



THE CELTIC CROSS PRESS

TYPE & FORME MMXX

LIMITED EDITIONS OF POETRY  
BY GEORGE MACKAY BROWN AND OTHERS  
PRINTED BY THE CELTIC CROSS PRESS

‘Mackay Brown’s imagination is heraldic and formal; it is stirred by legends of Viking warrior and Christian saint; it solemnises the necessary labour of life into a seasonal liturgy; it consecrates the visible survivals of history, and ruins of time, into altars that are decked with the writings themselves’ (Seamus Heaney, ‘Celtic Fringe, Viking Fringe’, *The Listener*, vol. 82 (1969), p. 254)

The Celtic Cross Press was established in 1984 in Collingham, West Yorkshire, by the artist and printer Rosemary Roberts, and issued a series of some twenty-five volumes of poetry and short prose over the following four decades, concluding with George Mackay Brown’s *Havard – Seven Choruses* (2013), which won The Oxford Guild of Printers’ prize. Most were illustrated by Roberts, who also typeset the Press’ publications and printed them, generally on a 1950s Vandercook Universal press (other presses used include the Western proofing press on which *A Thrill of Pleasure*, no. 9 below, was printed). The binding of the books was undertaken by Smith Settle, The Fine Bindery, Ludlow Bookbinders, and other specialist binderies.

Many of the writers published by The Celtic Cross Press drew their inspiration from religious subjects. They included the celebrated Orcadian poet George Mackay Brown (1921-1996), whose first collection, *The Storm, and Other Poems*, was published at the author’s own expense by the Orkney Press in an edition of 300 copies. His publications over the following forty years appeared under the imprints of both major publishers and private presses. The Celtic Cross Press was the most significant of the latter, and published fourteen titles (both poetry and prose) by Brown between 1989 and 2013, four of which are included in this list (nos 1-4).

A PACIFIST FANTASY INSPIRED BY PICASSO'S DOVE OF PEACE

SIGNED BY GEORGE MACKAY BROWN

*This book was designed, handset in Centaur type, and  
printed on Zerkall paper at:*



*The Celtic Cross Press  
The Old Vicarage  
Collingham, Wetherby  
West Yorkshire LS22 5AU*

*ROSEMARY ROBERTS drew the designs and  
the book was bound at:*

*The Fine Bindery, Wellingborough*

*This edition of 185 copies, numbered 1 - 185  
is signed by the AUTHOR:*

*George Mackay Brown*

*This is copy no: 171*

*1992*

**1. BROWN, George Mackay and Rosemary ROBERTS (artist).** *The Lost Village. Poems.* Collingham, Wetherby: The Celtic Cross Press, 1992.

Octavo (213 x 149mm), pp. [2 (blank l.)], [6 (title, other works by Brown published by the press and copyright statements, contents, verso blank, preface, dedication)], [20 (text)], [2 (colophon, verso blank)], [2 (blank l.)]. Title-vignette, 20 illustrations in the text, and press-device on colophon, by and after Roberts, all printed in light brown. Original brown cloth-backed light-brown cloth boards by The Fine Bindery, upper board repeating title-vignette in gilt, spine lettered in gilt, light-green endpapers, top edges cut, others uncut and retaining deckles. A fine copy.

£175

**First edition, no. 171 of 185 copies signed by Brown.** ‘A few years ago someone sent me a copy of Picasso’s dove of peace. It seemed a beautiful and powerful image. A nuclear war is so unthinkable that I wondered if it was possible to write a group of verse equivalents of Picasso’s dove. I imagined a village in a fold of some remote range of mountains – the Pyrenees or the Caucasus or the Himalayas – where the remnants of a people ravaged by war have been settled for centuries. There, they live very much like villagers the world over, except that the “heroism” and “romance” of war are, for them, taboo subjects. Can “the global village” come to inherit the innocent joys and sorrows of our lost village among the mountains? It is a dream. May the nations of earth wake up and find that the dream is true’ (preface).



Picasso’s dove is echoed in Roberts’ title-vignette, which is repeated on the upper board of the binding. *The Lost Village* was set in Centaur and printed by the Celtic Cross Press on Zerkall paper.

Peterson, ‘George Mackay Brown. A Bibliographical Study’, *s.v.*

AN INTERPRETATION OF THE MYTH OF ORPHEUS

INSPIRED BY A VISIT TO SHETLAND

SIGNED BY GEORGE MACKAY BROWN AND ROSEMARY ROBERTS

GEORGE MACKAY BROWN

ORFEO

A MASQUE



DRAWINGS BY  
ROSEMARY ROBERTS

THE CELTIC CROSS PRESS



GEORGE MACKAY BROWN

ORFEO

A MASQUE



DRAWINGS BY  
ROSEMARY ROBERTS

THE CELTIC CROSS PRESS

**2. BROWN, George Mackay and Rosemary ROBERTS (artist).** *Orfeo: A Masque*.  
Lastingham: The Celtic Cross Press, 1995

Quarto (219 x 176mm), pp. [2 (blank l.)], [8 (half-title, frontispiece, title, other works by Brown published by the press and copyright statements, foreword, dedication, illustration)], [15 (text)], [1 (colophon)], [2 (blank l.)]. Frontispiece, title-vignette, 11 illustrations in the text, 2 full-page, and press-device on colophon, by and after Roberts, all except the press-device printed in 2 colours. Original full blue cloth by The Fine Bindery, upper board repeating frontispiece design in gilt, spine lettered in gilt, light-grey endpapers, top edges cut, others uncut and retaining deckles. A fine copy.

**£149.50**

**First edition, no. 24 of 175 copies signed by Brown and Roberts.** ‘Somehow the Greek legend of Orpheus arrived in Shetland in late medieval times, possibly by way of the Norwegian royal court. A Shetland poet put the theme into his own surroundings but only fragments – very beautiful – of his ballad remain. I visited Shetland with friends near midsummer 1988, and wrote a sequence of poems, of which ORFEO is one. It was a difficult task’ (foreword). The work is dedicated to Brown’s friend and collaborator Peter Maxwell Davies, who had moved to Orkney in 1970 after meeting Brown and subsequently set a number of Brown’s works to music.

*Orfeo* was set in Goudy Old Style and printed by the Celtic Cross Press on Zerkall paper. The prospectus, a quarto bifolium illustrated with Roberts’ title-vignette printed in 2 colours and the press-device, is loosely inserted.

Peterson, ‘George Mackay Brown. A Bibliographical Study’, *s.v.*

TEN MEDITATIONS ON SAINTS  
WITH SONGS FOR SAINT CECILIA AND SAINT ANDREW'S DAY

Six soldiers came about you  
So close, they seemed like friends  
Welcoming a far traveller.  
They seemed like beggars  
Tugging at the sleeve of a rich senator.  
Then one spat - the spit  
Hisssed into your red beard.

'What, Laurence, the farmer  
Must have roasted an ox on a spit  
For a winter feast.  
We have heard this, meat  
Comes in tender flakes, fat-dropping  
From a gridiron sweetly set  
On smoking faggots, with a bellows snoring.'  
So the captain at the city gate...  
The people clapped their soot-black hands.

The corrupt flames, the cleansing flames,  
Purgatory pure and pitiless.  
Having shed our tatters,  
The red coat was put on you there  
At the gate of The Golden City.

SONG FOR SAINT CECILIA



1  
THERE you were, walking in the wood  
In a storm  
The branches threshing, green waves

2  
They found you  
Under quiet stars, making a mark in the sand.  
You said, *Listen,*  
*The sphere-song in the shell*

3  
In the vennels of the town  
Thin cries of children.  
You went there, girl. You wept.  
On the far side of the mountain  
Cannons, and cavalry, and death cry.  
Why do you stop your ears?  
The King has won a great victory, girl

**3. BROWN, George Mackay and Rosemary ROBERTS (artist).** *Stained Glass Windows*. Lasingham: The Celtic Cross Press, 1998.

Octavo (264 x 192mm), pp. [4 (blank ll.)], [8 (half-title, verso blank, title, other works by Brown published by the press and copyright statements, contents, note on the author, introduction, illustration)], [43 (text)], [1 (colophon)], [4 (blank ll.)]. Lino-cut title-vignette, 12 lino-cut illustrations in the text, 10 full-page, and press-device on colophon, by and after Roberts, all printed in light green. Original black cloth-backed dark-green cloth boards by The Fine Bindery, upper board repeating title-vignette in gilt, spine lettered in gilt, light-green endpapers, top edges cut, others uncut and retaining deckles. A fine copy.

£95

**First edition, no. 101 of 150 copies signed by Roberts.** A collection of twelve poems on saints which were composed by Brown between 1986 and 1995, and were published in this edition 'as a tribute to a magical storyteller' who had died in 1996. In the introduction, written by Brown on 18 September 1995, the poet explains that '[t]he saints' tales come out of imagination, as all art must do. I did not undertake any historical study into the lives of Saint Thomas More and Saint Margaret Clitheroe, for example, but I made them up as I went along, as the ballad makers of the past did, on imagination's harp. Hardly a thing is known about Saint Sunniva, and of Saint Tredwell only that she had beautiful eyes and her kirk was built between a sweet-water loch and the sea' (introduction). The ten poems 'Saint Peter', 'Saint Sunniva', 'Saint Magnus', 'Saint Ninian', 'Saint Margaret Clitheroe', 'Saint Tredwell', 'Saint Bride', 'Saint Thomas More', 'Saint Columba', and 'Saint Laurence' are all illustrated with full-page lino-cuts by Roberts, while 'Song for Saint Cecilia' and 'Song for Saint Andrew's Day' are illustrated with smaller lino-cuts.

*Stained Glass Windows* was set in Goudy Old Style and printed by the Celtic Cross Press on Zerkall paper. The prospectus, an octavo bifolium illustrated with Roberts' title-vignette and one of the full-page illustrations, is loosely inserted.

Peterson, 'George Mackay Brown. A Bibliographical Study', *s.v.*





## SAINT BRIDE

BRIDE, you must go and work in the king's house.

What would a girl that milks her mother's cow and digs a few wet squares of turf do, knocking on the golden door of the high king?

Wrap a few things in a napkin this very morning, Bride, and set out. Don't say a word to your mother nor yet to Peg the cow. You are to look after the child of the high king.

Bride's feet were sore on the road.

Why have you left your home and your people? said the wife of the inn-keeper of the Harp and Crown. Little good the likes of you come to. Go and help in the potato field, fill a dozen sacks. Then wash the fifty mugs at closing time. Then you can have a bowl of soup and a place to sleep beside the embers.

Bride, falling asleep, heard the crying of a child on the hill beyond, lost in the fog.

There's no child hereabouts, said the woman with the face like an ill-cut turnip. Up and off with you, before the herds come wanting their porter and oatmeal.

Bride's feet were broken with the stony road.

She asked for a crust and a cup of water at the gate of a grand house.

The housekeeper said, The girls have gone to the fair without a by-your-leave. Can you polish mirrors? Can you put a shine on a dozen tall windows? Can you scrub the stone floor of the kitchen?





## ISLAND WEDDING

### 1 BRIDEGROOM

*What can he give her?*

I can give her a little.

A small croft

With one old shadow in it, who's soon to join

The hosts of the night.

I have creels in the geo,

A boat tarred and tight,

Hearth-stone and flame and kettle,

A plough in the barn loft

And a sack of oat and a sack of barley seed.

I have a bed,

Two fields out there under the snow,

And myself, and the seeds of the sun.

### 2 SPINSTER

I won't go to their wedding,

(I got a bid)

I'll sew her a little gift,

A sampler, or a fringe for the bed.

I keep to my throne,

This withered chair, shedding

Shadow from flesh, until

With a last seedless sift

The dark bridegroom has his will

And strips me to the bone.

A POEM BY BROWN PRINTED TO MARK  
THE 21ST BIRTHDAY OF THE CELTIC CROSS PRESS

**4. BROWN, George Mackay and Rosemary ROBERTS (artist).** *Island Wedding*.  
Lastingham: The Celtic Cross Press, 2005.

Octavo (248 x 170mm), pp. [2 (blank l.)], [5 (half-title, verso blank, title, copyright statements, note on the text)], [7 (text)], [2 (colophon, verso blank)], [4 (blank ll.)]. Full-page wood-engraved illustration in the text and press-device on colophon, by and after Roberts, both printed in green. Original light-green printed wrappers of Fabriano Murillo card, top edges cut, others uncut and retaining deckles. (Upper corners of wrappers very slightly creased.) A very good copy.

£45

**First edition, no. 70 of 145 copies signed by Roberts.** Brown's poem 'Island Wedding' was written in 1976, and this copy includes a printed broadsheet note which explains that the work was issued by the Celtic Cross Press '[o]n our twenty-first birthday [...] [as a] small gift to say "thank you" for supporting the Press'.

This edition was dedicated to Archie Bevan (an Orcadian friend of both Brown and Peter Maxwell Davies) and Brian Murray (an Orcadian friend of Brown and his literary executor), 'with thanks for their support' (dedication).

*Island Wedding* was set in Goudy Old Style and printed by the Celtic Cross Press on Hahnemühle Bugra-Bütten paper.

Peterson, 'George Mackay Brown. A Bibliographical Study', *s.v.*



ONE OF 130 COPIES SIGNED BY THE AUTHOR AND THE ARTIST

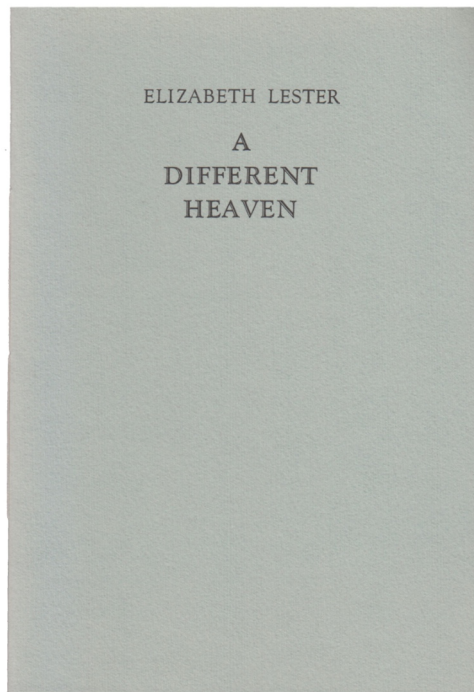
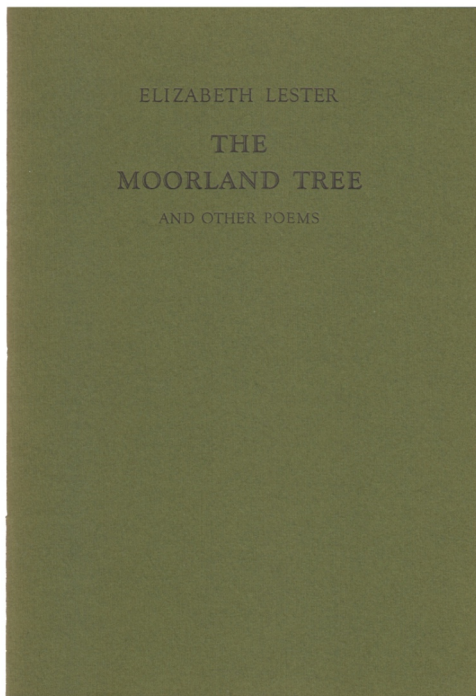
**5. BURNETT, David and Rosemary ROBERTS (artist).** *Butterflies. Poems.* Lasingham: The Celtic Cross Press, 1999.

Octavo (213 x 150mm), pp. [2 (blank l.)], [4 (half-title, verso blank, title, copyright statements)], [37 (text)], [1 (colophon)], [4 (blank ll.)]. Title-vignette and 8 full-page illustrations in the text printed in 2 colours, press-device on colophon, all by and after Roberts. Original black cloth-backed red cloth boards, upper board with gilt design, spine lettered in gilt, cream endpapers, top edges cut, others uncut and retaining deckles. A fine copy.

£35

**First edition, no. 104 of 130 copies signed by Burnett and Roberts.** 'This new collection of 51 one-verse poems by David Burnett celebrates the beauty and unique characteristics of butterflies. Each poem is complete in itself but related to the others' (prospectus).

*Butterflies* was set in Goudy Old Style and printed by the Celtic Cross Press on Hahnemühle wove paper. The prospectus, a broadsheet illustrated with Roberts' wood-engraved title-vignette, is loosely inserted.



ONE OF 130 COPIES SIGNED BY THE AUTHOR AND THE ARTIST

**6. LESTER, Elizabeth and Rosemary ROBERTS (artist).** *The Moorland Tree and Other Poems*. Lasingham: The Celtic Cross Press, 1996.

Octavo (230 x 160mm), pp. [2 (blank l.)], [3 (title, copyright statements, contents)], [12 (text)], [1 (colophon)], [2 (blank l.)]. Title-vignette, 8 illustrations in the text, one full-page, and press-device on colophon by and after Roberts, all printed in red. Original olive-green printed wrappers of Fabriano Murillo card, top edges cut, others uncut and retaining deckles. (Minimal fading on spine.) A fine copy.

**£14.95**

**First edition, no. 25 of 130 copies signed by Lester and Roberts.** *'The Moorland Tree* consists of 11 poems, with subjects ranging from the tree of the title poem – a lone survivor of the ancient forest – to the early Christians on Rodel in the Hebrides' (prospectus).

*The Moorland Tree* was set in Goudy Old Style and printed by the Celtic Cross Press on Zerkall paper. The prospectus for *The Moorland Tree* and *A Different Heaven*, a broadsheet illustrated with Roberts' title-vignettes for both works, is loosely inserted (the prospectus is slightly creased at the head).

ONE OF 130 COPIES SIGNED BY THE AUTHOR AND THE ARTIST

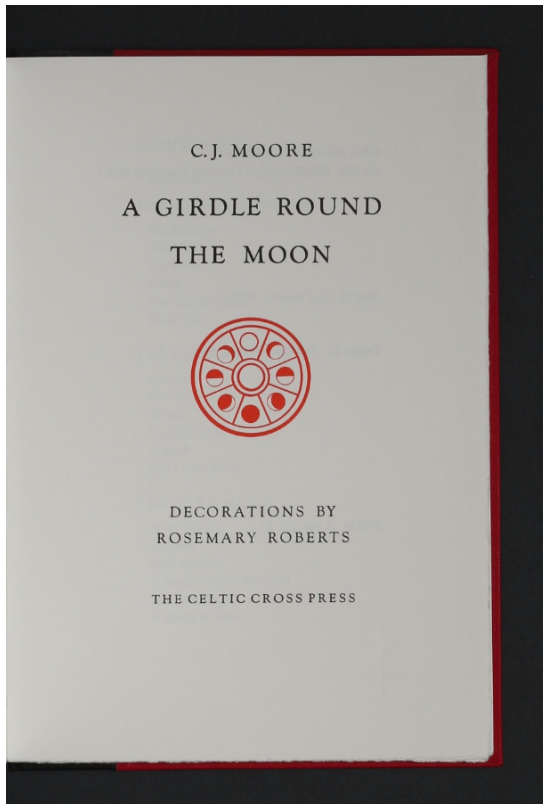
**7. LESTER, Elizabeth and Rosemary ROBERTS (artist).** *A Different Heaven*. Lavington: The Celtic Cross Press, 1996.

Octavo (228 x 160mm), pp. [2 (blank l.)], [3 (title, copyright statements, introduction)], [8 (text)], [1 (colophon)], [2 (blank l.)]. Title-vignette, 7 illustrations in the text, one full-page, and press-device on colophon by and after Roberts, all printed in green. Original light-green printed wrappers of Fabriano Murillo card, top edges cut, others uncut and retaining deckles. (Minimal fading on spine.) A fine copy.

**£14.95**

**First edition, no. 25 of 130 copies signed by Lester and Roberts.** A collection of six poems by Lester exploring Anglo-Saxon monasticism in North Yorkshire: '[i]n 654AD St Cedd, Bishop of the East Saxons, was given a grant of land at Lavington on the moors of North Yorkshire. He travelled on foot in order to spend the Lenten season there and to consecrate the ground on which he was to build a monastery. But before the building was completed, Cedd and the brothers who had come to help him died of the plague. Raised in the Irish tradition of the early Celtic Church, Cedd shared its outlook on life [...]. The things are characteristic: an optimism, a keen understanding of the human condition and a great love of nature' ('Introduction'). *A Different Heaven* was set in Goudy Old Style and printed by the Celtic Cross Press on Zerkall paper.

ONE OF 125 COPIES SIGNED BY THE AUTHOR



8. MOORE, Christopher J. and Rosemary ROBERTS (artist). *A Girdle Round the Moon*. Lasingham: The Celtic Cross Press, 1993.

Octavo (250 x 173mm), pp. [2 (blank l.)], [8 (half-title, verso blank, title, poet's other collection and copyright statements, contents, dedication, introduction)], [27 (text)], [1 (colophon)], [2 (blank l.)]. Title-vignette, 24 illustrations in the text, and press-device on colophon by and after Roberts, all printed in red. Original black cloth-backed red cloth boards by The Fine Bindery, upper board repeating title-vignette in gilt, spine lettered in gilt, red endpapers, top edges cut, others uncut and retaining deckles. A fine copy.

£39.50

**First edition, no. 107 of 125 copies signed by Moore.** A collection of love poems by Moore, whose collection *In the Beginning* had been published by the Celtic Cross Press in 1986. Moore's "moon cycle" of poems owes much to the insights of Esther Harding ('Introduction') and is divided into three sections: 'The Crescent Moon', 'The Full Moon', and 'The Dark Moon'.

*A Girdle Round the Moon* was set in Goudy Old Style and printed by the Celtic Cross Press on Zerkall paper.



# WATER-FOWL



MARK how the feathered tenants of the flood,  
With grace of motion that might scarcely seem  
Inferior to angelical, prolong  
Their curious pastime! shaping in mid air  
(And sometimes with ambitious wing that soars  
High as the level of the mountain tops)  
A circuit ampler than the lake beneath,  
Their own domain; but ever, while intent  
On tracing and retracing that large round,  
Their jubilant activity evolves  
Hundreds of curves and circles, to and fro,  
Upward and downward, progress intricate,  
Yet unperplexed, as if one spirit swayed  
Their indefatigable flight. 'Tis done -  
Ten times, or more, I fancied it had ceased;

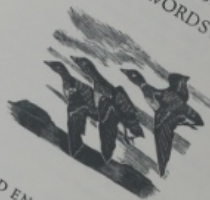
But lo! the sun  
Ascending;

Faint, faint  
Past in a  
They

Th

## A THRILL OF PLEASURE

POETRY BY  
WILLIAM WORDSWORTH



WOOD ENGRAVINGS BY  
ROSEMARY ROBERTS  
THE CELTIC CROSS PRESS

WORDSWORTH'S 'TREATMENT OF THE SIGNIFICANCE  
OF THE NATURAL WORLD'

**9. WORDSWORTH, William and Rosemary ROBERTS (artist).** *A Thrill of Pleasure. Poetry by William Wordsworth.* Lasingham: The Celtic Cross Press, 2003.

Octavo (247 x 178mm), pp. [2 (blank l.)], [6 (half-title, verso blank, title, copyright statements, contents, epigraph)], [3 (introduction)], [25 (text)], [1 (colophon)], [1 (blank)], [2 (blank l.)]. Wood-engraved title-vignette, 7 wood-engraved illustrations in the text, 4 full-page, and wood-engraved press-device on colophon by and after Roberts, all printed in dark grey. Original dark-grey cloth-backed light-grey cloth boards, upper board with applied paper title-label lettered in gilt, spine lettered in gilt, dove-grey endpapers, top edges cut, others uncut and retaining deckles. (A few light spots.) A very good copy.

£49.50

**First edition, limited to 145 copies signed by Roberts, this no. 34 of 130 bound copies.** 'This selection of [Wordsworth's] poetry, taken from an early edition of the complete works, concentrates on his treatment of the significance of the natural world, as Wordsworth saw it. [...] 19 of Wordsworth's shorter poems and sonnets are in this volume, together with a short extract from *Lines Composed a Few Miles above Tintern Abbey*' (prospectus). The introduction is by the landscape painter Derek Hyatt.

*A Thrill of Pleasure* was printed by the Celtic Cross Press with a Western proofing press on Zerkall paper. The prospectus, an octavo bifolium illustrated with Roberts' wood-engraved title-vignette and press-device, is loosely inserted.

Peterson, 'George Mackay Brown. A Bibliographical Study' refers to William S. Peterson's 'George Mackay Brown. A Bibliographical Study of a Twentieth-Century Orkney Writer' (<https://gmbbibliography.wordpress.com>).



OFFICE NO. 1 . GRANTHAM MUSEUM . ST PETER'S HILL . GRANTHAM . NG31 6PY

ENQUIRIES@TYPEANDFORME.COM . +44 (0) 7933 597 798 . [WWW.TYPEANDFORME.COM](http://WWW.TYPEANDFORME.COM)



THE CELTIC CROSS PRESS  
OVINS WELL HOUSE  
LASTINGHAM YORK