*, described them as 'stunning', but later remarked that they had 'caused some embarrassment to a few of those I've let read them'.

A9 | **ADVICE TO COLONEL VALENTINE** Robert Graves

Advice to | *Colonel Valentine* | *Two poems* | *by* |
ROBERT GRAVES | **SIDCOT** | **The Gruffyground Press** | **1979**

PRINTER: Kenneth Hardacre at the Kit-Cat Press, Hunton Bridge, Hertfordshire, England.

EDITION: 25 copies. Unsigned.

PUBLISHED: July 12th 1979

PRICE: Not for sale

194 mm × 129 mm. 4 pages. Printed in black in Palatino roman and italic on French-folded white Japanese Hosho handmade laid paper. Bound in a French-folded yellow Tumba Ingres machine-made laid paper cover printed in black in Palatino roman (*Advice to* | *Colonel Valentine* | **ROBERT GRAVES**).

EDITION NOTES:

This publication contains the following two poems:
Hippopotamus' Address to the Freudians
Advice to Colonel Valentine

Once again, Anthony Baker asked the Kit-Cat Press to produce a small piratical edition for him. As had been the case with the earlier *Twin to Twin*, permission was only given for private distribution, with copies being given out to a very select few. The edition was split as before, with eight copies sent to Beryl Graves, eight kept by the printer, and the remainder for Anthony.

A10 | WINTER WIND Elizabeth Jennings

Elizabeth Jennings Winter Wind ('*Winter Wind*' printed in silver) | [*Boxwood engraving of a girl asleep in bed next to the billowing curtains of an open window*] | with a wood engraving by Monica Poole | Sidcot · The Gruffyground Press · 1979

PRINTER: Claire Van Vliet at the Janus Press, Newark, West Burke, Vermont, United States of America.

EDITION: 170 copies. Signed by the author and artist.

PUBLISHED: March 20th 1980, although printed and dated 1979.

PRICE: £6

240 mm × 153 mm. 12 pages. Printed in black and silver in Trump Mediaeval italic on green-grey Barcham Green Charles the First handmade laid paper. Bound in a French-folded adriatic blue (navy) Fabriano Miliani Ingres mould-made laid paper cover printed in silver in Trump Mediaeval italic (*Elizabeth Jennings · Winter Wind*).

EDITION NOTES:

This publication contains the following nine poems:

Near The End

A Happy End

The Deepest Love

Winter Wind

A Widow

Van Gogh

The Only Child

The Rake

Eurydice

Just like the previous two items printed at the Janus Press, Anthony Baker went for the co-publication option (see item H5 for the Janus Press edition).

As had happened with *Natura*, the wood engraving sustained some damage during printing. Once again a less than happy Anthony had to painstakingly repair the results of the damage in the printing with a very fine brush and some Indian ink.

A11 | THE SHIP OF SOUNDS John Fuller

JOHN FULLER | THE | SHIP | OF | SOUNDS

('The Ship of Sounds' printed in dark green) |

with a wood engraving by Garrick Palmer | The

Gruffyground Press/Sidcot/1981

[*frontispiece boxwood engraving of an ancient ship on opposite verso*]

PRINTERS: Richard-Gabriel Rummonds and Alessandro Zanella at the Plain Wrapper Press, Verona, Veneto, Italy.

EDITION: 130 standard edition copies, plus 3 ad personams, signed by the author and artist.

5 'out of standard edition' special binding copies, signed by the author and artist.

PUBLISHED: Standard edition published December 29th 1981 and special binding edition published June 1986 (exact date unrecorded).

PRICE: £20 for the standard and £96 for the special.

A. STANDARD EDITION

244 mm × 170 mm. 15 pages. Printed in black and dark green in Spectrum roman and italic on white Fabriano Roma Michelangelo handmade laid paper. Bound in a green Fabriano Roma Veronese handmade laid paper wrapper printed in black in Spectrum roman (*JOHN FULLER | THE SHIP OF SOUNDS*).

B. SPECIAL BINDING EDITION

248 mm × 170 mm. 15 pages. 5 'out of standard edition' copies. Printed in black and dark green in Spectrum roman and italic on white Fabriano Roma Michelangelo handmade laid paper. Hardbound by James Brockman at Headington, Oxfordshire, England, in full green Oasis goatskin lettered along the spine in palladium (*John Fuller THE SHIP OF SOUNDS*), with yellow silk head and tailbands and green Fabriano Roma Veronese handmade laid endpapers.

EDITION NOTES:

This publication contains the poem 'The Ship of Sounds' – an eight-part sequence, numbered I to VIII.

Again, Anthony Baker used an American printer, albeit one who had relocated to Italy. A co-publication was not an option this time as the printer didn't want to print a larger run than the number of copies that Anthony wished for himself.

The special binding edition came about when five complete sets of pages were left over without covers after the edition had been sewn. Rather than see them go to waste, Anthony decided on the wonderfully extravagant solution of having them specially bound

SECTION A instead. In addition to being the first Gruffyground Press publication to have a limited special binding, *The Ship of Sounds* was also the first Gruffyground publication to have ad personam copies printed, with copies for Anthony Baker, Jill Langford and Monica Wynter. Anthony was most surprised to find one for himself as he'd not actually asked for one.

This was the last of Anthony's early run of using American printers as his faith had been somewhat shaken by the various problems he'd encountered. Fortunately, there were homegrown newcomers such as the Libanus Press and Rocket Press whose most capable printing abilities Anthony now wished to use.

A12 | **BUZZ BUZZ** John Heath-Stubbs

John Heath-Stubbs | **BUZZ BUZZ** (*'Buzz Buzz' printed in ochre*) *Ten Insect Poems* | [*pearwood engraving of a rhinoceros beetle and a beetle grub*] | with a wood engraving by | Richard Shirley Smith | **THE GRUFFYGROUND PRESS · SIDCOT** | **MCMLXXXI**

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 200 copies, plus 2 ad personams. Signed by the author and artist.

PUBLISHED: December 29th 1981

PRICE: £14

A. MESOZOIC VERSION

241 mm × 163 mm. 16 pages. 100 copies, plus 2 ad personams. Printed in black and ochre in Bodoni roman and italic on cream Vélin d'Arches mould-made wove paper. Bound in an ochre Japanese Mingei handmade laid paper wrapper printed in black in Bodoni roman (**JOHN HEATH-STUBBS · BUZZ BUZZ**).

B. SECONDARY EPOCH VERSION

241 mm × 163 mm. 16 pages. 100 copies. Printed in black and ochre in Bodoni roman and italic on cream Vélin d'Arches mould-made wove paper. Bound in an ochre Japanese Mingei handmade laid paper wrapper printed in black in Bodoni roman (**JOHN HEATH-STUBBS · BUZZ BUZZ**).

EDITION NOTES:

This publication contains the following series of ten insect poems:

Rhinoceros Beetle
Soldier Beetles
Cicada

Moth
Ladybird
Tiger Beetle
Wasps
Crane Fly
Crab Louse
Silver Fish

John Heath-Stubbs wrote two slightly different versions of the poem 'Silver Fish'. He could not decide which version to go with, so it was decided that half of the edition would be printed with one version and the other half with the other. In the Mesozoic version, line four of the first stanza ends with 'mesozoic', and in the Secondary Epoch version the same line ends with 'secondary epoch'.

Being completely blind, John Heath-Stubbs had to have his hand placed in the correct position on each colophon page in order to sign the copies. This accounts for the huge variation in his signatures and their most interesting, if rather illegible, nature.

The colophon page features a small wood engraving of a pine cone surrounded by swirling ribbons. Engraved by Richard Shirley Smith, this is the pressmark of the publication's printer, the Libanus Press. As the title page engraving was by the same artist, Anthony Baker thought it a reasonable idea to have this extra little engraving feature on the colophon.

Ad personam copies were printed for Jill Langford and Monica Wynter, both in 'Mesozoic' versions.

A13 | **TELLING TALES** Anthony Thwaite

[*Boxwood engraving of a bird skull and a roman coin*] | **ANTHONY THWAITE** | **TELLING** | **TALES** (*'Telling Tales' printed in brown*) | with a wood engraving by Simon Brett | Sidcot The Gruffyground Press 1983

PRINTERS: Graham Williams and Michael Caine at The Florin Press, Biddenden, Kent, England.

EDITION: 230 copies. Signed by the author and artist.

PUBLISHED: December 15th 1983

PRICE: £16

251 mm × 149 mm. 16 pages. Printed in black and brown in Lutetia roman and italic with Egmont Inline on white Zerkall mould-made wove paper. Bound in a brown Kozo handmade laid paper wrapper with a grey-beige Kozo handmade laid paper label printed in black in Lutetia roman (**ANTHONY** | **THWAITE** | [*two thin rules*] | **TELLING** | **TALES**).

EDITION NOTES:

This publication contains the following ten poems:
 Observation in Winter
 What Animal
 Fuel
 The Stump
 Telling Tales
 Indian Images
 The View From Hakone
 Classical Text
 Bournemouth: September 3rd 1939
 Lustration

Anthony Baker had four different engravings produced for *Telling Tales* before he was happy with the result. He first commissioned Sarah van Niekerk, who produced an engraving of washing hands. Anthony disliked this and so Sarah produced another, this time of pheasants in a winter scene. Anthony accepted — and paid for — this engraving, but came to dislike it also. Deciding to try elsewhere, Anthony commissioned Simon Brett, whose first engraving was also one of hands being washed. Anthony was again dissatisfied, so a fourth engraving was called for. Simon's next engraving, the bird skull and roman coin image featured in the final publication, was very much to Anthony's liking and happily given full approval.

A14 | FRIENDS BEYOND

Thomas Hardy

THOMAS HARDY | *Friends Beyond* (printed in green) | [boxwood engraving of an old gravestone in the foreground of a hilly landscape] | with a wood engraving by | Peter Reddick | THE GRUFFYGROUND PRESS | SIDCOT | 1984

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 200 copies, plus 6 ad personams. Signed by the artist.

PUBLISHED: November 19th 1984

PRICE: £6

202 mm × 130 mm. 8 pages. Printed in black and green in Poliphilus and Blado on cream Barcham Green Chester handmade laid paper. Bound in a citron (dark green) Japanese Mingei handmade laid paper wrapper printed in black in Poliphilus and Blado (THOMAS HARDY | [half of the copies feature a small fleuron here between the author and title] | *Friends Beyond*).

EDITION NOTES:

This publication contains the single poem 'Friends Beyond'.

There are so many variations in *Friends Beyond*, and possible random combinations of them, that it would be most difficult to note accurately how many different versions actually exist. Instead, here follow details of the separate differences that occur throughout the edition:

Firstly, there are two slightly different versions of the eighth stanza in the poem. One half of the print run has the stanza with the original ending of 'decry' and the other half with Hardy's revised ending of 'die'.

Secondly, there are two versions of the front cover. One half of the print run has a small fleuron (described by Anthony Baker as a 'flying soup tureen') printed between the author's name and the title, and the other half does not.

Finally, there are three different cover stiffeners used across the publication; a rough Barcham Green Chester handmade laid paper to match the paper used for the text, a smooth version of the Barcham Green Chester handmade laid paper, and a grey-beige Barcham Green handmade paper.

The ideal copy, in the publisher's eyes, would be in a cover printed without the fleuron, using the rough Barcham Green Chester paper for the stiffener, and featuring Hardy's 'die' revision.

The engraving featured on the title page was originally commissioned for a reprint of *Six Dorset Epitaphs*. After his disappointment with the original edition, Anthony Baker wanted to completely recreate the project with John Craig at the Piccolo Press. He wanted the new version to match in size and format with the *Six Somerset Epitaphs* collection that John had previously printed, and so commissioned a small 'gravestone' engraving from Peter Reddick to suit the dimensions of the page. The engraving was completed and the job was ready to go to print, but unfortunately the correct paper to match with *Six Somerset Epitaphs* could not be obtained and the reprint was scrapped. Rather than waste the engraving, Anthony decided to cast around for a poem that he felt it would suit. Eventually he decided on using it for this edition.

Ad personam copies were printed for Anthony Baker, Patricia Knight, Jill Langford, Michael Mitchell, Peter Reddick and Monica Wynter. It is likely that the ad personam colophons appear in different variations of the publication.

SECTION A **A15** | **PRIVATE VIEW**
Jonathan Price

Jonathan Price | **PRIVATE VIEW** (*printed in blue*) |
With a wood engraving by Simon Brett | [*boxwood engraving of a dead bird on a window sill overlooking a bonfire*] | **VALERIE PARRY** | London 1984

PRINTER: Jonathan Stephenson at the Rocket Press, Steventon Vicarage, Abingdon, Oxfordshire, England.

EDITION: 230 copies. Signed by the artist.

PUBLISHED: May 22nd 1985

PRICE: £16

288 mm × 198 mm. 16 pages. Printed in black and blue in Garamond roman and italic with Castellar on cream Zerkall mould-made wove paper. Bound in a blue Richard de Bas handmade laid paper cover with a grey-beige Zerkall Silurian mould-made irregular laid paper label printed in black and blue in Garamond italic with Castellar (*Jonathan Price (printed in blue)* | **PRIVATE VIEW**).

EDITION NOTES:

This publication contains the following nine poems:

A Considered Reply to a Child

Kilroy Was Here

Burning Letters

Experiment with an Air Pump by Joseph Wright 'of Derby'

Ars Poetica

At a Private View

Among My Souvenirs

A Winter's Tale

The Old, Old Story

This was originally going to be printed by The Florin Press as a companion piece to *Telling Tales*, with similar design themes to tie the two together. Unfortunately, there were problems early in production and The Florin Press had to cancel working on it. As *Private View* could no longer be printed at The Florin Press in the format Anthony Baker had planned, he decided that the collection would no longer be published bearing the Gruffyground imprint. Instead he decided it would be printed in a different format, by a different printer, and carry a different publisher's name.

Anthony eventually got the Rocket Press to print the collection, and published it under the imprint 'Valerie Parry' (the name of his cousin). It's still a valid addition to this bibliography, being something of a Gruffyground item in disguise. It has been sold by the Gruffyground Press and appears in three Gruffyground Press stock lists.

After learning that he was very ill, it was Jonathan Price's wish that the collection be published before his death. Sadly, he died just days before it was ready, hence the absence of his signature in the copies.

A16 | **LEARNING THE ROPES**
John Mole

Learning The Ropes : John Mole (*printed in red*) |
[*lemonwood engraving of a 'man and aeroplane' garden windmill ornament*] | With a wood engraving by Colin Paynton | The Gruffyground Press | Sidcot | Mcmlxxxv

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 205 copies, plus 6 ad personams. Numbered and signed by the author and signed by the artist.

PUBLISHED: January 27th 1986, although printed and dated 1985.

PRICE: £14

242 mm × 152 mm. 16 pages. Printed in black and red in Perpetua roman and italic with Perpetua Bold roman on white Wookey Hole handmade wove paper. Bound in a vermilion Japanese Mingei handmade laid paper wrapper printed in dark brown-red in Perpetua Bold roman (*Learning The Ropes : John Mole*).

EDITION NOTES:

This publication contains the following eight poems:

A Short History of State Funerals

The Song of The Pie

Star Song

On Parade

Learning The Ropes

Messiaen

Home

Sheep

For something a little different, Anthony Baker had the idea of offering fifty special packages of *Learning The Ropes*, consisting of a copy of the publication and a copy of the limited edition signed print of its engraving (item D5), both with the same number from their respective editions. This offer was only taken up by a handful of customers, so most of the copies of *Learning The Ropes* earmarked for these special packages ended up being sold separately.

For those who may be curious, the engraver is Colin See-Paynton, but this commission was done before he added 'See'.

Ad personam copies were printed for Anthony Baker, Thomas Griffith, Patricia Knight, Michael Mitchell, John Mole and Colin Paynton.

A17 | AQUAMARINE

Lawrence Sail

LAWRENCE SAIL [*boxwood engraving of a ship in the distance of a stormy sea*] | AQUAMARINE (*printed in aquamarine*) | WITH A WOOD ENGRAVING BY | CHRISTOPHER WORMELL | SIDCOT | THE GRUFFYGROUND PRESS (*printed in aquamarine*) | 1988

PRINTERS: Michael Mitchell and Thomas Griffith at the Libanus Press, Rose Tree House, Silverless Street, Marlborough, Wiltshire, England.

EDITION: 130 standard edition copies, plus 9 ad personams, numbered and signed by the author and signed by the artist.

5 ‘out of standard edition’ special binding copies, four of which are signed and numbered in roman numerals by the author and signed by the artist, and one an unnumbered ad personam copy signed by the author and artist.

PUBLISHED: Standard edition published April 5th 1988 and special binding edition published February 1991 (exact date unrecorded).

PRICE: £30 guineas (£31.50) or \$60 for the standard and £142 for the special.

A. STANDARD EDITION

272 mm × 176 mm. 18 pages. 128 copies, plus 9 ad personams. Printed in black and aquamarine in Bembo roman and italic with Lutetia Open on white Canson et Montgolfier Johannot mould-made wove paper and cream Barcham Green Bodleian handmade laid paper. Bound in an aquamarine Japanese Mingei handmade laid paper wrapper printed in black in Bembo roman with Lutetia Open ([LAWRENCE SAIL](#) | [AQUAMARINE](#) | [THE GRUFFYGROUND PRESS](#)).

B. WITHOUT HALF-TITLE VARIANT

272 mm × 176 mm. 16 pages. 2 copies. Printed in black and aquamarine in Bembo roman and italic with Lutetia Open on white Canson et Montgolfier Johannot mould-made wove paper and cream Barcham Green Bodleian handmade laid paper. Bound in an aquamarine Japanese Mingei handmade laid paper wrapper printed in black in Bembo roman with Lutetia Open ([LAWRENCE SAIL](#) | [AQUAMARINE](#) | [THE GRUFFYGROUND PRESS](#)).

There were a two sets of sheets that were missing the half title bifolium. Rather than not use them, Anthony Baker replaced the half title with a blank sheet, thus creating this scarce variant.

C. SPECIAL BINDING EDITION

268 mm × 169 mm. 18 pages. 5 ‘out of standard edition’ copies. Printed in black and aquamarine in Bembo roman and italic with Lutetia Open on white Canson et Montgolfier Johannot mould-made wove paper and cream Barcham Green Bodleian handmade laid paper. Hardbound by Lester Capon at Oxford, England in full sloe Oasis goatskin lettered along the spine in platinum ([Lawrence Sail](#) [AQUAMARINE](#)), with purple silk head and tailbands and aquamarine Japanese Mingei handmade laid endpapers.

EDITION NOTES:

This publication contains the following ten sea poems:

Aquamarine
Out of Land
Rain at Sea
The Bell-Buoy
Calm Sea at Night
Wreath
Small Island
Harbour
Anchor
Old Man Dying

As with *Learning The Ropes*, Anthony Baker offered fifty special packages of *Aquamarine*, again consisting of a copy of the standard edition of the publication and a copy of the limited edition signed print of its engraving (item D6), both with the same number from their respective editions. The offer was taken up by just a handful of customers, so most of the copies of *Aquamarine* earmarked for these special packages ended up being sold separately.

You may have noticed that the price for this publication is given in two unusual forms. Firstly, there is the English price, but in guineas; an oddity considering that they had not been an actual currency since decimalisation in 1971. Anthony Baker has always been against decimalisation, and as the price of *Aquamarine* was to be more expensive than usual, he decided to revert to the ‘grander’ use of old fashioned guineas in his pricing. Anthony was not alone here; barristers at this time were still charging their fees in guineas. Secondly, there is a price in US dollars. As there were some regular Gruffyground Press customers in America, Anthony decided to make a point of marketing *Aquamarine* more directly to them. He did this by having a second version of the prospectus printed, identical to the English one except for the price being announced in dollars. This is the only publication that Anthony did this for.

The rhymed prologue and epilogue of this collection are distinguished from the unrhymed main sequence not only by the italic type printed in aquamarine ink, but also the use of thin Bodleian

SECTION A

SECTION A repairing paper. Normally, such severe show through would not be used in a publication, but Anthony wanted to give the effect of a theatrical gauze.

Ad personam copies of the standard edition were printed for Anthony Baker, Thomas Griffith, Anna and David Jameson Evans, Patricia Knight, Michael Mitchell, Erica Sail, Lawrence Sail, Matthew Sail and Christopher Wormell. One copy of the special binding edition is also printed ad personam for Anthony Baker.

A18 | CYNICS AND ROMANTICS Robert Graves

ROBERT GRAVES | CYNICS AND ROMANTICS ('*Cynics and Romantics*' printed in red) | with a wood engraving by ROBERT TILLEARD | [*boxwood engraving by Robert Tilleard of a young woman (printed in red)*] | SIDCOT | *The Gruffyground Press* | 1989

PRINTER: Sebastian Carter at the Rampant Lions Press, 12 Chesterton Road, Cambridge, England.

EDITION: 150 copies, plus 8 ad personams. Numbered and signed by the artist.

PUBLISHED: July 17th 1989

PRICE: £12 12s (£12.60)

A. STANDARD EDITION

208 mm × 128 mm. 8 pages. 145 copies, plus 8 ad personams. Printed in black and red in Palatino roman and italic on cream Fabriano Umbria Gialletto handmade wove paper. Bound in a coquelicot (red) Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Palatino roman and italic. (ROBERT GRAVES | CYNICS AND ROMANTICS | *The Gruffyground Press*).

B. ALTERNATIVE ENGRAVING VARIANT

208 mm × 128 mm. 8 pages. 5 copies. Printed in black and red in Palatino roman and italic on cream Fabriano Umbria Gialletto handmade wove paper. Bound in a coquelicot (red) Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Palatino roman and italic. (ROBERT GRAVES | CYNICS AND ROMANTICS | *The Gruffyground Press*).

EDITION NOTES:

This publication contains the single poem 'Cynics and Romantics'.

Two different engravings were commissioned for this project, each taken from photographs of Anthony Baker's mother. The intention was that one half of

the publication would be printed with one engraving and the other half with the other. After seeing the completed engravings, Anthony had a strong preference for one of them and decided the edition should be printed with just that. However, rather than waste the other engraving entirely, it was printed in a token number of five copies. The standard version features an engraving which has the figure facing almost face on, whilst the 'variant engraving' copies feature the figure facing away at an angle.

As with *Aquamarine*, Anthony decided to price this publication in old money (£12 12s, or 12 guineas). This was to be the last time he did, as some customers, confused when converting from the old system of currency, sent payments for the wrong amount.

Unlike the two previous Gruffyground Press editions of Robert Graves poems, the publication of this poem was fully authorised.

Ad personam copies were printed for Anthony Baker, Sebastian Carter, Ingrid Clothier (more widely known as the actress Ingrid Hafner), Alexandra Fairbairn, Beryl Graves, Tomás Graves, Patricia Knight and Robert Tilleard. All appear in the standard edition.

A19 | EVEN THE FLOWERS Freda Downie

[*Boxwood engraving of a cottage and flowers at night*] | EVEN THE FLOWERS ('*Even The Flowers*' printed in olive) | FREDA DOWNIE | WITH A WOOD ENGRAVING BY | CLAIRE DALBY | SIDCOT | THE GRUFFYGROUND PRESS | 1989 ('*Sidcot The Gruffyground Press 1989*' printed in olive)

PRINTERS: Michael Mitchell and Thomas Griffith at the Libanus Press, Rose Tree House, Silverless Street, Marlborough, Wiltshire, England.

EDITION: 125 standard edition copies, plus 7 ad personams, numbered and signed by the author and signed by the artist.

5 'out of standard edition' special binding copies, four of which are signed and numbered in roman numerals by the author and signed by the artist, and one an unnumbered ad personam copy signed by the author and artist.

PUBLISHED: Standard edition published August 21st 1989 and special binding edition published July 1990 (exact date not recorded).

PRICE: £26 for the standard and £138 for the special.

A. STANDARD EDITION

260 mm × 174 mm. 16 pages. Printed in black and olive in Fournier roman and italic with Fry's Ornamented

on ivory Amatruda handmade wove paper. Bound in an olive Japanese Mingei handmade laid paper wrapper printed in black in Fournier roman with Fry's Ornamented (EVEN THE FLOWERS | FREDA DOWNIE | THE GRUFFYGROUND PRESS).

B. SPECIAL BINDING EDITION

254 mm × 175 mm. 16 pages. 5 'out of standard edition' copies. Printed in black and olive in Fournier roman and italic with Fry's Ornamented on ivory Amatruda handmade wove paper. Hardbound by Romilly Saumarez Smith at Limehouse, London, England, in full olive Oasis goatskin lettered along the spine in gold (FREDA DOWNIE [*small ornament of a dot surrounded by a circle*] EVEN THE FLOWERS), with carmine silk head and tailbands and olive Japanese Mingei handmade laid endpapers.

EDITION NOTES:

This publication contains the following ten poems:

The Whole Thing
 Cerne Abbas
 Almondtears
 All Hallows Eve
 Cottage Orné
 Star
 Even The Flowers
 Scarecrow
 You Are Almost
 Window

Like *Learning the Ropes* and *Aquamarine* before it, Anthony Baker offered — for a final time — fifty special packages of *Even The Flowers*, consisting of a copy of the standard edition and the copy of the limited edition signed print of the engraving (see item D7) with the same number as the book. Once more the offer was only taken up by a handful of customers, so most of the copies earmarked for these special packages got sold separately.

There is a minute reference to one of the poems in the engraving. If you look carefully you will see that there is a little white line in the top window of the cottage. This is the telescope mentioned in the poem 'Cottage Orné'. Anthony was only aware of this after the engraver mentioned it – not surprising really, considering its size.

Unhappy with the binding of the special binding copies, Anthony Baker added them to his list of disowned items.

Ad personam copies of the standard edition were printed for Anthony Baker, Ingrid Clothier, Claire Dalby, Freda Downie, Thomas Griffith, Patricia Knight and Michael Mitchell. One copy of the special binding edition is also printed ad personam for Anthony Baker.

A20 | OLD MAN Edward Thomas

EDWARD THOMAS | OLD MAN (*printed in lilac*) | with a wood engraving by COLIN PAYNTON | THE GRUFFYGROUND PRESS | Sidcot 1990

[*frontispiece lemonwood engraving of a young girl at a door holding a sprig of the aromatic herb Old Man on opposite verso*]

PRINTER: Jonathan Stephenson at the Rocket Press, Millcroft Stables, Blewbury, Oxfordshire, England.

EDITION: 240 copies, plus 5 ad personams. Numbered and signed by the artist.

PUBLISHED: August 16th 1990

PRICE: £12

205 mm × 142 mm. 8 pages. Printed in black and lilac in Baskerville roman and italic with Old Face Open on ivory Zerkall Alice mould-made wove paper. Bound in a lilac Hahnemühle Bugra Bütten mould-made laid paper wrapper printed in black in Baskerville roman with Old Face Open (EDWARD THOMAS | OLD MAN | THE GRUFFYGROUND PRESS).

EDITION NOTES:

This publication contains the single poem 'Old Man'.

This poem was published on the eightieth birthday of the poet's daughter, Myfanwy Thomas; the girl featured in the poem.

Ad personam copies were printed for Anthony Baker, Ingrid Clothier, Colin Paynton, Jonathan Stephenson and Myfanwy Thomas.

As with *Learning The Ropes* (item A16), the engraver is Colin See-Paynton, but the commission was done before he had added 'See'.

A21 | BAKER'S DOZEN

Baker's Dozen (*printed in orange*) | *Illustrated poetry published at Sidcot by the Gruffyground Press* | [*boxwood engraving by Simon Brett of a pine marten on a tree trunk and Anthony Baker's name carved in the bark (printed in orange)*] | Sidcot | THE GRUFFYGROUND PRESS | 1991

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 450 copies. Unsigned.

PUBLISHED: October 12th 1991

PRICE: £2

SECTION A 208 mm × 129 mm. 8 pages. Printed in black and orange in Walbaum roman and italic with Gresham on cream Zerkall mould-made wove paper. Bound in an orange Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Gresham ([Baker's](#) | [Dozen](#)).

EDITION NOTES:

Anthony Baker had this attractive little catalogue produced for when he held the Gruffyground Press exhibition at the Cheltenham Festival of Literature in October 1991. It details the first thirteen pieces of illustrated poetry published by the Press, hence the title (also a rather good play on the publisher's surname). Incredibly — and rather sadly — only two copies were sold at the exhibition.

The engraving, which looks most striking printed in orange, is Anthony's bookplate.

A22 | **TO ROBERT GRAVES IN DEYÁ**
James Reeves

[TO](#) | [ROBERT GRAVES](#) | [IN DEYA](#) | [BY JAMES REEVES](#) | [SIDCOT](#) | [THE GRUFFYGROUND PRESS](#) | 1992

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 350 copies. Unsigned.

PUBLISHED: January 1st 1992

PRICE: £4

195 mm × 132 mm. 4 pages. Printed in black in Walbaum roman and italic on grey-beige Zerkall Silurian mould-made irregular laid paper. Bound in a jaune soleil (orange) Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Walbaum roman ([TO](#) | [ROBERT GRAVES](#) | [IN DEYA](#) | [JAMES REEVES](#) | [THE GRUFFYGROUND PRESS](#)).

EDITION NOTES:

This publication contains the single poem 'To Robert Graves in Deyá'.

James Reeves actually submitted this along with the poems printed in *The Closed Door*, but Anthony Baker felt that its occasional nature made it more suitable for separate publication.

This was officially announced at the time to be the last publication from the Gruffyground Press. A quarter-century of publications and ephemera since have shown this to be far from the case.

A23 | **NEWARK ABBEY**
Thomas Love Peacock

[NEWARK ABBEY](#) (*printed in plum*) | [by](#) | [Thomas Love Peacock](#) | [Sidcot](#) | [The Gruffyground Press](#) | 1995

PRINTER: Michael Mitchell at the Libanus Press, Rose Tree House, Silverless Street, Marlborough, Wiltshire, England.

EDITION: 200 copies, plus 5 ad personams (of which 2 are variant-wrapped copies). Unsigned.

PUBLISHED: June 13th 1995

PRICE: £6

A. STANDARD EDITION

203 mm × 131 mm. 8 pages. Printed in black and plum in Bell roman with Thorne Shaded on white Barcham Green Chilham handmade laid paper. Bound in a plum Japanese Mingei handmade laid paper wrapper printed in black in Bell roman with Thorne Shaded ([NEWARK ABBEY](#) | [Thomas Love Peacock](#) | [The Gruffyground Press](#)).

B. ALTERNATIVE WRAPPER VARIANT

203 mm × 131 mm. 8 pages. 2 out-of-series ad personam copies. Printed in black and plum in Bell roman with Thorne Shaded on white Barcham Green Chilham handmade laid paper. Bound in a plum Japanese Kayazuki handmade laid paper wrapper printed in black in Bell roman with Thorne Shaded ([NEWARK ABBEY](#) | [Thomas Love Peacock](#) | [The Gruffyground Press](#)).

These copies — both ad personam for Pauline Dean — were created as a wedding present for her from Anthony Baker (the second copy printed as a back-up in case of mishap). They have a slightly different wrapper to the standard edition as Anthony wanted them ready for Pauline's wedding, which was four and a half months before the publication date, and the correct Mingei could not be obtained in time. As a substitute, a similar plum coloured Kayazuki paper was used instead. The colophon still states the wrapper as being Mingei.

EDITION NOTES:

This publication contains the single poem 'Newark Abbey'.

Like *Buzz Buzz* (item A12), the colophon page features the wood engraved Libanus Press pressmark. As no other embellishments featured in the publication, Anthony Baker felt it would be a nice touch to have this little engraving printed on the colophon.

Ad personam copies of the standard edition were printed for Anthony Baker (two copies) and Michael Mitchell.

A24 | **A FAYRE AND HAPPY
MILKE-MAYD**
John Webster

A FAYRE | AND HAPPY | MILKE-MAYD ('A
Fayre and Happy Milk-Mayd' printed in brown) | BY
JOHN WEBSTER | Sidcot | THE GRUFFYGROUND
PRESS | 1995

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.

EDITION: 205 copies. Unsigned.

PUBLISHED: December 18th 1995

PRICE: £6

209 mm × 129 mm. 8 pages. Printed in black and
brown in Octavian roman and italic with Golden
Cockerel roman on off-white Hahnemühle mould-
made laid paper. Bound in a cachou (grey-brown)
Canson et Montgolfier Mi-Teintes machine-made
wove paper cover printed in black in Octavian roman
with Golden Cockerel roman (A FAYRE | AND
HAPPY | MILKE-MAYD | JOHN WEBSTER |
THE GRUFFYGROUND PRESS).

EDITION NOTES:

This edition is, to date, the only prose publication
from Gruffyground.

The character in this piece is the ninth of thirty-
two characters which are attributed to John Webster,
anonymously added to the sixth edition, published in
1615, of Sir Thomas Overbury's collection, *New and
Chiose Characters, of Seuerall Authors*.

A25 | **THE PLANET HAPPINESS**
David Sutton

DAVID SUTTON | THE PLANET | HAPPINESS
(*'The Planet Happiness' printed in red*) | WITH A
WOOD ENGRAVING | BY CHRISTOPHER
DAUNT | SIDCOT | The Gruffyground Press (*printed
in red*) | 1996

[*frontispiece boxwood engraving of a small boy playing
in the water on a beach on opposite verso*]

PRINTER: Printed by Sebastian Carter at the Rampant
Lions Press, Swan House, Over, Cambridge, England.

EDITION: 185 standard edition copies, plus 6 ad
personams, numbered and signed by the author and
signed by the artist.

5 'out of standard edition' special binding copies, four
of which are signed and numbered in roman numerals
by the author and signed by the artist, and one an

unnumbered ad personam copy signed by the author
and artist.

PUBLISHED: Standard edition published September
18th 1996 and special binding edition published
December 1996 (exact date unrecorded).

PRICE: £38 for the standard and £122 for the special.

A. STANDARD EDITION

258 mm × 168 mm. 16 pages. Printed in red in Plantin
Light roman and italic with Sistina and Hunt Roman
on off-white Hahnemühle Bugra Büttten mould-made
laid paper. Bound in a rouge vif (red) Canson et
Montgolfier Mi-Teintes machine-made wove paper
cover printed in black in Hunt Roman with Sistina
(DAVID SUTTON | THE PLANET | HAPPINESS
| The Gruffyground Press).

B. SPECIAL BINDING EDITION

255 mm × 169 mm. 16 pages. 5 'out of standard
edition' copies. Printed in black and red in Plantin
Light roman and italic with Sistina and Hunt Roman
on off-white Hahnemühle Bugra Büttten mould-
made laid paper. Hardbound by Anton Henley at
Yate, Gloucestershire, England in full crimson Oasis
goatskin lettered along the spine in gold (DAVID
SUTTON | THE PLANET | HAPPINESS), with
orange silk head and tailbands and rouge vif (red)
Canson et Montgolfier Mi-Teintes machine-made
wove endpapers.

C. SPECIAL BINDING EDITION II

255 mm × 168 mm. 16 pages. 1 out-of-series 'special
binding edition' copy. Printed in black and red in Plantin
Light roman and italic with Sistina and Hunt Roman
on off-white Hahnemühle Bugra Büttten mould-made
laid paper. Hardbound by David Sellars at Todmorden,
Lancashire, England in full crimson Oasis goatskin
lettered along the spine in gold (DAVID SUTTON
| THE PLANET | HAPPINESS), with orange silk head
and tailbands and rouge vif (red) Canson et Montgolfier
Mi-Teintes machine-made wove endpapers.

*Dissatisfied with the quality of Anton Henley's binding
for the specials, Anthony Baker disowned them. Still
wishing to have a special binding of this publication for
his personal collection, Anthony eventually got this one
out-of-series copy bound to his satisfaction by David
Sellars in February 2005 in the same style as Anton's
original specials. It is an unnumbered ad personam copy
signed by the author and the artist.*

EDITION NOTES:

This publication contains the following nine poems:

The Lame Ant

Consider

The Planet Happiness

SECTION A The Cherry Tree
The Refusal
Endangered Species
Atlas
Njal
Novices

Doing the wood engraving for this publication would have been enough to test the patience of a Saint as it had to be done three times! When printing trial proofs of the initial engraving, the printer discovered that the block had a split, rendering it useless. Christopher (better known as Chris) Daunt was asked to engrave it again, which he did, but this second version was decided by both Anthony and Chris to be of a lesser standard than either was happy with, so a third version was engraved. Thankfully, this one was fine.

Ad personam copies of the standard edition were printed for Anthony Baker, Sebastian Carter, Christopher Daunt, Peter Dunn, David Sutton and Elizabeth Sutton. One copy of the original special binding, plus the second special binding copy, are also ad personam copies for Anthony Baker.

A26 | **FOUR SONNETS TO
A COQUETTE**
Alfred, Lord Tennyson

*FOUR | SONNETS | to a | COQUETTE | by |
ALFRED, | BARON TENNYSON | Sidcot | The
Gruffyground Press | 1997*

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 200 copies. Unsigned.

PUBLISHED: February 13th 1997

PRICE: £6

196 mm × 132 mm. 8 pages. Printed in black in Arrighi Vincenza with Thorowgood on cream-grey Zerkall mould-made wove paper. Bound in a bouton d'or (lemon) Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Arrighi Vincenza with Thorowgood (*FOUR | SONNETS | to a | COQUETTE | ALFRED TENNYSON | The Gruffyground Press*).

EDITION NOTES:

This publication contains four untitled sonnets associated with Tennyson's disillusionment with Rosa Baring. Tennyson only ever published the first three, perhaps feeling that the fourth was excessively savage. It was left to his grandson Sir Charles Tennyson to first publish it in a magazine in 1931.

Anthony Baker made the error of naming the author Alfred, Baron Tennyson, rather than Alfred, Lord Tennyson. Anthony wanted to state what type of lord (duke, marquess, earl, viscount, or baron) Tennyson was, not realising that the order of wording for the name and title already correctly denoted him a Baron. Anthony made the same error with John Leicester Warren, Lord de Tabley in the ephemeron *The Power of Interval* (item F27).

A27 | **CHEZ MONSIEUR PRIEUR**
Paul Dehn

*PAUL DEHN | CHEZ MONSIEUR PRIEUR
(printed in violet) | With a wood engraving by Simon
Brett | [boxwood engraving of a small garden pond in
the rain] | SIDCOT | The Gruffyground Press (printed in
violet) | MCMXCVII*

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 175 copies, plus 6 ad personams. Numbered and signed by the artist.

PUBLISHED: December 11th 1997

PRICE: £12

A. WITH HALF-TITLE VERSION

222 mm × 143 mm. 10 pages. Approximately 50 copies Printed in printed in black and violet in Haarlemmer roman and italic on ivory Lana mould-made wove paper. Bound in a violet Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Haarlemmer roman and italic (*PAUL DEHN | CHEZ MONSIEUR PRIEUR | The Gruffyground Press*).

B. WITHOUT HALF-TITLE VERSION

222 mm × 143 mm. 8 pages. Approximately 125 copies Printed in printed in black and violet in Haarlemmer roman and italic on ivory Lana mould-made wove paper. Bound in a violet Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Haarlemmer roman and italic (*PAUL DEHN | CHEZ MONSIEUR PRIEUR | The Gruffyground Press*).

EDITION NOTES:

This publication contains the single poem 'Chez Monsieur Prieur'.

The poem is published here with its original title and in its original form as a single poem. Paul Dehn later included it in his 'Four Poems After Debussy' sequence under the title 'Garden Under The Rain'.

Late in the printing stage, Anthony Baker discovered that the edition had been designed to open directly onto the title page. Strongly against this, Anthony asked for a half-title page, to which the printer agreed and set about printing the extra half-title sheets. However, he found he only had enough of the paper left to print about fifty of them. Anthony didn't want the remaining copies to be without at least blank endleaves before opening onto the title page, so he managed to get hold of some of the same paper stock from Sebastian's supplier, got the sheets cut to size, and then added them in place of the half-title.

James Bernard — Paul Dehn's partner when he was alive — held the copyright of the poem, but generously waived the royalty fee for this publication.

Ad personam copies were printed for Anthony Baker, James Bernard, Simon Brett, Sebastian Carter and Eric Dehn. It is believed that most appear in copies featuring the half-title – but not all. For example, there's a second Sebastian Carter ad personam which doesn't have the half-title. This came about when Anthony Baker found he had a left over cover, plus a set of inner pages minus the half-title and colophon sheets. As there was a spare copy of the Sebastian Carter ad personam colophon sheet (Anthony frequently has extra ad personam sheets printed in case of mishaps), plus a spare blank endleaf sheet, Anthony decided that, rather than let them go to waste, he would sew them up as an unofficial second Sebastian Carter ad personam.

A28 | SUCCESS David Sutton

SUCCESS | BY | DAVID SUTTON | SIDCOT | THE GRUFFYGROUND PRESS | 1997

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 60 copies. Unsigned.

PUBLISHED: December 11th 1997

PRICE: £4

209 mm × 130 mm. 4 pages. Printed in black in Plantin Light roman and italic with Hunt Roman on white Hodgkinson handmade wove paper. Bound in a bleu clair (grey-blue) Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Plantin Light roman with Hunt Roman (SUCCESS | DAVID SUTTON | THE GRUFFYGROUND PRESS).

EDITION NOTES:

This publication contains the single poem 'Success'.

This was printed to commemorate twenty-five years of the Gruffyground Press.

For the second time (despite not officially stating it), Anthony Baker decided to close the press. Although it turned out not to be the end of Gruffyground, it was the longest break he took from publishing poetry. It wasn't a complete break from fine press though, as a handful of ephemera was printed in the five years between *Success* and *The Story of Sigurd* – nearly all of which appeared collected in copies of *A Gruffymaufry* (which itself was also published in the 'poetry break').

A29 | A GRUFFYMAUFRY

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 25 copies. Signed by the printer and publisher on the rear of the folder.

PUBLISHED: April 25th 2002

PRICE: £12

240 mm × 148 mm (folder size). Eight pieces of ephemera, printed in various typefaces and on various papers. Contained in a dark grey-brown Canson et Montgolfier Mi-Teintes machine-made wove paper folder printed in black in Egyptian Expanded on the front (A | GRUFFYMAUFRY) with Plantin Light roman on the back.

EDITION NOTES:

Having had several fine pieces of ephemera designed and printed for him by Sebastian Carter over the years, Anthony Baker thought it a fine idea to publish some of them in foldered sets. The number of sets was very limited as many of the items intended for inclusion had been pretty much used up for their original purposes, so much so that the contents had to differ across the sets due to some shortfalls. Later-sold sets of *A Gruffymaufry* even contain ephemera printed after the folder's original publication date. Each of the folders is signed on the back, underneath the printed text, by both the printer and publisher.

In January 2018, Anthony admitted to cheating: the five sets of *A Gruffymaufry* in his personal collection contain ten items, not eight. A sixth set on my shelves is also like it. Unlike the generally published sets, these six are uniform in their contents (F11, F15, F18, F20, F21, F22, F26, F27, F30 and F31b from Section F).

Other items featured in copies of *A Gruffymaufry* are F12 and F24.

SECTION A A30 | THE STORY OF SIGURD

Alison Brackenbury

ALISON BRACKENBURY | THE STORY OF |
SIGURD (*'The Story of Sigurd' printed in turquoise*) |
With a wood engraving by Jane Lydbury | Sidcot | THE
GRUFFYGROUND PRESS (*printed in turquoise*) | MMII

[*frontispiece boxwood engraving of Sigurd and Brynhild
in bed with a sword laid between them on opposite verso*]

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.

EDITION: 130 copies. Signed by the author and artist.

PUBLISHED: December 9th 2002

PRICE: £32

255 mm × 170 mm. 16 pages. Printed in black and
turquoise in Bulmer roman and italic with Dartmouth
on white Saunders Waterford mould-made wove paper.
Bound in a turquoise-blue Canson et Montgolfier
Mi-Teintes machine-made wove paper cover printed in
black in Bulmer roman with Dartmouth (ALISON
BRACKENBURY | THE STORY OF | SIGURD |
THE GRUFFYGROUND PRESS).

EDITION NOTES:

This publication contains the following nine poems:

Tabby

After The Rats

Down Under

The Story of Sigurd

A Fuel Blockade

What

The Blue Door

At Home

The Lincolnshire Accent

A31 | THE TREES ARE DOWN

Charlotte Mew

CHARLOTTE MEW | THE TREES ARE DOWN
(*printed in maroon*) | WITH A WOOD
ENGRAVING BY LINDA HOLMES | [*boxwood
engraving of a man up a tree lopping off branches*] |
Sidcot | THE GRUFFYGROUND PRESS (*printed
in maroon*) | 2002

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.

EDITION: 125 copies. Signed by the artist.

PUBLISHED: January 7th 2003, although printed and
dated 2002.

PRICE: £12

225 mm × 165 mm. 8 pages. Printed in black and
maroon in Romulus roman and italic with Open
Kapitalen on white Zerkall mould-made wove paper.
Bound in a lie de vin (maroon) Canson et Montgolfier
Mi-Teintes machine-made wove paper cover printed
in black in Romulus roman with Open Kapitalen
(CHARLOTTE MEW | THE TREES ARE
DOWN | THE GRUFFYGROUND PRESS).

EDITION NOTES:

This publication contains the single poem 'The Trees
Are Down'.

A couple of years before *The Trees Are Down*, Anthony
Baker had a poem card of another similarly-themed
Charlotte Mew poem, 'Domus Caedet Arborem' (item
F25), printed as a specimen of Jan van Krimpen's
Romulus typeface. After a while he decided that a
more substantial showing was in order. In accordance
with what Anthony labels the 'Terrible Rules' (see page
124), as Romulus had now been used for a specific
poet, any further non-ephemeral use for the typeface
would have to be work by that same poet. With this in
mind, Anthony settled on this longer poem by
Charlotte Mew as the text to fully showcase the type.

This had originally been printed for Gruffyground
at the Libanus Press (item G4), but unhappy with the
presswork, Anthony rejected it and asked Rampant
Lions Press to print the edition instead.

A32 | I SYNG OF A MYDEN

Anonymous

§ I syng of a myden | sidcot | the gruffyground press |
2003

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies. Unsigned.

PUBLISHED: May 22nd 2003

PRICE: £2

134 mm × 181 mm. 4 pages. Printed in scarlet in Samson
on cream Vélin d'Arches mould-made wove paper.
Bound in a peach Canson et Montgolfier Mi-Teintes
machine-made wove paper cover printed in scarlet in
Samson (§ I syng of a myden | the gruffyground press).

EDITION NOTES:

This publication contains the single poem (or rather
medieval carol) 'I Syng of a Myden'.

In a departure from using roman types, Anthony
Baker decided that, as the poem dates from around

1400, it would be more appropriate to use an uncial that related to the period.

Originally, this poem had been printed by the Rampant Lions Press as a Christmas keepsake (item F19). Nearly a decade later, Anthony decided to have this version reset to the same design, but reprinted in the form of a proper Gruffyground publication sewn in a cover.

A33 | THE PHOENIX AND TURTLE William Shakespeare

The Phoenix and Turtle | by William Shakespeare |
The Gruffyground Preß, Sidcot, 2003

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.

EDITION: 220 copies. Unsigned.

PUBLISHED: September 25th 2003

PRICE: £16

159 mm × 105 mm. 11 pages. Printed in black in Lettre Françoise Civilité (Civilité No. 11) on cream Zerkall Frankfurt mould-made irregular laid paper. Bound in a grey-brown Curtis Flannel machine-made wove paper cover printed in black in Lettre Françoise Civilité ([*Ornamental initial S, with the head and elongated neck of a mythological bird extending out from the letterform*] The Phoenix | and Turtle | William Shakespeare | The Gruffyground Preß).

EDITION NOTES:

This publication contains the single poem ‘The Phoenix and Turtle’.

This was a return to one of Anthony Baker’s earliest projects (see item G1). *The Phoenix and Turtle* was originally printed for him in 1976 by Sem Hartz at De Tuinwijkpers, but rejected for poor presswork.

This immaculately printed version is the first from Gruffyground to be set digitally and then printed from photopolymer plates of the setting. Sem Hartz had been in the privileged position of being able to get the text set in the original sixteenth-century metal civilité type, but such opportunity had long since vanished so this edition had to be computer-set using a digital version. Additionally, the cover features a digital reconstruction of an old engraved ornamental initial S, believed to have been originally used by the printer Richard Pynson in around the year 1505.

With civilité types the continental equivalent of the Secretary hand written by Shakespeare, the idea was to give the feel of a copy written by the poet himself.

A34 | A CLEARER LIGHT John Levett

JOHN LEVETT | [*within a thick-and-thin double rule rectangle*] A | CLEARER | LIGHT (*rectangle and contained text printed in blue*) | WITH A WOOD ENGRAVING BY | BARRY WOODCOCK | SIDCOT | THE GRUFFYGROUND PRESS | MMIV

[*frontispiece lemonwood engraving of sunlight shining through a group of trees on opposite verso*]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 130 copies. Signed by the author and artist.

PUBLISHED: August 5th 2004

PRICE: £40

255 mm × 173 mm. 16 pages. Printed in black and blue in Imprint roman and italic with Cristal on white Inveresk Somerset mould-made wove paper. Bound in an outemer (blue) Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Imprint roman with Cristal (JOHN LEVETT | [*within a thick-and-thin double rule rectangle*] A | CLEARER | LIGHT | THE GRUFFYGROUND PRESS).

EDITION NOTES:

This publication contains the following nine poems:

Sea Song
Whitewash
Woodwork
Lemonade
Last
Pillion
Magnesium
Fridge
Tipp-Ex

Cristal, the display face that Anthony Baker wanted to use for the title, could no longer be had in hot metal so Anthony asked Gerald Lange at the Bieler Press if he could digitally set the title in it at the required size. Although Cristal had been digitised it was deemed unsatisfactory, so Gerald digitally redraw the required title letters just as they would have been in the original metal type and had a copper line block made and sent to Anthony.

The printer, Sebastian Carter, felt that as he was not fully in accord with the use of another designer for the title-page panel he preferred not to be credited as the designer of the book in the colophon.

SECTION A **A35** | **TOPS**
Philip Larkin

PHILIP LARKIN | TOPS | WITH A WOOD
ENGRAVING BY | CHRISTOPHER WORMELL |
[*boxwood engraving of a spinning top*] | Sidcot | THE
GRUFFYGROUND PRESS | 2004

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 125 copies. Signed by the artist.

PUBLISHED: August 6th 2004

PRICE: £4

196 mm × 133 mm. 7 pages. Printed in black in Garamond roman and italic with Optima roman on cream Fabriano Ingres mould-made laid paper. Bound in a marron foncé (dark brown) Canson et Montgolfier Mi-Teintes machine-made wove paper cover printed in black in Garamond roman with Optima roman (PHILIP LARKIN | TOPS | THE GRUFFYGROUND PRESS).

EDITION NOTES:

This publication contains the single poem 'Tops'.

This was a return to a much earlier project. Anthony Baker had planned the publication of *Tops* immediately after the death of Philip Larkin in 1985. The originally lined-up printer, Cygnet Press, failed to deliver and the project was abandoned until Anthony decided to revive it nearly two decades later with this edition.

A36 | **WEATHERCOCK**
John Holloway

Weathercock (printed in dark charcoal grey in the first state copies and brown-grey in the second state copies) | by John Holloway | Sidcot · THE GRUFFYGROUND PRESS · 2006

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.

EDITION: 45 copies. Unsigned.

PUBLISHED: January 1st 2006. Second state re-issued March 21st 2006.

PRICE: £4

A. FIRST STATE

196 mm × 133 mm. 7 pages. Approximately 10 copies. Printed in black and dark charcoal grey in Granjon roman and italic on off-white Ragston machine-made wove paper. Bound in a charcoal Curtis Flannel machine-made wove paper cover printed in black

in Granjon roman and italic, with the title hand-bronzed with pale gold, natural copper, and silver metallic powders (*Weathercock* | John Holloway | THE GRUFFYGROUND PRESS).

B. SECOND STATE

196 mm × 133 mm. 7 pages. Approximately 35 copies. Printed in black and brown grey in Granjon roman and italic on off-white Ragston machine-made wove paper. Bound in a charcoal Curtis Flannel machine-made wove paper cover printed in black in Granjon roman and italic, with the title hand-bronzed with pale gold, natural copper, and silver metallic powders (*Weathercock* | John Holloway | THE GRUFFYGROUND PRESS).

EDITION NOTES:

This publication contains the single poem 'Weathercock'.

Within days of its original publication a misprint was noticed in the first line ('Fird' instead of 'Fire'). There is a handful of first state copies that Anthony Baker didn't manage to recall for rectifying. These copies have the title on the title page printed in a very dark charcoal grey that would probably not be noticed as a second colour unless actually pointed out. Neither the prospectus nor the colophon mentions that a grey ink is used at all. In fact, the only reference made to its use is on the *Gruffyground Rarities* list (item F33).

Despite being under no obligation to rectify the printing error (Anthony had after all signed off the misprinted proofs), Gerald Lange was kind enough to correct the text and reprint the sheet featuring the misprint. As the title page was also part of the revised sheet, the title was this time printed using a much more obvious brown-grey. Anthony then unstitched all the copies he still had (and had managed to recall from those who had already purchased copies) and resealed them with the new sheet in place, thus creating the second state copies.

Weathercock is part of the much larger 'Drinks at the Weathercock Inn' sequence. Feeling that the 'Weathercock' section was the most autonomous part, and quite capable of standing up as a poem in its own right, Anthony decided to publish just this part alone. He would have published the entire sequence had he been successful in trying to get David Gentleman to do a wood engraving of a weathercock for him.

For a second time, the setting for a Gruffyground publication was created digitally and printed from photopolymer plates.

Again, the closure of the Gruffyground Press was decided upon, with this, in Anthony's own words, being 'definitely' the last publication. As all the following items show, this was definitely not the case.

A37 | **MENELAUS AND HELEN**
Rupert Brooke

MENELAUS AND HELEN | BY | **RUPERT BROOKE** | **SIDCOT** | **THE GRUFFYGROUND PRESS** | 2006

PRINTER: Rosemary Roberts at the Celtic Cross Press, Ovins Well House, Lastingham, Yorkshire, England.
EDITION: 80 copies, plus 1 ad personam. Unsigned.
PUBLISHED: May 17th 2006
PRICE: £6

225 mm × 167 mm. 8 pages. Printed in black in Goudy Old Style roman on avorio (ivory) Fabriano Tiziano machine-made wove paper. Bound in a rosso fuoco (red) Fabriano Tiziano machine-made wove paper cover printed in black in Goudy Old Style roman (**MENELAUS AND HELEN** | **RUPERT BROOKE** | **THE GRUFFYGROUND PRESS**).

EDITION NOTES:

This publication contains the single poem ‘Menelaus and Helen’.

Another final farewell from the Gruffyground Press? Anthony Baker had yet again decided so, with this being the thirtieth poetry publication in the thirty years since its first. The decision was clearly short lived. The ad personam copy was printed for me.

A38 | **TELL ME NOT HERE**
Alfred Edward Housman

TELL ME NOT HERE | by | **Alfred Edward Housman** | **Sidcot** | **THE GRUFFYGROUND PRESS** | 2007

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.
EDITION: 55 copies, plus 2 ad personams. Unsigned.
PUBLISHED: November 30th 2007
PRICE: Originally not for sale, then in May 2008 copies were made generally available for £6.

208 mm × 128 mm. 8 pages. Printed in black in Van Dijk roman and italic on off-white Losin handmade laid paper. Bound in a black Somerset Velvet mould-made wove paper cover printed blind in Trump Gravur (**TELL | ME | NOT | HERE**).

EDITION NOTES:

This publication contains an originally untitled single poem from Housman’s *Last Poems*. For this edition it takes its title from the start of the first line.

By now Anthony Baker had given up on the idea of definitely closing Gruffyground, preferring instead to go with ‘There are no new plans to continue at present’.
Ad personam copies were printed for Alice Fleur Le Quesne and myself.

SECTION A

A39 | **PERSWASIONS TO LOVE**
Thomas Carew

PERSWASIONS TO LOVE (*printed in burgundy*) | by | **Thomas Carew** | **Sidcot** | **THE GRUFFYGROUND PRESS** (*printed in burgundy*) | 2009

PRINTER: John Grice at Evergreen Press, Bond’s Mill, Stonehouse, Gloucestershire, England.
EDITION: 45 copies, plus 3 ad personams. Unsigned.
PUBLISHED: September 10th 2009
PRICE: £18

A. STANDARD EDITION

230 mm × 125 mm. 11 pages. 44 copies, plus 1 ad personam. Printed in black and burgundy in Cancelleresca Bastarda on white Magnani Velata mould-made wove paper. Bound in a dark pink Saint-Armand handmade wove paper cover printed in semi-opaque white in Cancelleresca Bastarda (**PERSWASIONS TO LOVE** | **Thomas Carew** | **THE GRUFFYGROUND PRESS**).

B. ALTERNATIVE COVER VARIANT

230 mm × 125 mm. 11 pages. 1 copy, plus 2 ad personams. Printed in black and burgundy in Cancelleresca Bastarda on white Magnani Velata mould-made wove paper. Bound in a dark pink Saint-Armand handmade wove paper cover printed in dark burgundy in Cancelleresca Bastarda (**PERSWASIONS TO LOVE** | **Thomas Carew** | **THE GRUFFYGROUND PRESS**).

EDITION NOTES:

This publication contains the single poem ‘Perswasions To Love’.

This edition is the realisation of one of Anthony Baker’s earliest projects, first looked at in 1974. The original plan was to publish *Perswasions to Love* with a wood engraving of Carew based on a Van Dyke portrait in the Royal Collection (although it is not definite that the figure in the painting is actually Carew). He approached Peter Reddick with the commission and, at Peter’s request, even sent him photos of the portrait (including one in reverse, so it would be the right way round when printed). In a letter dated December 11th 1974, Reddick wrote that he’d ‘tackle it in January or early February’. That was

SECTION A the last Anthony heard of it and the project languished until the publication of this unillustrated edition.

The colophon states the cover as burgundy rather than the dark pink it actually is. The sheets ordered were considerably lighter than the sample in Anthony Baker's Saint-Armand swatch book. Had Anthony been aware of this he'd have asked for the covers to be printed in black or dark burgundy rather than white, as he wouldn't have thought that the semi-opaque white would stand out that well against the lighter colour (which he felt was the case in the finished copies). Anthony wasn't alone in being unsatisfied with this, as the printer wasn't happy with it either. Shortly after publication, in a conversation between John and myself, he mentioned that he'd considered reprinting a cover in dark burgundy for his personal copy. I thought it a fine idea and, rather wanting a cover like it for myself, I asked him if he would reset the text and reprint the cover as suggested using his last couple of sheets of the cover stock. John agreed, and in the first week of December 2009 three new covers were printed, of which one was kept by John and the others sent to me. I kept one and sent the last to Anthony, knowing that he'd be most happy to have a definitive cover on one of his copies. Of these three covers, mine and Anthony's were printed on a last remaining sheet closer to the colour shown in the Saint-Armand swatch book that the printer still had from a previous project.

Ad personam copies were printed for Anthony Baker, Alice Fleur Le Quesne and myself. Alice's copy has the standard cover, whilst the others have the variant just mentioned.

A40 | **A POET'S PRAYER** John Whitworth

JOHN WHITWORTH | **A POET'S PRAYER**
With a wood engraving by | Peter Brown | [*boxwood engraving of a glass of whiskey on top of some books and paperwork*] | Sidcot | The Gruffyground Press | MMIX

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 120 copies, plus 7 ad personams. Signed by the author and artist.

PUBLISHED: September 22nd 2009

PRICE: £32

264 mm × 180 mm. 15 pages. Printed in black in Dante roman and italic with Castellar on off-white Ruscombe handmade wove paper. Bound in a Somerset Velvet Buff (cream) mould-made wove paper cover printed blind in Castellar (**A POET'S PRAYER**).

EDITION NOTES:

This publication contains the following ten poems:

A Poet's Prayer
I Didn't
God's Warrant
Poem for 'The Oldie'
Hat Rack
Toffs and Oiks
A Letter Found in an Attic
Notes and Queries
Seasonal
The Pen is Mightier

With this collection, Anthony Baker took a departure from his usually serious output and presented a selection of rather amusing verse instead.

There were two ad personam copies printed for Anthony Baker (both unsigned), single ad personam copies for Peter Brown, Martyn Ould and John Whitworth (all signed) and two ad personam copies for myself (one signed and one unsigned). When the printer sent the ad personam colophon sheets to the poet for signing he accidentally left out a few, thus explaining the absence of signatures in three of the ad personam copies.

A41 | **MOONLIT APPLES** John Drinkwater

MOONLIT APPLES (*printed in lime green*) | by |
John Drinkwater | Sidcot | The Gruffyground Press
(*printed in lime green*) | 2009

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 20 copies. Unsigned.

PUBLISHED: February 4th 2010, although dated 2009.

PRICE: £6

A. STANDARD EDITION

125 mm × 172 mm. 4 pages. Printed in black and yellow-green in Centaur and Arrighi on white Saint-Armand Frobisher handmade laid paper. Bound in a dull yellow-green Saint-Armand handmade wove paper cover printed in black in Centaur (**MOONLIT APPLES** | John Drinkwater | The Gruffyground Press).

B. VELLUM VARIANT

125 mm × 170 mm. 4 pages. 2 out-of-series copies. Printed in black and yellow-green in Centaur and Arrighi on off-white calf vellum. Bound in a French-folded mid-green Japanese Moriki Kozo handmade laid paper cover printed in black in Centaur (**MOONLIT APPLES** | John Drinkwater | The Gruffyground Press).

C. PARCHMENT VARIANT

125 mm × 170 mm. 4 pages. 3 out-of-series copies. Printed in black and yellow-green in Centaur and Arrighi on off-white sheepskin parchment. Bound in a French-folded mid-green Japanese Moriki Kozo handmade laid paper cover printed in black in Centaur (MOONLIT APPLES | John Drinkwater | The Gruffyground Press).

I'd long since wanted a Gruffyground Press publication printed on vellum to add to my collection, so I asked Anthony Baker if he'd allow me a couple of special vellum copies of this edition printed if I supplied the vellum. Anthony was agreeable to this, as was the printer who'd previously printed on this notoriously difficult material with great success. A handful of sheets — some calf and some sheepskin — were obtained and printed. Two copies were printed on thick 'manuscript' calfskin (calfskin being true vellum, for purists), and three copies were printed on sheepskin parchment (the usual material used today for 'vellum' printing). These all needed another cover created for them as there was only enough of the Saint-Armand cover paper for the copies of the actual edition. Instead of the Saint-Armand I asked the printer if he'd obtain and use some mid-green Japanese handmade paper I'd seen that I thought would look most handsome.

D. ALTERNATIVE PAPER VARIANT

128 mm × 175 mm. 4 pages. 4 out-of-series copies. Printed in black and yellow-green in Centaur and Arrighi on cream Saint-Armand Rideau handmade laid paper. Bound in an unidentified mid-green wove paper wrapper printed in black in Centaur (MOONLIT APPLES | John Drinkwater | The Gruffyground Press).

These paper variants came about when John Grice printed the text on a handful of sheets of the cream version of the paper used for the main run just to see how it would look. As with the vellum copies, these have a variant cover, but instead of the Moriki Kozo paper, these are wrapped in a suitable mid-green paper that the printer had to hand.

EDITION NOTES:

This publication contains the single poem 'Moonlit Apples'.

This scarce edition was strictly for collectors, with copies only made available to those who had purchased the previous year's *Perswasions to Love*.

This job was set in — and so dated — 2009, but due to a long delay in getting the cover stock, it remained unprinted until late January the following year. Only after printing did the printer realise his minor oversight of not changing the year accordingly.

A42 | ELEGY TO THE MEMORY OF AN UNFORTUNATE LADY Alexander Pope

SECTION A

ELEGY TO | THE MEMORY OF | AN UNFORTUNATE | LADY (*'Elegy to...Lady' printed in brown*) | BY | ALEXANDER POPE | Sidcot | THE GRUFFYGROUND PRESS (*printed in brown*) | MMX

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 45 copies, plus 3 ad personams. Unsigned.

PUBLISHED: September 24th 2010

PRICE: £22

A. STANDARD EDITION

228 mm × 170 mm. 11 pages. 45 copies and 1 ad personam. Printed in black and brown in Caslon roman on grey-beige Barcham Green Renaissance handmade laid paper. Bound in a moss rose (pink-brown) Saint-Armand handmade wove paper cover printed in black in Caslon roman (ELEGY TO | THE MEMORY OF | AN UNFORTUNATE | LADY | ALEXANDER POPE | THE GRUFFYGROUND PRESS).

B. ALTERNATIVE COVER VARIANT

228 mm × 170 mm. 11 pages. 2 ad personam copies. Printed in black and brown in Caslon roman on grey-beige Barcham Green Renaissance handmade laid paper. Bound in a moss rose (pink-brown) Saint-Armand handmade wove paper cover printed in dark pink-brown in Caslon roman (ELEGY TO | THE MEMORY OF | AN UNFORTUNATE | LADY | ALEXANDER POPE | THE GRUFFYGROUND PRESS).

To be in keeping with the variant cover copies of 'Perswasions to Love', Anthony Baker wanted a couple of the ad personam copy covers printed using a different coloured ink on a darker shade of the cover stock used for the main run. He asked Saint-Armand if they could find a sheet from another batch that was darker than those he'd just ordered and send it to the printer along with the rest of the sheets. When it came to production, this sheet was printed in a dark pink-brown instead of black.

EDITION NOTES:

This publication contains the single poem 'Elegy to the Memory of an Unfortunate Lady'.

The colophon page features something that has been missing from Gruffyground Press publications since *Six Somerset Epitaphs* in 1972; a Gruffyground pressmark. The colophon pages of both *Buzz Buzz* and

SECTION A *Newark Abbey* feature a pressmark of a pine cone tied with ribbons, but this is the pressmark of the printer, Libanus Press, not the publisher. Deciding to remedy this lack, I set about designing a new pressmark as a thank you for some rare items that Anthony Baker had sent me. As Anthony was rather fond of the original 'AB' version cut in lino by John Craig for *Six Somerset Epitaphs*, I decided to base my version on that. When finished I had metal line blocks made in two sizes and sent them to Anthony for his use.

Ad personam copies were printed for Anthony Baker, Alice Fleur Le Quesne and myself. Alice's copy has the standard cover while the others have the variant.

A43 | FIVE QUOTATIONS Various

FIVE QUOTATIONS | *The Gruffyground Press* · 2012

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 10 copies. Unsigned.

PUBLISHED: January 15th 2012

PRICE: Not for sale

A. FIRST STATE

132 mm × 200 mm (folder size). 3 collected sets of five quote cards, printed in black and various secondary colours in Dante roman and Optima Bold roman, plus a 'title page' card, printed in black in Ratdolt Titling and Optima roman, on white Vélin Arches Blanc mould-made wove paper. Contained in a Newsprint Grey (pale beige-grey) Somerset Velvet mould-made wove paper folder printed blind in Ratdolt Titling ([*On front of folder*] FIVE QUOTATIONS).

B. SECOND STATE

132 mm × 200 mm (folder size). 7 collected sets of five quote cards, printed in black and various secondary colours in Dante roman with Optima Bold roman, plus a 'title page' card, printed in black in Ratdolt Titling with Optima roman, on white Vélin Arches Blanc mould-made wove paper. Contained in a Newsprint Grey (pale beige-grey) Somerset Velvet mould-made wove paper folder printed blind in Ratdolt Titling ([*On front of folder*] FIVE QUOTATIONS).

EDITION NOTES:

Anthony Baker had a series of five quotes printed for sending out as greetings in future years (items F45, F46, F47, F48 and F49). For special publication he

decided to have ten foldered sets of all the quotes collected together, along with a sixth 'title-page' card. These were what is now the first state edition. A second state was created when Anthony wanted to replace one of the quotes. A while after the initial publication, Anthony Baker decided on a change of content for his five personal copies, swapping out one of the original quotes for a new item printed specifically for the purpose. His copies, and the two others that still remained in his possession, now feature Anthony's preferred selection. These second state copies of the folder contain item F50 instead of item F45.

A44 | THE ART AT LADRAM

The Art at Ladram | THE GRUFFYGROUND PRESS | 2012

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 45 copies. Unsigned.

PUBLISHED: February 29th 2012

PRICE: Not for sale

208 mm × 128 mm. 8 pages. Printed in black in Caslon Old Face roman and italic on soft white Somerset Book mould-made wove paper. Bound in an Antique (cream) Somerset Velvet mould-made wove paper cover featuring just the Gruffyground 'AB' pressmark printed blind on the front.

EDITION NOTES:

Anthony Baker decided to follow his two previous 'Ladram' lists, *The Furniture at Ladram* and *The Vessels at Ladram* (items F36 and F37), with this descriptive list of artwork adorning the walls of Ladram, the Gruffyground home. Unlike the previous lists, this is sewn in covers, therefore counting as a publication rather than an ephemeron, and as such doesn't have to conform to the design of the earlier 'Ladram' lists. The main reason Anthony decided to make it a publication, and therefore a different design, was that there was no more of the Tumba Ingres paper used for the previous lists to be able to print a new list in a matching style. He also wanted the opportunity to have just the Gruffyground pressmark printed blind on the cover of one of his publications.

This is the only example of a Gruffyground publication where it can be said that the entire production is Somerset sourced. The printer was based in Somerset; the text and cover papers were made in Somerset; even the text describes the contents of the publisher's Somerset home.

A45 | WOODPIGEONS AT RAHENY

Donald Davie

WOODPIGEONS AT RAHENY | Donald Davie |
[boxwood engraving of a pair of wood pigeons in a tree,
with an abbey in the background] | With a wood
engraving by Ian Stephens | Sidcot | THE
GRUFFYGROUND PRESS | 2012

PRINTER: Martyn Ould at The Old School Press,
The Green, Hinton Charterhouse, Bath, Somerset,
England.

EDITION: 10 copies. Signed by the artist.

PUBLISHED: July 16th 2012

PRICE: Not for sale

A. STANDARD EDITION

210 mm × 128 mm. 7 pages. Printed in black in
Ehrhardt roman on pale cream Richard de Bas
handmade wove paper. Bound in a Soft White
Somerset Velvet mould-made wove paper cover
printed blind in Ehrhardt roman (WOOD |
PIGEONS | AT | RAHENY).

B. ALTERNATIVE COVER VARIANT

210 mm × 128 mm. 7 pages. 4 out-of-series copies.
Printed in black in Ehrhardt roman on pale cream
Richard de Bas handmade wove paper. Bound in an
Antique (cream) Somerset Velvet mould-made wove
paper cover featuring just the Gruffyground 'AB'
pressmark printed blind on the front.

*There were fewer covers printed than text sheets, so
after sewing the edition, Anthony Baker was left with a
handful of 'overs' of the text pages minus covers. Rather
than waste them, Anthony intended sewing them as is.
But then he remembered having some spare covers left
over from his previous publication that were perfectly
suited as they were textless and exactly the same size.*

EDITION NOTES:

This publication contains the single poem
'Woodpigeons at Raheny'.

This extremely scarce item does not officially exist and
copies are not available to the general public.

Anthony Baker originally intended for it to be
commercially available in a larger number of copies,
and an engraving was commissioned and produced.
However, when looking into copyright, Anthony
discovered that the publishing house Carcanet had
bought the publishing rights to the author's work,
and in order for Gruffyground to publish the poem a
full 'permission' note would have to appear. Anthony
felt this would spoil the item, and so decided against
publication after all. He did, however, still want

copies for his own collection, and this handful is the
wonderfully extravagant result of satisfying that wish.

Anthony wanted the cover text to be set at the same
type height and leading as that featured on the cover of
Tell Me Not Here. With the unavailability of Ehrhardt
at that size, I set the text digitally for him, taking exact
measurements from a copy of *Tell Me Not Here*. A
metal printing plate was then made from my setting.

A46 | GHOSTS

Jeffrey Turner

GHOSTS (printed in burgundy) | by Jeffrey Turner |
Sidcot | THE GRUFFYGROUND PRESS (printed
in burgundy) | 2012

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 125 copies. Unsigned.

PUBLISHED: October 15th 2012

PRICE: £12

215 mm × 140 mm. 8pp. Printed in black and burgundy
in Univers Light roman and Univers Medium roman
on white Bockingford mould-made wove paper. Bound
in a pink-mauve Saint-Armand handmade wove paper
cover printed in burgundy in Univers Light roman and
Univers Medium roman (GHOSTS | Jeffrey Turner |
THE GRUFFYGROUND PRESS).

EDITION NOTES:

This publication contains the following three poems:

Ghosts

Benches

November

For the first time, Anthony Baker decided to have one
of his poetry publications completely set in a sans
serif typeface, feeling that a more modern style of type
might suit new work from a modern author.

A47 | THE WAY THROUGH THE WOODS

Rudyard Kipling

RUDYARD KIPLING | THE WAY | THROUGH
THE | WOODS ('The Way Through The Woods'
printed in dark green) | With a wood engraving by
Andy [Andrew in the variant copies] English |
[boxwood engraving of an otter emerging from
a pool against a backdrop of trees] | Sidcot | THE
GRUFFYGROUND PRESS (printed in dark green) | 2012

SECTION A **PRINTER:** John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.
EDITION: 130 copies. Signed by the artist.
PUBLISHED: October 19th 2012
PRICE: £12

A. STANDARD EDITION

215 mm × 140 mm. 7 pages. 124 copies. Printed in black and dark green in Modern No. 7 roman with Gresham on Avorio (ivory) Magnani Vergata mould-made laid paper. Bound in a fern green Saint-Armand handmade wove paper cover printed in dark green in Modern No. 7 roman with Gresham ([RUDYARD KIPLING](#) | [THE WAY](#) | [THROUGH THE WOODS](#) | [THE GRUFFYGROUND PRESS](#)).

B. NAME VARIANT

215 mm × 140 mm. 7 pages. 6 copies. Printed in black and dark green in Modern No. 7 roman with Gresham on Avorio (ivory) Magnani Vergata mould-made laid paper. Bound in a fern green Saint-Armand handmade wove paper cover printed in dark green in Modern No. 7 roman with Gresham ([RUDYARD KIPLING](#) | [THE WAY](#) | [THROUGH THE WOODS](#) | [THE GRUFFYGROUND PRESS](#)).

EDITION NOTES:

This publication contains the single poem 'The Way Through The Woods'.

The variant copies came about due to Anthony Baker's dislike of diminutives. Because of this he asked John Grice if he would print him his five personal copies with the name of the engraver on the title page printed as Andrew, not Andy. On further thoughts he added 'Actually, make that six copies, as Mark (myself) will want one when he hears about them'. And indeed I did.

The cover paper came in two separate batches and, as sometimes happens with Saint-Armand coloured papers, each batch colour was a little different, resulting in two cover shades throughout the edition.

A48 | **AN ELEGIE**
Ben Jonson

[An Elegie](#) | by [Ben Jonson](#) | [The Grüffygröund Preß](#), Sidcot, 2014

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.
EDITION: 220 copies. Unsigned.
PUBLISHED: December 19th 2014
PRICE: £6 (£14 for the Jonson and Shakespeare together)

160 mm × 105 mm. 7 pages. Printed in black in Saint Augustin Civilité (Civilité No. 12) on cream Zerkall Frankfurt mould-made irregular laid paper. Bound in a dark grey Curtis Flannel machine-made wove paper cover printed in black in Saint Augustin Civilité ([*Ornamental initial J, with the head and elongated neck of a mythological bird extending out from the letterform*] [An Elegie](#) | [Ben Jonson](#) | [The Grüffygröund Preß](#)).

EDITION NOTES:

This publication contains the single poem 'An Elegie'.

This is the second of Anthony Baker's 'Shakespeare and his Contemporaries' series (*The Phoenix and Turtle* being the first), and the first Gruffyground publication that I've had a major part in.

For reasons too long-winded to go into, I ended up digitally setting this edition for its printer, Gerald Lange, closely basing it on his earlier Gruffyground printing of *The Phoenix and Turtle* (item A33), but in a different Civilité typeface. *An Elegie* had to match, as closely as possible, Gerald's *The Phoenix and Turtle* setting, as the two needed to be 'in series' with each other. The page size had to be the same, with the text set on it at the same size, leading and positioning. Easy enough, although rather time consuming as I meticulously adjusted the spacing of every letter and word throughout so as to create something that Gerald, with his exacting standards, would have done himself. It was the biggest compliment that he was extremely pleased with what I'd done. The more difficult part was the cover. *The Phoenix and Turtle* features an early sixteenth-century ornamental initial S, with the head and elongated neck of a mythological bird extending out from the letterform, and my cover had to have a similar J to match. Finding something truly suitable was never likely to happen, but I did manage to find two partly suitable initials from around the same period. Taking forms and elements from the two found initials and the S from *The Phoenix and Turtle*, I managed to create a bespoke J to suit.

I have, since publication, discovered a small error in both the colophon and the prospectus. In both cases the Curtis Flannel cover paper is misspelt with a double-s. In my defence, I was working with what had gone before in *The Phoenix and Turtle*. Plus, it was approved by Anthony (indeed, I believe that his typescript was like it also). In subsequent conversation with Anthony, he thinks he would have had it like that to keep it the same as *The Phoenix and Turtle*.

A short while after its publication, Gerald told me that *An Elegie* was likely to be the last thing printed by him. Visiting his website in early 2016 I read a notice officially stating this to be the case. I am truly honoured to have worked with such a respected figure in the world of fine press on their final project.

A49 | LEONIE'S GARDEN

Peter Scupham

LEONIE'S GARDEN (*printed in golden yellow*) |
by Peter Scupham | Sidcot | The Gruffyground Press
MMXVI (*printed in golden yellow*)

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 40 copies. Unsigned.

PUBLISHED: February 4th 2016

PRICE: £6

A. STANDARD EDITION

217 mm × 129 mm. 4 pages. 40 copies. Printed in black and golden yellow in Romanée roman and italic with Romanée Open MA on cream Barcham Green Penshurst handmade wove paper. Bound in a golden yellow Saint-Armand handmade wove paper cover printed in black in Romanée roman with Romanée Open MA ([LEONIE'S GARDEN](#) | [Peter Scupham](#) | [The Gruffyground Press](#)).

B. PARCHMENT VARIANT

217 mm × 129 mm. 4 pages. 3 out-of-series copies. Printed in black in Romanée roman and italic with Romanée Open MA on off-white sheepskin parchment. Bound in a lavender Barcham Green Sandi II handmade wove paper cover printed in black in Romanée Open MA ([LEONIE'S GARDEN](#)).

Anthony Baker allowed me to have a couple of parchment vellum copies printed. These differ further from the standard copies by being printed entirely in black and by having a completely different cover paper printed with just the title. The new covers are a pale lavender Barcham Green handmade from the same range as the cover used on Peter Scupham's *Natura* from nearly forty years previous (see item A7). As can be the way with printing on vellum, the printing of these copies turned out to be particularly problematic. Of the four sheets printed, one was a total write-off, leaving three of use. Of these, only one turned out really well (perfect, actually), while the others were flawed enough for them to not make the Gruffyground grade. One copy had to have the copyright line scraped off after it printed poorly (which can be done on vellum without being too noticable). The other copy features a somewhat fuzzily printed title and a reprinting of both the publisher and copyright lines, both of which were scraped off from their first printing. It is only because they are on vellum that they still survive, as even flawed items on vellum are far better than none at all! In all fairness they aren't too bad (there are certainly other pieces on my shelves printed worse), it's just that they wouldn't pass normal Gruffyground standards. Not for sale.

C. ALTERNATIVE PAPER AND COVER VARIANT

217 mm × 129 mm. 4 pages. 2 out-of-series copies. Printed in black in Romanée roman and italic with Romanée Open MA on pale cream Barcham Green Tovil handmade laid paper. Bound in a lavender Barcham Green Sandi II handmade wove paper cover printed in black in Romanée Open MA ([LEONIE'S GARDEN](#)).

During the early stages of this project swatches of a handful of Barcham Green papers were sent to Anthony Baker as possible text paper options. Although Penshurst was chosen I thought the lighter weight Tovil would look great as it is quite like a laid version of the text paper used in the earlier Gruffyground Scupham publication *Natura*. As I was having some covers printed on the lavender version of the *Natura* cover paper, I took it upon myself to ask John Grice if he'd print a couple of copies of the text on Tovil so myself and Anthony could have copies of *Leonie's Garden* that all-but matched with *Natura*. As these Tovil copies were given lavender covers the text pages were printing in black only as the golden yellow in the published version would look out of place. Not for sale.

D. ALTERNATIVE PAPER VARIANT

217 mm × 129 mm. 4 pages. 4 out-of-series copies. Printed in black and golden yellow in Romanée roman and italic with Romanée Open MA on pale cream Barcham Green Tovil handmade laid paper. Bound in a golden yellow Saint-Armand handmade wove paper cover printed in black in Romanée roman with Romanée Open MA ([LEONIE'S GARDEN](#) | [Peter Scupham](#) | [The Gruffyground Press](#)).

John was unsure about the amount of golden yellow that Anthony wanted to use throughout, so he decided to experiment a little and printed these further variant copies on Tovil with only the title printed in golden yellow. These were put in golden yellow Saint-Armand covers, creating these second Tovil variants. Not for sale.

E. ALTERNATIVE TEXT COLOUR VARIANT

217 mm × 129 mm. 4 pages. 2 out-of-series copies. Printed in black in Romanée roman and italic with Romanée Open MA on cream Barcham Green Penshurst handmade wove paper. Bound in a golden yellow Saint-Armand handmade wove paper cover printed in black in Romanée roman with Romanée Open MA ([LEONIE'S GARDEN](#) | [Peter Scupham](#) | [The Gruffyground Press](#)).

Curious as to whether the publication would look better without the golden yellow altogether, John printed a couple of copies on Penshurst in black only. Not for sale.

SECTION A

SECTION A EDITION NOTES:

This publication contains the single poem 'Leonie's Garden'.

The titling for this publication is the first letterpress use of my Romanée Open MA typeface (MA for my initials), printed from a metal plate. Unlike the rest of my digitisation of Jan van Krimpen's Romanée family, the Open version is an entirely new creation. I felt that the inline style of Jan van Krimpen's Lutetia Open would look good in the Romanée Titling so I decided to create it. I am very proud that the first letterpress showing should be in a piece by my favourite poet published by my favourite fine press imprint.

Unfortunately, the shoulder of the plate was at an over-shallow angle and had some uneven raggedness. This made printing from the plate an absolute nightmare. The eventual results are fine, but I guess any further use of the type would have to be from photopolymer plates instead.

For the copies on Tovil, John actually went as far as changing the colophon to state its use. All of the Tovil copies are like this, except one of the 'C. ALTERNATIVE PAPER AND COVER VARIANT' ones, which was printed before Penshurst was changed. As the vellum copies were printed after the colophon had been amended, they also state Tovil in the colophon.

A50 | THE MIRROR John Holloway

JOHN HOLLOWAY | THE MIRROR (*printed in grey*) | With a wood engraving by Harry Brockway | Sidcot | The Gruffyground Press (*printed in grey*) | 2016

[*frontispiece boxwood engraving of a naked man and woman looking at their reflection in a large mirror on opposite verso*]

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 90 copies. Signed by the artist.

PUBLISHED: June 30th 2016

PRICE: £20

213 mm × 129 mm. 7 pages. Printed in black and grey in Granjon roman on white BFK Rives mould-made wove paper. Bound in a Newsprint Grey (pale beige-grey) Somerset Velvet mould-paper wove cover printed blind in Granjon roman ([THE](#) | [MIRROR](#)).

EDITION NOTES:

This publication contains the single poem 'The Mirror'.

As with *Woodpigeons at Raheny*, I set the cover text for this publication digitally. This was then made into a metal plate to print from.

A51 | TEN QUOTATIONS Various

PRINTER OF FOLDER: Graham Moss at Incline Press, 36 Bow Street, Oldham, Lancashire, England.

PRINTERS OF CONTENTS: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England, and Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 20 copies. Unsigned.

PUBLISHED: November 6th 2016

PRICE: £12

222 mm × 169 mm (folder size). Eight pieces of ephemera; half of them printed by The Old School Press and half printed by Evergreen Press, in various typefaces, and on various papers. Contained in a verdone (dark green) Fabriano Murillo mould-made wove paper folder printed in black in Hyperion ([\[On front of folder\] Ten | Quotations](#)).

EDITION NOTES:

Unlike the last two folders of ephemera published by Anthony Baker (items A29 and A43), the contents of *Ten Quotations* are by two printers rather than just one. As such, and so as not to break his 'Terrible Rules' (see page 126), Anthony needed to have the folder printed by a new printer entirely, using a paper previously unused. He decided on Incline Press as the printer and Fabriano Murillo mould-made as the paper. The result is a fine little collection of ten quotations (printed across eight different items), housed in a simple folder.

For details on the individual ephemera contained in the folder see Section F items F38, F45, F51, F54, F55, F58, F59 and F60.

A52 | ELEVEN QUOTATIONS Various

PRINTER OF FOLDER AND PART OF CONTENTS: Graham Moss at Incline Press, 36 Bow Street, Oldham, Lancashire, England.

PRINTERS OF REST OF CONTENTS: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England, and Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 20 copies. Unsigned.
PUBLISHED: February 8th 2019
PRICE: £12

A. FIRST STATE

222 mm × 167 mm (folder size). 13 copies. Nine pieces of ephemera; four of them printed by The Old School Press, four printed by Evergreen Press, and one printed by Incline Press, in various typefaces, and on various papers. Contained in a black Fabriano Murillo mould-made wove paper folder printed in silver in Hyperion ([\[On front of folder\] Eleven | Quotations](#)).

B. SECOND STATE

222 mm × 167 mm (folder size). 7 copies. Eight pieces of ephemera; four of them printed by The Old School Press, three printed by Evergreen Press, and one printed by Incline Press, in various typefaces, and on various papers. Contained in a black Fabriano Murillo mould-made wove paper folder printed in silver in Hyperion ([\[On front of folder\] Eleven | Quotations](#)).

EDITION NOTES:

This foldered collection of ephemera carries on from the previous publication *Ten Quotations* (item A51), only this time there are eleven quotations (printed across eight or nine pieces, depending on which state of the edition it is). As with *Ten Quotations*, the contents have been printed by different printers, with Graham Moss again printing the folder. This time, the contents have been printed by three printers, not two. As before, Martyn Ould and John Grice printed some, but Graham himself has also printed one. The split was going to be three pieces by each printer, but Anthony Baker rejected two of Graham's as he wasn't keen on the designs.

Shortly after publication, Anthony decided to amend the contents of the folder and create a definitive second state edition. He decided to remove *More Bitchinesses* (item F72) in all the remaining unsold copies as he felt it didn't make much sense having it in there when the original *Bitchinesses* ephemeron (item F61) that it was a followed up to wasn't available in the previous *Ten Quotations* collection. Anthony decided to use the original *Bitchinesses* in the definitive second state copies, but as it features three quotes rather than the two on *More Bitchinesses*, he had to remove one other single-quote ephemeron in the collection so as to keep the folder quote content at eleven. He decided on removing *The Worst Thing...* (item F74). For details on the individual ephemera contained in the folders see Section F items F52, F56, F67, F68, F69, F70, F72, F73 and F74 for the first state. For the second state, F72 and F74 are replaced by F61.

**A53 | THREE ACTRESS
KEEPSAKES**

SECTION A

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 20 copies.

PUBLISHED: Officially published on February 1st 2023, although a couple of copies were distributed to collectors in February 2022, just after they had been printed.

PRICE: Not for sale

A. FIRST STATE

220 mm × 152 mm (folder size). 8 copies. Three pieces of ephemera printed in Van Dijck roman and italic on Radiant White Somerset Velvet mould-made wove paper. Contained in a black Somerset Velvet mould-made wove paper folder printed blind in Van Dijck roman ([\[On front of folder\] Three | Actress | Keepsakes](#)).

B. SECOND STATE

220 mm × 152 mm (folder size). 12 copies. Three pieces of ephemera printed in Van Dijck roman and italic on Radiant White Somerset Velvet mould-made wove paper. Contained in a black Somerset Velvet mould-made wove paper folder printed blind in Van Dijck roman ([\[On front of folder\] Three | Actress | Keepsakes](#)).

EDITION NOTES:

This foldered collection collects the series of three actress birthday keepsakes that Anthony Baker had produced from April 2020 to February 2022 (see items F76, F78 and F79).

The first state copies contain the first state versions of items F78 and F79, while the second state copies contain the second state versions of them.

AN ILLUSTRATIVE SELECTION OF ITEMS
FROM **THE GRUFFYGROUND PRESS**

NEWARK ABBAY

Thomas Love Peacock

The Gruffyground Press

Weathercock

John Holloway

THE GRUFFYGROUND PRESS

EVEN THE FLOWERS

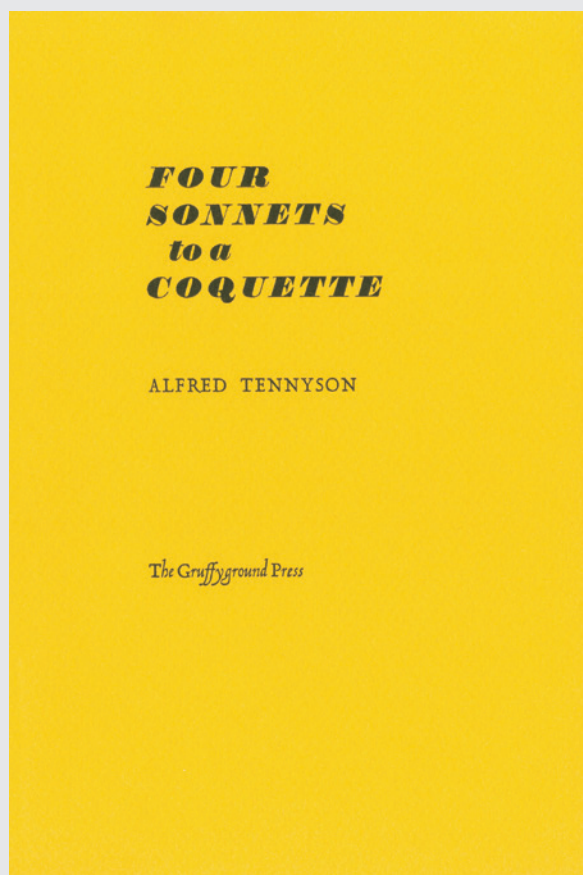
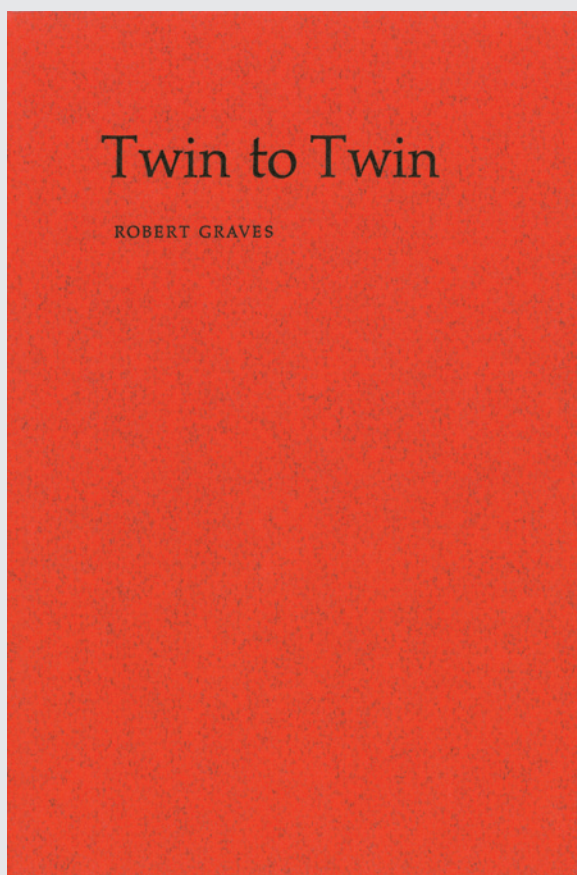
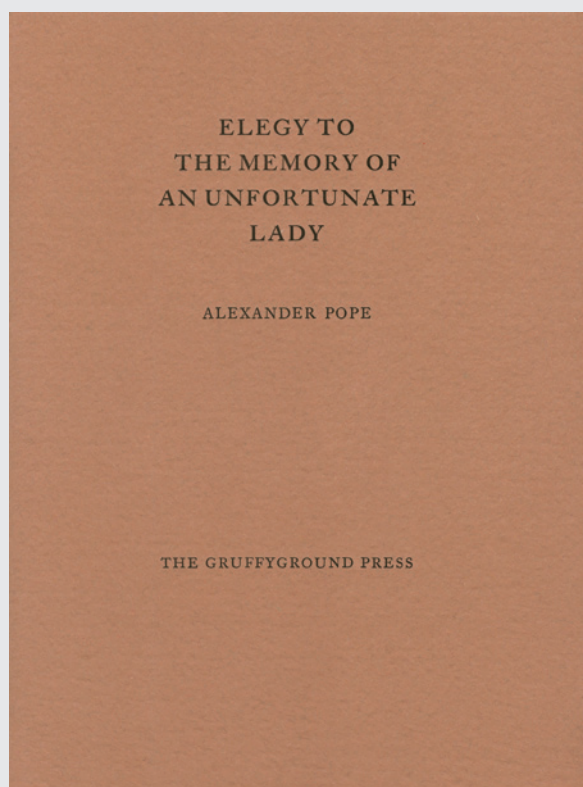
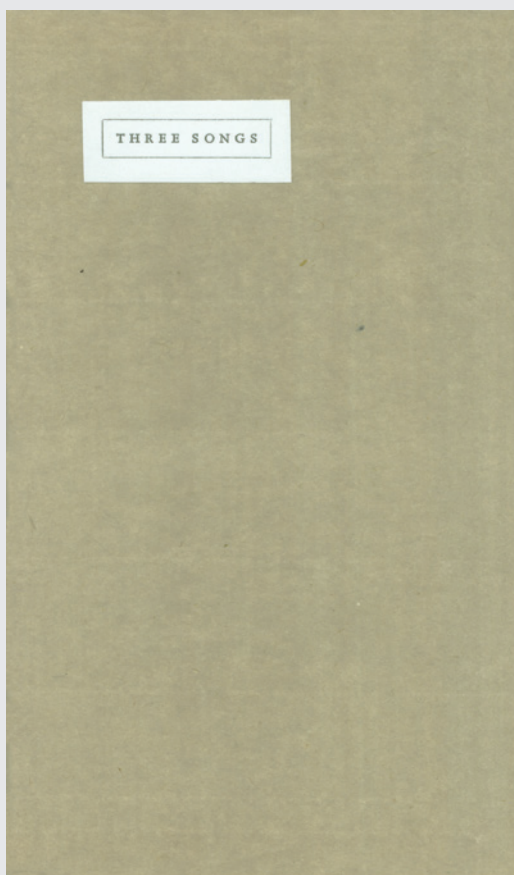
FREDA DOWNIE

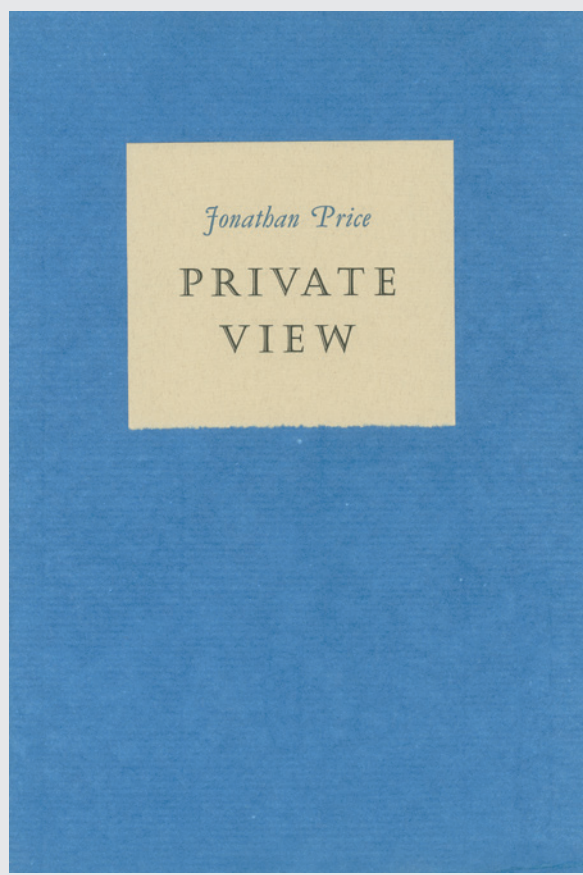
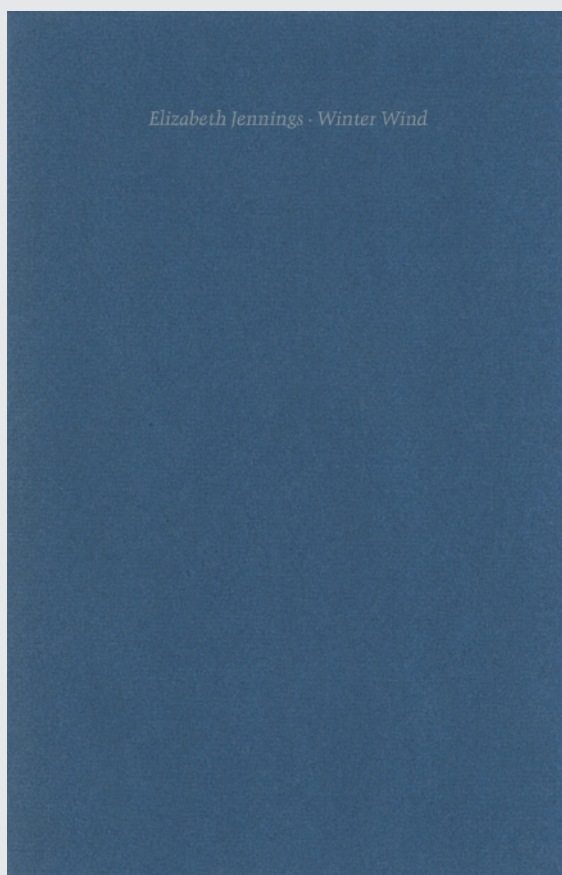
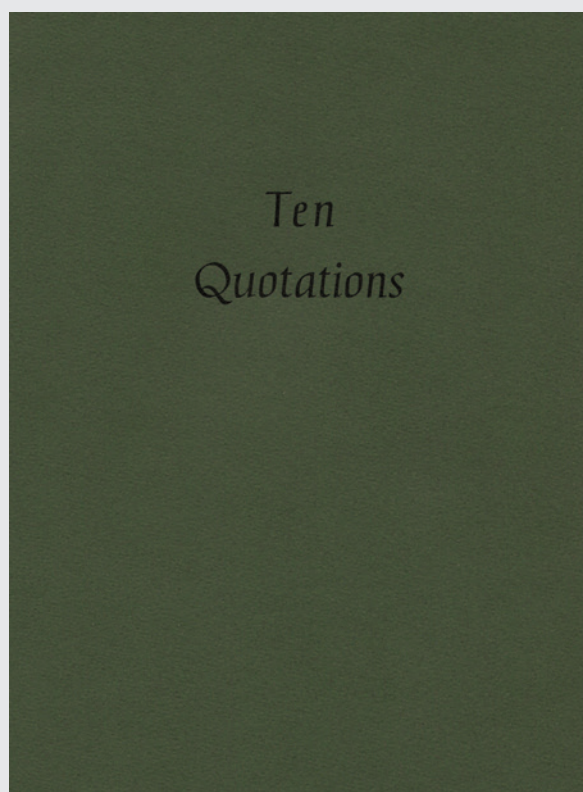
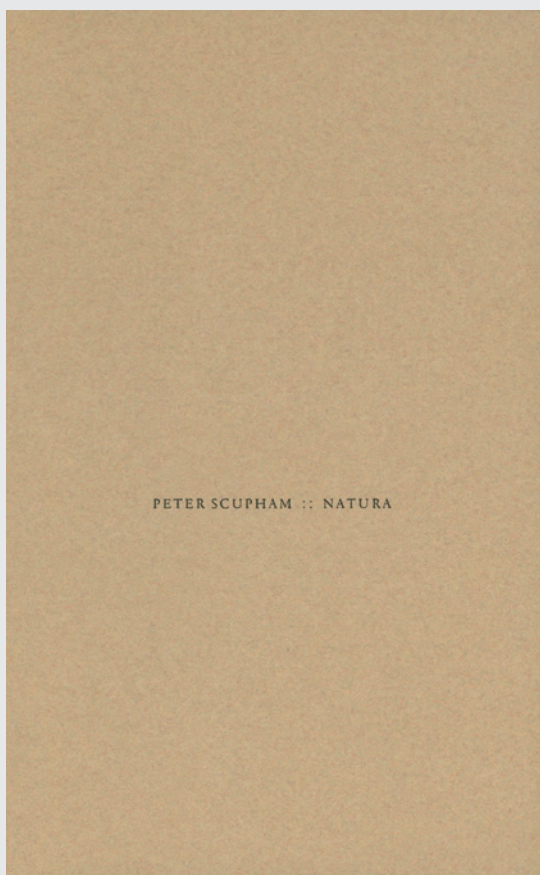
THE GRUFFYGROUND PRESS

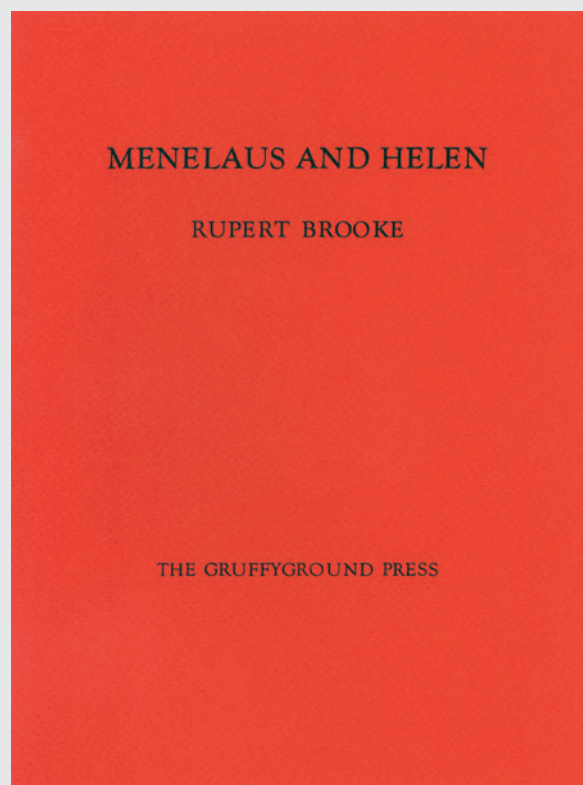
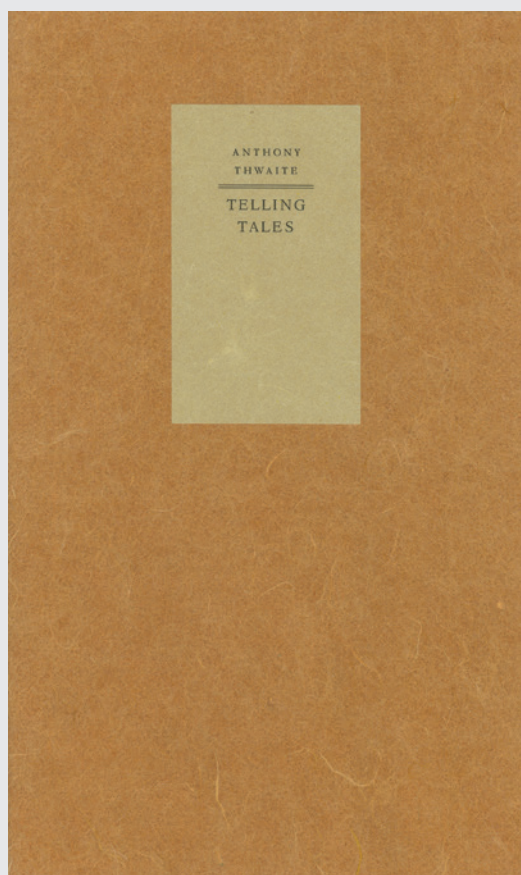
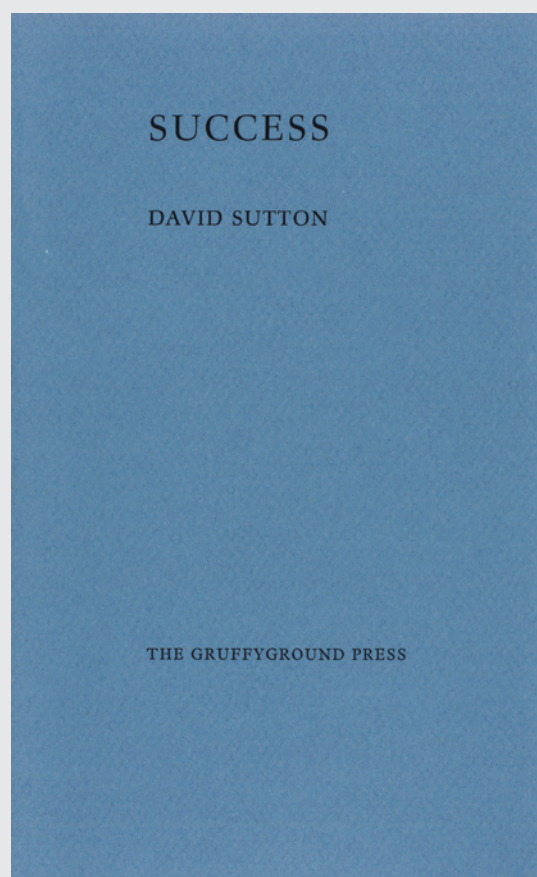
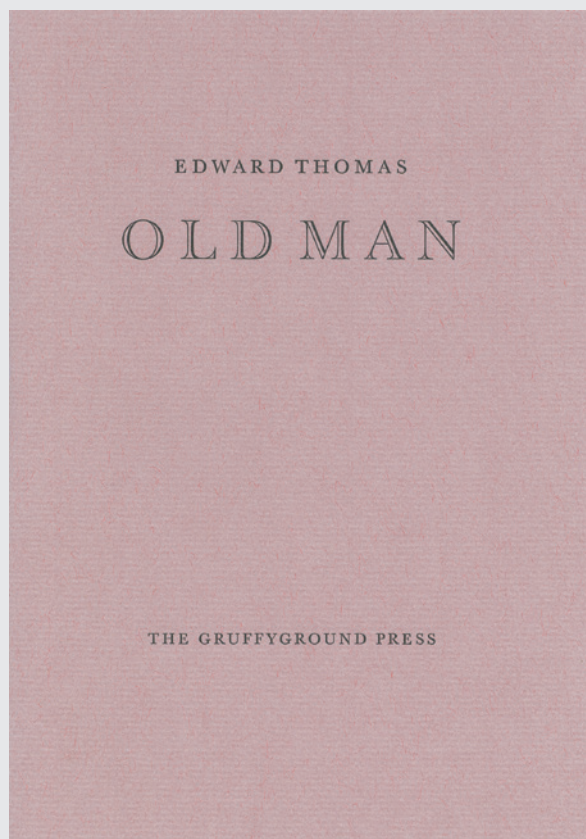
GHOSTS

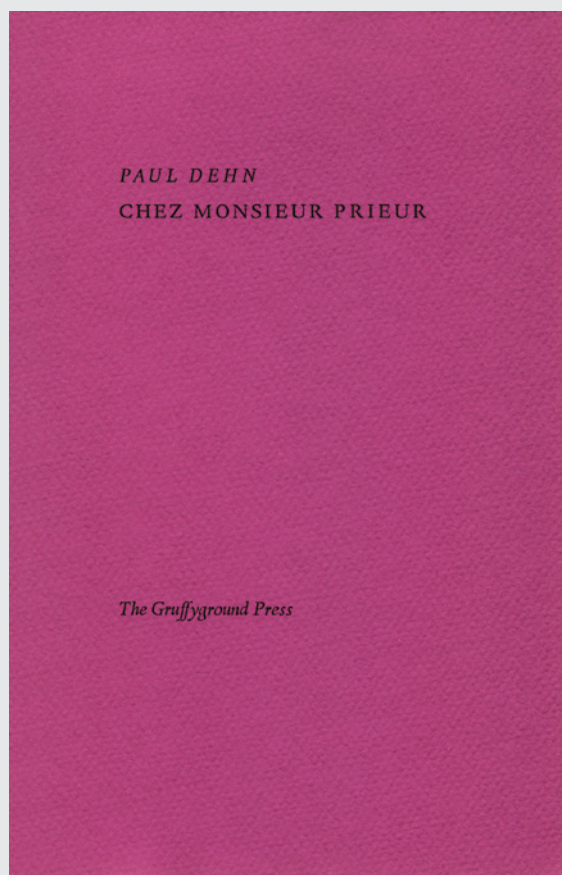
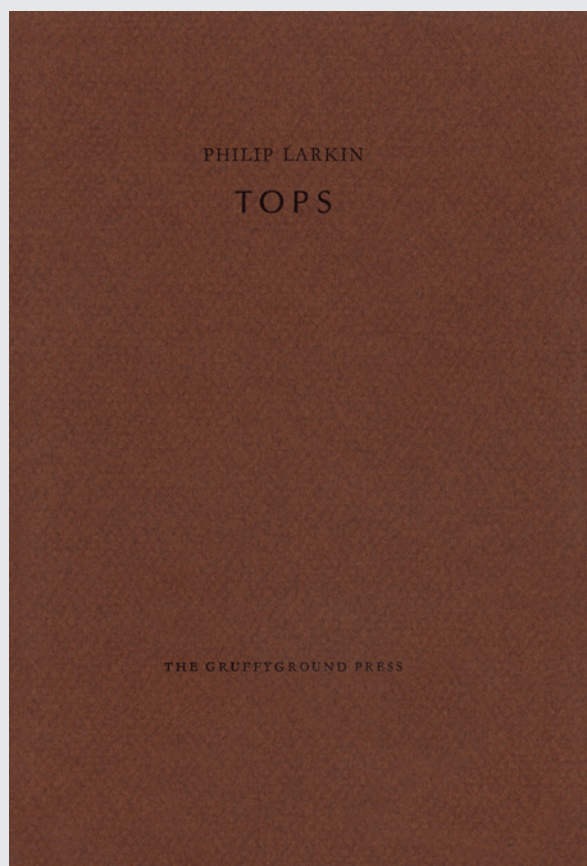
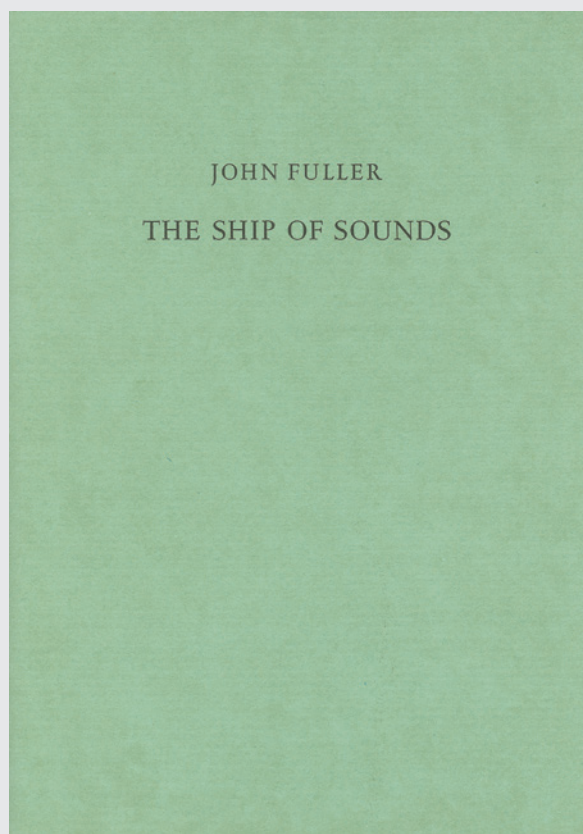
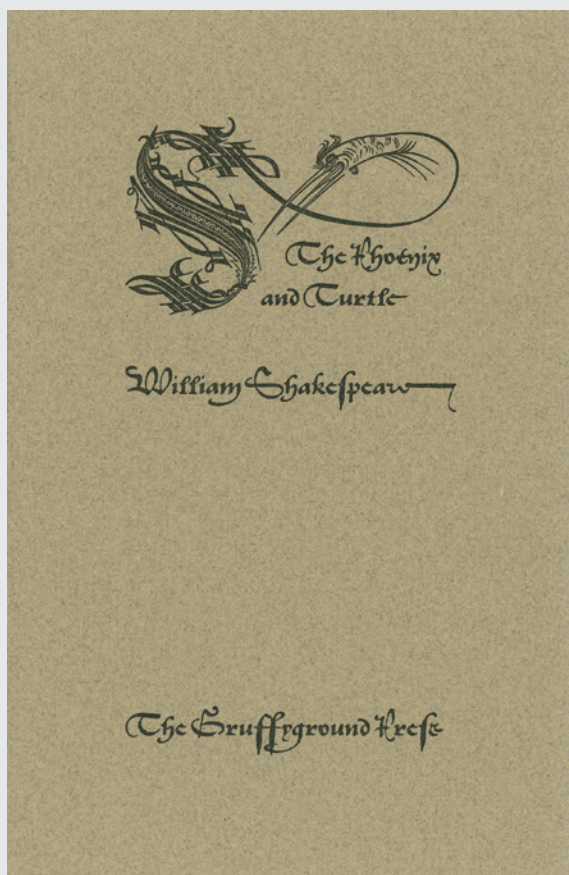
Jeffrey Turner

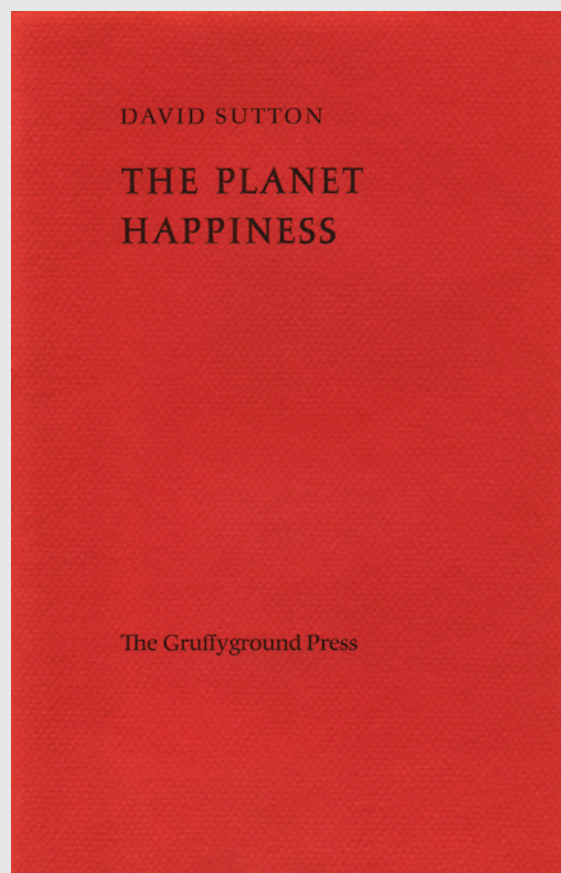
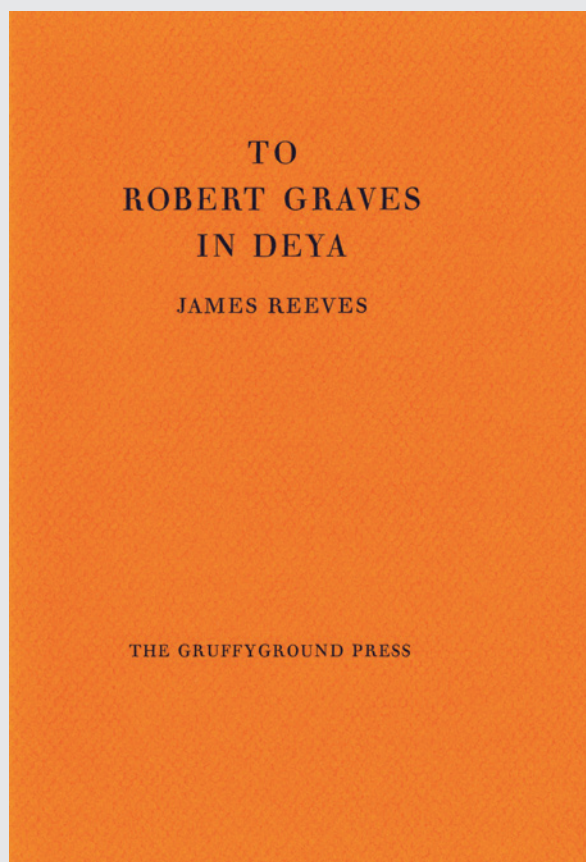
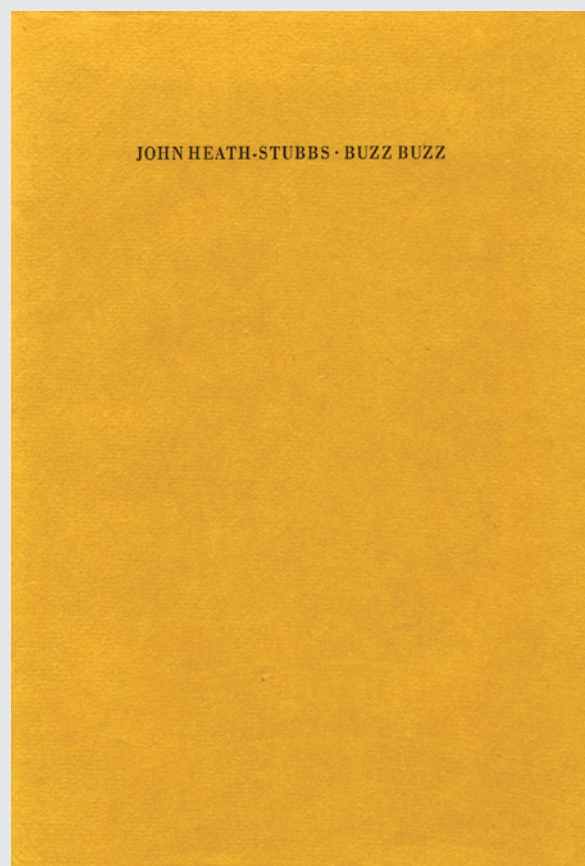
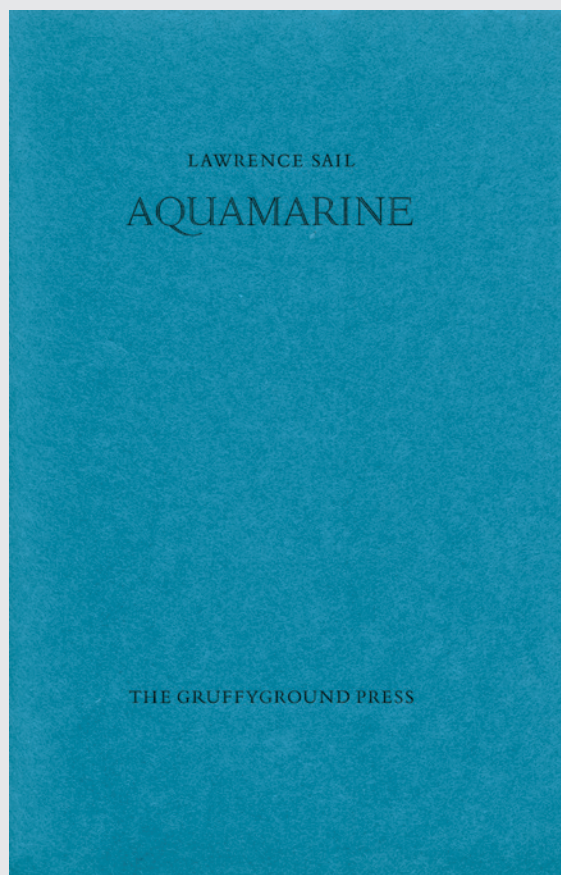
THE GRUFFYGROUND PRESS

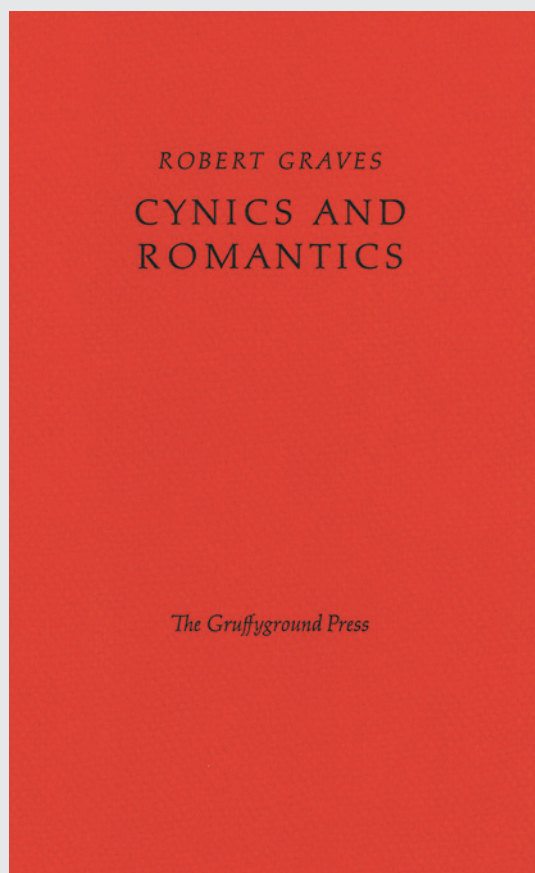
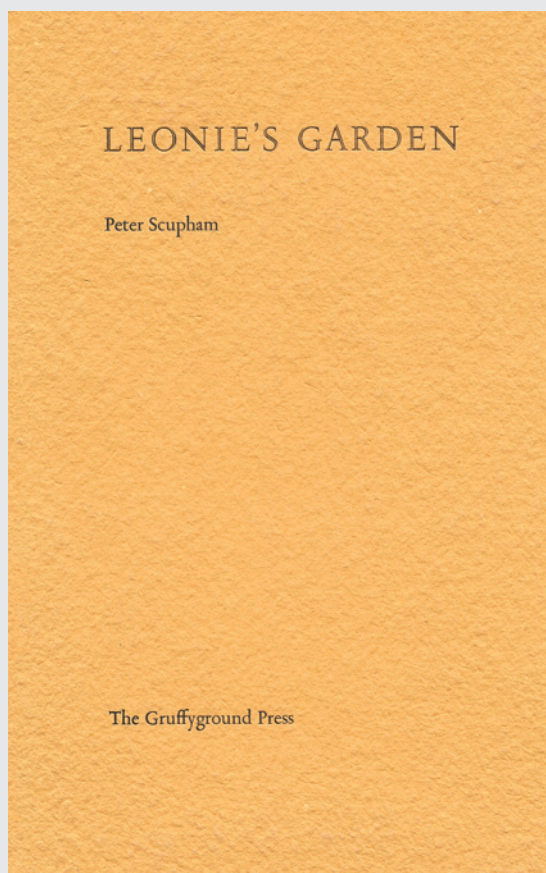
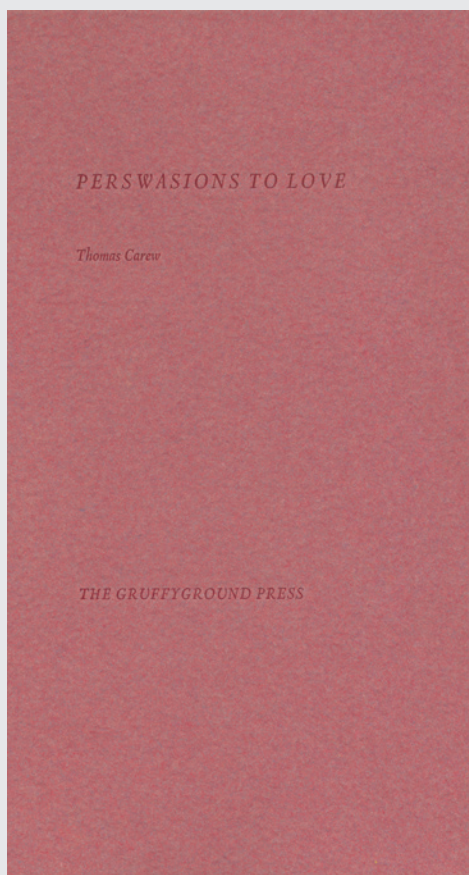












A
Gruffymaufry

ALISON BRACKENBURY

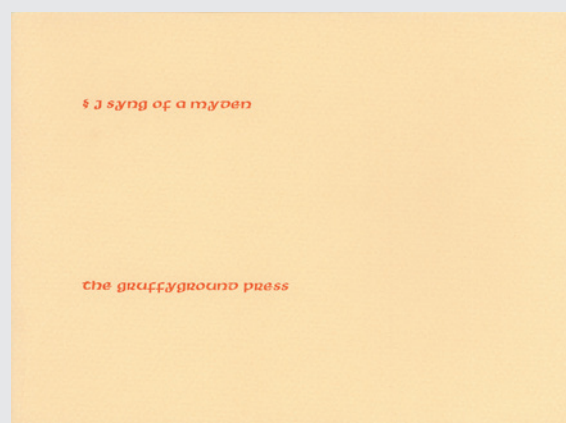
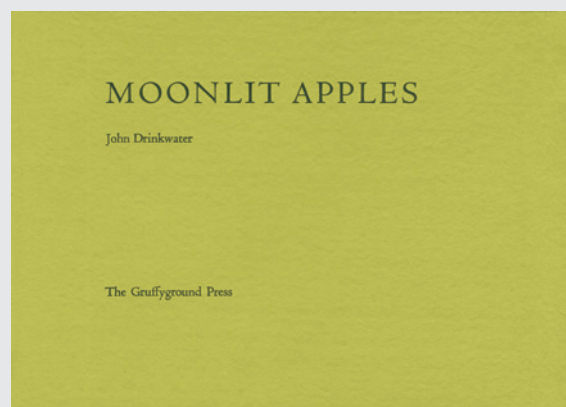
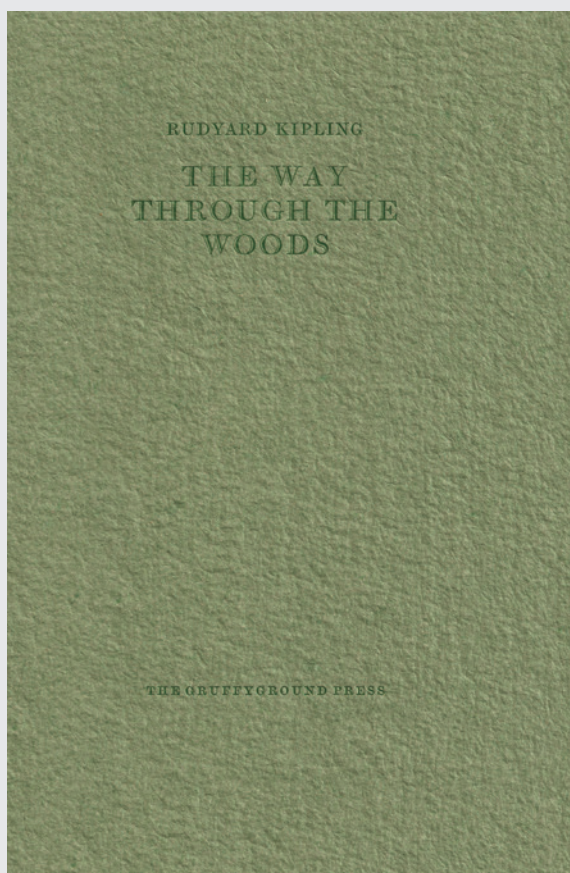
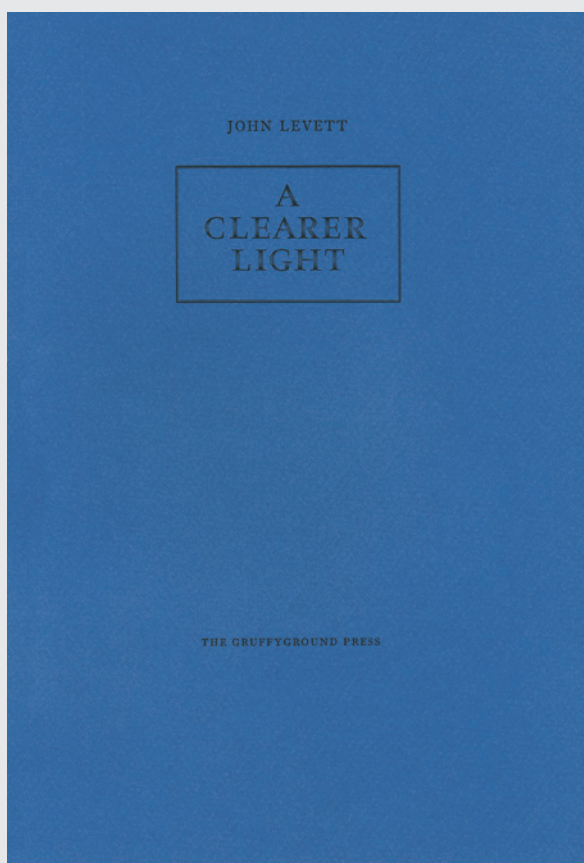
THE STORY OF
SIGURD

THE GRUFFYGROUND PRESS

Eleven
Quotations



The Gruffyground Press





ALISON BRACKENBURY

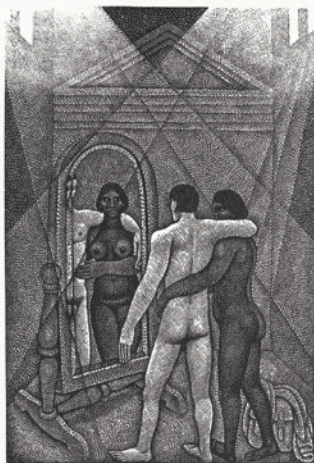
THE STORY OF SIGURD

With a wood engraving by Jane Lydbury

Sidcot

THE GRUFFYGROUND PRESS

MMII



John Holloway

THE MIRROR

With a wood engraving by Harry Brockway

Sidcot

The Gruffyground Press

2016



JOHN LEVETT

A CLEARER LIGHT

WITH A WOOD ENGRAVING BY
BARRY WOODCOCK

SIDCOT
THE GRUFFYGROUND PRESS
MMIV



JOHN FULLER

THE SHIP OF SOUNDS

with a wood engraving by Garrick Palmer

The Gruffyground Press/Sidcot/1981

Baker's Dozen

*Illustrated poetry published
at Sidcot by
the Gruffyground Press*



Sidcot
THE GRUFFYGROUND PRESS
1991

Elizabeth Jennings *Winter Wind*



with a wood engraving by Monica Poole

Sidcot · The Gruffyground Press · 1979



ANTHONY THWAITE

TELLING TALES

with a wood engraving by Simon Brett

Sidcot · The Gruffyground Press · 1983

Learning The Ropes : John Mole



With a wood engraving by Colin Paynton

The Gruffyground Press · Sidcot · Mcmlxxxv

THOM GUNN **The Missed Beat** WITH
A WOOD ENGRAVING BY SIMON BRETT



SIDCOT · THE GRUFFYGROUND PRESS

1976

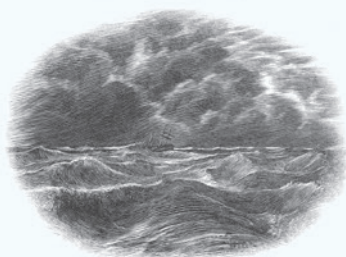
JAMES REEVES **The Closed Door**

with a wood engraving by Richard Shirley Smith

Sidcot : The Gruffyground Press : 1977



LAWRENCE SAIL



AQUAMARINE

WITH A WOOD ENGRAVING BY
CHRISTOPHER WORMELL

SIDCOT
THE GRUFFYGROUND PRESS
1988



PETER SCUPHAM :: NATURA

with a wood engraving by Peter Reddick

Sidcot The Gruffyground Press 1978

JOHN WHITWORTH

A POET'S PRAYER

With a wood engraving by
Peter Brown



Sidcot
The Gruffyground Press
MMIX

John Heath-Stubbs

BUZZ BUZZ *Ten Insect Poems*



with a wood engraving by
Richard Shirley Smith

THE GRUFFYGROUND PRESS · SIDCOT
MCMLXXXI



EVEN THE FLOWERS FREDA DOWNIE

WITH A WOOD ENGRAVING BY
CLAIRE DALBY

SIDCOT
THE GRUFFYGROUND PRESS
1989

Jonathan Price

PRIVATE VIEW

With a wood engraving by Simon Brett



VALERIE PARRY

London 1985

CHARLOTTE MEW
THE TREES ARE DOWN
WITH A WOOD ENGRAVING BY LINDA HOLMES



SIDCOT
THE GRUFFYGROUND PRESS
2002

ROBERT GRAVES
**CYNICS AND
ROMANTICS**

with a wood engraving by
ROBERT TILLEARD



SIDCOT
The Gruffyground Press
1989

PAUL DEHN
CHEZ MONSIEUR PRIEUR
With a wood engraving by Simon Brett



SIDCOT
The Gruffyground Press
MCMXCVII

THOMAS HARDY
Friends Beyond



with a wood engraving by
Peter Reddick

THE GRUFFYGROUND PRESS
SIDCOT
1984

RUDYARD KIPLING
THE WAY
THROUGH THE
WOODS

With a wood engraving by Andy English



Sidcot
THE GRUFFYGROUND PRESS
2012

WOODPIGEONS AT RAHENY
Donald Davie



With a wood engraving by Ian Stephens

Sidcot
THE GRUFFYGROUND PRESS
2012

EDWARD THOMAS
OLD MAN

with a wood engraving by
COLIN PAYNTON

THE GRUFFYGROUND PRESS
Sidcot 1990

DAVID SUTTON
THE PLANET
HAPPINESS

WITH A WOOD ENGRAVING
BY CHRISTOPHER DAUNT

SIDCOT
The Gruffyground Press
1996

THREE
SONGS

BY JOHN WILMOT
EARL OF ROCHESTER

THE GRUFFYGROUND PRESS
SIDCOT / MCMLXXVIII

GHOSTS

by Jeffrey Turner

Sidcot
THE GRUFFYGROUND PRESS
2012

Weathercock

by John Holloway

Sidcot • THE GRUFFYGROUND PRESS • 2006

MENELAUS AND HELEN

BY
RUPERT BROOKE

SIDCOT
THE GRUFFYGROUND PRESS
2006

ELEGY TO
THE MEMORY OF
AN UNFORTUNATE
LADY
BY
ALEXANDER POPE

Sidcot
THE GRUFFYGROUND PRESS
MMX

TO
ROBERT GRAVES
IN DEYA
BY JAMES REEVES

SIDCOT
THE GRUFFYGROUND PRESS
1992

An Elegie
by Ben Jonson

The Gruffyground Press, Sidcot, 2014

PERSWASIONS TO LOVE
by
Thomas Carew

Sidcot
THE GRUFFYGROUND PRESS
2009

**FOUR
SONNETS
to a
COQUETTE**

by
ALFRED,
BARON TENNYSON

Sidcot
The Gruffyground Press
1997

LEONIE'S GARDEN

by
Peter Scupham

Sidcot
The Gruffyground Press MMXVI

SUCCESS

BY
DAVID SUTTON

SIDCOT
THE GRUFFYGROUND PRESS
1997

**NEWARK
ABBAY**

by
Thomas Love Peacock

Sidcot
The Gruffyground Press
1995

A FAYRE
AND HAPPY
MILKE-MAYD

BY
JOHN WEBSTER

Sidcot
THE GRUFFYGROUND PRESS
1995

The Art at Ladram

THE GRUFFYGROUND PRESS
2012

TELL ME NOT HERE
by
Alfred Edward Housman

Sidcot
THE GRUFFYGROUND PRESS
2007

*Advice to
Colonel Valentine*

Two poems
by
ROBERT GRAVES

SIDCOT
The Gruffyground Press
1979

MOONLIT APPLES

by
John Drinkwater

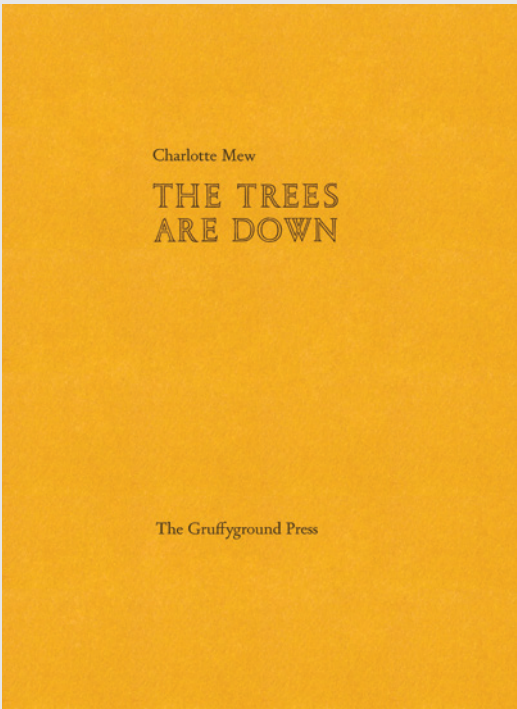
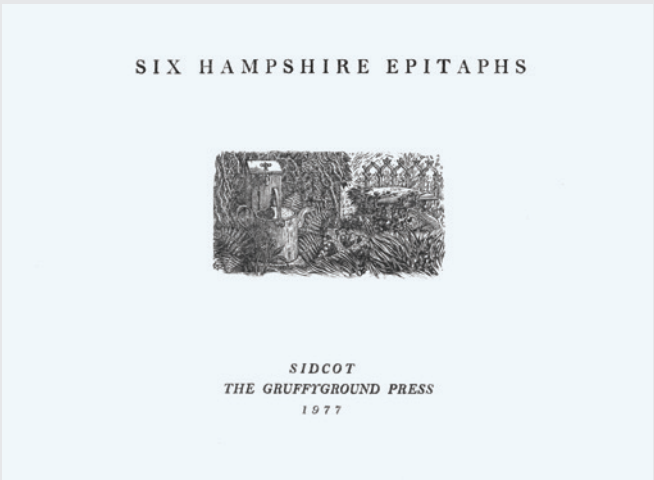
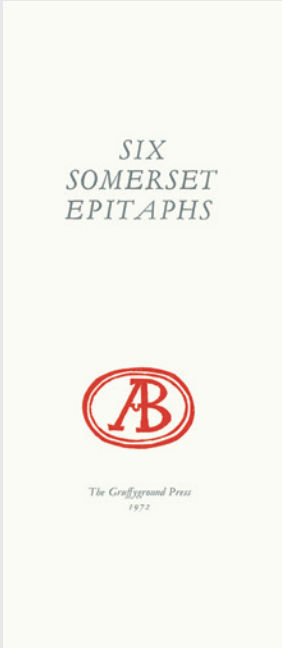
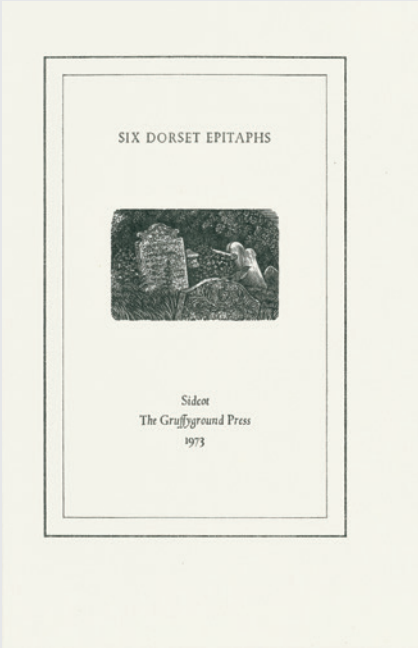
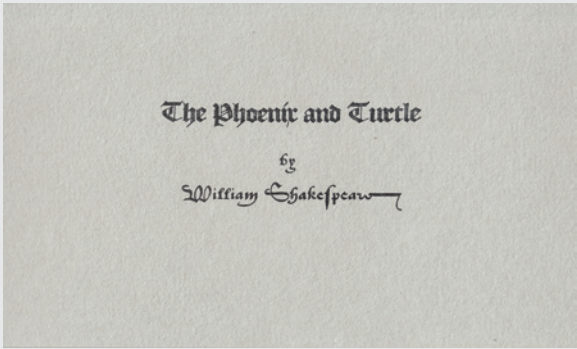
Sidcot
The Gruffyground Press
2009

FIVE QUOTATIONS

The Gruffyground Press • 2012

§ J syng of a myden

*sidcot
the gruffyground press
2003*



SIC VOS NON VOBIS

MELLIFICATIS APES

SIC VOS NON VOBIS

NIDIFICATIS AVES

SIC VOS NON VOBIS

VELLERA FERTIS OVES

PUBLIUS VERGILIUS MARO

CAELVM NON ANIMVM MVTANT

QVI TRANS MARE CVRRVNT

QUINTUS HORATIUS FLACCUS

☛ Have nothing in your
houses that you do not
know to be useful,
and believe to be beautiful

Griffuground

Gruffground

Grufftground

Gruffyfroung

Gruffyglound

Gruffygound

Gruffygrand

Gruffygraph

Gruffygroun

Gruffygroung

Gruffygrund

Gruffyhound

Gru fryground

Gruftyground

Gruufuground

UNA
LITERAS
DIDICIMUS

John Heath-Stubbs

BUZZ BUZZ

Ten Insect Poems

*with a wood engraving by
Richard Shirley Smith*

*Designed, handset in Bodoni italic, & printed
on Vélín d'Arches paper by Michael Mitchell at
the Libanus Press, at Marlborough, Wiltshire,
for Anthony Baker of the Gruffyground Press,
Ladram, Sidcot, Winscombe, Somerset. Richard
Shirley Smith's wood engraving is printed from
the original block. The cover is Mingei.*



This edition is limited to two hundred copies,
obtainable from The Gruffyground Press.

The price is fourteen pounds.

THE GRUFFYGROUND PRESS

MCMLXXXI

AMICI
DIEM
PERDIDI

TITUS FLAVIUS VESPASIANUS

THE POWER OF INTERVAL

A fair girl tripping out to meet her love,
Trimmed in her best, fresh as a clover bud.
An old crone leaning at an ember'd fire,
Short-breath'd in sighs and moaning to herself -
And all the interval of stealing years
To make that this, and one by one detach
Some excellent condition; till Despair
Faint at the vision, sadly, fiercely blinds
Her burning eyes on her forgetful hands.

*John Leicester Warren
Baron de Tabley*

The Hoëniq and Turtle
by William Shakespeare

*Shakespeare wrote Secretary, a gothic
curious hand. There were also Secretary
types, whose continental equivalents were
Sibillitæ. This poem of Truthes and
Beauties doome and date has been
designed and printed in the Lettre Fran-
çoise Sibillitæ of Robert Granjon at
the Ziefer Press in Marina del Rey,
California in the United States of
America, for Anthony Baker of the
Gruffyground Press, Ladram, Sidcot,
Winscombe, Somerset in England.*

*The text paper is Frankfurt Cream and
the cover is Eurtise of Flannel. The edition
is limited to 220 copies. Price: £16.*

Growing old's like being
increasingly penalised for a crime
you haven't committed



ANTHONY POWELL

A FAYRE AND HAPPY MILKE-MAYD

JOHN WEBSTER

This is the ninth of the thirty-two characters, anonymously added to the Thomas Overbury collection in the sixth edition of 1615, which are attributed to John Webster, who may also have been the edition's general editor.

It has been designed and printed by Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, for Anthony Baker of the Gruffyground Press, Ladram, Sidcot, Winscombe, Somerset. The types are Octavian and Golden Cockerel. The text paper is Hahnemühle laid, and the cover cachou Canson Mi-Teintes, both mould-made.

The edition is limited to 205 copies.

The price is £6 including postage & packing.

THE GRUFFYGROUND PRESS

1995



All, all, of a piece throughout;
Thy Chase had a Beast in View;
Thy Wars brought nothing about;
Thy Lovers were all untrue.
'Tis well an Old Age is out,
And time to begin a NEW.

JOHN DRYDEN

VALE

TO ROBERT GRAVES IN DEYA
is the final publication of the Gruffyground Press



Loosely in series with the specials of THE SHIP OF SOUNDS and AQUAMARINE, Romilly Saumarez Smith of Limehouse, London, has bound five copies of EVEN THE FLOWERS in full olive Oasis, lettered in gold, with a carmine headband and tailband and olive Mingei endpapers. The price is £138.

(The specials of AQUAMARINE are now out of print.)

IVPPITER EX ALTO
PERIVRIA RIDET
AMANTVM

PUBLIUS OVIDIUS NASO

THIS STONE BARN

was converted in 1930 for
BADEN IAN DUNDONALD BAKER
and restored in 1993 for
ANTHONY BADEN BAKER

QUEM DEUS VULT
PERDERE DEMENTAT
PRIUS

Some circumstantial evidence is very strong,
as when you find a trout in the milk

Henry David Thoreau

John Drinkwater

MOONLIT APPLES

'John Drinkwater (his verse, pale lemonade)
Vernon Scannell

Drinkwater did however write at least one good poem, which has been designed, handset in Centaur and Arrighi and printed by John Grice at the Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire for Anthony Baker of the Gruffyground Press, Ladbarn, Sidcot, Somerset. The text and cover papers are handmade from the St Armand mill in Montreal, Canada. The edition is limited to twenty copies. The price is £6 incl. post

The Gruffyground Press

2009

THOMAS HARDY

Friends Beyond

*with a wood engraving by
Peter Reddick*

Designed, handset in Blado & Poliphilus, and printed on Chester handmade paper by Michael Mitchell at the Libanus Press, at Marlborough in Wiltshire, for Anthony Baker of the Gruffyground Press, Ladbarn, Sidcot, Winscombe, Somerset. The engraving by Peter Reddick is printed from the original block. The cover is Mingei & the edition is limited to two hundred copies, signed, price £6

SIDCOT

THE GRUFFYGROUND PRESS

1984

The psychotic knows that two
and two make five, and is
perfectly happy about it.
The neurotic knows that two
and two make four, but is
dreadfully worried about it

ANONYMOUS

Ladies, flye from Love's smooth tale,
Oathes steep'd in teares doe oft prevaile;
Griefe is infeClious, and the ayre
Enflam'd with sighes, will blast the fayre:
Then stop your ears, when lovers cry,
Lest your self weepe, when no soft eye
Shall with a sorrowing teare repay
That pittie which you cast away.

Young men fly, when beautie darts
Amorous glances at your hearts:
The fixt marke gives the shooter ayme;
And Ladies looks have power to mayme;
Now 'twixt their lips, now in their eyes,
Wrapt in a smile, or kisse, Love lyes;
Then flye betimes, for only they
Conquer love that run away.

THOMAS CAREW

ATQUE AVE

The Gruffyground Press returns, slightly



IT IS
NEVER
DIFFICULT
TO DISTINGUISH
BETWEEN A SCOTSMAN
WITH A GRIEVANCE
AND A RAY OF
SUNSHINE

PELHAM GRENVILLE WODEHOUSE

A Gruffymaufry

These ephemera were designed and printed,
in too many typefaces and on too many papers to mention,
by Sebastian Carter at the Rampant Lions Press,
Swan House, Over, Cambridge,
for Anthony Baker of the Gruffyground Press,
Ladram, Sidcot, Winscombe, Somerset,
and are now brought together in an edition of
twenty-five sets, price £12.

TWO REWRITES

After Newton

If I have not seen as far
it is because giants are
standing on my shoulders

After Wilde

We are all in the gutter,
but some of us are
looking down the drain

The Furniture

at Ladram

Sherpa Born Sidcot, Somerset, August 16th, 1990
Died Langford, Somerset, November 28th, 2004

Housemate, I can think you still
Bounding to the window-sill,
Over which I vaguely see
Your small mound beneath the tree,
Showing in the autumn shade
That you moulder where you played.

—Thomas Hardy

Poetry and prints from the Gruffyground Press

DOMUS CAEDET ARBOREM

Ever since the great planes were murdered at the end
of the gardens
The city, to me, at night has the look of a Spirit
brooding crime;
As if the dark houses watching the trees from dark
windows
Were simply biding their time.

Charlotte Mew

THE GRUFFYGROUND PRESS
LADRAM SIDCOT WINSCOMBE
SOMERSET BS25 1PW ENGLAND

SECTION B

PROSPECTUSES

NOTES ON THE DESCRIPTIONS AND SETTING OF THIS SECTION

Many of the Gruffyground Press publications have had prospectuses printed for sending out to prospective customers. As these aren't booklets, the bibliographical description given above the printer details is of the front of the item rather than the usual title page.

Sizes given are height by width, and are prone to slight variation across the copies due to the handmade nature (deckle edges and such) of the paper.

Entries for out-of-series variants are set in italic, with notes specific to such entries set in italic underneath rather than with the general notes.

Dates of issue are not given, as exact dates are unknown. It is sufficient to say that all would have first been issued just before, or at the same time, as the publication they were advertising.

B1 BUZZ BUZZ John Heath-Stubbs

John Heath-Stubbs | *BUZZ BUZZ (printed in ochre) | Ten Insect Poems | with a wood engraving by | Richard Shirley Smith | Designed, handset in Bodoni italic, & printed | on Vélin d'Arches paper by Michael Mitchell at the Libanus Press, at Marlborough, Wiltshire, | for Anthony Baker of the Gruffyground Press, | Ladram, Sidcot, Winscombe, Somerset. Richard | Shirley Smith's wood engraving is printed from | the original block. The cover is Mingei. | [wood engraved Libanus pressmark by Richard Shirley Smith of a pine cone surrounded by ribbons (printed in ochre)] | This edition is limited to two hundred copies, | obtainable from The Gruffyground Press. | The price is fourteen pounds. | THE GRUFFYGROUND PRESS | MCMLXXXI ('The price is...MCMLXXXI' printed in ochre)*

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 100 copies.

212 mm × 105 mm. Printed in black and ochre in Bodoni roman and italic on one side of a sheet of cream Vélin d'Arches mould-made wove paper.

B2 FRIENDS BEYOND Thomas Hardy

THOMAS HARDY | *Friends Beyond | with a wood engraving by | Peter Reddick | Designed, handset in Blado & Poli- | philus, and printed on Chester hand- | made paper by Michael Mitchell at | the Libanus Press, at Marlborough in | Wiltshire, for Anthony Baker of the Gruffyground Press, Ladram, Sidcot, | Winscombe, Somerset. The engrav- | ing by Peter Reddick is printed from | the original block. The cover is Mingei | & the edition is limited to two hun- | dred copies, signed, price £6 | SIDCOT | THE GRUFFYGROUND PRESS | 1984*

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 200 copies.

200 mm × 105 mm. Printed in black in Poliphilus and Blado on one side of a sheet of an unidentified white machine-made wove paper.

NOTES:

One of the rules for Gruffyground Press publications is that the prospectus must be printed on the same paper as the item it is advertising so as to better show the potential customer what they are being offered. Through a failure of communication this did not happen with this particular prospectus, which was instead printed on an ordinary machine-made paper. As a result, very few copies were sent out as Anthony Baker was most dissatisfied with them, indeed quickly disowning them.

B3 AQUAMARINE Lawrence Sail

LAWRENCE SAIL | *AQUAMARINE (printed in aquamarine) | TEN SEA POEMS | WITH A WOOD ENGRAVING BY | CHRISTOPHER WORMELL | Designed & printed at the Libanus Press, Rose | Tree House, Silverless Street, Marlborough, | Wiltshire, by Michael Mitchell and Thomas | Griffith. The types are Bembo & Lutetia Open | Capitals; the papers are mould-made Vélin Pur | Fil from Canson et Montgolfier & handmade | Bodleian from Barcham Green, with hand- | made Mingei from Kajinoha. The publisher | is Anthony*

SECTION B Baker of the Gruffyground Press, | Ladram, Sidcot, Winscombe, Somerset. The | engraving is printed from the original block. | The edition is limited to 130 copies, number- | ed and signed by the author, & signed by | the artist, price 30 guineas [60 dollars *in the American version*] | Separate prints of the engraving on Hosho | handmade paper, from an edition of 100 | numbered and signed by the artist, are | available at 14 guineas [28 dollars *in the American version*] | It is expected that five copies of *Aquamarine* | will be bound by Rachel Ward-Sale in full | Oasis morocco leather. The price will | be announced later. | THE GRUFFYGROUND PRESS (*printed in aquamarine*) | SIDCOT · 1988

PRINTER: Michael Mitchell at the Libanus Press, Rose Tree House, Silverless Street, Marlborough, Wiltshire, England.

EDITION: 250 copies.

A. STANDARD VERSION

238 mm × 134 mm. Unrecorded number of copies, although the significant majority out of 250. Printed in black and aquamarine in Bembo roman and italic with Lutetia Open on one side of a sheet of white Canson et Montgolfier Johannot mould-made wove paper.

B. AMERICAN VERSION

238 mm × 134 mm. Unrecorded number of copies, although the significant minority out of 250. Printed in black and aquamarine in Bembo roman and italic with Lutetia Open on one side of a sheet of white Canson et Montgolfier Johannot mould-made wove paper.

NOTES:

In one of his many moments of extravagance over the years, Anthony Baker decided that, as he had some Gruffyground customers in America, he would have two versions of the *Aquamarine* prospectus printed; one for his British market and one for his American one. The first, and main, version was for his British customers and gave prices in guineas. The second version, of which there were considerably fewer copies, was just for sending to American customers, and was identical to the British one, except for the prices being announced in dollars. This is the only occasion where Anthony decided to do this.

I think this is easily the most handsome of the Gruffyground prospectuses. The typography and presswork, printed deeply into the thick paper, are spot on, and it is genuinely one of the finest examples of a prospectus that I own.

B4 | CYNICS AND ROMANTICS

Robert Graves

ROBERT GRAVES | CYNICS AND | ROMANTICS (*'Cynics and Romantics' printed in red*) | A POEM | *with a wood engraving by* | ROBERT TILLEARD | *Designed and printed by Sebastian Carter at* | the Rampant Lions Press, Cambridge | *for the publisher, Anthony Baker* | of the Gruffyground Press, Ladram, Sidcot, | Winscombe, Somerset. | *The type is Palatino, the text paper* | *is handmade Fabriano Umbria Gialletto, and the cover is mould-made* | *coquelicot Canson Mi-Teintes.* | *The wood engraving has been printed from* | *the original block.* | *The edition is limited to 150 copies* | *numbered and signed by the artist,* | *price £12 12s including postage* | SIDCOT | *The Gruffyground Press* | 1989

PRINTER: Sebastian Carter at the Rampant Lions Press, 12 Chesterton Road, Cambridge, England.

EDITION: 200 copies.

203 mm × 98 mm. Printed in black and red in Palatino roman and italic on one side of a sheet of cream Fabriano Umbria Gialletto handmade wove paper.

NOTES:

This prospectus makes no mention of the variant engraving copies (item A18B).

B5 | JAMES REEVES

To Robert Graves in Deyá

TO | ROBERT GRAVES | IN DEYA | A POEM | BY JAMES REEVES | *This tribute from one of its poets to another* | *has been published by the Gruffyground Press* | *at Ladram, Sidcot, Winscombe, Somerset.* | *The design and printing are by Sebastian Carter* | *at the Rampant Lions Press, Cambridge.* | *The publisher is Anthony Baker.* | *The type is Walbaum, the text paper is* | *mould-made Zerkall Silurian, and the cover* | *is mould-made jaune soleil Canson Mi-Teintes.* | *The edition is limited to 350 copies,* | *price £4 including postage.* | SIDCOT | THE GRUFFYGROUND PRESS | 1992

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 200 copies.

190 mm × 128 mm. Printed in black in Walbaum roman and italic on one side of a sheet of grey-beige Zerkall Silurian mould-made irregular laid paper.

B6 | **NEWARK ABBEY**
Thomas Love Peacock

NEWARK | ABBEY (*Newark Abbey' printed in plum*)
| by | Thomas Love Peacock | Designed, handset in
Bell and Thorne Shaded, | and printed by Michael
Mitchell at the | Libanus Press, Rose Tree House,
Silverless Street, | Marlborough, Wiltshire. | The text
paper is Chilham from Barcham Green | and the
cover is plum Mingei from Kajinoha, | both
handmade. | The publisher is Anthony Baker of the |
Gruffyground Press, Ladram, Sidcot, | Winscombe,
Somerset. | The edition is limited to 200 copies. |
[wood engraved Libanus pressmark by Richard Shirley
Smith of a pine cone surrounded by ribbons (*printed
in plum*)] | Price £6.00 including post and packing |
The Gruffyground Press | 1995

PRINTER: Michael Mitchell at the Libanus Press, Rose
Tree House, Silverless Street, Marlborough, Wiltshire,
England.

EDITION: 100 copies.

210 mm × 100 mm. Printed in black and plum in Bell
roman and italic with Thorne Shaded on one side of
a sheet of white Barcham Green Chilham handmade
laid paper.

B7 | **A FAYRE AND HAPPY
MILKE-MAYD**
John Webster

A FAYRE | AND HAPPY | MILKE-MAYD
(*A Fayre and Happy Milke-Mayd' printed in brown*) |
JOHN WEBSTER | *This is the ninth of the thirty-two
characters, | anonymously added to the Thomas
Overbury | collection in the sixth edition of 1615, | which
are attributed to John Webster, who may | also have
been the edition's general editor. | It has been designed
and printed by | Sebastian Carter at the Rampant Lions
Press, | Swan House, Over, Cambridge, for | Anthony
Baker of the Gruffyground Press, | Ladram, Sidcot,
Winscombe, Somerset. | The types are Octavian and
Golden Cockerel. | The text paper is Hahnemühle laid |
and the cover cachou Canson Mi-Teintes, | both
mould-made. | The edition is limited to 205 copies.
(*'This is the ninth of...205 copies.' printed in brown*) |
The price is £6 including postage & packing. | THE
GRUFFYGROUND PRESS | 1995*

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies.

207 mm × 104 mm. Printed in black and brown in
Octavian roman and italic with Golden Cockerel
roman on one side of a sheet of off-white Hahnemühle
mould-made laid paper.

SECTION B

B8 | **THE PLANET HAPPINESS**
David Sutton

DAVID SUTTON | THE PLANET | HAPPINESS
(*'The Planet Happiness' printed in red*) | WITH A
WOOD ENGRAVING | BY CHRISTOPHER
DAUNT | 'The best young poet in England' Robert
Graves | Designed and printed by Sebastian Carter at
the | Rampant Lions Press, Swan House, Over,
Cambridge, | for the publisher, Anthony Baden Baker
of the | Gruffyground Press, Ladram, Sidcot,
Winscombe, | Somerset. | The type is Plantin Light,
with Sistina and | Hunt Roman display. The papers
are Hahnemühle Bugra and rouge vif | Canson
Mi-Teintes, both mould-made. | The boxwood
engraving has been printed | from the original block. |
The edition is limited to 185 copies | price £38
including postage | SIDCOT | The Gruffyground Press
(*printed in red*) | 1996

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies.

209 mm × 147 mm. Printed in black and red in Plantin
Light roman with Sistina and Hunt Roman on one
side of a sheet of off-white Hahnemühle Bugra Bütten
mould-made wove paper.

NOTES:

Shortly after publication, Anthony Baker decided
to drop the price, leaving him with a large number
of prospectuses that he could no longer use as they
featured the original price. This is a shame as it's a
decent looking item. Obviously the price could be
crossed out and pencilled in nearby, but this would go
so completely against Anthony's perfectionist ideals
that he would never do it.

B9 | **FOUR SONNETS TO
A COQUETTE**
Alfred Tennyson

FOUR | SONNETS | to a | COQUETTE | by
ALFRED, | BARON TENNYSON | *These sonnets,
which are associated with | Tennyson's disillusion with
Rosa Baring, | have been designed and printed by*

SECTION B Sebastian Carter | at the Rampant Lions Press, Swan House, | Over, Cambridge, for the publisher, | Anthony Baden Baker of the Gruffyground Press, | Ladram, Sidcot, Winscombe, Somerset. | The types are Arrighi Vicenza and Thorowgood. | The text paper is mould-made Zerkall, and | the cover is mould-made bouton d'or | Canson Mi-Teintes. | The edition is limited to 200 copies. | The price is £6 including postage and packing. | The Gruffyground Press | 1997

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.
EDITION: 100 copies.

204 mm × 102 mm. Printed in black in Arrighi Vincenza with Thorowgood on one side of a sheet of cream-grey Zerkall mould-made wove paper.

B10 | A GRUFFYMAUFRY

A | Gruffymaufry | These ephemera were designed and printed, | in too many typefaces and on too many papers to mention, | by Sebastian Carter at the Rampant Lions Press, | Swan House, Over, Cambridge, | for Anthony Baker of the Gruffyground Press, | Ladram, Sidcot, Winscombe, Somerset, | and are now brought together in an edition of | twenty-five sets, price £12.

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.
EDITION: 70 copies.

102 mm × 134 mm. Printed in black in Plantin Light roman with Egyptian Expanded on one side of a sheet of dark grey-brown Canson et Montgolfier Mi-Teintes machine-made wove paper.

B11 | THE STORY OF SIGURD Alison Brackenbury

ALISON BRACKENBURY | THE STORY OF | SIGURD (*'The Story of Sigurd' printed in turquoise*) | With a wood engraving by Jane Lydbury | *Designed and printed by Sebastian Carter* | at the Rampant Lions Press, | Swan House, Over, Cambridge. | The types are Bulmer and Dartmouth. | The papers are Saunders Waterford and | turquoise Canson Mi-Teintes. | The publisher is Anthony Baden Baker | of the Gruffyground Press, | Ladram, Sidcot, Winscombe, Somerset. | The boxwood engraving has been printed | from the original block. | The edition is limited to 130 copies, | price £32. | Sidcot | THE GRUFFYGROUND PRESS (*printed in turquoise*) | MMII

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.
EDITION: 100 copies.

242 mm × 154 mm. Printed in black and turquoise in Bulmer roman and italic with Dartmouth on one side of a sheet of white Saunders Waterford mould-made wove paper.

B12 | THE TREES ARE DOWN Charlotte Mew

CHARLOTTE MEW | THE TREES ARE DOWN (*printed in maroon*) | WITH A WOOD ENGRAVING BY LINDA HOLMES | *Designed and printed in Romulus with Open Roman capitals* | by Sebastian Carter at the Rampant Lions Press, | Swan House, High Street, Over, Cambridge | for the publisher, Anthony Baden Baker of the | Gruffyground Press, Ladram, Sidcot, Winscombe, Somerset. | The text paper is Zerkall and the cover is lie de vin | Canson Mi-Teintes. The boxwood engraving has been | printed from the original block. | The edition is limited to 125 copies, price £12. | Sidcot | THE GRUFFYGROUND PRESS (*printed in maroon*) | 2002

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.
EDITION: 100 copies.

218 mm × 160 mm. Printed in black and maroon in Romulus roman and italic with Open Kapitalen (the proper name for what is called Open Roman capitals in this prospectus) on one side of a sheet of white Zerkall mould-made wove paper.

B13 | I SYNG OF A MYDEN Anonymous

§ I syng of a myden a medieval carol | § designed and printed in samson | on velin d'arches and mi-teintes papers | by sebastian carter at | the rampant lions press | swan house, over, cambridge for | anthony baker of the gruffyground press | ladram, sidcot, winscombe, somerset. | § the edition is limited to 100 copies, | price two pounds. | sidcot | the gruffyground press | 2003

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.
EDITION: 100 copies.

126 mm × 176 mm mm. Printed in scarlet in Samson on one side of a sheet of cream Vélin d'Arches mould-made wove paper.

244 mm × 165 mm. Printed in black and blue in Imprint roman and italic with Cristal on one side of a sheet of white Inveresk Somerset mould-made wove paper.

SECTION B

B14 | **THE PHOENIX AND TURTLE**
William Shakespeare

The Phoenix and Turtle | by William Shakespeare | Shakespeare wrote Secretary, a gothic | curfive hand. There were also Secretary | types, whose continental equivalents were | Civilités. This poem of 'Truthes and | Beauties doome and date' has been | designed and printed in the Lettre Fran- | çoise Civilité of Robert Granjon at | the Bieler Preß in Marina del Rey, | California in the United States of | America, for Anthony Baker of the | Gruffyground Preß, Ladram, Sidcot, | Winscombe, Somerset in England. | The text paper is Frankfurt Cream and | the cover is Curtiſ Flannel. The edition | is limited to 220 copies. Price: £16.

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.
EDITION: 150 copies.

153 mm × 98 mm. Printed in black in Lettre Française Civilité (Civilité No 11) on one side of a sheet of cream Zerkall Frankfurt mould-made irregular laid paper.

B15 | **A CLEARER LIGHT**
John Levett

JOHN LEVETT | [*within a thick-and-thin double rule rectangle*] A | CLEARER | LIGHT (*rectangle and contained text printed in blue*) | WITH A WOOD ENGRAVING BY | BARRY WOODCOCK | *Printed by Sebastian Carter at the | Rampant Lions Press | Swan House, Over, Cambridge | The titling was designed by Gerald Lange | at the Bieler Press | The types are Imprint and Cristal. | The papers are Inveresk Somerset and | outremer Canson Mi-Teintes | The publisher is Anthony Baden Baker | of the Gruffyground Press, | Ladram, Sidcot, Winscombe, Somerset | The lemonwood engraving | has been printed from the original block | The edition is limited to 130 copies, price £40 | SIDCOT | THE GRUFFYGROUND PRESS | MMIV*

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.
EDITION: 100 copies.

B16 | **TOPS**
Philip Larkin

PHILIP LARKIN | TOPS | WITH A WOOD ENGRAVING BY | CHRISTOPHER WORMELL | *Designed and printed in Garamond and Optima | by Sebastian Carter at the Rampant Lions Press, | Swan House, High Street, Over, Cambridge | for the publisher Anthony Baden Baker | of the Gruffyground Press, Ladram, Sidcot, | Winscombe, Somerset. | The text paper is Fabriano Ingres and | the cover is marron foncé Canson Mi-Teintes. | The boxwood engraving has been printed | from the original block | The edition is limited to 125 copies, price £4 | Sidcot | THE GRUFFYGROUND PRESS | 2004*

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.
EDITION: 100 copies.

190 mm × 126 mm. Printed in black in Garamond roman and italic with Optima roman on one side of a sheet of cream Fabriano Ingres mould-made laid paper.

B17 | **WEATHERCOCK**
John Holloway

Weathercock (printed in dark charcoal grey) | Designed and printed in Monotype Granjon by | Gerald Lange at The Bieler Press in Marina del Rey, | California, in the United States of America for | Anthony Baden Baker of The Gruffyground Press, | Ladram, Sidcot, Winscombe, Somerset in England. | The papers are Ragston and Curtis Flannel Cover. | The edition is limited to 45 copies. | The price is £4. | 2006

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.
EDITION: 50 copies.

185 mm × 118 mm. Printed in black and dark charcoal grey in Granjon roman and italic on one side of a sheet of pale cream Ragston machine-made wove paper.

NOTES:

The grey used to print the title is very dark — hardly any different to the black — and would probably not be noticed as a second colour unless actually pointed out.

SECTION B **B18** | **MENELAUS AND HELEN**
Rupert Brooke

MENELAUS AND HELEN | BY | RUPERT
BROOKE | SIDCOT | THE GRUFFYGROUND
PRESS | 2006

PRINTER: Rosemary Roberts at the Celtic Cross Press,
Ovins Well House, Lastingham, Yorkshire, England.
EDITION: 100 copies.

219 mm × 165 mm. Printed in black in Goudy Old
Style roman on both sides of a sheet of avorio (ivory)
Fabriano Tiziano machine-made wove paper.

NOTES:

For the first time a Gruffyground Press prospectus was
printed on both sides, with title and publisher on the
front, and full edition details on the back.

B19 | **PERSWASIONS TO LOVE**
Thomas Carew

PERSWASIONS TO LOVE (*printed in burgundy*) |
Thomas Carew | Designed, handset in Cancellaresca
Bastarda | and printed by John Grice at the Evergreen
Press, Stonehouse, Gloucestershire for | Anthony Baker
of the Gruffyground Press, | Sidcot, Somerset. The
text paper is | handmade Magnani and the cover is
handmade | burgundy St Armand. | The edition is
limited to 45 copies. | The price is £18 including postage. |
Sidcot | THE GRUFFYGROUND PRESS (*printed in
burgundy*) | 2009

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.
EDITION: 45 copies.

222 mm × 118 mm. Printed in black and burgundy in
Cancellaresca Bastarda on one side of a sheet of white
Magnani Velata mould-made wove paper.

B20 | **A POET'S PRAYER**
John Whitworth

JOHN WHITWORTH | A POET'S | PRAYER |
With a wood engraving by | Peter Brown | Designed,
handset in Dante & Castellar, | and printed by
Martyn Ould at | The Old School Press, The Green, |
Hinton Charterhouse, Bath, Somerset. | The paper
is Ruscombe handmade, with | buff Inveresk
Somerset mould-made. | The publisher is Anthony

Baker of | The Gruffyground Press, Ladram, Sidcot, |
Winscombe, Somerset. | The boxwood engraving has
been printed | from the original block. The edition is
limited to 120 copies, price £32 | including postage. |
Sidcot | The Gruffyground Press | MMIX

PRINTER: Martyn Ould at The Old School Press,
The Green, Hinton Charterhouse, Bath, Somerset,
England.
EDITION: 60 copies.

260 mm × 169 mm. Printed in black in Dante roman
with Castellar on one side of a sheet of off-white
Ruscombe handmade wove paper.

B21 | **MOONLIT APPLES**
John Drinkwater

John Drinkwater | MOONLIT APPLES (*printed
in lime green*) | 'John Drinkwater (his verse, pale
lemonade)' | Vernon Scannell | Drinkwater did
however write at least one good poem, which has |
been designed, handset in Centaur and Arrighi and
printed by | John Grice at the Evergreen Press, Bond's
Mill, Stonehouse, | Gloucestershire for Anthony Baker
of the Gruffyground Press, Ladram, Sidcot, Somerset.
The text and cover papers | are handmades from the
St Armand mill in Montreal, Canada. | The edition is
limited to twenty copies. The price is £6 incl. post | The
Gruffyground Press (*printed in lime green*) | 2009

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.
EDITION: 30 copies.

A. STANDARD VERSION

130 mm × 152 mm. 26 copies. Printed in black and
yellow-green in Centaur and Arrighi on one side of a
sheet of white Saint-Armand Frobisher handmade laid
paper.

B. ALTERNATIVE PAPER VARIANT

130 mm × 152 mm. 4 out-of-series copies. Printed in
black and yellow-green in Centaur and Arrighi on
one side of a sheet of cream Saint-Armand Rideau
handmade laid paper.

The prospectus for 'Moonlit Apples' was printed on
offcuts from the sheets used for printing the actual
edition. As the printer had printed a handful of out-
of-series copies of the edition on a cream version of the
paper used for the main run, a few prospectuses got
printed on the offcuts from those, making this variant.

NOTES:

As with the actual edition of *Moonlit Apples*, this prospectus was set in — and so dated — 2009, but due to a delay in production it remained unprinted until late January the following year. Only after printing did the printer realise his minor oversight of not having changed the year accordingly.

B22 | ELEGY TO THE MEMORY OF AN UNFORTUNATE LADY

Alexander Pope

ELEGY TO | THE MEMORY OF | AN UNFORTUNATE | LADY (*'Elegy to...Lady' printed in brown*) | BY | ALEXANDER POPE | Sidcot | THE GRUFFYGROUND PRESS (*printed in brown*) | MMX

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 45 copies

225 mm × 155 mm. 3 pages. Printed in brown and black in Caslon roman on a single-folded sheet of grey-beige Barcham Green Renaissance handmade laid paper.

NOTES:

Breaking from the usual format of Gruffyground Press prospectuses, the printer produced this in a four-page format, printed on the front and inside recto of a folded sheet.

B23 | WOODPIGEONS AT RAHENY

Donald Davie

WOODPIGEONS AT RAHENY | Donald Davie | With a wood engraving by Ian Stephens | 'While one in Dublin, kindly-cruel, | Feeds her with thin and neutral gruel' | Thus John Heath-Stubbs, obliquely, on | Donald Davie and the Muse. (The allusion | is to the line 'A neutral tone is nowadays | preferred'.) It is indeed possible to find | Davie's later work arid. The early volumes | are surely another matter, and from the | first of them the above poem has been | printed at The Old School Press for The | Gruffyground Press in an edition limited | to ten copies. It is not for sale.

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 15 copies

206 mm × 122 mm. Printed in black in Ehrhardt roman on one side of a sheet of pale cream Richard de Bas handmade wove paper.

NOTES:

In a typically extravagant move, Anthony Baker had this handful of prospectuses printed for *Woodpigeons at Raheny* despite them having no actual use as they advertise a publication that isn't available for sale.

B24 | THE WAY THROUGH THE WOODS

Rudyard Kipling

RUDYARD KIPLING | THE WAY | THROUGH THE | WOODS (*'The Way Through The Woods' printed in dark green*) | With a wood engraving by Andy [Andrew in the variant copies] English | Designed, handset in Modern No 7 with Gresham | and printed by John Grice at the Evergreen Press, | Bond's Mill, Stonehouse, Gloucestershire for | Anthony Baker of the Gruffyground Press, | Ladram, Sidcot, Winscombe, Somerset. The text | paper is handmade avorio Magnani and the cover | is handmade St Armand. The boxwood engraving | has been printed from the original block. The | edition is limited to 130 copies. The price is £12 | including postage. | Sidcot | THE GRUFFYGROUND PRESS (*printed in dark green*) | 2012

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 70 copies

A. STANDARD VERSION

209 mm × 136 mm. Printed in black and green in Modern No. 7 roman with Gresham on one side of a sheet of Avorio (ivory) Magnani Vergata mould-made laid paper.

B. NAME VARIANT

209 mm × 136 mm. 6 out-of-series copies. Printed in black and green in Modern No. 7 roman with Gresham on one side of a sheet of Avorio (ivory) Magnani Vergata mould-made laid paper.

To match with the six variant copies of the publication (see item A47B), Anthony Baker had these six variant copies of the prospectus printed, naming the engraver as Andrew, not Andy. As with the publication, five were to go with Anthony's copies while the sixth was printed specifically so I could add a copy to my collection!

SECTION B **B25** | **BEN JONSON**
An Elegie

An Elegie | by Ben Jonson | Eleven years ago the Gruffyground | Preß published an edition of Shakespeare's The Phoenix and Turtle set | in the Lettre Françoise Civilité type | of Robert Granjon. As the second of its | Shakespeare and his Contemporaries | series it now offers Jonson's poem in | another Civilité attributed to Granjon, | the Saint Augustin. The setting, after | a design by Gerald Lange, is by | Mark Askam at the Cheftnüt Preß | in Hitchin, Hertfordshire, England, | as is the ornamental J on the cover, | based on printed initials from around | the turn of the sixteenth century.

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.

EDITION: 125 copies

153 mm × 102 mm. Printed in black in Saint Augustin Civilité (Civilité No. 12) on both sides of a sheet of cream Zerkall Frankfurt mould-made irregular laid paper.

NOTES:

A second instance of a Gruffyground Press prospectus being printed on both sides. The front features some typographic and design notes, whilst the back has the details of the printer and the edition in general.

You'll notice from the descriptive bibliographical setting above that this Civilité font curiously uses a breve accented lower case u. Why it was originally designed and cut this way is unknown to me. As this edition was set using a digital version of the type, the accent could have been removed throughout, but this would not have been true to the original font and so was left as is.

B26 | **LEONIE'S GARDEN**
Peter Scupham

LEONIE'S GARDEN | by | Peter Scupham |
Designed and printed in Romanée | with Romanée
Open by John Grice | at the Evergreen Press, Bond's
Mill, | Stonehouse, Gloucestershire for Anthony | Baker
of the Gruffyground Press, | Ladram, Sidcot, Somerset.
The text | paper is handmade cream Penshurst | from
Barcham Green. The cover is | handmade gold St
Armand. The | edition is limited to forty copies, | price
£6 including postage. | Sidcot | The Gruffyground Press
MMXVI

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 45 copies

202 mm × 126 mm. Printed in black in Romanée roman and italic with Romanée Open MA one side of a sheet of cream Barcham Green Penshurst handmade wove paper.

B27 | **THE MIRROR**
John Holloway

John Holloway | THE MIRROR | With a wood
engraving by Harry Brockway | Designed and printed
in Granjon | by Martyn Ould at The Old School
Press, | Cliff Edge, Beer Hill, Seaton, Devon | for
Anthony Baker of The Gruffyground Press, | Ladram,
Sidcot, Winscombe, Somerset. | The papers are Rives
and Somerset, | both mould-made. | The boxwood
engraving has been | printed from the original block. |
The edition is limited to ninety copies. | The price is
£20 including postage. | THE GRUFFYGROUND PRESS

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 70 copies

216 mm × 152 mm (although a few copies were cut a little narrower at 142 mm). Printed in black in Granjon roman and Garamond italic on one side of white BFK Rives mould-made wove paper.

SECTION C

GREETINGS CARDS

SECTION C

NOTES ON THE DESCRIPTIONS AND SETTING OF THIS SECTION

Several of the engravings produced for Gruffyground Press publications and ephemera have also been printed and issued as greetings cards.

Sizes given are height by width, and are prone to slight variation across the copies due to the handmade nature (deckle edges and such) of the publications.

As these aren't booklets, the bibliographical description given above the printer details is of the front of the item rather than the usual title page. Further descriptive information is added in the notes.

C1 | AMONG MY SOUVENIRS from *Private View*

[Boxwood engraving by Simon Brett of a dead bird on a window sill overlooking a bonfire]

PRINTER: Jonathan Stephenson at the Rocket Press, Steventon Vicarage, Abingdon, Oxfordshire, England.

EDITION: 100 copies

ISSUED: from December 1985

215 mm × 128 mm. Printed in black on French-folded cream Zerkall mould-made wove paper.

NOTES:

Anthony Baker had asked for some prints of just the engraving from *Private View* for sending out as a Christmas greeting. Instead of printing it on single leaves, the printer decided to print the image on the front of a French-folded sheet, thus creating the first Gruffyground greetings card. This gave Anthony the idea of having future engravings printed as Christmas cards rather than just loose prints. Unlike all the later cards, this one features no text, just the engraving.

C2 | CORONATION ROSE from *Cynics and Romantics*

[Boxwood engraving by Robert Tilleard of a young woman (printed in red)]

PRINTER: Sebastian Carter at the Rampant Lions Press, 12 Chesterton Road, Cambridge, England.

EDITION: 60 copies

ISSUED: from December 1989

142 mm × 102 mm. Printed in red and black in Palatino roman and italic on off-white St Cuthbert mould-made wove paper.

NOTES:

The front of this card features the main engraving from *Cynics and Romantics* (see item A18A). The engraving is of the publisher's mother Coronation Rose Baker, hence the title of the engraving. The inside features details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C3 | OLD MAN, OR LAD'S LOVE... from *Old Man*

[Lemonwood engraving by Colin Paynton (known now as Colin See-Paynton) of a young girl at a door holding a sprig of the aromatic herb Old Man]

PRINTER: Jonathan Stephenson at the Rocket Press, Millcroft Stables, Blewbury, Oxfordshire, England.

EDITION: 100 copies.

ISSUED: from December 1990

173 mm × 124 mm. Printed in black in Baskerville roman and italic with Old Face Open on French-folded ivory Zerkall Alice mould-made wove paper.

NOTES:

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C4 | TOP from *Tops*

[Boxwood engraving by Christopher Wormell of a spinning top]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies

ISSUED: from December 1991

SECTION C 76 mm × 107 mm. Printed in red and black in Bembo roman and italic on grey-beige Zerkall Silurian mould-made irregular laid paper.

NOTES:

Gruffyground's edition of Philip Larkin's poem *Tops* was planned (and the engraving obtained) immediately after the poet's death in 1985. The original printer for the edition, Cygnet Press, failed to deliver and the project was abandoned. After a few years it was uncertain whether *Tops* would ever be published (as it eventually was in 2004). Rather than let the engraving go unused, Anthony Baker asked the Rampant Lions Press to print this card, thus explaining why it features an engraving from an item published many years later.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C5 | THE PLANET HAPPINESS

[Boxwood engraving by Chris Daunt of a small boy playing in the water on a beach]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 60 copies

ISSUED: from December 1996

152 mm × 152 mm. Printed in black in Hunt Roman and Palatino roman and italic on white Fabriano Rosaspina mould-made wove paper.

NOTES:

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C6 | CHEZ MONSIEUR PRIEUR

[Boxwood engraving by Simon Brett of a small garden pond in the rain]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 60 copies

ISSUED: from December 1997

149 mm × 105 mm. Printed in black in Haarlemmer italic and Bembo roman and italic on white Lana 1590 Edition mould-made wove paper.

NOTES:

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C7 | THE STORY OF SIGURD

[Boxwood engraving by Jane Lydbury of Sigurd and Brynhild in bed with a sword laid between them]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 60 copies

ISSUED: from December 2002

209 mm × 140 mm. Printed in black in Modern No. 20 italic and Bulmer roman and italic on white Saunders Waterford mould-made wove paper.

NOTES:

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C8 | THE TREES ARE DOWN

[Boxwood engraving by Linda Holmes of a man up a tree lopping off branches]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 60 copies

ISSUED: from December 2003

149 mm × 105 mm. Printed in black in Romulus italic and Bembo roman and italic on white Zerkall mould-made wove paper.

NOTES:

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C9 | SNOW JOKE

[Boxwood engraving by Christopher Wormell of a man walking his dog in a snowy scene]

PRINTER: John Grice at Evergreen Press, Libbys Drive, Stroud, Gloucestershire, England.

EDITION: 70 copies
ISSUED: from December 2005 (printed in 2003)

100 mm × 148 mm. Printed in black in Garamond roman and italic on white Canaletto machine-made wove paper.

NOTES:

This card — the only one so far with a proper seasonal theme — features an engraving which Anthony Baker commissioned for a publication called *Extra Time* (see item G5). After problems with production, Anthony decided to call a halt to the project, a part of which was this edition of Christmas cards. As the main publication was abandoned, these cards were also returned to the printer for pulping. The printer never got round to destroying them, so they sat unwanted for a couple of years until their existence was brought to my attention. Deciding that such a perfectly good item should not go to waste, I acquired the cards and sent them to Anthony to distribute.

The inside has details of the engraving on the verso, ‘With best wishes for Christmas and the New Year’ on the recto, and printer and publisher details on the back.

C10 | A POET’S PRAYER

[Boxwood engraving by Peter Brown of a glass of whiskey on top of some books and paperwork]

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 60 copies
ISSUED: from December 2009

160 mm × 129 mm. Printed in black in Dante roman and italic on white Sheepstor handmade wove paper.

NOTES:

The inside has details of the engraving on the verso, ‘With best wishes for Christmas and the New Year’ on the recto, and printer and publisher details on the back.

C11 | WOODPIGEONS AT RAHENY VERSION I

With best wishes for | Christmas | and the New Year

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 90 copies
ISSUED: from December 2011

145 mm × 105 mm. Printed in black in Fournier roman and italic on pale cream Vélin Arches mould-made wove paper, with the engraving — printed on a 114 mm × 78 mm piece of white Mohawk Superfine machine-made wove paper — pasted in.

NOTES:

This card features the engraving from the unavailable Gruffyground edition of *Woodpigeons at Raheny* (see item A45). After having commissioned the engraving, Anthony Baker decided against publishing the poetry edition that it would illustrate. Rather than see the engraving go unused he decided to it printed as a Christmas greeting. Soon afterwards, Anthony had a change of mind and the engraving got used for its original purpose, but only in a handful of copies that Anthony had printed for himself.

The design of this card is quite different to those previously produced for Gruffyground. Instead of the engraving appearing on the front as normal, there is instead ‘With best wishes for Christmas and the New Year’. The engraving is printed on a separate piece of paper and pasted on to the inside recto, with details of the engraving on the verso. The back features printer and publisher details.

C12 | BASKERVILLE AT LADRAM

With best wishes for | Christmas | and the New Year

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 90 copies
ISSUED: mainly from December 2018 – see notes (printed November 2012)

129 mm × 170 mm. Printed in black in Dante roman and italic on off-white Vélin Arches Blanc mould-made wove paper, with the engraving — printed on a 82 mm × 120 mm piece of cream Basingwerk Parchment machine-made wove paper — pasted in on the inside recto.

NOTES:

This greetings card features *Baskerville at Ladram*, a boxwood engraving by Anne Cathcart of former Gruffyground cat, Baskerville, in the garden of his home, Ladram. Apart from a couple of copies to collectors and such, Anthony Baker originally decided not to issue these cards after being dissatisfied with the engraving (which he had commissioned especially for the card). In a letter to Anthony from the engraver, it

SECTION C seems the feeling must have been shared, as she raised concerns that the work wasn't particularly satisfactory, and that maybe a second version might be required. This was not to happen, as the engraver sadly passed away a few months after sending the block.

Despite his reservations, in December 2018, Anthony eventually decided to distribute the card. As 25 copies were sent direct to the engraver's widower for his personal use at the time of printing, it's likely that several copies saw the light of day before 2018.

The unusual design of the card follows that which the printer produced for Anthony the previous year (item C11). Instead of the usual format of the engraving appearing on the front, there is instead 'With best wishes for Christmas and the New Year'. The engraving is printed on a separate piece of paper and pasted on to the inside recto of the card, with details of the engraving on the verso. The printer and publisher details feature on the back.

C13 | THE WAY THROUGH THE WOODS

[Boxwood engraving by Andy English of an otter emerging from a pool against a backdrop of trees]

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 100 copies

ISSUED: from December 2012

A. FIRST STATE – STANDARD VERSION

145 mm × 104 mm. 30 copies. Printed in black in Lutetia roman and italic on ivory white Arches BFK Rives mould-made wove paper.

B. FIRST STATE – NAME VARIANT

145 mm × 104 mm. 30 copies. Printed in black in Lutetia roman and italic on ivory white Arches BFK Rives mould-made wove paper.

C. SECOND STATE – STANDARD VERSION

145 mm × 104 mm. 20 copies. Printed in mid-green and black in Lutetia roman and italic on white Arches mould-made wove paper.

D. SECOND STATE – NAME VARIANT

145 mm × 104 mm. 20 copies. Printed in mid-green and black in Lutetia roman and italic on white Arches mould-made wove paper.

NOTES:

Because of his dislike of diminutives, and to be in keeping with the publication that the engraving was

commissioned for (see item A47), Anthony Baker had variant copies printed that named the engraver as Andrew, not Andy. Unlike the publication, the name variant features in half the edition instead of a handful.

Anthony had always intended for the engraving to be printed in green but, due to some missed communication, this didn't happen and the edition was initially printed all in black (items A and B). Anthony wasn't too disappointed, as the cards looked perfectly fine, though he still rather liked the idea of having the engraving in green. John Grice offered to reprint the entire edition, but Anthony thought this unnecessary and asked instead to have a lesser number with the engraving printed in green (items C and D), mainly so he would have some like it for himself. The second state copies are also printed on a slightly different paper that is whiter and a little more textured.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C14 | A CLEARER LIGHT

[Lemonwood engraving by Barry Woodcock of sunlight shining through a group of trees]

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 50 copies

ISSUED: from December 2015

206 mm × 141 mm. Printed in black in Romanée roman and italic on off-white Saunders Waterford mould-made wove paper.

NOTES:

Anthony Baker had wanted a card featuring the engraving from *A Clearer Light* for some time, so he asked for these to be printed at the same time as the *Quaker Schoolchildren* card detailed below.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C15 | QUAKER SCHOOLCHILDREN FIRST PRINTING

[Lemonwood engraving by Jane Lydbury of a boy and girl in early nineteenth-century Quaker school outfits]

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 50 copies
ISSUED: from December 2016 (printed February 2015)

206 mm × 141 mm. Printed in black, brown and grey in Bell roman and italic on off-white Saunders Waterford mould-made wove paper.

NOTES:

Anthony Baker decided to have these cards printed at the same time as the Sidcot School reunion ephemeron that he'd commissioned the engraving for (see item F57). The paper and size are the same as the ephemeron, but the engraving is printed in brown instead of claret.

The outfits the children in the engraving are similar to those that would have been worn in 1808 when Sidcot School was officially founded by the Society of Friends.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C16 | **QUAKER SCHOOLCHILDREN**
SECOND PRINTING

[Lemonwood engraving by Jane Lydbury of a boy and girl in early nineteenth-century Quaker school outfits]

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 35 copies

ISSUED: from December 2017

205 mm × 140 mm. Printed in black in Bell roman and italic on off-white Saunders Waterford HP Improved mould-made wove paper.

NOTES:

As Anthony Baker was having a revised version of the Quaker Schoolchildren Keepsake (item F63) printed, he decided to have a new version of the original greetings card (item C15) printed too, but this time entirely in black as the engraving in the original version rather lost detail when printed in colour.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C17 | **WOODPIGEONS AT RAHENY**
VERSION II

SECTION C

[Boxwood engraving by Ian Stephens of a pair of wood pigeons in a tree, with an abbey in the background]

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 40 copies

ISSUED: from December 2017

A. BLACK VERSION

149 mm × 104 mm. 25 copies. Printed in black in Spectrum roman and italic on white Fabriano 5 mould-made wove paper.

B. BLUE-GREEN VERSION

149 mm × 104 mm. 15 copies. Printed in black and blue-green in Spectrum roman and italic on white Fabriano 5 mould-made wove paper.

NOTES:

Anthony decided that he wanted a new version of the Woodpigeons at Raheny card printing, but this time in the traditional format rather than how it had originally been done (see item C11). He also wanted the engraving printed in a blue-green. The printer initially printed them in black before remembering the colour request. In the end Anthony decided to have a mix of the ones already done in black and some further ones printed in blue-green.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C18 | **THE CHEVAL-GLASS**
from *The Mirror*

[Boxwood engraving by Harry Brockway of a naked man and woman looking at their reflection in a large mirror]

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 55 copies

ISSUED: from December 2017

188 mm × 129 mm. Printed in black in Lutetia roman and italic on white Fabriano 5 mould-made wove paper.

NOTES:

A little while after publishing *The Mirror* (item A50), Anthony Baker decided he wanted a card printed

SECTION C featuring the engraving from it, so he asked John Grice to print some for him at the same time as three other pieces (the previous two items and item F63) that he wanted printing.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C19 | NATURA

[Boxwood engraving by Peter Reddick of a countryside landscape]

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 80 copies

ISSUED: from November 2020

A. DARK OLIVE VERSION

148 mm × 105 mm. 60 copies. Printed in dark olive and black in Romanée roman and italic on white Munken Lynx machine-made wove paper.

B. BLACK VERSION

148 mm × 105 mm. 20 copies. Printed in black in Romanée roman and italic on white Munken Lynx machine-made wove paper.

NOTES:

This card is the first printing of the block since Peter Reddick was asked to make subtle amends to it so as to hide a handful of tiny spots of damage that the block sustained during its printing at Windhover Press in the Peter Scupham collection *Natura* (see item A7). Anthony Baker initially thought of having all the copies of this card printed with the engraving in dark olive green, but decided on having a small number with the engraving printed in black. This was mainly so that he could easily compare the prints of the amended engraving with the original black prints in *Natura*.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C20 | THE SHIP OF SOUNDS

[Boxwood engraving by Garrick Palmer of an ancient ship]

PRINTER: John Grice at Evergreen Press, Paganhill, Stroud, Gloucestershire, England.

EDITION: 80 copies

ISSUED: from December 2022

224 mm × 160 mm. Printed in mid blue and black in Spectrum roman and italic on pale cream Schut Papier Simili Japon mould-made wove paper.

NOTES:

This card uses the wood engraving from *The Ship of Sounds* (item A11), although it is here printed in a rich mid blue.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

C21 | HOME from *Learning The Ropes* SECOND PRINTING

[Lemonwood engraving by Colin Paynton (known now as Colin See-Paynton) of a 'man and aeroplane' garden windmill ornament]

PRINTER: John Grice at Evergreen Press, Paganhill, Stroud, Gloucestershire, England.

EDITION: 70 copies

ISSUED: from December 2023

105 mm × 145 mm. Printed in orange and black in Romanée roman and italic on off-white Barcham Green Crisbrook handmade wove paper.

NOTES:

This card uses the wood engraving from *Learning The Ropes* (item A16), but here printed in a bold orange.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back. As can be seen above, this is a second printing, with the first not to the publisher's satisfaction. For details of the first printing, see item G10.

C22 | THE CLOSED DOOR

[Boxwood engraving by Richard Shirley Smith of a mournful girl sitting on the floor]

PRINTER: John Grice at Evergreen Press, Paganhill, Stroud, Gloucestershire, England.

EDITION: 90 copies

ISSUED: from December 2024

A. MAIN VERSION

60 copies. 143 mm × 99 mm. Printed in raspberry and black in Spectrum roman and italic on pale cream Schut Papier Simili Japon mould-made wove paper.

B. VARIANT PAPER VERSION

30 copies. 143 mm × 99 mm. Printed in raspberry and black in Romanée roman and italic on off-white Barcham Green Crisbrook handmade wove paper.

NOTES:

This card uses the wood engraving from *The Closed Door* (item A5), but here printed in a raspberry pink.

The inside has details of the engraving on the verso, 'With best wishes for Christmas and the New Year' on the recto, and printer and publisher details on the back.

SECTION D

LIMITED EDITION PRINTS

SECTION D

NOTES ON THE DESCRIPTIONS AND SETTING OF THIS SECTION

This section describes the engravings that have been issued as limited edition prints, signed and numbered by the artist. As these aren't booklets, the bibliographical description given above the printer details is of the front of the item rather than the usual title page. Because the pieces of paper used were not necessarily cut to any specific size for these editions, no sizes are given due to the inevitable variations between copies.

Unlike most other items from Gruffyground, Anthony did not diligently keep notes on dates of issue for his prints, so such information cannot accurately be given. Each print is likely to have been issued at around the same time as the publication it is from, although some, like the second editions of *The Closed Door* and *Churchyard*, would have been quite a while later.

These are studio prints by the artists themselves, with the exception of *The Closed Door* (second edition), *Friends Beyond*, *Home*, and *Rain at Sea*, which were editioned for the artists by Michael Mitchell at the Libanus Press. All but the second edition of *The Closed Door*, both editions of *Churchyard*, and *Pine Marten* have had five copies window mounted, ready for framing.

Other engravings from Gruffyground publications have been issued as limited signed prints by the artists (*Natura*, for example), but are not included here as none of the copies has been issued by the Gruffyground Press.

D1 | THE CLOSED DOOR

[Boxwood engraving by Richard Shirley Smith of a mournful girl sitting on the floor]

A. FIRST EDITION

60 copies. Printed in black on white Hosho Japanese handmade laid paper.

B. SECOND EDITION

100 copies. Printed in black on white Hosho Japanese handmade laid paper.

NOTES:

The second edition is numbered in roman numerals to differentiate it from the first.

D2 | CHURCHYARD

from *Six Hampshire Epitaphs*

[Boxwood engraving by Richard Shirley Smith of a churchyard]

A. FIRST EDITION

50 copies. Printed in black on white Hosho Japanese handmade laid paper.

B. SECOND EDITION

50 copies. Printed in black on an unidentified white wove paper.

NOTES:

The second edition is numbered in roman numerals to differentiate it from the first.

D3 | RHINOCEROS BEETLE

from *Buzz Buzz*

[Pearwood engraving by Richard Shirley Smith of a rhinoceros beetle and a beetle grub]

100 copies. Printed in black on white Hosho Japanese handmade laid paper.

D4 | FRIENDS BEYOND

[Boxwood engraving by Peter Reddick of an old gravestone in the foreground of a hilly landscape]

50 copies. Printed in black on white Hosho Japanese handmade laid paper.

D5 | HOME

from *Learning The Ropes*

[Lemonwood engraving by Colin Paynton (known now as Colin See-Paynton) of a 'man and aeroplane' garden windmill ornament]

100 copies. Printed in black on white Wookey Hole handmade wove paper.

SECTION D **D6** | **RAIN AT SEA**
from *Aquamarine*

[Boxwood engraving by Christopher Wormell of a ship in the distance of a stormy sea]

100 copies. Printed in black on white Hosho Japanese handmade laid paper.

D7 | **COTTAGE ORNÉ**
from *Even The Flowers*

[Boxwood engraving by Claire Dalby of a cottage and flowers at night]

100 copies. Printed in black on white Hosho Japanese handmade laid paper.

D8 | **OLD MAN, OR LAD'S LOVE...**
from *Old Man*

[Lemonwood engraving by Colin Paynton (known now as Colin See-Paynton) of a young girl at a door holding a sprig of the aromatic herb Old Man]

100 copies. Printed in black on cream Gampi Japanese handmade paper.

D9 | **PINE MARTEN**

[Boxwood engraving by Simon Brett of a pine marten on a tree trunk, with Anthony Baker's name carved in the bark]

30 copies. Printed in black on white Hosho Japanese handmade laid paper.

NOTES:

A limited, signed edition of Anthony Baker's bookplate.

SECTION E

OTHER PRINTS

SECTION E

NOTES ON THE DESCRIPTIONS AND SETTING OF THIS SECTION

This section describes all the unsigned and unnumbered prints of engravings that have been either issued freely or sold by Anthony Baker. As these aren't booklets, the bibliographical description given above the printer details is of the front of the item rather than the usual title page. Sizes are only given for items E1 and E4 as they are the only items with a definite size throughout the copies. The pieces of paper used for the other items described here were not necessarily cut to any specific size so sizes have not been given.

Unlike most other items from Gruffground, Anthony did not diligently keep notes on dates of issue for his prints, so such information cannot accurately be given. Each print is likely to have been issued at around the same time as the publication it is from, although some, like the postcard version of *The Closed Door* and the altered version of *The Only Child*, would have been quite a while later.

In many cases quantities were also not recorded, so approximations from the publisher's memory are given. In such cases the figure is stated as being approximate.

E1 | AQUEDUCT from *The Missed Beat* POEM AND ENGRAVING

[Boxwood engraving by Simon Brett of a dilapidated old aqueduct]

PRINTER: Claire Van Vliet at the Janus Press, Newark, West Burke, Vermont, United States of America.

EDITION: Unrecorded, although, as they were taken from a rejected run of 170 copies, then it is likely that there were approximately 170.

230 mm × 159 mm. Printed in black, with text in Times roman, on both sides of a French-folded sheet of ivory Okawara Japanese handmade laid paper.

NOTES:

There were errors in an initial printing of *The Missed Beat*. Rather than totally waste the copies, Anthony Baker guillotined out the French-folded page that had the engraving of an aqueduct printed in black on one side and the poem 'Aqueduct' on the other, and sent them out as a Christmas greeting.

E2 | AQUEDUCT from *The Missed Beat*

[Boxwood engraving by Simon Brett of a dilapidated old aqueduct]

PRINTER: Claire Van Vliet at the Janus Press, Newark, West Burke, Vermont, United States of America.

EDITION: 100 copies

A. BLACK VERSION

50 copies. Printed in black in on ivory Okawara Japanese handmade laid paper.

B. OLIVE-YELLOW VERSION

50 copies. Printed in olive on ivory Okawara Japanese handmade laid paper.

NOTES:

Along with the final copies of *The Missed Beat*, Claire Van Vliet printed and sent — unasked — some extra prints of just the engraving. Half were printed in black and half in olive. Anthony Baker was most pleased to receive these bonus items, selling some through the Basilisk Press & Bookshop in Hampstead and sending out others as a Christmas greeting.

E3 | THE CLOSED DOOR

[Boxwood engraving by Richard Shirley Smith of a mournful girl sitting on the floor]

PRINTER: Claire Van Vliet at the Janus Press, Newark, West Burke, Vermont, United States of America.

EDITION: 50 copies

Printed in black on cream Twinrocker Sweetbutter handmade laid paper.

NOTES:

As with *The Missed Beat*, Claire Van Vliet printed — unasked — some extra prints of the engraving and sent them to Anthony with his copies of *The Closed Door*. Anthony Baker sold some of these through the Basilisk Press & Bookshop in Hampstead and sent out others as a Christmas greeting.

SECTION E **E4** | **THE CLOSED DOOR**
POSTCARD VERSION

[Boxwood engraving by Richard Shirley Smith of a mournful girl sitting on the floor] | 'The Closed Door' by Richard Shirley Smith | The Gruffyground Press 1977

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: Unknown, although according to the printer there would have been at least 200.

148 mm × 103 mm. Printed, with text in Bembo italic, in black on one side of a sheet of an unidentified cream wove paper, which the printer thinks may have been a heavyweight Basingwerk.

NOTES:

Michael Mitchell printed a run of this engraving as a postcard while the block was in his possession for printing a second limited artist's edition for Richard Shirley Smith (see item D1B). To make it a little different to the artist's edition, text stating the title, artist, publisher and original publication year was printed underneath. Anthony Baker originally knew nothing of these prints (it was the engraver who authorised the printing), but obtained some for his own use (as postcards) when he learned of their existence.

E5 | **NATURA**

[Boxwood engraving by Peter Reddick of a countryside landscape]

PRINTER: Karl Kimber 'Kim' Merker at the Windhover Press, Iowa City, Iowa, United States of America.

EDITION: Unrecorded, although, as they were taken from a rejected run of 200 copies, then it is likely that there were approximately 200.

Printed in black on off-white Barcham Green Windhover handmade wove paper.

NOTES:

These prints came from a first, rejected printing of *Natura* (see item G3). Before the copies were destroyed, Anthony Baker asked if the engraving could be cut from the title pages and sent to him as prints to distribute. Anthony sold some of them through the Basilisk Press & Bookshop in Hampstead and sent out others as a Christmas greeting.

E6 | **THE ONLY CHILD**
from *Winter Wind*

[Boxwood engraving by Monica Poole of a girl asleep in bed next to the billowing curtains of an open window]

PRINTER: Claire Van Vliet at the Janus Press, Newark, West Burke, Vermont, United States of America.

EDITION: Unrecorded, but fewer than the usual 50 that Janus Press had been printing previously, as during the printing of these extra prints the engraved block sustained some damage.

Printed in black on cream Gampi Japanese handmade laid paper.

NOTES:

Once again, unsolicited prints of just the engraving were printed and sent along with the finished publication. Anthony Baker sold some through the Basilisk Press & Bookshop in Hampstead and sent out others as a Christmas greeting.

E7 | **THE ONLY CHILD**
from *Winter Wind*
ALTERED VERSION

[Boxwood engraving by Monica Poole of a girl asleep in bed next to the billowing curtains of an open window]

PRINTER: Graham Williams at The Florin Press, Biddenden, Kent, England.

EDITION: Approximately 30 copies

Printed in black on cream Zerkall mould-made wove paper.

NOTES:

Graham Williams at The Florin Press wanted to print this engraving in his book *Monica Poole, Wood Engraver*. Unfortunately, the woodblock had been slightly damaged during production of *Winter Wind* so before he could send it to Williams, Anthony Baker had to get Poole to repair it. Luckily the damage was in an area where the engraving could be altered without too much trouble and the block was duly repaired then sent to The Florin Press. If you look at the bottom of the moon in these later prints, there is more of it showing through the clouds. As a way of thanks for the loan of the block, Graham Williams offered to print these copies for Anthony, who sent them out as a Christmas greeting.

E8 | **RHINOCEROS BEETLE**
from *Buzz Buzz*

[Pearwood engraving by Richard Shirley Smith of a rhinoceros beetle and a beetle grub]

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: Approximately 50 copies

Printed in black on cream Vélin d'Arches mould-made wove paper.

NOTES:

Having gotten rather used to having prints of just the engravings printed along with the publication they appeared in, Anthony Baker asked the printer if he would continue the trend for him and print a small number of copies of the engraving from *Buzz Buzz* for him whilst working on the publication. These were sent out as a Christmas greeting.

E9 | **CLASSICAL TEXT**
from *Telling Tales*

[Boxwood engraving by Simon Brett of a bird skull and a roman coin]

PRINTER: Graham Williams at the Florin Press, Biddenden, Kent, England.

EDITION: Approximately 40 copies

Printed in black on white Zerkall mould-made wove paper.

NOTES:

As with *Buzz Buzz*, Anthony Baker asked the printer to print these copies of just the engraving for him whilst working on the publication. They were sent out as a Christmas greeting.

E10 | **HOME**
from *Learning The Ropes*

[Lemonwood engraving by Colin Paynton (known now as Colin See-Paynton) of a 'man and aeroplane' garden windmill ornament]

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: Approximately 50 copies

SECTION E

Printed in black on white Wookey Hole handmade wove paper.

NOTES:

As was now customary, Anthony Baker asked the printer to print these copies of just the engraving for him whilst working on *Learning The Ropes*. They were sent out as a Christmas greeting.

E11 | **RAIN AT SEA**
from *Aquamarine*

[Boxwood engraving by Christopher Wormell of a ship in the distance of a stormy sea]

PRINTER: Printed by Michael Mitchell at the Libanus Press, Rose Tree House, Silverless Street, Marlborough, Wiltshire, England.

EDITION: Approximately 50 copies

Printed in black on white Canson et Montgolfier Johannot mould-made wove paper.

NOTES:

Anthony Baker asked the printer to print these copies of just the engraving for him to send out as a Christmas greeting.

E12 | **COTTAGE ORNÉ**
from *Even The Flowers*

[Boxwood engraving by Claire Dalby of a cottage and flowers at night]

PRINTER: Printed by Michael Mitchell at the Libanus Press, Rose Tree House, Silverless Street, Marlborough, Wiltshire, England.

EDITION: Approximately 50 copies

Printed in black on ivory Amatruda handmade wove paper.

NOTES:

For the final time, Anthony Baker asked the printer to print copies of just the engraving for him to send out as a Christmas greeting.

SECTION F

ALL OTHER EPHEMERA

SECTION F

NOTES ON THE DESCRIPTIONS AND SETTING OF THIS SECTION

Over the years, Anthony Baker has had a great many pieces of ephemera printed. This section describes all those produced that don't fall into any of the other categories in this bibliography. As these aren't booklets, the bibliographical description given above the printer details is of the front of the item rather than the usual title page.

Entries for out-of-series variants are set in italic, with notes specific to such entries set in italic underneath rather than with the general notes.

This part of the bibliography details all the pieces collected in copies of the three foldered publications; *A Gruffymaufry* (item A29), *Five Quotations* (item A43), *Ten Quotations* (item A51), and *Eleven Quotations* (item A52).

F1 LETTERHEAD VERSION I

[*'Linocut AB' pressmark by John Craig (printed in red to the left of the text)*] THE GRUFFYGROUND PRESS | Ladram, Sidcot, Winscombe, Somerset | telephone: Winscombe 2285

PRINTER: John Craig at the Piccolo Press, 48 Lansdown, Stroud, Gloucestershire, England.

EDITION: 40 copies

PUBLISHED: Used from 1975

295 mm × 209 mm. Printed in black and red in Bembo roman with Garamond italic on one side of a sheet of white Eden Grove machine-made laid paper.

NOTES:

This is a letterhead printed with the linocut 'AB' pressmark designed and cut by John Craig, as used in *Six Somerset Epitaphs* (item A1).

Anthony Baker ordered a run of two hundred of these letterheads. The printer sent forty as a first installment, along with apologies about inking problems, then, for reasons unknown, the remainder never materialised. Regarding the 'inking problems' mentioned, I guess the issue must have been very minor indeed, otherwise Anthony, a man well known for not accepting anything less than the best, would have likely rejected the print run.

F2 ANTHONY BAKER BOOKPLATE FIRST PRINTING

[*Boxwood engraving by Simon Brett of a pine marten on a tree trunk, with Anthony Baker's name carved in the bark*]

PRINTER: Will Carter at the Rampant Lions Press, 12 Chesterton Road, Cambridge, England.

EDITION: 600 copies

PUBLISHED: Used from 1979

A. MOULD-MADE PAPER VERSION

114 mm × 73 mm. 450 copies. Printed in black on one side of a sheet of white Barcham Green mould-made wove paper.

B. HANDMADE PAPER VERSION

114 mm × 73 mm. 150 copies. Printed in black on one side of a sheet of white Barcham Green handmade wove paper.

NOTES:

Anthony Baker wanted these prints of his bookplate to be split over two papers, with a lesser number printed on a superior, more textured handmade paper for placing in his more special and valuable books.

The engraving was later used as the illustration for the Gruffyground catalogue *Baker's Dozen* (item A21).

F3 CORONATION ROSE BAKER MEMORIAL

[*Boxwood engraving by Richard Shirley Smith of a churchyard*]

PRINTER: David Chambers at the Cuckoo Hill Press, Pinner, Middlesex, England.

EDITION: 100 copies

PUBLISHED: Issued June 1982

89 mm × 109 mm. 3 pages. Printed in black in Romanée roman and italic on a single-folded sheet of French-folded white Hosho Japanese handmade laid paper.

NOTES:

This is a memorial card for Anthony Baker's mother, which re-uses the engraving from *Six Hampshire*

SECTION F *Epitaphs* (item A6) on the cover, and contains brief details of Anthony's mother printed on the inside recto.

F4 | WITH THANKS SLIP

With thanks | The Gruffyground Press (*printed in olive*) | *Ladram Sidcot Winscombe Somerset* | TELEPHONE WINSCOMBE 2285

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 150 copies

PUBLISHED: Used from 1984

99 mm × 210 mm. Printed in black and olive in Bembo roman and italic on one side of a sheet of pale cream Zerkall Bütten mould-made laid paper.

F5 | COMPLIMENTS SLIP

With compliments | The Gruffyground Press (*printed in olive*) | *Ladram Sidcot Winscombe Somerset* | TELEPHONE WINSCOMBE 2285

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 30 copies

PUBLISHED: Used from 1984

99 mm × 210 mm. Printed in black and olive in Bembo roman and italic on one side of a sheet of pale cream Zerkall Bütten mould-made laid paper.

F6 | LETTERHEAD VERSION II

The Gruffyground Press (*printed in olive*) | *Ladram Sidcot Winscombe Somerset* | TELEPHONE WINSCOMBE 2285

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 150 copies

PUBLISHED: Used from 1984

A. STANDARD VERSION

297 mm × 210 mm. Unrecorded number out of 150 copies. Printed in black and olive in Bembo roman and italic on one side of a sheet of pale cream Zerkall Bütten mould-made laid paper.

B. SMALL VERSION

197 mm × 210 mm. Unrecorded number out of 150 copies. Printed in black and olive in Bembo roman and italic on one side of a sheet of pale cream Zerkall Bütten mould-made laid paper.

NOTES:

Anthony Baker decided to have two differently sized letterheads produced. As well as standard size copies, he also wanted some shorter, slightly landscape-format ones produced for briefer notes.

F7 | LETTERHEAD VERSION III

Ladram Sidcot Winscombe Somerset | TELEPHONE WINSCOMBE 2285

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 150 copies

PUBLISHED: Used from 1984

297 mm × 210 mm. Printed in black in Bembo roman and italic on one side of a sheet of pale cream Zerkall Bütten mould-made laid paper.

NOTES:

This letterhead uses the same design as the standard *Version II* letterheads (item F6A), except that the Press name in olive has been omitted. Anthony Baker wanted these to use for more general correspondence.

F8 | BOOKS FROM THE GRUFFYGROUND PRESS VERSION I

BOOKS | *from the* | GRUFFYGROUND PRESS (*printed in olive*) | *a prospectus* | 1984 (*printed in olive*)

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 200 copies

PUBLISHED: 1984

212 mm × 99 mm. 4 pages. Printed in black and olive in Perpetua roman and italic on a single-folded sheet of pale cream Zerkall Bütten mould-made laid paper.

NOTES:

A stocklist of the illustrated poems from *Natura* to (in anticipation) *Private View*, which was then expected to carry the Gruffyground Press imprint.

F9 | LETTERHEAD VERSION IV

The Gruffyground Press (*printed in red*) | *Ladram Sidcot Winscombe Somerset* | TELEPHONE WINSCOMBE 2285

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 400 copies

PUBLISHED: Used from 1987

197 mm × 210 mm. Printed in black and red in Bembo roman and italic on one side of a sheet of pale cream Zerkall Bütten mould-made laid paper.

NOTES:

A near-identical resetting of the *Version II* letterheads (item F6A), but this time using red as a second colour instead of olive.

F10 | BOOKS FROM THE GRUFFYGROUND PRESS VERSION II

BOOKS | from the | GRUFFYGROUND PRESS
(*printed in red*)

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 400 copies

PUBLISHED: 1987

213 mm × 100 mm. 4 pages. Printed in black and red in Bembo roman and italic on a single-folded sheet of white BFK Rives mould-made wove paper.

NOTES:

A redesigned and updated version of the stocklist from three years previous (item F8). This lists the illustrated poetry publications from *Natura* to

Learning The Ropes (except *Winter Wind*), three available limited edition engravings, and the special binding copies of *The Ship of Sounds*.

F11 | GRIFFYGROUND VARIATIONS

Griffyground | Gruffground | Grufftground |
Gruffyfroung | Gruffyglound | Gruffygound |
Gruffygrand | Gruffygraph | Gruffygroun |
Gruffygroung | Gruffygrund | Gruffyhound |
Grufryground | Gruftyground | Gruufyground

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 150 copies

PUBLISHED: 1991

208 mm × 98 mm. Printed in orange in Goudy Text, Hunt Roman, Albertus Light, Optima roman, Walbaum roman and italic, Bembo roman and italic, Gresham and Klang on the front and in black in Palatino italic on the back of a sheet of cream Barcham Green handmade laid paper.

NOTES:

This greetings keepsake features some of the spelling variations that have turned up on letters addressed to the Gruffyground Press. The title given here is not mis-spelt; Anthony Baker calls this ephemeron *Griffyground Variations* as it is the first mis-spelling featured on the item.

This appears in at least some of the copies of *A Gruffymaufry* (item A29).

F12 | BAKER'S DOZEN HANDBILL

Baker's | Dozen ('*Baker's Dozen*' *printed in orange*) |
Illustrated poetry published | *at Sidcot by* | *the*
Gruffyground Press | *An exhibition at the* | *Town Hall,*
Cheltenham | *as part of the* | *Cheltenham Festival of*
Literature ('*An exhibition...of Literature*' *printed in*
orange) | *October 12th-20th, 1991*

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies

PUBLISHED: October 12th 1991

114 mm × 73 mm. Printed in black and orange in Walbaum italic with Gresham on one side of a sheet of cream Zerkall mould-made wove paper.

SECTION F NOTES:

A small advertising flyer produced for Gruffyground's exhibition at the 1991 Cheltenham Festival of Literature.

This appears in at least some of the copies of *A Gruffymaufry* (item A29).

F13 ANTHONY BAKER BOOKPLATE SECOND PRINTING

[Boxwood engraving by Simon Brett of a pine marten on a tree trunk, with Anthony Baker's name carved in the bark]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 1,000 copies

PUBLISHED: Used from 1992

114 mm × 73 mm. Printed in black on one side of a sheet of cream Barcham Green mould-made wove paper.

NOTES:

A second print run to replenish dwindling stocks of the previous printing (items F2A and F2B).

F14 POETRY AND PRINTS FROM THE GRUFFYGROUND PRESS VERSION I

Poetry and prints | from the | Gruffyground Press |
THE GRUFFYGROUND PRESS | LADRAM
SIDCOT WINScombe | SOMERSET BS25 1PW
ENGLAND

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 550 copies

PUBLISHED: 1992

210 mm × 105 mm. 4 pages. Printed in black in Walbaum roman with Hunt Roman on a single-folded sheet of cream Zerkall mould-made wove paper.

NOTES:

A newly designed and updated stocklist from those printed previously at the Libanus Press (items F8 and F10). This version lists the illustrated poetry publications from *The Ship of Sounds* to *Old Man*, six available limited edition engravings, *Private View*, *Baker's Dozen*, and the special binding copies of *The Ship of Sounds* and *Aquamarine*.

F15 BADEN IAN DUNDONALD BAKER MEMORIAL

[Boxwood engraving by Richard Shirley Smith of a mournful girl sitting on the floor]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 150 copies

PUBLISHED: 1992

151 mm × 99 mm. 3 pages. Printed in black and grey-blue in Bembo roman and Lutetia italic on a single-folded sheet of white Zerkall mould-made wove paper.

NOTES:

A memorial card for Anthony Baker's father. This ephemeron re-uses the engraving from *The Closed Door* (item A5), but it is here handsomely printed in grey-blue.

This appears in at least some of the copies of *A Gruffymaufry* (item A29).

F16 VALE LARGE VERSION

VALE (printed in brown) | TO ROBERT GRAVES
IN DEYA | is the final publication of the Gruffyground
Press | [rectangular printers' ornament (printed
in brown)] | Loosely in series with the specials of
THE SHIP OF SOUNDS and AQUAMARINE, Romilly
Saumarez Smith | of Limehouse, London, has bound
five copies of EVEN THE FLOWERS in full olive Oasis,
lettered in gold, with a | carmine headband and
tailband and olive Mingei endpapers. The price is £138.
| (The specials of AQUAMARINE are now out of print.)

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies

PUBLISHED: 1992

94 mm × 204 mm. Printed in black and brown in Palatino roman and italic with Thorne Shaded on one side of a sheet of white Barcham Green handmade wove paper.

NOTES:

This ephemeron was printed to announce the closure of the Gruffyground Press after the publication of *To Robert Graves in Deyá*. We now know this to have been far from the case, with the Press continuing to publishing for a great many years. This first version of

the *Vale* notice also contains all the information on, and so acts as a prospectus for, the five special binding copies of *Even The Flowers*. The latin ‘Vale’ translates as ‘Farewell’.

F17 | VALE SMALL VERSION

VALE (*printed in brown*) | TO ROBERT GRAVES IN DEYA | *is the final publication of the Gruffyground Press* | [*rectangular printers’ ornament (printed in brown)*]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies

PUBLISHED: 1992

94 mm × 152 mm. Printed in black and brown in Palatino roman and italic with Thorne Shaded on one side of a sheet of white Barcham Green handmade wove paper.

NOTES:

Unhappy with the special binding copies of *Even The Flowers*, and unsure whether he would distribute them, Anthony Baker had this second version of the *Vale* notice produced, excluding the information for the *Even The Flowers* specials.

F18 | ATQUE AVE

ATQUE AVE (*printed in green*) | *The Gruffyground Press returns, slightly* | [*rectangular printers’ ornament (printed in green)*]

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies

PUBLISHED: 1994

150 mm × 95 mm. Printed in black and green in Palatino italic with Thorne Shaded on one side of a sheet of white Barcham Green handmade wove paper.

NOTES:

Having decided to resume his publishing activities, Anthony Baker had this small card produced to announce Gruffyground’s return. The latin is a reversal of ‘Ave Atque Vale’ (‘Hail and Farewell’), therefore translating instead as ‘Farewell and Hail’. The printing of ‘The Gruffyground Press returns, slightly’ is a

reference to the return publication, *Newark Abbey*, being a small piece, not, as some might have thought, a return to publish just one more item.

This appears in at least some of the copies of *A Gruffymaufry* (item A29).

F19 | I SYNG OF A MYDEN

§ I syng of a myden

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies

PUBLISHED: December 1994

127 mm × 178 mm. 4pp. Printed in scarlet in Samson on a single-folded sheet of pale cream Vélin d’Arches mould-made wove paper.

NOTES:

This printing of a medieval carol from around the year 1400 was used as a Gruffyground Christmas greeting and precedes the full publication in sewn covers (item A32) by nearly a decade.

F20 | CORRECTION TO WILLIAM MORRIS

[*Kelmscott ‘leaf’ printer’s ornament*] Correction to | William Morris

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 100 copies

PUBLISHED: 1995

152 mm × 99 mm. 3 pages. Printed in purple and black in Troy on a single-folded sheet of beige-green Fabriano Ingres mould-made laid paper.

NOTES:

With this ephemeron, Anthony Baker takes issue with William Morris’s famous ‘Have nothing in your houses that you do not know to be useful or believe to be beautiful’, substituting ‘and’ for ‘or’. It is printed in the Troy type that William Morris used at his Kelmscott Press.

This appears in at least some of the copies of *A Gruffymaufry* (item A29).

SECTION F F21 | THIS STONE BARN

THIS STONE BARN (*printed in red*) |
was converted in 1930 for | BADEN IAN
DUNDONALD BAKER | and restored in 1993 for |
ANTHONY BADEN BAKER

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.
EDITION: 70 copies
PUBLISHED: 1995

120 mm × 230 mm. Printed in black and red in Hunt
Roman on one side of a single sheet of white Fabriano
Rosaspina mould-made wove paper.

NOTES:

This is a commemorative piece to mark the full
restoration of Anthony Baker's house, which was once
a barn. Indeed, a copy looks particularly handsome
framed and hung on the wall in Anthony's hallway.

This appears in at least some of the copies of
A Gruffymaufry (item A29).

F22 | SIC VOS NON VOBIS...

SIC VOS NON VOBIS (*printed in golden yellow*) |
MELLIFICATIS APES (*printed in golden yellow*) |
SIC VOS NON VOBIS (*printed in blue*) |
NIDIFICATIS AVES (*printed in blue*) | SIC VOS
NON VOBIS (*printed in green*) | VELLERA
FERTIS OVES (*printed in green*) | PUBLIUS
VERGILIUS MARO (*printed in grey*)

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.
EDITION: 100 copies
PUBLISHED: Easter Sunday, April 1995

137 mm × 204 mm. Printed in golden yellow, blue,
green and grey in Golden Cockerel roman and
Perpetua roman on the front and in grey in Perpetua
roman on the back of a single sheet of off-white Vélin
d'Arches mould-made wove paper.

NOTES:

Anthony Baker had this ephemeron — a quote from
Virgil, of doubtful authenticity — printed as a keepsake
for when he attended the Forty-Five Years On
Reunion of the Sidcot School Upper VI of 1950, of
which he was a member of. 'Sic Vos Non Vobis' is the
Sidcot School motto and the full quote translates from
the latin as 'Thus you bees make honey, but not for
yourselves. Thus you birds make nests, but not for

yourselves. Thus you sheep bear fleeces, but not for
yourselves.'

This appears in at least some of the copies of
A Gruffymaufry (item A29).

F23 | POETRY AND PRINTS FROM THE GRUFFYGROUND PRESS VERSION II

Poetry and prints | from the | Gruffyground Press |
THE GRUFFYGROUND PRESS | LADRAM SIDCOT
WINScombe | SOMERSET BS25 1PW ENGLAND

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.
EDITION: 500 copies
PUBLISHED: 1997

210 mm × 105 mm. 4 pages. Printed in black in
Walbaum roman with Hunt Roman on a single-folded
sheet of cream Zerkall mould-made wove paper.

NOTES:

An updated stocklist in the same design that Sebastian
Carter used previously (item F14). This lists the
illustrated poetry publications from *Telling Tales* to
Chez Monsieur Prieur, the unillustrated *To Robert
Graves in Deyá*, six available limited edition
engravings, *Private View* and *Baker's Dozen*.

F24 | ALL, ALL, OF A PIECE THROUGHOUT...

All, all, of a piece throughout; | Thy Chase had a Beast
in View; | Thy Wars brought nothing about; | Thy
Lovers were all untrue. | 'Tis well an Old Age is out, |
And time to begin a NEW. | JOHN DRYDEN

PRINTER: Sebastian Carter at the Rampant Lions
Press, Swan House, Over, Cambridge, England.
EDITION: 100 copies
PUBLISHED: December 1999

A. HANDMADE PAPER VERSION

106 mm × 150 mm. Unrecorded number out of 100
copies. Printed in red in Caslon roman and Ehrhardt
italic on one side of a sheet of cream Millbourn
handmade wove paper.

B. MOULD-MADE PAPER VERSION

106 mm × 150 mm. Unrecorded number out of 100
copies, although considerably fewer than the

handmade version. Printed in red in Caslon roman and Ehrhardt italic on one side of a sheet of grey-cream Zerkall mould-made wove paper.

NOTES:

John Dryden's *Secular Ode* was written for the year 1700; here Gruffyground quotes its last six lines, which Anthony Baker felt most fitting for the year 2000.

There wasn't quite enough of the Millbourn handmade paper to print the whole edition, so the balance was made up with copies printed on the Zerkall mould-made paper that had been used for *Four Sonnets to a Coquette* (item A26).

This appears in at least some of the copies of *A Gruffymaufry* (item A29).

F25 | DOMUS CAEDET ARBOREM

DOMUS CAEDET ARBOREM | Ever since the great planes were murdered at the end | of the gardens | The city, to me, at night has the look of a Spirit | brooding crime; | As if the dark houses watching the trees from dark | windows | Were simply biding their time. | *Charlotte Mew*

PRINTER: Michael Mitchell at the Libanus Press, Rose Tree House, Silverless Street, Marlborough, Wiltshire, England.

EDITION: 60 copies

PUBLISHED: September 2000

108 mm × 158 mm. Printed in black in Romulus roman and italic on one side of a sheet of white Vélín d'Arches mould-made wove paper.

NOTES:

Keen to represent all of the typefaces designed by Jan van Krimpen, Anthony Baker had this short poem by Charlotte Mew printed as a specimen of Romulus.

After a while he felt it a less than substantial showing and decided that a more extensive example was in order. This eventually led to Anthony's publication of Charlotte Mew's longer, similarly-themed poem *The Trees Are Down* (item A31).

F26 | CAELVM NON ANIMVM MUTANT...

CAELVM NON ANIMVM MVTANT QVI TRANS MARE CVRRVNT | *QUINTUS HORATIUS FLACCUS* (printed in lime)

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 60 copies

PUBLISHED: November 2001

105 mm × 209 mm. Printed in scarlet and lime in Dartmouth with Octavian italic on one side of a sheet of cream Barcham Green RWS (Royal Watercolour Society) handmade wove paper.

NOTES:

This quote from Quintus Horatius Flaccus (more commonly known as Horace) translates from the latin as 'Those who cross the sea (only) change the sky, not their soul'.

It features a rare metal cutting of Dartmouth; a typeface designed by Will Carter and issued by Letraset. It's really a titling version of Octavian, which Will was co-designer of, and was based on an alphabet he drew for wooden panels in the Hopkins Center, Dartmouth College, New Hampshire, United States of America. The printer and type-founder Paul Hayden Duensing then offered to cut it, but it was never properly issued.

This appears in at least some of the copies of *A Gruffymaufry* (item A29).

F27 | THE POWER OF INTERVAL

THE POWER OF INTERVAL | A fair girl tripping out to meet her love, | Trimmed in her best, fresh as a clover bud. | An old crone leaning at an ember'd fire, | Short-breath'd in sighs and moaning to herself – | And all the interval of stealing years | To make that this, and one by one detach | Some excellent condition; till Despair | Faint at the vision, sadly, fiercely blinds | Her burning eyes on her forgetful hands. | *John Leicester Warren* | *Baron de Tabley*

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 80 copies

PUBLISHED: April 2002

184 mm × 140 mm. Printed in black in Modern No. 20 roman and italic on one side of a sheet of dark terracotta Fabriano Roma Moretto handmade laid paper.

NOTES:

A short nineteenth-century poem by John Byrne Leicester Warren, Third Baron de Tabley, in which Anthony Baker makes the same error of having Baron rather than Lord as the author's title as he did

SECTION F previously with Tennyson's *Four Sonnets to a Coquette* (see item A26 notes for explanation).

This appears in at least some of the copies of *A Gruffymaufry* (item A29).

F28 | ILLUSTRATED POETRY VERSION I

Illustrated poetry | PUBLISHED AT SIDCOT BY THE | Gruffyground Press | Thom Gunn. THE MISSED BEAT. | Wood engraving by Simon Brett. | Printed by the Janus Press, Vermont. Times in | black and olive on ivory Okawara. | Green Ingres covers. 170 copies. 1976 | James Reeves. THE CLOSED DOOR. | Wood engraving by Richard Shirley Smith. | Printed by the Janus Press. Walbaum in black | and brown on cream Twinrocker. | Brown Ingres cover. 165 copies. 1977 | Peter Scupham. NATURA. | Wood engraving by Peter Reddick. | Printed by the Windhover Press, Iowa. | Romanée in black on white Windhover. | Coffee Katuscha cover. 225 copies. 1978 | Elizabeth Jennings. WINTER WIND. | Wood engraving by Monica Poole. | Printed by the Janus Press. Trump Mediaeval in | black and silver on grey Charles the First. | Blue Ingres cover. 170 copies. 1979

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 200 copies

PUBLISHED: July 2003

183 mm × 127 mm. 4pp. Printed in black in Bembo roman on green-blue Hahnemühle Bugra Bütten mould-made laid paper.

NOTES:

This is a checklist of the first seventeen illustrated poetry publications from the Gruffyground Press.

F29 | CASTLES IN THE AIR

CASTLES IN THE AIR | My thoughts by night are often filled | With visions false as fair: | For in the past alone I build | My castles in the air. | I dwell not now on what may be: | Night shadows o'er the scene: | But still my fancy wanders free | Through that which might have been. | *Thomas Love Peacock*

PRINTER: John Grice at Evergreen Press, Libbys Drive, Stroud, Gloucestershire, England.

EDITION: 60 copies

PUBLISHED: 2003

153 mm × 102 mm. Printed in black in Bell roman and italic on one side of a sheet of off-white Canaletto machine-made wove paper.

NOTES:

A card of the nineteenth-century Thomas Love Peacock poem.

F30 | AMICI DIEM PERDIDI

AMICI | DIEM | PERDIDI | TITUS FLAVIUS VASPASIANUS (*printed in grey*)

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 60 copies

PUBLISHED: 2004

136 mm × 169 mm. Printed in golden yellow and grey in Castellar and Perpetua roman on the front and in grey in Perpetua roman on the back of a sheet of white Inveresk Somerset mould-made wove paper.

NOTES:

A quote by the emperor Titus Flavius Vespasianus (the clement emperor), as recorded by Suetonius, on a day when he'd achieved no good at all. It translates from the latin as 'Friends I have lost a day'.

This appears in at least some of the copies of *A Gruffymaufry* (item A29).

F31 | GROWING OLD

Growing old's like being | increasingly penalised for a crime | you haven't committed | [*Small printer's ornament printed here in about half of the copies*] | ANTHONY POWELL

PRINTER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 60 copies

PUBLISHED: 2004

A. WITH ORNAMENT VERSION

127 mm × 163 mm. Approximately 30, out of 60 copies. Printed in black in Optima roman on one side of a sheet of green Hahnemühle Bugra Bütten mould-made laid paper.

B. WITHOUT ORNAMENT VERSION

127 mm × 163 mm. Approximately 30, out of 60 copies. Printed in black in Optima roman on one side of a

sheet of green Hahnemühle Bugra Bütten mould-made laid paper.

NOTES:

For this quote on old age by Anthony Powell, the printer was keen to add a printers' ornament to the design, whilst the publisher was not. As a compromise the edition was split, with about half of the copies printed with a small, rectangular ornament added between the quote and the author's name.

The version without the ornament appears in at least some of the copies of *A Gruffymaufry* (item A29).

F32 | SHERPA MEMORIAL

[*Thin rule (printed in red)*] | *Sherpa (printed in red)*
Born Sidcot, Somerset, August 16th, 1990 | Died
Langford, Somerset, November 28th, 2004 | [*Thin rule (printed in red)*] | Housemate, I can think you still |
Bounding to the window-sill, | Over which I vaguely
see | Your small mound beneath the tree, | Showing
in the autumn shade | That you moulder where you
played. | —*Thomas Hardy*

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.

EDITION: 55 copies

PUBLISHED: April 2005

109 mm × 152 mm. Printed in black and red in Poliphilus and Blado on one side of a sheet of grey Rives mould-made wove paper.

NOTES:

A memorial card for Anthony Baker's beloved cat, Sherpa, quoting the last six lines of Thomas Hardy's poem 'Last Words to a Dumb Friend'.

F33 | GRUFFYGROUND RARITIES

The Gruffyground Rarities | Robert Graves. *Twin to Twin*. 1977. 4 pages. | Printed by Kenneth Hardacre at The Kit-Cat | Press, Hertfordshire. Palatino in black on white | Hosho. Red Tumba Ingres cover. 25 copies. Published September 15th, 1977 | Robert Graves. *Advice to Colonel Valentine*. 1979. | 4 pages. Printed by Kenneth Hardacre at The Kit- | Cat Press, Hertfordshire. Palatino in black on white Hosho. | Yellow Tumba Ingres cover. 25 copies. Published | July 12th, 1979 | David Sutton. *Success*. 1997. 4 pages. Printed by | Sebastian Carter at The Rampant Lions Press. | Cambridgeshire. Plantin in black on white | Hodgkinson. Azure Canson Mi-Teintes

cover. | 60 copies. Published December 19th, 1997 | John Holloway. *Weathercock*. 2006. 5 pages. Printed | by Gerald Lange at The Bieler Press, California. | Granjon in black and grey on white Ragston. | Grey Curtis Flannel cover. 45 copies. Published | January 1st, 2006

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.

EDITION: 50 copies

PUBLISHED: December 2005

185 mm × 117 mm. Printed in black and dark charcoal grey in Granjon roman and italic on one side of a sheet of off-white Ragston machine-made wove paper.

NOTES:

A short list which prints the title in the same dark grey (that can barely be told apart from the black) as used in the first state copies of *Weathercock* (item A36A).

F34 | WEATHERCOCK MISPRINT LEAF

Weathercock (printed in dark charcoal grey) | by John Holloway | Sidcot · THE GRUFFYGROUND PRESS · 2006

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.

EDITION: Approximately 35 copies

PUBLISHED: March 2006

185 mm × 116 mm. 3 pages. Printed in black and dark charcoal grey in Granjon roman and italic on a single-folded sheet of white Ragston machine-made wove paper.

NOTES:

After sewing the reprinted page of the poem into the remaining and recalled copies of *Weathercock* (item A36B), Anthony Baker was left with several copies of the page from the original printing featuring the misprint. Some of these were sent to customers along with their revised editions, and other copies were sent out to friends and acquaintances who would no doubt be amused by the glaring error missed by Anthony; a man well known for his diligence and perfectionist attention to detail.

SECTION F **F35** | **WEATHERCOCK**
REPRINT LEAF

Weathercock (printed in brown-grey) | by John Holloway | Sidcot · THE GRUFFYGROUND PRESS · 2006

PRINTER: Gerald Lange at the Bieler Press, Marina del Rey, California, United States of America.
EDITION: Approximately 10 copies
PUBLISHED: March 2006

185 mm × 116 mm. 3 pages. Printed in black and dark charcoal grey in Granjon roman and italic on a single-folded sheet of off-white Ragston machine-made wove paper.

NOTES:

After sewing the reprinted leaves into the erroneously printed copies of *Weathercock* (as mentioned in the previous item), Anthony Baker was left with a handful of leftover copies of the reprinted sheet. Rather than discard them, Anthony kept them for sending out as greetings for Christmas and such.

F36 | **THE FURNITURE AT LADRAM**

The Furniture [thick wooden rule printed to the right, extending to cover edge] | at Ladram

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.
EDITION: 80 copies
PUBLISHED: January 2008

230 mm × 147 mm. 3 pages. Printed in black in Romulus roman and italic with Gill Sans roman and Gill Sans Extra Bold roman on a single-folded sheet of khaki Tumba Ingres machine-made laid paper.

NOTES:

A descriptive list of mostly unique pieces commissioned for the home of Gruffyground.

The paper used for this item had been in Anthony Baker's possession since he'd bought it as cover stock for an unrealised project nearly thirty years previous. Anthony had intended to issue two further pairs of uncollected poems by Robert Graves, matching in design, type and papers with his two earliest Graves publications (items A4 and A9). Learning that the robust colours of the Tumba Ingres paper needed for the covers were being replaced by what he described as 'mimsy pastels', Anthony hastily bought supplies of

two colours, khaki and orange. When it unexpectedly proved impossible to obtain the identical Hosho text paper to match the earlier Graves publications, the plan was abandoned. The Tumba Ingres paper was then stashed away until Anthony decided to use it for both this list and the one described next.

F37 | **THE VESSELS AT LADRAM**

The Vessels [thick wooden rule printed to the right, extending to cover edge] | at Ladram

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.
EDITION: 80 copies
PUBLISHED: January 2008

230 mm × 147 mm. 3 pages. Printed in black in Romulus roman and italic with Gill Sans roman and Gill Sans Extra Bold roman on a single-folded sheet of orange Tumba Ingres machine-made laid paper.

NOTES:

A descriptive list of unique ceramic and glass pots and bowls in Anthony Baker's collection.

F38 | **THERE IS NOTHING GOOD TO BE HAD IN THE COUNTRY...**
VERSION I

There is nothing good to | be had in the country, | or if there is, they will | not let you have it | WILLIAM HAZLITT (printed in golden brown)

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.
EDITION: 75 copies
PUBLISHED: January 2010

107 mm × 176 mm. Printed in dark orange and golden brown in Koch Kursiv and Koch Antiqua on one side of a sheet of pale cream Somerset Textured mould-made wove paper.

NOTES:

This is Anthony Baker's original issue of an anti-rural quote from William Hazlitt, which he later had reprinted in a different format (see item F50) for inclusion in his personal sets of *Five Quotations* (item A43B). This original version appears in copies of *Ten Quotations* (item A51).

F39 | DIRCE

DIRCE | Stand close around, ye Stygian set, | With
Dirce in one boat convey'd! | Or Charon, seeing, may
forget | That he is old and she a shade. | Walter Savage
Landor

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 80 copies

PUBLISHED: January 2010

100-112 mm × 140-154 mm (both width and height
vary throughout the edition). Printed in black in
Romulus roman on one side of a sheet of green-grey
Barcham Green Turner Grey handmade wove paper.

NOTES:

A nineteenth-century poem by Walter Savage Landor.

F40 | MOONLIT APPLES LEAF

MOONLIT APPLES (*printed in lime green*) | by |
John Drinkwater | Sidcot | The Gruffyground Press
(*printed in lime green*) | 2009

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 4 copies

PUBLISHED: February 2010

120 mm × 167 mm. 4 pages. Printed in black and lime
green in Centaur and Arrighi on a single-folded sheet
of white Saint-Armand Frobisher handmade laid paper.

NOTES:

After sewing up the edition of *Moonlit Apples* (item
A41), Anthony Baker was left with a handful of folded
leaves of the text pages. As the edition was so scarce,
Anthony decided to keep these extra leaves for
sending out as greetings rather than discard such rare
and pleasant items.

F41 | UNA LITERAS DIDICIMUS VERSION I

UNA | LITERAS | DIDICIMUS

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 40 copies

PUBLISHED: Easter Sunday, April 2010

194 mm × 140-160 mm (width varies throughout the
edition). Printed in dark green-blue and grey in Molé
Foliate on the front and in grey in Garamond roman
on the back of a sheet of an unidentified blue-white
handmade laid paper (possibly Van Gelder, judging
from a partially visible watermark).

NOTES:

This ephemeron, printed for the Sixty Years On
Reunion of the Sidcot School Upper VI of 1950,
features the motto of the Old Sidcotians (not, as
Anthony Baker believed — and so had printed on the
reverse — a secondary motto of Sidcot School). 'Una
litas didicimus' translates from the latin as 'As one
we learned our lessons'.

F42 | BASKERVILLE'S BIRTHDAY

BASKERVILLE (*printed in red*) | the Gruffyground
Press | sorrel silver Somali cat | will be one year old on |
September 24th, 2010 | and on the same day | the Press
proprietor | will be older than | he cares to think | about

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 100 copies

PUBLISHED: September 2010

A. STANDARD VERSION

150 mm × 107 mm. 50 copies. Printed in grey and red
in Baskerville roman on one side of a sheet of white
Saunders Waterford Rough mould-made wove paper.

B. BLACK INK VERSION

150 mm × 107 mm. 50 copies. Printed in black and red
in Baskerville roman on one side of a sheet of white
Saunders Waterford Rough mould-made wove paper.

C. PAPER VARIANT

150 mm × 107 mm. 5 out-of-series copies. Printed in grey
and red in Baskerville roman on one side of a sheet of
unidentified brown heavyweight wove paper.

*This variant paper version was printed on the separating
packing card that came with the batch of paper used for
printing the standard copies. As it was about the same
weight as the paper used, the printer left it in and
printed it along with the rest. Rather happy with the
results, he sent them to Anthony Baker along with the
main copies.*

NOTES:

This ephemeron is a notice for what was the imminent
first birthday of Baskerville, the former Gruffyground

SECTION F cat, who just so happened to share the same birthday as the proprietor of the Press.

To see how it would look, John Grice decided to print some copies using black ink instead of grey for the main text. For reasons he can't remember (possibly just a matter of getting carried away during printing), a whole run of fifty extra copies got printed like this, doubling the amount Anthony Baker had ordered. As they were surplus to requirement (Anthony's order was only for 50 copies printed in grey and red), John tucked them away in his workshop and forgot about them until mid-December 2016 when they were rediscovered. Being possibly still of use to Anthony — despite being printed seven years previous — John sent them to him to do with as he pleased.

GENERAL NOTE FOR THE REMAINDER OF THIS SECTION

Anthony Baker decided to stock up on ephemera for future use as greetings and such. Most of the items from this point onwards in this section will be issued over the coming years, rather than at the time of their printing. I have entered the publication date as the month when Anthony received them from the printer, for a small number of copies have been issued at that time to collectors and such.

F43 | BIRTHRIGHT

BIRTHRIGHT | Lord Ramases of Egypt sighed |
Because a summer evening passed; | And little
Ariadne cried | That summer fancy fell at last | To
dust; and young Verona died | When beauty's hour
was overcast. | Theirs was the bitterness we know |
Because the clouds of hawthorn keep | So short a state,
and kisses go | To tombs unfathomably deep, | While
Ramases and Romeo | And little Ariadne sleep. | *John
Drinkwater*

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 60 copies

PUBLISHED: February 2011

150 mm × 107 mm. Printed in purple in Centaur and
Arrighi on one side of a sheet of cream Somerset
Textured mould-made wove paper.

NOTES:

A poemcard of a short piece by John Drinkwater.

F44 | TWO SONGS

TWO SONGS

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 60 copies

PUBLISHED: May 2011

195 mm × 139 mm. 3 pages. Printed in scarlet in
Cancelleresca Bastarda on a single-folded sheet of
cream Somerset Book mould-made wove paper.

NOTES:

Presented here are two poems by Thomas Carew
taking an opposite stance to the subject matter of
Gruffyground's previous Carew publication
Perswasions to Love (item A39).

F45 | A WOMAN WITH AN EDUCATION...

*A woman with an education is like | a sheep with two
heads. It may have more brains | but what use is it |
James Boswell (printed in mid-blue)*

PRINTER: Martyn Ould at The Old School Press,
The Green, Hinton Charterhouse, Bath, Somerset,
England.

EDITION: 65 copies

PUBLISHED: January 2012

124 mm × 180 mm. Printed in black and mid-blue in
Dante roman with Optima Bold roman on one side of
a sheet of white Vélin Arches Blanc mould-made wove
paper.

NOTES:

One of what was originally a series of five quotes;
this one by James Boswell. Of the 65 copies, 10 were
originally used in collected sets of all five quote cards,
published in a folder (item A43a). However, the
publisher later decided on a change of content, and
swapped this quote card for another one; a sixth quote
newly printed for the purpose. Now, the second state
of the folder (item A43b), of which there are 7 copies,
contains item F50 instead of this James Boswell quote.
In addition to this item appearing in the three copies
of item A43a, Anthony decided to use it as one of the
items on *Ten Quotations* (items A51)

F46 | I PITY THE UNLEARNED...

I pity the unlearned on a rainy day | Lucius Cary | Viscount Falkland ('Lucius Cary Viscount Falkland' printed in brown-grey)

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 65 copies

PUBLISHED: January 2012

124 mm × 180 mm. Printed in black and brown-grey in Dante roman with Optima Bold roman on one side of a sheet of white Vélin Arches Blanc mould-made wove paper.

NOTES:

One of what was originally a series of five quotes; this one by Lucius Cary, Viscount Falkland. Of the 65 copies, 10 were used in collected sets of all five quote cards, published in the first state of a folder (item A43a). This quote card remained in the definitive, second state copies (item A43b).

F47 | SOME CIRCUMSTANTIAL EVIDENCE...

Some circumstantial evidence is very strong, | as when you find a trout in the milk | Henry David Thoreau (printed in golden yellow)

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 65 copies

PUBLISHED: January 2012

124 mm × 180 mm. Printed in black and golden yellow in Dante roman with Optima Bold roman on one side of a sheet of white Vélin Arches Blanc mould-made wove paper.

NOTES:

One of what was originally a series of five quotes; this one by Henry David Thoreau. Of the 65 copies, 10 were used in collected sets of all five quote cards, published in the first state of a folder (item A43a). This quote card remained in the definitive second state copies (item A43b).

F48 | TRY EVERYTHING ONCE...**SECTION F**

Try everything once, | except incest and folk dancing | Anonymous (printed in dark green)

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 65 copies

PUBLISHED: January 2012

124 mm × 180 mm. Printed in black and dark green in Dante roman with Optima Bold roman on one side of a sheet of white Vélin Arches Blanc mould-made wove paper.

NOTES:

One of what was originally a series of five quotes; this one by 'that prolific author, Anon'. Of the 65 copies, 10 were used in collected sets of all five quote cards, published in the first state of a folder (item A43a). This quote card remained in the definitive second state copies (item A43b).

F49 | EVERY GREAT MAN NOWADAYS...

Every great man nowadays has his disciples, | and it is always Judas who writes the bibliography | Oscar Wilde (printed in salmon pink)

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 65 copies

PUBLISHED: January 2012

124 mm × 180 mm. Printed in black and salmon pink in Dante roman with Optima Bold roman on one side of a sheet of white Vélin Arches Blanc mould-made wove paper.

NOTES:

One of what was originally a series of five quotes; this one by Oscar Wilde. Of the 65 copies, 10 were used in collected sets of all five quote cards, published in the first state of a folder (item A43a). This quote card remained in the definitive second state copies (item A43b).

**SECTION F F50 | THERE IS NOTHING GOOD TO BE HAD IN THE COUNTRY...
VERSION II**

There is nothing good to be had in the country, | or if
there is, they will not let you have it | William Hazlitt
(*printed in lilac*)

PRINTER: Martyn Ould at The Old School Press,
The Green, Hinton Charterhouse, Bath, Somerset,
England.

EDITION: 40 copies

PUBLISHED: April 2012

124 mm × 180 mm. Printed in black and lilac in Dante
roman and Optima Bold roman on one side of a sheet
of white Vélin Arches Blanc mould-made wove paper.

NOTES:

A sixth addition to what was originally a series of
five quotes; this one by William Hazlitt. Anthony
Baker regretted not having saved this particular
quote — printed for him a couple of years previous
by Evergreen Press (item F38) — for inclusion in the
folded sets of quote cards (item A43a). He asked
Martyn Ould if he would reprint it for him in the
exact same format as the original five quotes (items
F45-F49). Anthony then replaced the Boswell quote
(item F45) with this one in his personal folded sets
(and those which he still had in stock). This is now
featured in the definitive second state of the folded
sets (item A43b), of which there are 7 copies.

F51 | TWO REWRITES

TWO REWRITES (*printed in light green*) | After
Newton (*printed in sky blue*) | If I have not seen as far |
it is because giants are | standing on my shoulders ('If
I have not...my shoulders' *printed in light green*) | After
Wilde (*printed in sky blue*) | We are all in the gutter, |
but some of us are | looking down the drain ('We are
all...the drain' *printed in light green*)

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 80 copies

PUBLISHED: Issued from July 2012

208 mm × 148 mm. Printed in light green and sky blue
in Helvetica Light roman and Helvetica roman on one
side of a sheet of white Saunders Waterford mould-
made wove paper.

NOTES:

An amusing pair of anonymous rewrites in parody of
the famous quotes from Newton and Wilde.

This appears in copies of *Ten Quotations* (item A51).

F52 | IT IS NEVER DIFFICULT...

IT IS | NEVER | DIFFICULT | TO DISTINGUISH |
BETWEEN A SCOTSMAN | WITH A
GRIEVANCE | AND A RAY OF | SUNSHINE |
PELHAM GRENVILLE WODEHOUSE (*printed in
turquoise*)

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 80 copies

PUBLISHED: Issued from July 2012

208 mm × 148 mm. Printed in dark violet and turquoise
in Bembo Titling with Lutetia roman on one side of a
sheet of white Saunders Waterford mould-made wove
paper.

NOTES:

This appears in first and second state copies of *Eleven
Quotations* (item A52).

F53 | QUEM DEUS VULT...

QUEM DEUS VULT | PERDERE DEMENTAT |
PRIUS

PRINTER: John Grice at Evergreen Press, Bond's Mill,
Stonehouse, Gloucestershire, England.

EDITION: 80 copies

PUBLISHED: Issued from July 2012

100 mm × 151 mm. Printed in purple in Romanée
Titling on one side of a sheet of cream Somerset
mould-made wove paper.

NOTES:

A quote of unknown origin that translates from the
latin as 'Those whom the Gods would destroy, they
first make mad'.

F54 | IVPPITER EX ALTO...

IVPPITER EX ALTO | PERIVRIA RIDET |
AMANTVM | PUBLIUS OVIDUS NASO (*printed in
orange*)

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 80 copies

PUBLISHED: Issued from July 2012

104 mm × 150 mm. Printed in scarlet and orange in Cristal and Lutetia roman on one side of a sheet of cream Somerset mould-made wove paper.

NOTES:

A quote by Publius Ovidus Naso, which translates from the latin as 'Jupiter from on high laughs at the perjury of lovers.'

I wonder if any of the recipients of this ephemeron noticed that the letter s in Publius is a lower-case s instead of a small cap? It is a very subtle example of a wrong fount that I only noticed when I took a high resolution scan of it.

This appears in copies of *Ten Quotations* (item A51).

F55 | TWO AND TWO

The psychotic knows that two | and two make five, and is | perfectly happy about it. | The neurotic knows that two | and two make four, but is | dreadfully worried about it | ANONYMOUS (*printed in warm grey*)

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 60 copies

PUBLISHED: Issued from November 2012

170 mm × 130 mm. Printed in red and warm grey in Centaur and Goudy Village roman on one side of a sheet of white Vélin Arches Blanc mould-made wove paper.

NOTES:

This appears in copies of *Ten Quotations* (item A51).

F56 | THERE ARE TWO THINGS...

There are two things that will be believed of | any man whatsoever, and one of them is | that he has taken to drink | Booth Tarkington (*printed in red*)

PRINTER: Martyn Ould at The Old School Press, The Green, Hinton Charterhouse, Bath, Somerset, England.

EDITION: 50 copies

PUBLISHED: Issued from February 2014

124 mm × 179 mm. Printed in black and red in Dante roman and Optima Bold roman on one side of a sheet of white Vélin Arches Blanc mould-made wove paper.

NOTES:

To go with the earlier series of quotes that Martyn Ould had printed (items F45-F50), Anthony Baker had this Booth Tarkington quote produced. Although it is all-but identical in form (as it was meant to be), Anthony doesn't count it as a proper addition to the series as the card was cut to a slightly different size.

This appears in first and second state copies of *Eleven Quotations* (item A52).

F57 | QUAKER SCHOOLCHILDREN KEEPSAKE FIRST PRINTING

[*Lemonwood engraving by Jane Lydbury of a boy and girl in early nineteenth-century Quaker school outfits (printed in claret)*]

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 50 copies

PUBLISHED: Easter Sunday, April 2015

206 mm × 141 mm. 4 pages. Printed in claret and grey in Bell roman and italic on a single-folded sheet of pale cream Saunders Waterford mould-made wove paper.

NOTES:

This ephemeron, printed for the Sixty-Five Years On Reunion of the Sidcot School Upper VI of 1950, features an engraving of a boy and girl wearing outfits similar to what would have been worn in 1808 when Sidcot School was officially founded by the Quaker Society of Friends. It also features a brief text, which draws on passages from Francis Arnold Knight's *A History of Sidcot School* and Evelyn Roberts's *A Sidcot Pageant*.

F58 | I'LL COME NO MORE...

I'll come no more behind your scenes, David; for the | silk stockings and white bosoms of your actresses | excite my amorous propensities | Samuel Johnson to David Garrick (*printed in turquoise*)

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 70 copies

PUBLISHED: Issued from February 2016

SECTION F 107 mm × 176 mm. Printed in grey and turquoise in Octavian roman and Hunt Roman on one side of a sheet of white Vélin Arches Blanc mould-made wove paper.

NOTES:

In a sort of continuation of the series of quotes printed at The Old School Press (items F45-F50 & F56), Anthony Baker had this new quote by Samuel Johnson produced. The format of this quote takes a departure from the previous ones with changes to size, layout and typefaces.

This appears in copies of *Ten Quotations* (item A51).

F59 | ALCOHOLIC

ALCOHOLIC (printed in royal blue) | A man you don't like who drinks | as much as you do | DYLAN THOMAS (printed in royal blue)

PRINTER: John Grice at Evergreen Press, Bonds Mill, Stonehouse, Gloucestershire, England.

EDITION: 60 copies

PUBLISHED: May 2016

A. STANDARD VERSION

125 mm × 180 mm. 55 copies. Printed in aquamarine and royal blue in Codex on one side of a sheet of grey-white Khadi handmade wove paper.

B. PAPER COLOUR VARIANT

125 mm × 180 mm. 5 copies. Printed in aquamarine and royal blue in Codex on one side of a sheet of cream Khadi handmade wove paper.

NOTES:

The standard version appears in copies of *Ten Quotations* (item A51).

F60 | SPRING AND SUMMER

Winter with daylight | Anon on spring in England (printed in grey) | Three fine days | and a thunderstorm | George the Second on summer in England (printed in grey)

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 60 copies

PUBLISHED: Issued from July 2016

125 mm × 179 mm. Printed in pale pastel blue and grey in Fournier roman and Albertus on one side of a sheet

of white Vélin d'Arches mould-made wove paper.

NOTES:

This appears in copies of *Ten Quotations* (item A51).

F61 | BITCHINESSES

BITCHINESSES (printed in green) | Every other inch a gentleman | Rebecca West on Michael Arlen (printed in green) | Two wiseacres and a cow | Noël Coward on the Sitwells (printed in green) | A triumph of the embalmer's art | Gore Vidal on Ronald Reagan (printed in green)

PRINTER: Graham Moss at Incline Press, 36 Bow Street, Oldham, Lancashire, England.

EDITION: 20 copies.

PUBLISHED: November 2016

212 mm × 163 mm. Printed in black and green in Hyperion on one side of a sheet of off-white Barcham Green FJ Head handmade laid paper.

NOTES:

This appears in the second state copies of *Eleven Quotations* (item A52).

F62 | THANK YOU

THANK YOU | ANTHONY BAKER | GRUFFYGROUND PRESS

PRINTER: Graham Moss at Incline Press, 36 Bow Street, Oldham, Lancashire, England.

EDITION: 90 copies.

PUBLISHED: November 2016

78 mm × 137 mm. Printed in black in Baker on one side of a sheet of verdone (dark green) Fabriano Murillo mould-made wove paper.

NOTES:

The printer had recently obtained a fount of a new metal type design called Baker so he printed these little slips as an opportune use of the aptly named typeface, and gifted them to Anthony Baker.

There is one other version of this ephemeron that I'll mention, although it is not a true variant as it was only done as a printing proof rather than a finished version for actual distribution. For the proofing stage the printer ran off about 4 copies using a pale lilac Zerkall mould-made wove paper that came to him as packing paper in another batch of Zerkall. I think

it looks much nicer on the lilac paper than on the green of the actual edition, but the choice of having it printed on such was not available. The printer thinks that it must have been a leftover from a special making as no such colour stock appears in his sample books.

F63 | **QUAKER SCHOOLCHILDREN
KEEPSAKE**
SECOND PRINTING

[Lemonwood engraving by Jane Lydbury of a boy and girl in early nineteenth-century Quaker school outfits]

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.
EDITION: 30 copies
PUBLISHED: Issued from February 2017

205 mm × 140 mm. 4 pages. Printed in black in Bell roman and italic on a single-folded sheet of off-white Saunders Waterford HP Improved mould-made wove paper.

NOTES:

Originally printed for the Sixty-Five Years On Reunion of the Sidcot School Upper VI of 1950 (see item F58), this reprint omits passages that were at odds with the engraving. The engraving in the original version rather lost detail when printed in colour so this second printing has been done entirely in black.

F64 | **ILLUSTRATED POETRY**
VERSION II

Illustrated poetry | **PUBLISHED AT SIDCOT BY THE** | Gruffyground Press | Thom Gunn. **THE MISSED BEAT.** | Wood engraving by Simon Brett. | Printed by the Janus Press, Vermont. Times in black | and olive on ivory Okawara. | Green Ingres cover. 170 copies. 1976 | James Reeves. **THE CLOSED DOOR.** | Wood engraving by Richard Shirley Smith. | Printed by the Janus Press. Walbaum in black and | brown on cream Twinrocker. | Brown Ingres cover. 165 copies. 1977 | Peter Scupham. **NATURA.** | Wood engraving by Peter Reddick. | Printed by the Windhover Press, Iowa. | Romanée in black on white Windhover. | Coffee Katuscha cover. 225 copies. 1978 | Elizabeth Jennings. **WINTER WIND.** | Wood engraving by Monica Poole. | Printed by the Janus Press. Trump Mediaeval in | black and silver on Charles the First. | Blue Ingres cover. 170 copies. 1979

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.
EDITION: 75 copies
PUBLISHED: Issued from April 2018

190 mm × 126 mm. 4pp. Printed in black in Bembo roman and Centaur on green-blue Hahnemühle Bugra Büttlen mould-made laid paper.

NOTES:

This is an update of item F28. This version lists the first nineteen illustrated poetry publications from the Gruffyground Press.

F65 | **DAUKES BUILDING
KEEPSAKE**

Less than thirty years after the foundation of | Sidcot School the buildings it inherited from | John Benwell's school were dilapidated beyond | repair. The architect who reported this, John | Dymond, was one of two entrants in the | competition to design a replacement, but lost | out to Samuel Daukes. Then in his twenties, | Daukes had a long career, largely in London | and Gloucestershire. Montpelier Street in | Cheltenham is his work. The new building at | Sidcot was completed in 1838. The single-bay | addition to the boys' side, though entirely in | the original style, appears to be of indeterminate | date. But Rose Cottage, of 1841, may | also be by Daukes. *(printed in brown)* | *This keepsake has been printed for the | one hundred and eightieth anniversary of the | Daukes building. (printed in grey)*

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.
EDITION: 60 copies
PUBLISHED: Issued from April 2018

190 mm × 126 mm. Printed in brown and grey in Bembo roman and italic on one side of a sheet of pale cream Glastonbury machine-made laid paper.

NOTES:

Printed as a keepsake for the 180th anniversary of Sidcot School's Daukes Building.

F66 | **AN ATHEIST IS...**

An atheist is a man who has | no invisible means of support | John Buchan *(printed in mid blue)*

SECTION F **PRINTER:** Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.
EDITION: 60 copies
PUBLISHED: Issued from April 2018

109 mm × 180 mm. Printed in black and mid blue in Hunt Roman and Gill Sans Extra Bold roman on one side of a sheet of Radiant White Somerset Velvet mould-made wove paper.

F67 | HE PLAYED THE KING...

He played the king | as though under momentary apprehension | that someone else | was about to play the ace (printed in black) | Eugene Field on | Creston Clarke as | King Lear (printed in muted dark green)

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.
EDITION: 60 copies
PUBLISHED: Issued from April 2018

110 mm × 180 mm. Printed in black and muted dark green in Lutetia italic and Optima roman on one side of a sheet of Radiant White Somerset Velvet mould-made wove paper.

NOTES:

This appears in first and second state copies of *Eleven Quotations* (item A52).

F68 | HARRIS, I AM NOT WELL...

Harris, I am not well; | pray get me a glass of brandy | George the Fourth, when Prince of Wales, | on first seeing his future wife | Caroline of Brunswick (printed in scarlet) | Is she, by God | George the Fourth, when told, | following the death of Napoleon, | 'Your greatest enemy is dead' (printed in scarlet)

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.
EDITION: 60 copies
PUBLISHED: Issued from April 2018

179 mm × 112 mm. Printed in black and scarlet in Van Dijck roman and Bologna on one side of a sheet of grey St Cuthberts Mill Half Stuff mould-made wove paper.

NOTES:

The paper stock is unusual, inasmuch as it is one that St Cuthberts Mill make for their own use and is not

available for sale. Known in the mill as 'Half Stuff', it is the heavyweight protective card that they use for putting at the top and bottom of reams of their stock papers (such as Somerset and Saunders Waterford) when packing them. It is, however, 100% cotton, so therefore a suitable, high quality paper for letterpress printing. As the printer had amassed a decent amount of it he decided to use some for this little keepsake.

This appears in first and second state copies of *Eleven Quotations* (item A52).

F69 | ALL ARCHITECTURE...

ALL | ARCHITECTURE | IS GREAT | ARCHITECTURE | AFTER | SUNSET (printed in russet) | GILBERT KEITH CHESTERTON (printed in orange)

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.
EDITION: 60 copies
PUBLISHED: Issued from April 2018

214-220 mm × 149 mm. Printed in russet and orange in Ratdolt Titling and Bembo roman on one side of a sheet of pale cream Saunders Waterford mould-made wove paper.

NOTES:

Despite differing instructions, this was originally printed on a 220mm tall piece of paper, which was a little too high for its main purpose of being part of a foldered collection of quotes. Most were returned to the printer to be cut down to the shorter height of 214mm.

This appears in first and second state copies of *Eleven Quotations* (item A52).

F70 | I GIVE AND I DEVISE... SECOND STATE

'I give and I devise' (old Euclio said, | And sigh'd) 'my lands and tenements to Ned'. | Your money, Sir? 'My money, Sir, what all? | Why, if I must' (then wept) 'I give it Paul'. | The Manor, Sir? 'The Manor! hold!' he cry'd, | 'Not that—I cannot part with that'—and dy'd (printed in green) | ALEXANDER POPE (printed in gold)

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.
EDITION: 30 copies.
PUBLISHED: Issued from June 2018

159 mm × 219 mm. Printed in green and gold in Caslon roman on one side of a sheet of pale cream Barcham Green Chatham handmade wove paper.

NOTES:

This is the published second state version of an unpublished first state (item G7). After the original printing, Anthony Baker noticed a minor textual error that he missed in proofing. The word 'sighed' should have been set in the old spelling of 'sigh'd'. The piece was corrected and reprinted, with this second state version appearing in first and second state copies of *Eleven Quotations* (item A52).

F71 | UNA LITERAS DIDICIMUS VERSION II – SECOND PRINTING

UNA LITERAS DIDICIMUS (*printed in grey*) | This keepsake has been printed for the Fifty-Five Years On Reunion of the Sidcot School Upper VI form of 1950, held at the Penscot Hotel, Shipham, Somerset on Easter Sunday in 2005 (*printed in red*)

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 30 copies

PUBLISHED: Issued from November 2018

140 mm × 187 mm. Printed in red and grey in Centaur on one side of a sheet of pale cream Saunders Waterford mould-made wove paper.

NOTES:

This is a completely redesigned version of item F41 from eight years earlier. There is also a first printing of this (item G8) that features the error of two T's in 'Literas' (a rare mistake from Anthony Baker, as this was his requested spelling despite having had it printed correctly before). Anthony was originally going to settle for and distribute the copies with the spelling mistake, but after many months decided this completely reset, corrected second printing was necessary. The first printing has been consigned to join the handful of unpublished items that Anthony keeps stashed away in his archives.

F72 | MORE BITCHINESSES

More Bitchinesses | *Three of the worst actresses on the English stage* (*printed in grey*) | *Anon on Nyree Dawn Porter* (*printed in orange*) | *An English rose who should help to swell the thinning ranks of Virginia McKenna*

(*printed in grey*) | *Penelope Gilliatt on Susannah York* (*printed in orange*)

PRINTER: Graham Moss at Incline Press, 36 Bow Street, Oldham, Lancashire, England.

EDITION: 80 copies.

PUBLISHED: February 2019

205 mm × 151 mm. Printed in grey and deep orange in Hyperion on one side of a sheet of pale cream T.H. Saunders wove paper, likely handmade.

NOTES:

This appears in first state copies of *Eleven Quotations* (item A52).

F73 | ONE SWALLOW...

One swallow doesn't make a slummer (*printed in orange*) | *Kenneth Tynan, to Laurence Harvey who had suggested that they should have fortified themselves with more drink before venturing into a disreputable quarter of Los Angeles* (*printed in red*)

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 30 copies.

PUBLISHED: February 2019

110 mm × 179 mm. Printed in grey and orange in Optima Semi-bold roman and Octavian italic on one side of a sheet of Radiant White Somerset Velvet mould-made wove paper.

NOTES:

Anthony Baker originally commissioned a version of this ephemeron from Incline Press but was unhappy with the result. The copies were sent back to the printer, who actually had plans for the item anyway (item H15). Anthony then got Martyn Ould to print this accepted version for him, which appears in first and second state copies of *Eleven Quotations* (item A52).

F74 | THE WORST THING...

The worst thing is good enough to be laughed at, though it be good for nothing else; and the best thing, though it be good for something else, (*printed in mid blue*) | is good for nothing better | *Thomas Love Peacock* (*printed in green*)

SECTION F **PRINTER:** John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.
EDITION: 35 copies.
PUBLISHED: February 2019

95 mm × 140 mm. Printed in mid blue and green in Bell roman and italic on one side of a sheet of white Rives mould-made wove paper.

NOTES:

Anthony Baker originally commissioned a version of this ephemeron from Incline Press, but was unhappy with the printed result. The copies were sent back to the printer, who actually had plans for the item anyway (see item H16). Anthony then got John Grice to print this accepted version for him, which appears in first state copies of *Eleven Quotations* (item A52).

F75 | **HAPPY BIRTHDAY
BASKERVILLE**

happy | *birthday* | *Baskerville* (printed in bright green) | *The Gruffyground* | *Press sorrel silver* | *Somali cat will be* | *ten years old on* | *September 24th,* | *2019* (printed in black)

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.
EDITION: 60 copies.
PUBLISHED: September 2019

179 mm × 109 mm. Printed in green and black in Perpetua italic on one side of a sheet of Radiant White Somerset Velvet mould-made wove paper.

NOTES:

A ten year birthday celebration keepsake for Baskerville, now sadly the former Gruffyground cat.

F76 | **DOROTHY TUTIN
BIRTHDAY KEEPSAKE**

Dorothy Tutin | *Actress* | *black and white photographic portrait of Tutin* | *Born London, April 8th, 1930* | *Died Midhurst, Sussex, August 6th, 2001*

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.
EDITION: 60 copies.
PUBLISHED: April 1st 2020

209 mm × 148 mm. Printed in black in Van Dijk roman and italic on a single-folded sheet of Radiant

White Somerset Velvet mould-made wove paper.

NOTES:

This keepsake was produced for what would have been the actress Dorothy Tutin's 90th birthday, with 10 copies sent to Tutin's daughter, the actress Amanda Waring.

This single-fold card features a first for Gruffyground; digital printing of photographs. The front features a sepia portrait from 1952 of Tutin sitting at a desk, taken by Houston Rogers, and the inside recto features a black and white portrait by Angus McBean of Tutin playing Viola in a 1958 Shakespeare Memorial Theatre production of William Shakespeare's *Twelfth Night*. These were printed by Martyn Ould on his Epson Stylus Pro 3800 printer, using Epson Ultrachrome K3 inks. Letterpress purists may wince, but the results are impeccable!

20 copies of this edition were used to make up copies of *Three Actress Keepsakes* (item A53).

F77 | **SOME VERSIONS OF
PASTORAL**

SOME VERSIONS | **OF PASTORAL** | *Eight etchings*

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.
EDITION: 60 copies.
PUBLISHED: November 2020

152 mm × 107 mm. Printed in black in Romulus roman and italic with Optima Bold roman, Optima roman, Romulus roman and Romulus italic on a single-folded sheet of orange Tumba Ingres machine-made laid paper.

NOTES:

This keepsake is an addition to three earlier Gruffyground pieces – *The Furniture at Ladram* (item F36), *The Vessels at Ladram* (item F37) and *The Art at Ladram* (item A44), and lists a selection of pastoral etchings in Anthony Baker's collection, from a classical pastoral piece by Samuel Palmer, to pieces influenced in the style by Paul Drury, Graham Sutherland and Robin Tanner.

F78 | **GERALDINE MCEWAN
BIRTHDAY KEEPSAKE**

Geraldine McEwan | *Actress* | *black and white photographic portrait of McEwan* | *Born Windsor, Berkshire, May 9th, 1932* | *Died London, January 30th, 2015*

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 60 copies.

PUBLISHED: Official publication date of May 5th 2022, although a couple of copies issued to collectors in February 2022, just after they were printed.

A. FIRST STATE

209 mm × 148 mm. 60 copies. Printed in black in Van Dijck roman and italic on a single-folded sheet of Radiant White Somerset Velvet mould-made wove paper.

B. SECOND STATE

209 mm × 148 mm. 12 copies. Printed in black in Van Dijck roman and italic on a single-folded sheet of Radiant White Somerset Velvet mould-made wove paper.

NOTES:

This ephemeron is the second in a series of three actress birthday keepsakes that started with the Dorothy Tutin one (item F76). As with the Tutin, this was produced for what would have been the actress's 90th birthday.

The front features a sepia headshot portrait of McEwan from 1965 and the inside recto a black and white portrait of her playing Angelica in a 1965 Old Vic Theatre production of William Congreve's *Love for Love*. Both photographs were taken by Zoë Dominic and were printed by Martyn Ould on his Epson Stylus Pro 3800 printer, using Epson Ultrachrome K3 inks.

As occasionally happens, there are two states of this ephemeron. When Anthony Baker received the copies he noticed that the printer hadn't set the back page information as he had wanted. While only a matter of a couple of details in the copyright setting, Anthony wished for at least some corrected copies – mainly for his own shelves. He asked Martyn Ould if he would print a second state of 12 copies, which he did.

For those curious about the differences — should they happen across a copy — the first state copies read 'The portrait from 1965 and the *Love for Love* photograph are copyright © Zoe Dominic', while the second state reads 'The portrait from 1965 and the *Love for Love* photograph are by Zoe Dominic, copyright © 2022 Zoe Dominic'.

Part of this edition — 8 first state copies and 12 second state copies — was used to make up copies of *Three Actress Keepsakes* (item A53).

F79 | MARY URE BIRTHDAY KEEPSAKE

Mary Ure | Actress | *black and white photographic portrait of Ure* | Born Glasgow, February 18th, 1933 | Died London, April 3rd, 1975

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 72 copies.

PUBLISHED: Official publication date of February 1st 2023, although a couple of copies were issued to collectors in February 2022, just after they were printed.

A. FIRST STATE

209 mm × 148 mm. 60 copies. Printed in black in Van Dijck roman and italic on a single-folded sheet of Radiant White Somerset Velvet mould-made wove paper.

B. SECOND STATE

209 mm × 148 mm. 12 copies. Printed in black in Van Dijck roman and italic on a single-folded sheet of Radiant White Somerset Velvet mould-made wove paper.

NOTES:

This piece — done at the same time as the previous Geraldine McEwan item (item F78) — is the last in a series of three actress birthday keepsakes that started with the Dorothy Tutin one (item F76). As with the Tutin, this was produced for what would have been the actress's 90th birthday.

The front features a sepia headshot portrait of Ure from 1954 and the inside recto a black and white portrait of her playing Titania in a 1969 Shakespeare Memorial Theatre production of William Shakespeare's *A Midsummer Night's Dream*. Both photographs were taken by Angus McBean and were printed by Martyn Ould on his Epson Stylus Pro 3800 printer, using Epson Ultrachrome K3 inks.

Just like the Geraldine McEwan keepsake listed previous, there are two states of this ephemeron. Like the McEwan, the setting of the back page copyright information was not as Anthony Baker had wanted. While only a matter of a couple of details in the copyright setting, Anthony wished for at least some corrected copies — mainly for his own shelves. He asked Martyn Ould if he would print a second state of 12 copies, which he did. Although amends were made in the reprint it still wasn't as Anthony wanted. But it would have to do.

The difference between the backs of the first and second state copies are as follows: the first state copies

SECTION F read ‘Both photographs are by Angus McBean, Angus McBean Photograph (MS Thr 581) © Harvard Theatre Collection, Houghton Library, Harvard University’, while the second state copies read ‘Both photographs are by Angus McBean, Angus McBean Photograph (MS Thr 581) copyright © 2023 Harvard Theatre Collection, Houghton Library, Harvard University’. What Anthony wanted was ‘The portrait from 1954 and the *A Midsummer Night’s Dream* photograph are by Angus McBean, Angus McBean Photograph (MS Thr 581) copyright © 2023 Harvard Theatre Collection, Houghton Library, Harvard University’.

Part of this edition — 8 first state copies and 12 second state copies — was used to make up the first and second state copies of *Three Actress Keepsakes* (items A53A and A53B).

F80 | NO POT-POURRI

NO POT-POURRI (*printed in red*) | *Slogan for Ulster Protestants* | *with flower allergies* (*printed in grey*)

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 45 copies.

PUBLISHED: October 2023

100 mm × 185 mm. Printed in grey and scarlet in Bembo italic with Union Pearl on a single sheet of white Somerset mould-made wove paper.

SECTION G

UNPUBLISHED ITEMS

NOTES ON THE DESCRIPTIONS AND SETTING OF THIS SECTION

Over the years a handful of items have been fully produced for the Gruffyground Press, yet not published after being rejected by Anthony Baker. The main edition information given for the items in this section details them as they would have been if published, with further information regarding the actual state and number of existing copies in the notes that follow. For non-booklet items, the bibliographical description given above the printer details is that of the front of the item instead of the standard title page.

G1 | THE PHOENIX AND TURTLE William Shakespeare DE TUINWIJKPERS EDITION

[The Phoenix and Turtle](#) | by | [William Shakespeare](#) |
[Sidcot](#) | [mdccclxxv](#)

PRINTER: Sem Hartz at De Tuinwijkpers, Haarlem, The Netherlands.

EDITION: 120 copies. Unsigned and unnumbered.

PRINTED: 1976

A. STANDARD EDITION

68 mm × 112 mm. 17 pages. 90 copies. Printed in black and scarlet or grey-blue in Lettre Française Civilité (Civilité No. 11) with English-bodied Blackletter and Four-line Pica Ornamental Initials on pale cream Barcham Green handmade laid paper. Bound in a grey Barcham Green Charles the First handmade laid paper wrapper printed in black in English-bodied Blackletter and Lettre Française Civilité ([The Phoenix and Turtle](#) | by | [William Shakespeare](#))

B. SPECIAL EDITION

68 mm × 112 mm. 17 pages. 30 copies. Printed in black and scarlet (possibly some copies with grey-blue as the second colour) in Lettre Française Civilité (Civilité No. 11) with English-bodied Blackletter and Four-line Pica Ornamental Initials on pale cream Hodomura Japanese handmade wove paper. Bound in a grey Barcham Green Charles the First handmade laid paper wrapper printed in black.

EDITION NOTES:

This edition, rejected on grounds of poor presswork, was printed in an original and unobtainable Granjon Civilité from the Enschedé foundry (unlike the version printed for Gruffyground by the Bieler Press, which used a digitally reconstructed version of the font). It preceded the published version printed by the Bieler Press (item A33) by thirty-five years.

Although the title page states the publication year as 1975, the edition wasn't printed until early 1976. An additional huge delay in the binding meant that Anthony Baker didn't receive finished copies until September 1978.

The quantities printed for this job are rather uncertain to say the least, but were certainly not the 90 standard copies and 30 (or 25, according to the prospectus) special copies as stated in the colophon. In a letter to Anthony Baker, Sem Hartz claimed to be sending (without distinguishing numbers of ordinaries and specials) 137 copies, plus a few extras and a proof, and keeping another 10 for himself. When they arrived there were reportedly fewer copies, although there is no record of the exact amounts, except for Anthony Baker noting in a letter to Sem that he'd counted 50 specials, not 30.

In addition to the colophon being less than accurate regarding quantities, it is also wrong in stating that the special edition copies are printed on Gifu Shoji. They are actually printed on Hodomura as the original plan to use Gifu Shoji had to be changed due to it being too thin and suffering show-through.

Now to the fun (or exasperating) part for any bibliographer and collector – variants! In a letter to Anthony, Sem states that he is keeping copies of 'the various colours and paper', adding that the additional colours were meant to be a surprise, and that Anthony might as well announce that there were several kinds of paper and colours to choose from. This makes it sound like there may have been rather an assortment, although I think it more likely a case of some of the copies, whether on the Barcham Green or Japanese handmade, having scarlet as the secondary colour and some having grey-blue. It is quite possible that some copies on different papers were printed with other secondary colours, although there is a mention in another letter from Anthony to Sem saying that he'd like to keep two copies; a standard and a special, adding that he would be without the blue variant. This statement seems to point to the blue copies being the only colour variant. Of the handful of copies I've seen, most have been

SECTION G specials printed in black and scarlet, with the others being copies of the standard edition printed in either black and scarlet or black and grey-blue. One other randomly occurring variation in the copies I've seen is that some of the flyleaves that feature the WS initials at the front and the Tuinwijkpers pressmark at the back are the text paper and some are the grey Barcham Green Charles the First handmade also used for the cover wrappers. Should I discover more about variants then I shall add the information to this entry.

Despite being rejected, these were not destroyed by the printer (as is usually the case in such situations), but distributed by him instead. The whole project had cost Sem a lot of money so I think it understandable that he kept them for his own distribution. As to whether he destroyed some and handed out only the better copies, or whether they were all distributed, is unknown. What I do know is that finding them is rather difficult, and I presently know of the whereabouts of only nine copies.

One further sad part of the story is the non-use of a rather fine wood engraving by Andreas Brylka that Anthony commissioned in the very early stages of the project. The printer was firmly set against its use, so it never appeared.

G2 | THE PHOENIX AND TURTLE William Shakespeare DE TUINWIJKPERS EDITION PROSPECTUS

The Phoenix and Turtle | by | William Shakespeare | Shakespeare wrote Secretary, the cursive, English hand | as taught by John de Beuchesne and John Baildon in | his time. There were also Secretary types such as the so | called Lettre Françoise of Robert Granlon, cut between | 1562 & 1574, now at the Enschedé Museum as their Civilité | No.11. Appropriately, a sixteen-page edition has been | set in this type at Enschedé, and printed by Sem Hartz | on the handpress of his private press in Haarlem. | 90 copies on Barcham Green paper, price £ | , | 25 copies on Japanese paper price £ | , | are available from the publisher, Anthony Baker, at the | Gruffyground Press, Ladram, Sidcot, Winscombe, Somerset, | England. | [De Tuinwijkpers wood engraved pressmark by Sem Hartz of a heraldic lion in an oval (printed in grey-blue)] | DE TUINWYKERS (printed in grey-blue)

PRINTER: Sem Hartz at De Tuinwijkpers, Haarlem, The Netherlands.

EDITION: 100 copies

PRINTED: 1977

292 mm × 193 mm. Printed in black and grey-blue in Emergo roman and italic with English-bodied Blackletter, Lettre Françoise Civilité (Civilité No. 11) and Cancelleresca Bastarda on a pale cream laid paper which, although unspecified, looks to be the same Barcham Green handmade as used for the standard copies of the edition it is advertising.

EDITION NOTES:

Most of the copies of this prospectus still exist as Anthony Baker kept them when he was not asked for their return. Until recently only a handful had ever left his possession to be sent to printers and collectors. Copies have now been included in a most entertaining Bonnefant Press and Enkidu Press joint publication of the letters between Anthony Baker and Sem Hartz regarding the Tuinwijkpers-printed edition of *The Phoenix and Turtle* (see item H12).

G3 | NATURA Peter Scupham GRUFFYGROUND PRESS EDITION – ORIGINAL PRINTING

[Boxwood engraving of a countryside landscape] |
PETER SCUPHAM :: NATURA | with a wood engraving
by Peter Reddick | sidcot The Gruffyground Press 1978

PRINTER: Karl Kimber (Kim) Merker at the Windhover Press, Iowa City, Iowa, United States of America.

EDITION: 200 copies. Signed by the author and artist.

PRINTED: 1978

217 mm × 134 mm. 16 pages. Printed in black in Romanée roman and italic on off-white Barcham Green Windhover handmade wove paper. Bound in a light brown Barcham Green Katuscha handmade wove paper cover printed in black in Romanée roman (PETER SCUPHAM :: NATURA). Signed by the author and the artist.

EDITION NOTES:

According to correspondence between Kim Merker and Anthony Baker, there was a sub-standard initial printing of *Natura* caused by problems with the press used. This original printing differed from the published version (item A7) in a couple of ways. Unlike the published version, the first poem, 'Water', contained no errors, plus the colophon was quite different, stating that this version was printed on a Washington hand-press (changed to a Vandercook Test press in the published version to improve the print quality), and that there were 200 copies for the

Gruffyground Press and 200 copies for the Windhover Press (compared to the 225 copies for each in the published edition). One curious colophon detail is that it states that ‘the papers are handmade Windhover and L’ Amatruda’. Whether this meant that the edition would originally have had some covers, or endpapers, of L’ Amatruda (clearly a mis-naming of Amatruda) is unknown.

The single proof copy that Anthony was sent for approval — the only example of the original printing known to still exist — was printed on Barcham Green Windhover paper, with flyleaves of the same, and came in an unprinted beige Barcham Green Katuscha paper cover with deckle edges (rather than the trimmed and printed version the edition eventually ended up with). There was no Amatruda paper present at all. Anthony rejected the presswork of this sample copy, so the Windhover Press pulped the remainder of the edition, but only after the engraving had been cut from the title pages for Anthony to send out as a Christmas greeting (item E5). The sample copy is unsigned.

edition the engraving was much better, but this time Anthony was displeased with the print quality of the text. In what must have been quite exasperating all round, two entire editions were rejected and sent back to the printer to be destroyed.

A single copy of the first printing did actually get issued. Before he took time to properly look at the printing, Anthony Baker hastily sewed up and posted the one ad personam copy that was printed for the actress Jean Simmons in Hollywood, in hopes of reminding her of her days as an evacuee in Gruffyground’s neighbouring village of Winscombe during the Second World War. She did not acknowledge it. In addition to Jean’s ad personam, two other copies survived; one from the second printing, signed and numbered by the artist, and one other copy from the first printing, unsigned, featuring an early version of the cover design that omits the author and publisher.

G4 | **THE TREES ARE DOWN** Charlotte Mew LIBANUS PRESS EDITION

Charlotte Mew | **THE TREES ARE DOWN** | [*boxwood engraving of a man up a tree lopping off branches*] | With a wood engraving by Linda Holmes | Sidcot | **THE GRUFFYGROUND PRESS** | 2002

PRINTER: Michael Mitchell at the Libanus Press, Rose Tree House, Silverless Street, Marlborough, Wiltshire, England.

EDITION: 120 copies. Signed and numbered by the artist.

PRINTED: 2002

A. FIRST STATE / B. SECOND STATE

(differences noted in Edition Notes below)

225 mm × 165 mm. 8 pages. Printed in black in Romulus roman and italic with Open Kapitalen on white Inveresk Somerset mould-made wove paper. Bound in a golden yellow Mingei handmade laid paper wrapper printed in black in Romulus with Open Kapitalen ([Charlotte Mew](#) | **THE TREES ARE DOWN** | [The Gruffyground Press](#)).

EDITION NOTES:

Unfortunately, this Libanus Press edition was printed, and rejected, twice. In the first printing, Anthony was displeased with the print quality of the engraving, so asked for the edition to be reprinted. In the second

G5 | **EXTRA TIME** Vernon Scannell

VERNON SCANNELL | **EXTRA TIME**
(*printed in orange*) | With a wood engraving by Christopher Wormell | [*boxwood engraving of a man walking his dog in a snowy scene*] | SIDCOT | **THE GRUFFYGROUND PRESS** (*printed in orange*) | 2003

PRINTER: John Grice at Evergreen Press, Libbys Drive, Stroud, Gloucestershire, England.

EDITION: 130 copies. Signed by the author and artist.

PRINTED: 2003

A. FIRST STATE / B. SECOND STATE

(differences noted in Edition Notes below)

256 mm × 174 mm. 16 pages. Printed in black and orange in Garamond roman and italic with Molé Foliate on pale cream Canaletto machine-made wove paper. Bound in an orange Zerkall Ingres mould-made laid paper wrapper printed in dark orange in Garamond roman with Molé Foliate ([VERNON SCANNELL](#) | **EXTRA TIME** | [THE GRUFFYGROUND PRESS](#)).

EDITION NOTES:

After printing was completed and the type dissolved, a significant error was spotted. In the third line of the second stanza of the poem ‘Prodrome’, three words managed to get set without any spacing between them. Anthony Baker obviously couldn’t accept this and the copies were returned to the printer for pulping. There are three copies of this first state version known to exist; two normal copies, and one early trial copy

SECTION G which differs by having the title page printed entirely in black instead of black and orange. All are unsigned.

Horribly, after resetting and reprinting the whole job from scratch, another similar error was noticed. In line two of the same stanza of the same poem, two words were also set and printed without any spacing. Again, this clearly was no good. After rejecting this second printing, Anthony Baker decided to hand over the entire project to the printer, who eventually reprinted and published the collection — with no errors — under his own Evergreen Press imprint (see item H9). The second state Gruffyground copies were sent back to the printer for pulping, although eight copies are known to have survived. Seven of these are unsigned, but one archive copy that Anthony Baker kept did get signed by the author and artist.

The engraving for this publication was also printed as a Gruffyground Christmas card. Unlike the publication, Anthony Baker did eventually issue the card (item C9).

G6 | **EXTRA TIME**
Vernon Scannell
PROSPECTUS

VERNON SCANNELL | *EXTRA TIME* (printed in orange) | *With a wood engraving by Christopher Wormell* | Designed and printed by John Grice at | the Evergreen Press in Libbys Drive, | Stroud, Gloucestershire for the | publisher, Anthony Baden Baker of the | Gruffyground Press, Ladram, Sidcot, | Winscombe, Somerset. The types are | Garamond and Molé Foliate, the text | paper is Canaletto and the wrapper | is orange Zerkall Ingres. | The edition is limited to 130 copies. | The price is £16 | SIDCOT | THE GRUFFYGROUND PRESS (printed in orange) | 2003

PRINTER: John Grice at Evergreen Press, Libbys Drive, Stroud, Gloucestershire, England.

EDITION: 100 copies

PRINTED: 2003

246 mm × 160 mm. Printed in black and orange in Garamond roman and italic with Molé Foliate on one side of a sheet of pale cream Canaletto machine-made wove paper.

EDITION NOTES:

This item is a unique instance of an abandoned project for which a small number of prospectuses was, in anticipation of the final unrealised publication, sent out. The vast majority of copies went back to the printer for pulping.

G7 | **I GIVE AND I DEVISE...**
FIRST STATE

'I give and I devise' (old Euclio said, | And sighed) 'my lands and tenements to Ned'. | Your money, Sir? 'My money, Sir, what all? | Why, if I must' (then wept) 'I give it Paul'. | The Manor, Sir? 'The Manor! hold!' he cry'd, | 'Not that—I cannot part with that'—and dy'd (printed in green) | ALEXANDER POPE (printed in gold)

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 60 copies.

PRINTED: April 2018

159 mm × 219 mm. Printed in green and gold in Caslon roman on one side of a sheet of pale cream Barcham Green Chatham handmade wove paper.

EDITION NOTES:

After this first printing of this keepsake, Anthony Baker noticed a minor textual error that he missed in proofing. The word 'sighed' should have been printed in the old spelling of 'sigh'd'. As there's nothing glaringly wrong with these first state copies, Anthony kept and considered issuing them. He eventually decided against this and asked for a corrected reprint (item F70), with the second state appearing in copies of *Eleven Quotations* (item A52). Rather than being destroyed, these copies of the first printing have been kept unissued in the Gruffyground stock room.

G8 | **UNA LITTERAS DIDICIMUS**
VERSION II – FIRST PRINTING

UNA LITTERAS DIDICIMUS (printed in grey) | This keepsake has been printed for the Fifty-Five | Years On Reunion of the Sidcot School Upper VI | form of 1950, held at the Penscot Hotel, Shipham, | Somerset on Easter Sunday in 2005 (printed in red)

PRINTER: John Grice at Evergreen Press, Bond's Mill, Stonehouse, Gloucestershire, England.

EDITION: 30 copies

PRINTED: April 2018

140 mm × 187 mm. Printed in red and grey in Centaur roman on one side of a sheet of pale cream Saunders Waterford mould-made wove paper.

NOTES:

This is a completely redesigned version of item F41 from eight years previous.

This is in the unpublished section as it features a grand rarity in Gruffyground Press items – a spelling mistake. Anthony Baker asked for the setting of ‘Literas’ to have two T’s when it should only have had one. Initially, Anthony had decided not to worry too much about it and distribute them regardless, but the perfectionist in him just couldn’t do so. After deliberating whether to bother with a reprint for several months, Anthony finally asked the printer to reset and reprint a corrected version for him. Rather than being destroyed, these copies of the first printing have been kept unissued in the Gruffyground stock room.

106 mm × 150 mm. Printed in orange and black in Romanée roman and italic on white Munken Smooth machine-made wove paper.

NOTES:

This is a rejected first printing of one of Anthony Baker’s Christmas cards (item C21).

Both Anthony and the printer were unhappy with a few of the details of this card, such as it having a top fold instead of the usual side one, and that fold cracking as the paper was too thick to fold without the creaser that the printer no longer had.

G9 | SABON AND SASKIA

Sabon (printed in grey), a blue, and | Saskia (printed in grey), a blue silver, | born in Sedbergh, Yorkshire | on February 24th, 2021, | are the new Gruffyground Press | Somali cats

PRINTER: Martyn Ould at The Old School Press, Cliff Edge, Beer Hill, Seaton, Devon, England.

EDITION: 40 copies.

PRINTED: June 2021

145 mm × 210 mm. Printed in black and grey in Optima roman and Optima italic on a single sheet of Radiant White Somerset Velvet mould-made wove paper.

NOTES:

This keepsake introducing the two new Gruffyground cats, Sabon and Saskia (both named after type designs by Jan Tschichold) appears in this unpublished section because Anthony Baker understandably decided not to distribute it when Saskia sad passed away a few short months after joining the Gruffyground household.

G10 | HOME from *Learning The Ropes* FIRST PRINTING

[Lemonwood engraving by Colin Paynton (known now as Colin See-Paynton) of a ‘man and aeroplane’ garden windmill ornament]

PRINTER: John Grice at Evergreen Press, Paganhill, Stroud, Gloucestershire, England.

EDITION: 75 copies

PRINTED: October 2023

SECTION H

ASSOCIATED ITEMS

NOTES ON THE DESCRIPTIONS AND SETTING OF THIS SECTION

Although not published by the Gruffyground Press, the following items are included in this bibliography as they have a strong relation to Gruffyground in one way or another. For non-book/booklet items, the bibliographical description given above the printer details is of the front of the item rather than the usual title page.

Entries for out-of-series variants are set in italic, with notes specific to such entries set in italic underneath rather than with the general edition notes.

H1 THE MISSED BEAT Thom Gunn JANUS PRESS EDITION

THOM GUNN *The Missed Beat* WITH | A
WOOD ENGRAVING BY SIMON BRETT |
[*boxwood engraving of a dilapidated old aqueduct*
(*printed in olive*)] | THE JANUS PRESS NEWARK
VERMONT | 1976

PRINTER / PUBLISHER: Claire Van Vliet at the Janus Press, Newark, West Burke, Vermont, United States of America.

EDITION: 50 copies. Signed by the author.

PUBLISHED: May 1st 1976

PRICE: \$35

A. STANDARD EDITION

235 mm × 164 mm. 14 pages. Printed in black and olive in Times roman and italic on French-folded ivory Okawara Japanese handmade laid paper. Hardbound at the Janus Press by James Bicknell in quarter dark grey cloth, with verona verde (green) Fabriano Miliani Ingres mould-made laid paper decorated with dark green wavy vertical stripes printed from a woodblock cut by Claire Van Vliet, and a verona verde Fabriano Miliani Ingres mould-made laid paper spine label printed in black in Bembo roman (**THOM GUNN THE MISSED BEAT**). Free endpapers and pastedowns of verona verde Fabriano Miliani Ingres mould-made laid paper. Housed in a 240 mm × 166 mm slipcase covered in dark grey cloth over boards, with front and back onlays of the same decorated Fabriano paper as used on the book, plus a verona verde Fabriano Miliani Ingres mould-made

laid paper spine label printed in black in Times roman (**THOM GUNN: THE MISSED BEAT**).

B. SOFTCOVER VARIANT

240 mm × 165. 12 pages. Approximately 20 out-of-series copies. Printed in black and olive in Times roman and italic on French-folded ivory Okawara Japanese handmade laid paper. Bound in a French-folded verona verde (green) Fabriano Miliani Ingres mould-made laid paper cover printed in black in Times roman (**THOM GUNN: THE MISSED BEAT**).

Some leftover sheets and wrappers were put together to create these out-of-series Janus Press edition variants. They are identical to the Gruffyground Press edition except for the title page stating Janus Press as the publisher. The copies were split equally between both publishers, with Anthony Baker's copies signed by both the author and the artist and Claire Van Vliet's signed by the author only. Anthony's copies were distributed gratis, but I can't say whether Claire's were or not.

C. THOM GUNN EDITION

There were five incomplete sets of the pages left over from the printing of The Missed Beat that lacked the title page, the copyright page, the poem 'The Missed Beat' and the colophon. Rather than let them go to waste, Claire Van Vliet placed them in the green paper wrappers used for the Gruffyground Press edition and sent them to Thom Gunn, who, on a blank page near the end, wrote out the missing poem by hand in black ink and then added underneath, in red ink, his own colophon, number and signature. These were distributed by Thom to friends.

EDITION NOTES:

As mentioned in the entry for *The Missed Beat* in Section A, the printer also published this version of the collection through their own Janus Press. Apart from the change of publisher details, there is a half-title page not present in the Gruffyground edition and the binding is completely different.

I noticed that, unlike the rest of the production, the spine label of these Janus Press copies is printed in Bembo rather than Times. To my knowledge, there is no mention of this anywhere and I find myself a little curious as to why it was done.

This Janus Press edition was published a little ahead of the Gruffyground one – something that Anthony Baker was displeased with. He felt that, despite having become a co-publication, it was still his project.

SECTION H **H2** **THE CLOSED DOOR**
James Reeves
JANUS PRESS / TWINROCKER EDITION

JAMES REEVES *The Closed Door* ('*The Closed Door*' printed in golden brown) | with a wood engraving by Richard Shirley Smith | co-published by Twinrocker and The Janus Press | [*boxwood engraving of a mournful girl sitting on the floor*]

PRINTER / CO-PUBLISHER (WITH TWINROCKER): Claire Van Vliet and Susan Johanknecht at the Janus Press, Newark, West Burke, Vermont, United States of America.

EDITION: 75 copies. Unsigned.

PUBLISHED: 1977

PRICE: \$50

238 mm × 160 mm. 12 pages. Printed in black and brown in Walbaum roman and italic on cream Twinrocker Sweetbutter handmade laid paper. Hardbound by James Bicknell and Susan Johanknecht in pink and purple marbled Fabriano handmade paper (marbled by Claire Van Vliet and Susan Johanknecht) over boards, with a natural Hewitt calf spine, and a cream Twinrocker Sweetbutter handmade laid paper title label on the front cover printed in black in Walbaum roman ([*within a thin rule rectangle (printed in golden brown)*]) **THE CLOSED DOOR**, and free endpapers and pastedowns of cream Twinrocker Sweetbutter handmade laid paper. Co-published by the Janus Press and Twinrocker, Brookston, Indiana.

EDITION NOTES:

As with *The Missed Beat*, *The Closed Door* was a co-publication, with the Janus Press publishing their own edition. This time, the Janus Press copies were themselves a joint publication with the Twinrocker paper mill that supplied the text paper for the edition.

H3 **NATURA**
Peter Scupham
WINDHOVER PRESS EDITION

[*Boxwood engraving of a countryside landscape*] |
PETER SCUPHAM :: NATURA | with a wood engraving by Peter Reddick | iowa city The windhover press 1978

PRINTER / PUBLISHER: Karl Kimber (Kim) Merker at the Windhover Press, Iowa City, Iowa, United States of America.

EDITION: 225 copies. Unsigned.

PUBLISHED: December 4th 1978

PRICE: \$7

219 mm × 133 mm. 16 pages. Printed in black in Romanée roman and italic on white Barcham Green Windhover handmade wove paper. Hardbound by the Black Oak Bindery in quarter green cloth, with silvery-green Japanese Sudare handmade wove paper printed in black in Romanée roman (**PETER SCUPHAM :: NATURA**) and free endpapers and pastedowns of white Barcham Green Windhover handmade wove paper.

H4 **THREE SONGS**
John Wilmot, Earl of Rochester
CUMMINGTON PRESS EDITION

THREE | SONGS (*printed in green-grey*) | BY JOHN WILMOT | EARL OF ROCHESTER | THE CUMMINGTON PRESS | OMAHA / MCMLXXVIII

PRINTER / PUBLISHER: Harry Duncan at the Cummington Press, Omaha, Nebraska, United States of America.

EDITION: 70 copies. Unsigned.

PUBLISHED: 1978

PRICE: \$5

226 mm × 133 mm. 7 pages. Printed in black and green-grey in Joanna roman and italic with Romulus Open on white Hodomura Japanese handmade wove paper. Bound in a green-grey Kizuki Japanese handmade laid paper wrapper with a white Hodomura Japanese handmade wove paper title label printed in black in Joanna roman ([*within a thin rule rectangle*]) **THREE SONGS**).

EDITION NOTES:

The Cummington Press copies of this co-publication are identical to the Gruffyground Press ones except for the publisher details on the title page.

According to the Private Libraries Association's *Private Press Books* 1978, less than seventy of these Cummington Press copies were satisfactory, although the actual number of published copies is not given.

H5 **WINTER WIND**
Elizabeth Jennings
JANUS PRESS EDITION

Elizabeth Jennings *Winter Wind* ('*Winter Wind*' printed in silver) | [*Boxwood engraving of a girl asleep in bed next to the billowing curtains of an open window*] | with a wood engraving by Monica Poole | The Janus Press · Newark Vermont · 1979

PRINTER / PUBLISHER: Claire Van Vliet at the Janus Press, Newark, West Burke, Vermont, United States of America.

EDITION: 50 copies. Unsigned.

PUBLISHED: 1980

PRICE: \$35

237 mm × 152 mm. 12 pages. Printed in black and silver in Trump Mediaeval italic on green-grey Barcham Green Charles the First handmade laid paper. Hardbound by James Bicknell at the Janus Press in white linen, with a grey-green Barcham Green Charles the First handmade laid paper author/title label on the spine printed in silver in Trump Mediaeval italic (*Elizabeth Jennings · Winter Wind*). Free endpapers of grey-green Barcham Green Charles the First handmade laid paper, and pastedowns of grey-green Barcham Green Michelle handmade wove paper.

EDITION NOTES:

This was the last time Anthony Baker went down the co-publication route.

H6 | BUZZ BUZZ John Heath-Stubbs LIBANUS PRESS PRINTED COVER LABEL VARIANT

John Heath-Stubbs | BUZZ BUZZ ('Buzz Buzz' printed in ochre) *Ten Insect Poems* | [pearwood engraving of a rhinoceros beetle and a beetle grub] | with a wood engraving by | Richard Shirley Smith | THE GRUFFYGROUND PRESS · SIDCOT | MCMLXXXI

PRINTER: Michael Mitchell at the Libanus Press, Katherine House, The Parade, Marlborough, Wiltshire, England.

EDITION: 2 or 3 out-of-series copies. Unsigned.

PUBLISHED: December 1981

PRICE: Privately distributed by the printer

241 mm × 163 mm. 16 pages. Printed in black and ochre in Bodoni roman and italic on cream Vélin d'Arches mould-made wove paper. Bound in an ochre Mingei Japanese handmade laid paper wrapper with a cream Vélin d'Arches mould-made wove paper label printed in ochre in Bodoni roman. ([within a 'broken line' rule rectangle] JOHN HEATH-STUBBS · BUZZ BUZZ).

EDITION NOTES:

The printer, Michael Mitchell, originally designed *Buzz Buzz* to have a cover label featuring the same

text as that which appears on the final covers, but contained within a distressed rule border. This idea was decided against before final production, although some labels had been printed. After *Buzz Buzz* was completing, there were a couple of extra copies left over which, rather than destroy, Michael distributed himself as out-of-series copies, with that written under the printed colophon in his handwriting denoting them as such. On some, if not all, he stuck his original cover label over the existing title, creating this variant. The exact number of copies featuring this label is unknown, but Michael believed there were only two or three.

H7 | THE SONG OF THE GRUFFYGROUND PRESS Sebastian Carter

The song of the | Gruffyground | Press ('The song of the Gruffyground Press' printed in pink-brown) | THE RAMPANT LIONS PRESS

PRINTER / PUBLISHER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 70 copies.

PUBLISHED: 1998

PRICE: £12

124 mm × 167 mm. 12 pages. Printed in black and pink-brown in Haarlemmer roman and italic and Bembo roman and italic with Albertus on pale cream Zerkall mould-made irregular laid paper. Bound in a pink-brown Hahnemühle Bugra Bütten mould-made laid paper wrapper printed in dark brown in Albertus (*The song of the | Gruffyground | Press*).

EDITION NOTES:

This booklet, printed for fun, was penned in idle moments by Sebastian Carter during a period of working on some Gruffyground Press projects. The form of the song, which is reprinted on page 125 of this bibliography, takes its lead from Paul Dehn's humorous 'Mrs Ravoon' saga, but was written to highlight the perils of working for Anthony Baker, and his 'Terrible Rules' (see page 124).

Ten copies were presented to Anthony Baker and several more were presented to collaborators with the Gruffyground Press and friends of the Rampant Lions Press. The remainder (about half) were made available for general sale. Most of the copies were written in 'ad personam' for the recipient by the printer in a purposefully left gap in the colophon.

SECTION H **H8** | **THE SONG OF THE GRUFFYGROUND PRESS**
Sebastian Carter
PROSPECTUS

¶ *We came to the gibbet by the cold light of dawn, | Where dangled the body, hung, quartered and drawn: | A hideous warning to those who transgress | The terrible Rules of the Gruffyground Press. | [thick-and-thin double rule] | from 'The song of the Gruffyground Press' | [fold point on folded copies] | THE SONG OF THE GRUFFYGROUND PRESS* | ¶ 70 copies of the *Song* have been written and printed by Sebastian Carter on Zerkall irregular laid mould-made paper, hand-set in Bembo, Haarlemmer and Albertus, and wrapped in Bugra Bütten. About half the edition is for sale at £12 per copy including postage. | The Rampant Lions Press | Swan House, 80 High Street, Over, Cambridge | CB4 5ND

PRINTER / PUBLISHER: Sebastian Carter at the Rampant Lions Press, Swan House, Over, Cambridge, England.

EDITION: 70 copies.

PUBLISHED: 1998

PRICE: £12

176 mm × 128 mm. Printed in grey in Haarlemmer roman and italic and Bembo roman and italic on one side of a sheet of off-white machine-made wove cartridge paper.

NOTES:

This prospectus features a sample verse, publication information and ordering details. The design of the prospectus allowed for it to be folded horizontally so that the front featured the edition details and the back featured the sample verse. Most were issued in this 88 mm × 128 mm folded state.

H9 | **EXTRA TIME**
Vernon Scannell
EVERGREEN PRESS EDITION

VERNON SCANNELL | *EXTRA TIME (printed in orange) | With a wood engraving by Christopher Wormell | [boxwood engraving of a man walking his dog in a snowy scene] | CHARINGWORTH | THE EVERGREEN PRESS (printed in orange) | 2003*

PRINTER / PUBLISHER: John Grice at Evergreen Press, Libbys Drive, Stroud, Gloucestershire, England.

EDITION: 130 copies. Numbered by the publisher. Unsigned.

PUBLISHED: 2003

PRICE: £16

256 mm × 174 mm. 16 pages. Printed in black and orange in Garamond roman and italic with Molé Foliate on white Zerkall mould-made irregular laid paper. Bound in an orange Zerkall Ingres mould-made laid paper wrapper printed in dark orange in Garamond roman with Molé Foliate (VERNON SCANNELL | *EXTRA TIME* | THE EVERGREEN PRESS).

EDITION NOTES:

This publication, originally planned and printed for Gruffyground Press (see item G5), was handed over to the printer by Anthony Baker after a couple of errors in production. This published version from Evergreen Press was reprinted in an almost identical form to that of the abandoned Gruffyground version, but with the minor alterations of a different paper for the text, an amended order of the poems, a new colophon and a new imprint for both the cover and title page.

H10 | **EXTRA TIME**
Vernon Scannell
EVERGREEN PRESS EDITION
PROSPECTUS

VERNON SCANNELL | *EXTRA TIME (printed in orange) | With a wood engraving by Christopher Wormell | Designed and printed by John Grice at the Evergreen Press in Charingworth | Gloucestershire. The types are | Garamond and Molé Foliate, the text | paper is Zerkall and the wrapper | is orange Zerkall Ingres. | The edition is limited to 130 copies. | The price is £16 | CHARINGWORTH | THE EVERGREEN PRESS (printed in orange) | 2003*

PRINTER / PUBLISHER: John Grice at Evergreen Press, Libbys Drive, Stroud, Gloucestershire, England.

EDITION: Approximately 130 copies.

PUBLISHED: 2003

248 mm × 165 mm. Printed in black and orange in Garamond roman and italic with Molé Foliate on one side of a sheet of cream Zerkall mould-made irregular laid paper.

H11 | **SNOW JOKE**
GREETINGS CARD
EVERGREEN PRESS EDITION

[Boxwood engraving by Christopher Wormell of a man walking his dog in a snowy scene]

PRINTER / PUBLISHER: John Grice at Evergreen Press, Libbys Drive, Stroud, Gloucestershire, England.
EDITION: Approximately 100 copies.
PUBLISHED: 2003

70 mm × 122 mm. Printed in black in Garamond roman and italic on white Canaletto machine-made wove paper.

NOTES:

This is based on the original Gruffyground version (item C9). It differs by being somewhat smaller in format and having no printer and publisher details printed on the back, just the engraving details on the inside verso and greetings text on the inside recto. Although unsure, the printer thinks that these would have been printed and distributed at around the same time as the rest of the *Extra Time* project that this engraving is from (see items G5 and H9). He believes that he printed about 100 copies.

H12 | SHAKESPEARE AND CIVILITÉ: CORRESPONDENCE BETWEEN ANTHONY BAKER & SEM HARTZ

Shakespeare and Civilité (printed in red) |
 CORRESPONDENCE BETWEEN | ANTHONY
 BAKER & SEM HARTZ | EDITED BY HANS
 VAN EIJK | BANHOLT & PHILIPPINE |
 CIOCIQXV

PRINTER: Hans van Eijk at Bonnefant Press, Banholt, The Netherlands.

JOINT PUBLISHERS: Bonnefant Press, Banholt, The Netherlands and Enkidu Press, Philippine, The Netherlands.

EDITION: 66 copies, of which 60 are numbered in printed type and 6 are printed ad personam.

PUBLISHED: July 2015

PRICE: £75

A. STANDARD EDITION

254 mm × 168 mm. 98 pages. 60 copies. Printed in black and red in Bembo roman and italic with Civilité No. 11 and Four-line Pica Ornamental Initials on off-white Magnani Velata Avorio mould-made wove paper. Hardbound by Boekbinderij Frans Koch, Koningslust, The Netherlands, in dark red cloth, with gold lettering in Bembo roman along the spine (BAKER & HARTZ • SHAKESPEARE AND CIVILITÉ) and gold lettering in Four-line Pica Ornamental Initials on the front cover (W | S).

B. SPECIAL AD PERSONAM EDITION

252 mm × 165 mm. 98 pages. 6 copies. Printed in black and red in Bembo roman and italic with Civilité No. 11 and Four-line Pica Ornamental Initials on off-white Magnani Velata Avorio mould-made wove paper. Hardbound by Philipp Janssen at Boekbinderij Phoenix, Kamperland, The Netherlands, in sparkling scarlet red cloth, with gold lettering in Bembo roman along the spine (BAKER & HARTZ • SHAKESPEARE AND CIVILITÉ) and gold lettering in Four-line Pica Ornamental Initials on the front cover (W | S).

EDITION NOTES:

This publication was set by John Cornelisse at the Enkidu Press, and printed and distributed by Hans van Eijk at Bonnefant Press. Additionally, Hans also edited the contents and wrote the introduction for the book, which contains all the known correspondence between Anthony Baker and Sem Hartz from January 1973 to October 1978 regarding the ill-fated Tuinwijkpers edition of Shakespeare's *The Phoenix and Turtle* (item G1). It makes for a most entertaining read and adds much to one of the renowned fine press stories from the later part of the twentieth-century.

For all Gruffyground or Tuinwijkpers collectors there's also the added bonus that each copy contains, tipped-in, an original prospectus for the Tuinwijkpers-printed edition (item G2) that wasn't issued at the time.

Hans decided to have the ad personam copies done as specials. To make them so he had them specially bound by a different binder in a vivid scarlet cloth embedded with sparkling glitter!

H13 | SHAKESPEARE AND CIVILITÉ: CORRESPONDENCE BETWEEN ANTHONY BAKER & SEM HARTZ PROSPECTUS

Shakespeare and Civilité (printed in red) |
 CORRESPONDENCE BETWEEN | ANTHONY
 BAKER & SEM HARTZ | EDITED BY HANS
 VAN EIJK | BANHOLT & PHILIPPINE |
 BONNEFANT PRESS & ENKIDU PRESS |
 CIOCIQXV

PRINTER: Hans van Eijk at Bonnefant Press, Banholt, The Netherlands.

JOINT PUBLISHERS: Bonnefant Press, Banholt, The Netherlands and Enkidu Press, Philippine, The Netherlands.

EDITION: 105 copies

PUBLISHED: June 2015

SECTION H 254 mm × 168 mm. 4 pages. Printed in black and red in Bembo roman and italic with Civilité No. 11 and Four-line Pica Ornamental Initials on a single-folded sheet of off-white Magnani Velata Avorio mould-made wove paper.

NOTES:

This prospectus, distributed by Bonnefant Press, contains a full page introduction on the inside verso, a sample page from the book on the inside recto, and distributor details and publisher pressmarks on the back.

H14 | **SHAKESPEARE AND CIVILITÉ: CORRESPONDENCE BETWEEN ANTHONY BAKER & SEM HARTZ**
AN APOLOGY / ERRATUM SLIP

An Apology | The curse of the Phoenix has also struck this | edition. Due to a mechanical problem | during the casting some of the letters are | leaning to one side. The Monotype operator | and the printer wish to apologise for this | imperfection, which could only have been | corrected by recasting large sections of text. | JC/HvE | Errata (p. 94) for MDCCCLXXV read MDCCCCLXXV | (p. 95) have to it: to have it

PRINTER: Hans van Eijk at Bonnefant Press, Banholt, The Netherlands.

JOINT PUBLISHERS: Bonnefant Press, Banholt, The Netherlands and Enkidu Press, Philippine, The Netherlands.

EDITION: 68 copies

PUBLISHED: July 2015

106 mm × 120 mm. Printed in black in Post-Mediaeval roman and Diethelm Antiqua roman and italic with Claudius on one side of a sheet of light grey Van Gelder Eenhoorn (Unicorn) mould-made laid paper.

NOTES:

This apology/erratum slip, loosely inserted into copies of the book, was printed mainly to apologise for some of the type on some of the pages leaning to one side.

The more eagle-eyed among owners of this slip may have noticed that the first lower-case i in the last line is an accidental use of a grave accent version.

H15 | **ONE SWALLOW...**
EPHEMERON
INCLINE PRESS VERSION

One swallow | doesn't make | a slummer (*printed in red*) | Kenneth Tynan | to Laurence Harvey, | who had suggested that they | should have fortified themselves | with more drink before venturing | into a disreputable quarter of L.A. (*printed in bright green*)

PRINTER: Graham Moss at Incline Press, 36 Bow Street, Oldham, Lancashire, England.

EDITION: 265 copies.

PUBLISHED: Issued from February 2019

165 mm × 88 mm. Printed in red and bright green in Optima roman on one side of a sheet of white Monadnock machine-made wove paper.

NOTES:

This is an original, rejected version of item F73 which Anthony Baker commissioned from Incline Press to appear in *Eleven Quotations* (item A52). 85 copies were ordered but when they turned up Anthony was unhappy with the unwanted abbreviation of Los Angeles to L.A.), as well as disliking the design itself.

The printer had other plans for this ephemeron and had printed a further 180 copies for inclusion in a forthcoming book showcasing Incline Press ephemera and jobbing work. The 85 Gruffyground copies were added to the pile, with 29 copies earmarked to go to the Letterpress Exchange Group.

H16 | **THE WORST THING...**
EPHEMERON
INCLINE PRESS VERSION

The worst thing is good enough to be laughed at, | though it be good for nothing else; | and the best thing, | though it be good for something else, | is good for nothing better. | *Thomas Love Peacock*

PRINTER: Graham Moss at Incline Press, 36 Bow Street, Oldham, Lancashire, England.

EDITION: 265 copies.

PUBLISHED: Issued from February 2019

204 mm × 140 mm. Printed in deep lilac in Bell roman and italic on one side of a sheet of white Gmund machine-made wove paper.

NOTES:

Like the previous item, this is an original, rejected version of an ephemeron (item F74) that Anthony

Baker commissioned from Incline Press to appear in *Eleven Quotations* (item A52). 85 copies were ordered but when they turned up Anthony was unhappy with an unwanted full stop at the end of the quote.

As with the previous item, the printer has other plans for this ephemeron and printed a further run of 180 copies for inclusion in a book showcasing Incline Press ephemera and jobbing work that Graham Moss is planning to publish in the near future. The 85 Gruffyground copies have been added to the pile, with 29 copies earmarked for the Letterpress Exchange Group.

THE ‘TERRIBLE RULES’ OF THE GRUFFYGROUND PRESS

Being very particular about how he has wanted his publications produced over the years, Anthony Baker has had in place a set of rules that must be kept to. These rules were properly set in place after the three ‘Epitaphs’ booklets and have been strictly adhered to ever since. Following, in no particular order, are the rules that have exasperated many printers — and Anthony — over the years.

In the case of booklets, each typeface, whether text or display, must be exclusively associated with a specific author: so that once an author, say James Reeves, has made an appearance (*The Closed Door*) printed in Walbaum, any subsequent James Reeves appearance (*To Robert Graves in Deyá*) must be printed in Walbaum too; and no other author’s may be. This does not apply to subsidiary works not themselves literature; thus the descriptive catalogue *Baker’s Dozen* is also printed in Walbaum. If a typeface is first used for an ephemeron relating to a specific poet, any later booklet to feature the work of that same poet has to be printed in the same face (for example, the poem card *Domus Caedet Arborem*, and the later booklet *The Trees Are Down*, both by Charlotte Mew, are both set in Romulus). That Garamond has been used in three non-related booklets (*Six Somerset Epitaphs*, *Private View* and *Tops*) may seem to break the rules, but Anthony counts neither *Six Somerset Epitaphs* or *Private View* as true Gruffyground publications. Therefore their use of Garamond did not prevent it being used for *Tops*.

Each cover paper for a booklet or folder must be exclusively associated with a specific printer. For example, anything printed at the Janus Press had to have a cover of Fabriano Miliani Ingres mould-made paper, with no other Gruffyground booklets printed elsewhere being allowed to use that paper for their covers. This does not stop additional printers from using cover stock from a specific paper manufacturer previously used, as long as each new printer uses a different product. This is exemplified by the Celtic Cross Press, who, like the Janus Press, chose Fabriano as a cover stock, but in their case used Fabriano Tiziano machine-made paper. Additionally, for each different booklet a printer prints, a different colour must be used for the cover, although this rule on colour does not have to be adhered to if a publication is a foldered item. For example, The Old School Press

used the same colour Somerset Velvet mould-made paper for both the folder of *Five Quotations* and the cover of *The Mirror*.

Text papers for booklets must be different for every title unless two or more are totally in series. In practice this has happened only twice; first with *Twin to Twin* and *Advice to Colonel Valentine*, and then with *The Phoenix and Turtle* and *An Elegie*. *Private View* would have been in series with *Telling Tales* had it been printed, as originally intended, by the Florin Press. This rule does not apply to anonymous works, hence *I Syng of a Myden* is printed on the same paper as previously used for *Buzz Buzz*. As with cover stock papers, it is perfectly acceptable to use text papers from a specific manufacturer (such as Zerkall or Magnani) in multiple publications as long as the product itself is different in each case.

Prospectuses must be printed in the same typefaces, in the same colours, and on the same papers as the item they are advertising.

The rules fall more lightly on ephemera. These may be in any typeface unless they are by (or are quoted from) an author represented among the booklets. Thus, the poem card *Castles in the Air*, and the booklet *Newark Abbey*, both by Thomas Love Peacock, are set in Bell. However, a typeface associated with a specific author in the booklets may be used for any other author if the use is ephemeral. For example, the Henry David Thoreau quote card *Some Circumstantial Evidence...* uses Dante, the typeface associated with John Whitworth.

The thread for sewing the booklets (almost always a Coton à Broder thread) has to match, as nearly as possible, the colour of the cover paper if it is visible at the spine, or the text paper if it is not.

A TRIBUTE TO THE GRUFFYGROUND PRESS

Whilst working on some Gruffyground Press projects, Sebastian Carter wrote the following stanzas, basing them on Paul Dehn's amusing 'Mrs Ravoon' saga. Sebastian printed and published the poem in an edition of 70 copies under his Rampant Lions Press imprint and tentatively sent ten copies to Anthony Baker, hoping that he'd like it. As it happens, Anthony liked the poem a great deal, so it seems rather a good way to end this bibliography by reproducing it here (with kind permission from Sebastian).

THE SONG OF THE GRUFFYGROUND PRESS

*We came to the gibbet by the cold light of dawn,
Where dangled the body, hung, quartered and drawn:
A hideous warning to those who transgress
The terrible Rules of the Gruffyground Press.*

*I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three.
And what was our mission – a maid in distress?
No! we carried the proofs for the Gruffyground Press.*

*The aged engraver sat huddled and spent;
His fingers were shaking, his burin was bent,
His clothes were in tatters. The cause of it? Yes!
He'd argued the toss with the Gruffyground Press.*

*The Grand Inquisitor muttered and cursed,
'Lay on, Master Torturer, and do your worst!
To the rack with this miscreant till he confess
He used the wrong paper for Gruffyground Press!'*

*We came to the prison and asked of our guide,
'Where's Hobson the carrier?' The gaoler replied,
'In the gloomiest dungeon's darkest recess:
He's failed to deliver to Gruffyground Press!'*

*The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold.
And what was the booty he longed to possess?
Why, every book published by Gruffyground Press.*

© Sebastian Carter, Rampant Lions Press, 1998.

CHECKLIST

SECTION A

GRUFFYGROUND PRESS PUBLICATIONS

- ☐ A1A SIX SOMERSET EPITAPHS STANDARD EDITION
- ☐ A1B SIX SOMERSET EPITAPHS SPECIAL EDITION I
- ☐ A1C SIX SOMERSET EPITAPHS SPECIAL EDITION II
- ☐ A2A SIX DORSET EPITAPHS FIRST STATE – SPECIAL EDITION I
- ☐ A2B SIX DORSET EPITAPHS FIRST STATE – SPECIAL EDITION II
- ☐ A2C SIX DORSET EPITAPHS SECOND STATE – STANDARD EDITION
- ☐ A2D SIX DORSET EPITAPHS SECOND STATE – SPECIAL EDITION
- ☐ A2E SIX DORSET EPITAPHS FIRST STATE – STANDARD EDITION I
- ☐ A2F SIX DORSET EPITAPHS FIRST STATE – STANDARD EDITION II
- ☐ A3A THE MISSED BEAT FIRST STATE
- ☐ A3B THE MISSED BEAT SECOND STATE
- ☐ A3C THE MISSED BEAT HARDBOUND VARIANT
- ☐ A4 TWIN TO TWIN
- ☐ A5 THE CLOSED DOOR
- ☐ A6A SIX HAMPSHIRE EPITAPHS STANDARD EDITION
- ☐ A6B SIX HAMPSHIRE EPITAPHS SPECIAL EDITION
- ☐ A7 NATURA
- ☐ A8 THREE SONGS
- ☐ A9 ADVICE TO COLONEL VALENTINE
- ☐ A10 WINTER WIND
- ☐ A11A THE SHIP OF SOUNDS STANDARD EDITION
- ☐ A11B THE SHIP OF SOUNDS SPECIAL BINDING EDITION
- ☐ A12A BUZZ BUZZ MESOZOIC VERSION
- ☐ A12B BUZZ BUZZ SECONDARY EPOCH VERSION
- ☐ A13 TELLING TALES
- ☐ A14 FRIENDS BEYOND
- ☐ A15 PRIVATE VIEW
- ☐ A16 LEARNING THE ROPES
- ☐ A17A AQUAMARINE STANDARD EDITION
- ☐ A17B AQUAMARINE WITHOUT HALF-TITLE VARIANT
- ☐ A17C AQUAMARINE SPECIAL BINDING EDITION
- ☐ A18A CYNICS AND ROMANTICS STANDARD EDITION
- ☐ A18B CYNICS AND ROMANTICS ALTERNATIVE ENGRAVING VARIANT
- ☐ A19A EVEN THE FLOWERS STANDARD EDITION
- ☐ A19B EVEN THE FLOWERS SPECIAL BINDING EDITION
- ☐ A20 OLD MAN
- ☐ A21 BAKER'S DOZEN
- ☐ A22 TO ROBERT GRAVES IN DEYÁ
- ☐ A23A NEWARK ABBEY STANDARD EDITION
- ☐ A23B NEWARK ABBEY ALTERNATIVE WRAPPER VARIANT

- ☐ A24 A FAYRE AND HAPPY MILKE-MAYD
- ☐ A25A THE PLANET HAPPINESS STANDARD EDITION
- ☐ A25B THE PLANET HAPPINESS SPECIAL BINDING EDITION I
- ☐ A25C THE PLANET HAPPINESS SPECIAL BINDING EDITION II
- ☐ A26 FOUR SONNETS TO A COQUETTE
- ☐ A27A CHEZ MONSIEUR PRIEUR WITH HALF-TITLE VERSION
- ☐ A27B CHEZ MONSIEUR PRIEUR WITHOUT HALF-TITLE VERSION
- ☐ A28 SUCCESS
- ☐ A29 A GRUFFYMAUFY
- ☐ A30 THE STORY OF SIGURD
- ☐ A31 THE TREES ARE DOWN
- ☐ A32 I SYNG OF A MYDEN
- ☐ A33 THE PHOENIX AND TURTLE
- ☐ A34 A CLEARER LIGHT
- ☐ A35 TOPS
- ☐ A36A WEATHERCOCK FIRST STATE
- ☐ A36B WEATHERCOCK SECOND STATE
- ☐ A37 MENELAUS AND HELEN
- ☐ A38 TELL ME NOT HERE
- ☐ A39A PERSWASIONS TO LOVE STANDARD EDITION
- ☐ A39B PERSWASIONS TO LOVE ALTERNATIVE COVER VARIANT
- ☐ A40 A POET'S PRAYER
- ☐ A41A MOONLIT APPLES STANDARD EDITION
- ☐ A41B MOONLIT APPLES VELLUM VARIANT
- ☐ A41C MOONLIT APPLES PARCHMENT VARIANT
- ☐ A41D MOONLIT APPLES ALTERNATIVE PAPER VARIANT
- ☐ A42A ELEGY TO THE MEMORY OF AN UNFORTUNATE LADY STANDARD EDITION
- ☐ A42B ELEGY TO THE MEMORY OF AN UNFORTUNATE LADY ALTERNATIVE COVER VARIANT
- ☐ A43A FIVE QUOTATIONS FIRST STATE
- ☐ A43B FIVE QUOTATIONS SECOND STATE
- ☐ A44 THE ART AT LADRAM
- ☐ A45A WOODPIGEONS AT RAHENY STANDARD EDITION
- ☐ A45B WOODPIGEONS AT RAHENY ALTERNATIVE COVER VARIANT
- ☐ A46 GHOSTS
- ☐ A47A THE WAY THROUGH THE WOODS STANDARD EDITION
- ☐ A47B THE WAY THROUGH THE WOODS NAME VARIANT
- ☐ A48 AN ELEGIE
- ☐ A49A LEONIE'S GARDEN STANDARD EDITION
- ☐ A49B LEONIE'S GARDEN PARCHMENT VARIANT
- ☐ A49C LEONIE'S GARDEN ALTERNATIVE PAPER AND COVER VARIANT
- ☐ A49D LEONIE'S GARDEN ALTERNATIVE PAPER VARIANT
- ☐ A49E LEONIE'S GARDEN ALTERNATIVE TEXT COLOUR VARIANT
- ☐ A50 THE MIRROR
- ☐ A51 TEN QUOTATIONS
- ☐ A52A ELEVEN QUOTATIONS FIRST STATE
- ☐ A52B ELEVEN QUOTATIONS SECOND STATE
- ☐ A53A THREE ACTRESS KEEPSAKES FIRST STATE

- ☐ A53B THREE ACTRESS KEEPSAKES SECOND STATE

SECTION B

PROSPECTUSES

- ☐ B1 BUZZ BUZZ
- ☐ B2 FRIENDS BEYOND
- ☐ B3A AQUAMARINE STANDARD VERSION
- ☐ B3B AQUAMARINE AMERICAN VERSION
- ☐ B4 CYNICS AND ROMANTICS
- ☐ B5 TO ROBERT GRAVES IN DEYÁ
- ☐ B6 NEWARK ABBEY
- ☐ B7 A FAYRE AND HAPPY MILKE-MAYD
- ☐ B8 THE PLANET HAPPINESS
- ☐ B9 FOUR SONNETS TO A COQUETTE
- ☐ B10 A GRUFFYMAUFRY
- ☐ B11 THE STORY OF SIGURD
- ☐ B12 THE TREES ARE DOWN
- ☐ B13 I SYNG OF A MYDEN
- ☐ B14 THE PHOENIX AND TURTLE
- ☐ B15 A CLEARER LIGHT
- ☐ B16 TOPS
- ☐ B17 WEATHERCOCK
- ☐ B18 MENELAUS AND HELEN
- ☐ B19 PERSWASIONS TO LOVE
- ☐ B20 A POET'S PRAYER
- ☐ B21A MOONLIT APPLES STANDARD VERSION
- ☐ B21B MOONLIT APPLES ALTERNATIVE PAPER VARIANT
- ☐ B22 ELEGY TO THE MEMORY OF AN UNFORTUNATE LADY
- ☐ B23 WOODPIGEONS AT RAHENY
- ☐ B24A THE WAY THROUGH THE WOODS STANDARD VERSION
- ☐ B24B THE WAY THROUGH THE WOODS NAME VARIANT
- ☐ B25 AN ELEGIE
- ☐ B26 LEONIE'S GARDEN
- ☐ B27 THE MIRROR

SECTION C

GREETINGS CARDS

- ☐ C1 AMONG MY SOUVENIRS
- ☐ C2 CORONATION ROSE
- ☐ C3 OLD MAN, OR LAD'S LOVE...
- ☐ C4 TOP
- ☐ C5 THE PLANET HAPPINESS
- ☐ C6 CHEZ MONSIEUR PRIEUR

- ☐ C7 THE STORY OF SIGURD
- ☐ C8 THE TREES ARE DOWN
- ☐ C9 SNOW JOKE
- ☐ C10 A POET'S PRAYER
- ☐ C11 WOODPIGEONS AT RAHENY VERSION I
- ☐ C12 BASKERVILLE AT LADRAM
- ☐ C13A THE WAY THROUGH THE WOODS FIRST STATE – STANDARD VERSION
- ☐ C13B THE WAY THROUGH THE WOODS FIRST STATE – NAME VARIANT
- ☐ C13C THE WAY THROUGH THE WOODS SECOND STATE – STANDARD VERSION
- ☐ C13D THE WAY THROUGH THE WOODS SECOND STATE – NAME VARIANT
- ☐ C14 A CLEARER LIGHT
- ☐ C15 QUAKER SCHOOLCHILDREN FIRST PRINTING
- ☐ C16 QUAKER SCHOOLCHILDREN SECOND PRINTING
- ☐ C17A WOODPIGEONS AT RAHENY VERSION II – BLACK ENGRAVING
- ☐ C17B WOODPIGEONS AT RAHENY VERSION II – BLUE-GREEN ENGRAVING
- ☐ C18 THE CHEVAL-GLASS
- ☐ C19A NATURA DARK OLIVE ENGRAVING
- ☐ C19B NATURA BLACK ENGRAVING
- ☐ C20 THE SHIP OF SOUNDS
- ☐ C21 HOME SECOND PRINTING
- ☐ C22A THE CLOSED DOOR MAIN VERSION
- ☐ C22B THE CLOSED DOOR VARIANT PAPER VERSION

SECTION D

LIMITED EDITION PRINTS

- ☐ D1A THE CLOSED DOOR FIRST EDITION
- ☐ D1B THE CLOSED DOOR SECOND EDITION
- ☐ D2A CHURCHYARD FIRST EDITION
- ☐ D2B CHURCHYARD SECOND EDITION
- ☐ D3 RHINOCEROS BEETLE
- ☐ D4 FRIENDS BEYOND
- ☐ D5 HOME
- ☐ D6 RAIN AT SEA
- ☐ D7 COTTAGE ORNÉ
- ☐ D8 OLD MAN, OR LAD'S LOVE...
- ☐ D9 PINE MARTEN

SECTION E

OTHER PRINTS

- ☐ E1 AQUEDUCT POEM AND ENGRAVING
- ☐ E2A AQUEDUCT BLACK VERSION
- ☐ E2B AQUEDUCT OLIVE VERSION
- ☐ E3 THE CLOSED DOOR

- ☐ E4 THE CLOSED DOOR POSTCARD VERSION
- ☐ E5 NATURA
- ☐ E6 THE ONLY CHILD
- ☐ E7 THE ONLY CHILD ALTERED VERSION
- ☐ E8 RHINOCEROS BEETLE
- ☐ E9 CLASSICAL TEXT
- ☐ E10 HOME
- ☐ E11 RAIN AT SEA
- ☐ E12 COTTAGE ORNÉ

SECTION F

ALL OTHER EPHEMERA

- ☐ F1 LETTERHEAD VERSION I
- ☐ F2A ANTHONY BAKER' BOOKPLATE FIRST PRINTING – MOULD-MADE PAPER VERSION
- ☐ F2B ANTHONY BAKER' BOOKPLATE FIRST PRINTING – HANDMADE PAPER VERSION
- ☐ F3 CORONATION ROSE BAKER MEMORIAL
- ☐ F4 THANKS SLIP
- ☐ F5 COMPLIMENTS SLIP
- ☐ F6A LETTERHEAD VERSION II – STANDARD VERSION
- ☐ F6B LETTERHEAD VERSION II – SMALL VERSION
- ☐ F7 LETTERHEAD VERSION III
- ☐ F8 BOOKS FROM THE GRUFFYGROUND PRESS VERSION I
- ☐ F9 LETTERHEAD VERSION IV
- ☐ F10 BOOKS FROM THE GRUFFYGROUND PRESS VERSION II
- ☐ F11 GRIFFYGROUND VARIATIONS
- ☐ F12 BAKER'S DOZEN HANDBILL
- ☐ F13 ANTHONY BAKER BOOKPLATE SECOND PRINTING
- ☐ F14 POETRY AND PRINTS FROM THE GRUFFYGROUND PRESS VERSION I
- ☐ F15 BADEN IAN DUNDONALD BAKER MEMORIAL
- ☐ F16 VALE LARGE VERSION
- ☐ F17 VALE SMALL VERSION
- ☐ F18 ATQUE AVE
- ☐ F19 I SYNG OF A MYDEN
- ☐ F20 CORRECTION TO WILLIAM MORRIS
- ☐ F21 THIS STONE BARN WAS CONVERTED...
- ☐ F22 SIC VOS NON VOBIS...
- ☐ F23 POETRY AND PRINTS FROM THE GRUFFYGROUND PRESS VERSION II
- ☐ F24A ALL, ALL, OF A PIECE THROUGHOUT... HANDMADE PAPER VERSION
- ☐ F24B ALL, ALL, OF A PIECE THROUGHOUT... MOULD-MADE PAPER VERSION
- ☐ F25 DOMUS CAEDET ARBOREM
- ☐ F26 CAELVM NON ANIMVM MVTANT...
- ☐ F27 THE POWER OF INTERVAL
- ☐ F28 ILLUSTRATED POETRY
- ☐ F29 CASTLES IN THE AIR
- ☐ F30 AMICI DIEM PERDIDI

- ☐ F31A GROWING OLD WITH ORNAMENT VERSION
- ☐ F31B GROWING OLD WITHOUT ORNAMENT VERSION
- ☐ F32 SHERPA MEMORIAL
- ☐ F33 GRUFFYGROUND RARITIES
- ☐ F34 WEATHERCOCK MISPRINT LEAF
- ☐ F35 WEATHERCOCK REPRINT LEAF
- ☐ F36 THE FURNITURE AT LADRAM
- ☐ F37 THE VESSELS AT LADRAM
- ☐ F38 THERE IS NOTHING GOOD TO BE HAD IN THE COUNTRY... VERSION I
- ☐ F39 DIRCE
- ☐ F40 MOONLIT APPLES LEAF
- ☐ F41 UNA LITERAS DIDICIMUS VERSION I
- ☐ F42A BASKERVILLE'S BIRTHDAY STANDARD VERSION
- ☐ F42B BASKERVILLE'S BIRTHDAY BLACK INK VERSION
- ☐ F42C BASKERVILLE'S BIRTHDAY PAPER VARIANT
- ☐ F43 BIRTHRIGHT
- ☐ F44 TWO SONGS
- ☐ F45 A WOMAN WITH AN EDUCATION...
- ☐ F46 I PITY THE UNLEARNED...
- ☐ F47 SOME CIRCUMSTANTIAL EVIDENCE...
- ☐ F48 TRY EVERYTHING ONCE...
- ☐ F49 EVERY GREAT MAN NOWADAYS...
- ☐ F50 THERE IS NOTHING GOOD TO BE HAD IN THE COUNTRY... VERSION II
- ☐ F51 TWO REWRITES
- ☐ F52 IT IS NEVER DIFFICULT...
- ☐ F53 QUEM DEUS VULT...
- ☐ F54 IVPPITER EX ALTO...
- ☐ F55 TWO AND TWO
- ☐ F56 THERE ARE TWO THINGS...
- ☐ F57 QUAKER SCHOOLCHILDREN KEEPSAKE FIRST PRINTING
- ☐ F58 I'LL COME NO MORE...
- ☐ F59A ALCOHOLIC STANDARD VERSION
- ☐ F59B ALCOHOLIC PAPER COLOUR VARIANT
- ☐ F60 SPRING AND SUMMER
- ☐ F61 BITCHINESSES
- ☐ F62 THANK YOU
- ☐ F63 QUAKER SCHOOLCHILDREN KEEPSAKE SECOND PRINTING
- ☐ F64 ILLUSTRATED POETRY VERSION II
- ☐ F65 DAUKES BUILDING KEEPSAKE
- ☐ F66 AN ATHEIST IS...
- ☐ F67 HE PLAYED THE KING...
- ☐ F68 HARRIS, I AM NOT WELL...
- ☐ F69 ALL ARCHITECTURE...
- ☐ F70 I GIVE AND I DEVISE... SECOND STATE
- ☐ F71 UNA LITERAS DIDICIMUS VERSION II – SECOND PRINTING
- ☐ F72 MORE BITCHINESSES
- ☐ F73 ONE SWALLOW...

- ☐ F74 THE WORST THING...
- ☐ F75 HAPPY BIRTHDAY BASKERVILLE
- ☐ F76 DOROTHY TUTIN BIRTHDAY KEEPSAKE
- ☐ F77 SOME VERSIONS OF PASTORAL
- ☐ F78A GERALDINE MCEWAN BIRTHDAY KEEPSAKE FIRST STATE
- ☐ F78B GERALDINE MCEWAN BIRTHDAY KEEPSAKE SECOND STATE
- ☐ F79A MARY URE BIRTHDAY KEEPSAKE FIRST STATE
- ☐ F79B MARY URE BIRTHDAY KEEPSAKE SECOND STATE
- ☐ F80 NO POT-POURRI

SECTION G

UNPUBLISHED ITEMS

- ☐ G1A THE PHOENIX AND TURTLE DE TUINWIJKPERS STANDARD EDITION
- ☐ G1B THE PHOENIX AND TURTLE DE TUINWIJKPERS SPECIAL EDITION
- ☐ G2 THE PHOENIX AND TURTLE DE TUINWIJKPERS EDITION PROSPECTUS
- ☐ G3 NATURA GRUFFYGROUND PRESS EDITION – ORIGINAL PRINTING
- ☐ G4A THE TREES ARE DOWN LIBANUS PRESS EDITION – FIRST STATE
- ☐ G4B THE TREES ARE DOWN LIBANUS PRESS EDITION – SECOND STATE
- ☐ G5A EXTRA TIME FIRST STATE
- ☐ G5B EXTRA TIME SECOND STATE
- ☐ G6 EXTRA TIME PROSPECTUS
- ☐ G7 I GIVE AND I DEVISE... FIRST STATE
- ☐ G8 UNA LITTERAS DIDICIMUS VERSION II – FIRST PRINTING
- ☐ G9 SABON AND SASKIA EPHEMERON
- ☐ G10 HOME GREETINGS CARD – FIRST PRINTING

SECTION H

ASSOCIATED ITEMS

- ☐ H1A THE MISSED BEAT JANUS PRESS EDITION – STANDARD EDITION
- ☐ H1B THE MISSED BEAT JANUS PRESS EDITION – SOFTCOVER VARIANT
- ☐ H1C THE MISSED BEAT THOM GUNN EDITION
- ☐ H2 THE CLOSED DOOR JANUS PRESS / TWINROCKER EDITION
- ☐ H3 NATURA WINDHOVER PRESS EDITION
- ☐ H4 THREE SONGS CUMMINGTON PRESS EDITION
- ☐ H5 WINTER WIND JANUS PRESS EDITION
- ☐ H6 BUZZ BUZZ LIBANUS PRESS PRINTED COVER LABEL VARIANT
- ☐ H7 THE SONG OF THE GRUFFYGROUND PRESS
- ☐ H8 THE SONG OF THE GRUFFYGROUND PRESS PROSPECTUS
- ☐ H9 EXTRA TIME EVERGREEN PRESS EDITION
- ☐ H10 EXTRA TIME EVERGREEN PRESS EDITION PROSPECTUS
- ☐ H11 SNOW JOKE GREETINGS CARD – EVERGREEN PRESS EDITION
- ☐ H12A SHAKESPEARE AND CIVILITÉ STANDARD EDITION
- ☐ H12B SHAKESPEARE AND CIVILITÉ SPECIAL AD PERSONAM EDITION

- ☐ H13 SHAKESPEARE AND CIVILITÉ PROSPECTUS
- ☐ H14 SHAKESPEARE AND CIVILITÉ AN APOLOGY / ERRATUM SLIP
- ☐ H15 ONE SWALLOW... EPHEMERON – INCLINE PRESS VERSION
- ☐ H16 THE WORST THING... EPHEMERON – INCLINE PRESS VERSION