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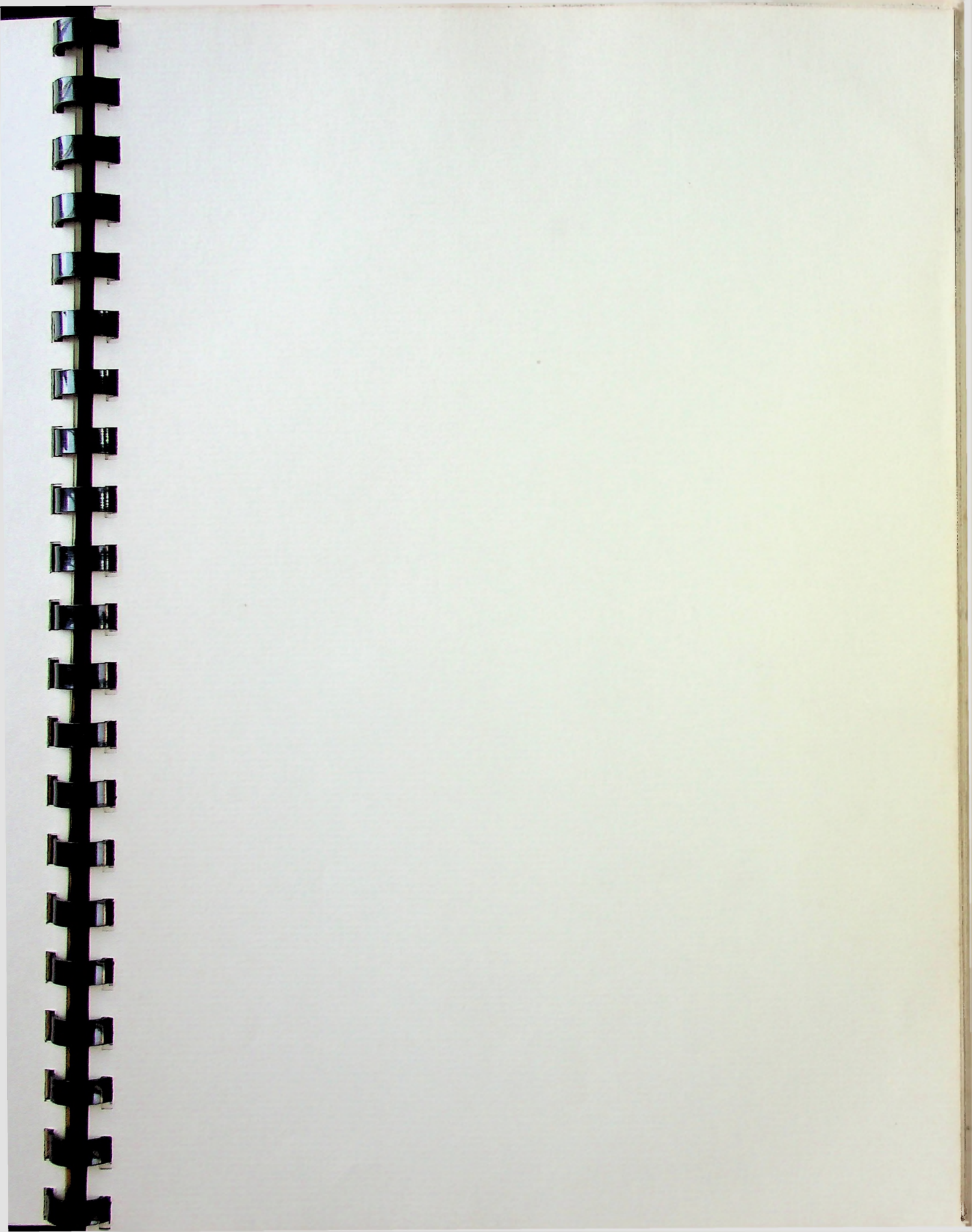


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INTRODUCTION

The Irish National System of education was both exciting, and unusual. How unusual it was only becomes clear when it is compared with the British History of Education, and we realize that Ireland had a system almost four decades before England, its supposedly more advanced neighbour. This system included a number of educational techniques which were extremely advanced for the time and were later used world wide.

This paper explains the development of this system from the Parish Schools Act passed in 1870 to the establishment of the society for promoting the Education of the Poor in Ireland in 1811. It also describes the methods of teaching, many of which we still use today. But it specifically brings to light the school books, which were written and printed in Ireland as part of this system, and later exported to more than a dozen other countries across the globe.

CHAPTER I

THE EIGHTEENTH CENTURY BACKGROUND

To understand the early Irish schoolbooks, an appreciation of the History of the Irish educational system is essential. In this chapter I have described the Parish, diocesan, Royal and charter schools, all of which were early attempts to provide a public system of education, created by legislation and maintained by government grants. Later religion and government intervention (the Penal Laws) forced the Roman Catholic population to create their own pay schools, the Hedge Schools. A tradition of learning which lasted for over 70 years. At the beginning of the nineteenth century the government supported a series of educational societies. The greatest of which was the Society for promoting the Education of the Poor in Ireland (The Kildare Place Society). This society was established in 1811, and its work was on a more advanced level of thinking than any of its contemporaries. Its greatest achievement was the creation and publication of a series of schoolbooks, and a teacher training centre. This series of schoolbooks were so successful that they were exported to over a dozen countries and were in use for about 70 years.

The Irish National System of education was founded in 1831. Dr. Blake the Roman Catholic bishop of Dromore, stated in 1870 that as a system it

".... provides.... first the great desideratum, a good moral education for the whole community supplying excellent class books, excellent teachers and excellent inspectors. Secondly it invites all the youth of the whole

country into its schools. Thirdly it takes care that the great principles of morality and religion, which are suggested by the law of Nature and are admitted by all christians of early denomination in Ireland, shall be diligently inculcated in its books and by its teachers".20:voli,pti

In contrast John MacHale, Roman Catholic arch-bishop of Tuam, saw the system as the begining of a government conspiracy

"From the extraordinary power now claimed by the State over a mixed education it would soon claim a similar despotic control over mixed marriages and strive to stretch its net over all ecclesiastical concern."¹⁰

The Irish National System of Education was both exciting and unusual. How unusual it was only becomes clear when it is compared with the British History of education, and we realize that Ireland has a system almost four decades before England its supposedly more advanced neighbour. The system involved control by the central government of schools built under its command or placed under its supervision. A number of possible reasons can be found for the early date of the Irish System. Firstly Ireland throughout the eighteenth and nineteenth Centuries was governed as a crown colony. Secondly the Irish peasantry had a great eagerness to learn and hence they supported any reasonable educational arrangement the central government provided.

In the early nineteenth century an official consensus emerged about the way a state system of schools should be constructed. It was formed by the opinions of M.P.'s, castle officials and the clergy.

Under Poynings laws, bills had to be submitted by the privy council to the English privy council for its approval, rejection or amendment. Legislation initiated in Ireland often dealt with matters untouched by law in England. Education was one of these areas in which the Irish Parliament with English approval, legislated long before the beginning of the nineteenth century.

Michael Sadler claimed in a 'special report' published in the late nineteenth century that National education in Ireland began in 1537 when the Irish Parliament established the Parochial schools.^{22:p.211} The best written judgement of the Parish schools is the eleventh report of the commissioners of the board of education. It states that

"First that for the original objects of their institution, namely, the introduction and diffusion of the English language in Ireland, the Parish schools can no longer be deemed necessary.

Second that for the purposes to which they were afterwards converted namely the education of the lower classes, they have proved in a certain degree useful, where they have been continued, but in both respects inadequate, on account of the extent and population of the several parishes.....

But we are fully persuaded of their inadequacy as a system of general education of the poor, even if it were practicable to establish an effective one in every union..... 19:p275

The concern of the Tudors towards education did not end with the Parish Schools. During Elizabeth's Reign the Irish parliament created another set of educational institutions the 'Diocesan schools'. These schools began in 1570 without the enthusiasm of the Irish parliament who had the diocesan school act only under mild duress. These schools differed from the Parish schools, as they were attended many by middle class children, and as well as elementary literacy, higher subjects were also taught.

The early Stuarts tried as did their predecessors to form a successful system of education. Their attempt was the Royal schools which were reasonably well maintained throughout the seventeenth and eighteenth centuries, but never grew to a great number.

All three of the schools I have mentioned so far (Parish, diocesan and Royal) were created by legislation and maintained through government grants.

Another attempt by the government to provide a system of education were the Charter schools. The Irish charity school movement began early in the eighteenth century, with children of mixed religion of the lower classes, but instruction was in the protestant religion only. By

1725 the society had reached its peak with 163 schools. After this date they slowed as financial support failed to grow sufficiently.¹⁴: pp223-8

In 1733 the English Government granted a charter to the Incorporated Society in Dublin for promoting English Protestant schools in Ireland. The childrens education was basic with a great emphasis on the Protestant Catechism. The Society educated the poor free of charge but its main aim was the task of converting the Popish Irish to the Protestant Religion, a number of boarding schools were built thus allowing it to remove children entirely from parental influence. One of the striking features of the charity schools was the amount of manual labour performed by the children.

In the First Report of the Commissioners of Irish Education inquiry (1825), the societies ways were brought to light.

"But however great and numerous the instances of mismanagement and abuse which prevail in these establishments it appears to us, that the main objection arises from the mistaken principles on which they are founded. A system of education which seperates children from their kindred, and which turns them out into life when just arrived at maturity, without friends or relations and without that pratical experience which children under ordinary circumstances insensibly acquire, by witnessing the realities of life around them, does not appear to us likely to attain the benefits expected from these establishments."

Parental support disappeared quickly when the intentions and practices of the society became known.

Hence in four instances, those of the Parish Diocesan, Royal and Charter schools the Irish government attempted the provision of Public system of Education.

Religious motivation produced another sort of governmental intervention into educational affairs; the attempt to suppress Roman Catholic educational enterprise. The Penal laws were introduced in Ireland leaving the Catholic population no choice but to form and support their own schools, 'The Hedge schools'. The Penal laws covered the vast majority of the Irish population; they suppressed the Roman Catholic hierarchy; all clergy were required to leave the country; Roman Catholics were stopped from participating in a number of trades and professions; and generally it penalized the Catholic laity simply because it was Popish.

The Hedge schools got their name because the teacher and pupils meet in some quiet spot away from their homes and one pupil was placed on look-out for strangers or informers. On such occasions the school dispersed for the day.

..... Crouching neath the sheltering hedge,
or stretch'd on mountain fern,
the teacher and his pupils met
feloniously to learn.^{18:}

The tradition of learning in 'Hedge schools' appears to have gone on for about eighty years; In the memoirs of the well known educationist Sir Thomas Wyse in a letter to Dr. Doyal bishop of Kildare and Leighlin claims that the lower classes in Ireland were better educated than the middle and upper. 7:p99

There is little known about the method of teaching used in these schools. Much is thought to have been learned by oral repetition, and each child read aloud from whatever book was available, there was no such thing as a regular school reader.

Arithmetic seems to have been well thought according to a letter written by the great Richard Lovell Edgeworth to Lord Selkirk in 1808 in which he says

"I rely upon the event of any trials that may be made upon boys of the higher and lower classes in Ireland, in which I am certain it will be found that not only the common but the higher parts of arithmetic are better understood and more expertly practised by boys without shoes and stockings than by young gentlemen riding home on horseback or in coaches, to enjoy their Christmas idleness. 7:p98

Latin and Greek were taught in some hedge schools with a view to preparing pupils for entrance to universities. History and Geography was taught to the more advanced students.

The hedge schools were all pay schools; they had to be, otherwise the schoolmaster could not have existed.

They were schools of a joint effort of parent and teacher, one possessed a striking desire for their children to learn while the other was prepared to teach them for a modest return.

Fortunately the Penal laws were too evil to last forever. In 1778 the Irish parliament passed 'an act for the relief of his majesty's subjects professing the Popish Religion.'

The Hedge schools increased in number from four thousand in 1807 to over nine thousand in 1824 and were chiefly responsible for the introduction of a state system of elementary education in 1832.⁷: ch VI

In 1806 a commission was appointed to inquire into the state of education in Ireland. Between 1809 and 1812 this commission issued a number of reports, in which they pointed out that "the existing popular schools were under no control; they were supported by the parents of the children who attended them; they were owned by the schoolmasters who taught in them; and the schoolmasters were incompetent and antagonistic to constituted authority and the cause of much political uneasiness."⁷:chVIII p.106

At the beginning of the nineteenth century two educational societies were receiving large sums of government money. One was the Incorporated Society for promoting English Protestant schools in Ireland, the other was the

Association incorporated for discountenancing vice and promoting the knowledge and practice of the Christian Religion.

Though neither of these societies enjoyed the confidence of the government to the same extent as the society for promoting the Education of the Poor of Ireland also known as the Kildare Place Society due to its address. This Society was established in 1811 with the object of diffusing throughout the country 'a well ordered system of education for the poor; due regard was to be paid to economy of time and money and due attention to cleanliness and discipline in the schools; and equal facilities for education were to be afforded to all classes of professing Christians, and there was to be no interference in the matter of their religious beliefs.

The work of the Kildare Place Society was on a more advanced level of thinking than any of its contemporaries; the society developed a number of educational techniques which were extremely advanced for the time, and which were subsequently taken over by the formers of the National System we have today. Their greatest achievement was in the publication of a complete set of books for their schools, plus an inexpensive library. The necessity of publishing a suitable set of school books was a point which escaped previous educational societies. Another achievement of this society was the setting up of a teacher training college. Again the recognition of the need for teachers to be trained and providing the means for such training was

a major break through in education.

The books of the Kildare Place Society were published on a large scale, and were sold to schools and libraries at a moderate charge and in certain instances were given free. They were exported to more than a dozen countries in addition to England and Scotland. As they were moral and religious in character, they were adaptable to the purposes of all classes and religious denominations.

In 1839 a tribute was paid to the society by an Irish Catholic member of parliament who was a member of the Central Society of Education in London:-

"....In justice to this society.... it introduced a very superior system of instruction to that which had previously existed; that it printed a large collection of interesting useful publications, which were distributed throughout its schools, or were rendered accessible to the public upon easy-terms; and it encouraged the formation of lending libraries which have been the means of affording to the community much amusement and instruction. 17:pl44

For some years the Kildare Place Society was supported by Catholics and Protestants alike. Later, it became evident that the society was not strictly adhering to its own rules, or to the conditions on which it received parliamentary grants. The Bible was being interpreted by any teacher who wished to do so and in some instances was being used by the teacher as a weapon against the Catholic

faith; and the society was subsidizing other bodies, such as the London Hibernian Society and the Baptist Society which were engaged in Proselytism. Catholics, therefore withdrew their support, with some reluctance and applied to parliament to provide a system of education that would not interfere with their beliefs.

The Royal Commission of 1825 was appointed to inquire into the whole situation as regards education and their findings disclosed, that the Kildare Place Society was not producing 'universal satisfaction'.

After much serious deliberation during the next few years the Government withdrew their grants from the 'societies', and in 1831 introduced a National Board of Education on which both Catholic and Protestant had representatives.

But the Kildare Place Society was not forgotten evidence that its achievements were appreciated, came not long afterwards, when the commissioners of education sanctioned their books, for continuous use in the National Schools.

The History of Irish Education does not stop with the end of the Kildare Place Society or with the formation of the National Schools; but since the subject of this paper is the Early Irish Schoolbooks, it is unnecessary at this point in time to describe the History of Irish Education beyond this point.

CHAPTER 2

THE IRISH SCHOOL BOOKS

The school books of the Kildare Place Society were for the period well printed, well illustrated and well bound. But their greatest advantage was that they were cheap.^{ref.p50} They were sold to pupils and schools for a few pence and in certain cases given free of charge.

In 1831 the commissioners of education sanctioned the books of the Kildare Place Society for use in the National Schools. The main object of the commissioners in compiling and publishing a regular series of school books was to supply the National schools and the public with works in harmony with an improved system of education; moral and religious in their character. Therefore adaptable to the purposes of all classes and religious denominations.

These books were continually in use in the National schools for about 70 years and were said to be passed on from the older members of a family to the younger.

The best and most exciting testimonials to the early school books quality were the requests for books that came to the commissioners from more than a dozen countries in addition to England and Scotland. Dealings between the Irish commissioners and the English committee began in January 1842.^{4:13Jan} An agreement was reached in 1848 the commissioners sales to the committee of council on education averaged about £300 per month.

During the 1850's the commissioners exported almost as many books as they kept at home. In 1851 the commissioners

sold nearly 300,000 books to Irish schools and gave away almost 100,000 more. In the same year about 100,000 books were sold on the English market. According to a conservative estimate about 300,000 Irish school books were sold to English buyer's in 1859. The same source estimates that nearly one million Irish school books were being used in England that year. 12: chXV p.136

In 1861 the Royal commission on popular education in England was forced to admit that they were the most popular and widely used set of books in England. 20:p.117

In debate in the House of Lords 7th March 1853 the bishop of Limerick in reference to the books states that

"He believed that they were admitted upon all hands to be incomparable. They were works which enjoyed a European reputation. They had found their way to every quarter of the globe and had stamped upon them indelibly their character for excellence.

The Earl of Darby stated

"They were most valuable, that they were admirable in point of selection, that they contained a vast amount of useful information and that they were models of elementary books." 3:1853

Ironically, it was the virtues of the books that caused more trouble for the commissioners than did the vices. The works were so succesful in England that they threatened to damage seriously the sales of commercial textbook publishers. In December 1849 two English publishers

Longman and Company and John Murray wrote to Lord John Russell protesting against the publication of school books by the commissioners of National Education in Ireland.³ After more complaints Lord Russell eventually questioned the commissioners on the matter. The commissioners vigorously defended themselves but to no avail, a treasury minute of Nov. 1852 withdrew from them, the privilege of publishing their own books. Thereafter the rights to publish the books was publicly auctioned, to the highest bidder. The commissioners maintained the right to provide books to the National schools at reduced prices but anyone else either in Ireland or abroad had to buy them directly from the private publishers at full price.

The books were constructed upon a uniform principle. They rose gradually from the lowest to the highest branches of knowledge. The more advanced of the reading books were designed as texts of literary and scientific information. The first books had the simplest kind of knowledge for the capacities of the younger children. In each succeeding volume a step forward is made in the instruction of the most useful branches of school literature and science. The theme of this method of instruction was that as the pupil advanced, he acquired an interest to obtain further information and knowledge. Lessons on the subject of religion, drawn chiefly from the narratives of the Holy Scriptures are interspersed through all the reading books. Yet these books could be read safely by the members of every religious persuasion and with equal advantage by the rich and the poor; by adults as well as by children.

The more advanced readers covered a wide range of subjects from Domestic Animals to Far away Places. Each set of readers formed a small library with 80 + 100 books, all the same size and bound in the same style and colour of leather. 'Morocco' or goatskin was the best quality binding leather, but was expensive and difficult to get. Sheepskin is not highly regarded today but towards the end of the eighteenth century it was dyed and disguised with an artificial grain to be a cheap substitute for 'morocco'. Almost all the schoolbooks were bound in sheep at a price of eight pence a book.

The school books were not bound in the usual method of the time with the five raised bands down the length of the spine. The great disadvantage of this method was that every time the book was opened it creases the spine, hence if the book is used much, ugly wrinkles and eventually cracks appear in the leather. Since the school books would have been in constant use this type of binding would not have been strong enough.

The method used was that grooves were sawn with a tenon or hatch saw across the spine folds of the sections, deep enough to sink the binding cords flush, so leaving the spine of the book when sewn perfectly smooth. The end papers used on most of the books were of marbled paper typical of the period and in fact coming back into use again today. The function of the endpapers is in uniting the book and the cover, so it must be a strong paper, that matched,

the tone of the text paper and harmonizes with the cover leather. The text paper in the books is very thin and almost like newsprint.

The cover of each book is simply tooled in gold, with the words Education Society on the front and a number on the spine. There is a simple design in a straight line on both front and back cover probably put on with a narrow roller.

In general the books were well bound and are in very good condition today.

CHAPTER 3

AN ANALYSIS OF THE SCHOOL BOOKS

The illustrations in the schoolbooks are all prints of woodcuts. But there is a great variety of prints within each book, which makes it difficult to describe them, so I have taken a cross section of prints from six books and described them under the headings of General Styles, Proportions, Perspective, Light and Dark, Movement and Detail. Then at the end of the chapter I have described one book in detail.

GENERAL STYLES

The great variety of style between the prints leads me to believe that there was more than one artist involved in illustrating these books. The only prints that are signed are by a person called 'CLAYTON'. These signed prints are found throughout all the books. All of these prints are surrounded by a border and are rectangular in shape. Two of them 'the vulture'^{I:18} and 'the Eagle'^{I:17} are good stylised drawings of birds with very detailed backgrounds. Yet in contrast to these is the 'Hippopotamus', again within a rectangular frame and border but the animal looks as if it was drawn by a complete amateur. Although it is also possible that it was drawn from a description rather than a real hippopotamus. The Pelican^{I:12} although unsigned is similar to Claytons other works. Like the Hippopotamus^{I:12} has no background, just lines suggesting calm water and some very stylised grasses which have a Japanese feel. Like his other prints the Pelican^{I:12} is rectangular in shade and surrounded by a border. The 'Chamois'^{I:14} is a strange

piece of work, unlike the others, here Clayton tries to draw the animals in perspective but it fails sadly. In contrast to the excellent proportions of the birds these animals are like the 'Hippopotamus', I:12 very badly proportioned. In the 'Nautilus' and the 'Turtle', I:24 and the 'Lobster' and 'Crab', I:26 Clayton achieves perspective in the rocks in the backgrounds of these prints whether by accident or not one can never be sure.

In contrast to these, there are a number of unsigned prints which are not contained within a border or rectangular but have a free outline. These prints are perhaps the most sophisticated found in the books and contrast greatly to Clayton's prints. Prints like the 'Camelopard', I:15 and 'the Camel', I:16 have a stylised background, the subjects are drawn to accurate proportions and with convincing yet uncomplicated details. In the 'Cocoa-Nut', I:39 and the 'Bread Fruit', I:37 trees the prints appear to be almost designed, with the simple but excellently drawn trees and the textured background. If you look at these prints the same trees used in the background of 'the Cocoa Nut' tree I:39 the 'Camelopard', I:15 and 'the Camel', I:16 can also be seen in 'the Vulture', I:18 by Clayton which makes one wonder were these trees a typical drawing of a tree at that time? Did everyone learn from a certain master? or are they all drawn by the same artist at different times in his life?

In the prints 'A Canoe and Natives', I:22 and 'Pelew Islanders', I:28 the fine details are so great that the image is almost lost, because you find your eyes ^{GET} lost in the textures. These

two prints are well proportioned and again have the same trees in the background.

In the Print 'Hanging Nest', I:36 we could possibly have another artist. Although held within a rectangular shape, this print appears to be a design more than an illustration. There is an almost geometric balance between the birds and the nests and the whole thing has a Japanese feel to it. Yet the textures are more true to life than in other prints that are very detailed illustrations. Here the nests look real rather than designed, while the birds have more of a suggestion of feathers than contoured lines as other prints such as 'the Eagle', I:17 and the 'Pelican', I:12 do. Yet in 'the Vulture', I:18 and 'the Eagle', I:17 the birds are 3-dimensional and very realistic, which is not found in 'Hanging nests', I:36. The wispy grasses of 'the Hippopotamus', I:12 and 'the Pelican', I:12 prints also have a simplicity to them, that has the feel of a design, and the look of a Japanese print.

Another possible Artist is in the 'Seal' or 'Sea Dog', I:25 again this print is contained within a border. The shape is a little bigger than a square. This print is much more naive than others. The background rocks have a perspective yet they flatten when looked at with the rest of the picture. The boy with the club is a very simple figure while the seal seems to be in an extremely awkward position neither lying or sitting, but suspended in mid-air. The proportions are strange and give the whole picture a very child-like feel.

The 'Tiger', I:13, the 'Gannet', I:20 and 'the Penguin', I:19 could be another artist, these are much bolder styled drawing with the subject standing out clearly against the background. But each of them has a very stiff appearance as if they were drawn from stuffed animals. These prints also have a much greater area of white than any of the others.

Other elements of style such as light and darkness movement, detail and proportions have been described under separate headings further on in this chapter.

PROPORTIONS

There is a great mixture of proportions in the prints. Some are drawn perfectly in proportion while others are so wrong one would think that they were drawn a hundred years earlier. In the print of 'the Eagle', I:37 the background is perfectly in proportion, the eagle is drawn a little awkwardly, but it is in proportion, yet the lamb that it is about to get looks more like a donkey with stubby legs. The lamb's tail is the same width as its legs. The neck is almost the same width as the rest of its body and the head looks more like the head of a goat.

'The Hippopotamus', I:12 is perhaps the most ridiculous of all the prints. Although it is so badly proportioned it must have been drawn from a description rather than a real animal. It would be easy for us to laugh at its outrageous proportions, because we have seen a hippo in a zoo but to someone who has not seen one, the great difficulties of

drawing it are understandable. This monstrous animal is positioned rather awkwardly on a rocky sort of Island with calm water surrounding him. Its body is so heavy that I doubt it would be possible even for the solid legs he has to support him. His face resembles that of a panther or wild cat with a rounded nose and thick jaws. He shows an uncomfortable mouthful of teeth. Its tail looks like the root of a piece of seaweed, and it stands out from his body. The front leg nearest to us seems to be too far back on the body making it look wooden rather than real. The toe-nails are so large that the poor beast looks as if he is standing on stilts. The oddest part of this animal is the attempt to show the folds of skin at the top of the neck, which all extend a certain distance down his neck, yet no other folds of skin are shown anywhere else on the animal. The 'Sow and Pigs',^{I:5} is another example of peculiar proportions, here the two pigs are great big creatures with horrid faces. The little pigs are so small that they look like rats, in contrast to the mother's great bulk. In the 'Sea Rescue' there is a shark to the front left of the picture. His mouth is open so wide that it distorts his whole body.

In general, the legs are far too small and delicate, to support the great weight of the animals. In 'the Ass',^{I:10} we can see a body of great bulk, a neck that is much too short to support the great head that he has. The legs in this case are tiny, almost tapering to the feet which turn up, by today's standard of feet this would be termed as a neglected ass. The hind legs give the appearance of being

shorter than the fore legs. The ear facing us, is too far forward on the head for the ear on the far side of the Ass's head. Another example is the 'Arab and Horse',^{I:8} here as in 'The Ass',^{I:10} the feet are much too small. The legs are a little short but the feet are even smaller than the Ass's. In this the front legs appear shorter than the hind legs. The hind leg furthest away from us looks as if its a wooden leg stuck in, as its too thin and stiff looking. The horses head is a little too long and narrows too much towards the nuzzle. The 'Camelopard',^{I:15} has much the same problems his hind legs are too low for his front legs but unlike the previous prints his feet are a better fit for the rest of his body. In the 'Rein-deer',^{I:3} the proportions are a little better except that the head is too heavy, making him look a little like a cow. One of the best proportioned prints is 'the Wild Bull',^{I:9} this has a nice feel too it and the legs are exactly those of a bull. Another difficulty with proportions was in the elongation of figures as in 'the Royal Lion',^{I:1} and 'the Hare',^{I:11}. The lion is well drawn except that he is too long from his shoulder to his hind legs. In 'the Hare',^{I:11} print, a tiny pair of hind feet support the rest of the rabbit. He is much too heavy in front, too long in the middle, and too small in the hind-quarters. People were in most cases drawn better than animals. In the 'Pelew islanders',^{I:28} like 'the Ostrich',^{I:30} the man is a little stocky on the shoulders and neck, but otherwise fine.

In 'the Royal Lion',^{I:1} the proportions of the pads of his feet are very amusing. They are so rounded that they

appear like large marbles with nails coming out of the top of them. Although the proportions are very much exaggerated, they do give the feeling of a lions feet and were well observed by the artist. The prints of trees were in general very well observed, take for example 'the Bread Fruit Tree', I:37 each leaf is perfectly proportioned.

In general the smaller prints seem to be well proportioned. 'The Magpie', I:41 like so many of the bigger bird prints is perfectly drawn, with a real feel of a magpie. The angle that it leans forward at, the raised tail alert eyes all give a perfect image of this bird. Another perfectly proportioned small print is that of the 'Dragonfly', I:43, which is a lovely representation of this insect. The long slim body is well positioned on delicate legs. The tail gently curved upwards. The patterns on the wings are a bit too heavy for such a delicate insect. But the angle of the wings suggests movement, one can almost see the dragon fly raising and lowering its wings as these insects do.

LIGHT AND DARK

Throughout all of the prints this is fascinating. In most cases, the main subject may have light or dark areas on it yet the rest of the picture has no light or shade. This also happens in the reverse. In 'the Arab and Horse', I:8 for example the light appears to come from the left on the man and also on the horse, yet the background has no light areas to the left at all. Even the shadows on the horse appear in funny places, on the horses shoulder we have a

large area of shadow and yet on the animals neck is a great patch of white with no shadow even from the mane, if the light was coming from the left this would not be the case.

In 'the Sow and Pigs',^{I:15} print there is a window to the right which throws light down on the foreground and some nice highlights on the little pigs, yet the mother is very dark, in contrast to the bright straw underneath her.

In 'the Wild Bull',^{I:9} the light comes from the right yet here there is very little highlight on the body. The only light areas are the head and legs of the animal. Yet the man who the bull is on top of appears to have the light coming from the left, with his legs and one arm illuminated.

In 'the Ostrich',^{I:3} the light appears to come from the left of the print. The ostrich throws a shadow to the right, yet there is next to no highlights on the bird or man from the right, except a line down the birds neck that comes from no where.

Again in 'the Tiger',^{I:3} the areas of light are beneath the body rather than on top of it. To the right side of the head is a light area, which is odd for if the animals head was turned surely that area should be dark!

The best areas of light and dark fall in "A Thief Detected by a Dog",^{I:7}. Here the light comes from the right and it appears to be moon light. I like this print very much

even thought the figures are a little stiff. The whole scene is convincing. The shadows are correct on both the figures and the background. The background details are just enough without taking your eye from the main subject.

Yet in contrast to this is 'the Rein-deer', I:3 and 'the Hyeana', I:14, both of these prints have shadows in the background, yet the main subjects are completely flat and without highlights or tones.

In 'the Pelican', I:21 and 'the Hippopotamus', I:12 the background grass has great highlights and shadows yet the main subjects are without any tone at all. Both of these prints are mainly an area of flat colour, with no variation of line or tone throughout the complete area of the subject.

In other instances light and darkeness is attempted by a variety of line. In 'the Vulture', I:18 the bird itself is a series of very fine lines, very close together, while the background is a series of lines in varying directions and varying in width. This method achieves tone which gives this picture a dimention.

Another example of tone achieved in this case by a different direction of line as well as varying width is the print 'A Canoe and Natives', I:32. This works well but some highlights would make it a perfect print.

In the print 'the Lady Hobart Packet approaching the Ice Island', I:29 again this is an attempt to show light

and dark, but it does not work as well, for the distance between the lines of the ice bergs and the lines of the water are too great. Then there is no contrast between the boat and the sea, so it becomes a confused darkness. This print would have worked better if the icebergs had been left with just a few outlining lines, and the distance of the lines in the water was increased.

Light and dark is also seen in 'the Bread Fruit', I:37 'the Banyon', I:38 and 'the Cōon-Nut trees', I:39 were the trees form dark silhouettes against a white sky, and the leaves form patterns with areas of light and dark.

MOVEMENT

Again with movements the print vary greatly. Some are completely flat without any movement of line, form or subject. While others contain a variety of movements.

In the print 'The Great Whale', I:23 for example there is great movements just the angle of this great whale leads your eye around suggesting the great bulk of his weight, and how he moves in the water. The lines on his body follow the shape of the animal giving it a great roundness or a 3-dimensional shape. The water to the front of the print also has terrific movement as if this fish has just moved and disturbed the calm, with a great splash.

In 'A Canoe and Natives', I:32 there is great movement in the background landscape. All the varieties of line give

textures and suggest rugged mountains or bushy vegetation. Yet the boat with the natives does not seem to move, at all, it appears stationary and lifeless. The two oarsmen are without movement they look much too still and are positioned wrong to be rowing or even paddling. Yet the water in the foreground has a very rich ribbling effect to it, which stops too suddenly towards the centre of the picture.

In 'Hanging Nests', I:36 the line textures are simple and yet the print is alive. The little bird in the centre does look as if he is flying. The two birds on the bottom also have movement and life, the bird on the left with its wings almost in profile looks as if he has just landed or is just about to take off, while the right hand bird looks quite relaxed. In this print the positioning of the subjects makes your eye move around the print.

Again in 'Rein-deer Drawing a Sledge', I:3 there is movements in the line textures. But the greatest movement is this great sweep to the left that the position of the subjects gives. Your eye falls first on the large reindeer in the foreground and then onto the sledge and background reindeer. All the time there is this movement of the eyes across the print. The line movements on the animals give a nice hairy effect while the slight change of direction in line in the mountains gives a undulating illusion. A good example of line movement is 'the Ship Wreck', I:31 although this print is a little overworked there is great movement in it. The ship is crashed against the cliff and is surrounded by great swirling waves with frothy tops. The whole effect

is one of motion but it becomes a bit too complicated because there is little variety in the line thicknesses of the ship, the sea, and the cliff, all become one confusion of lines. An attempt is made to change the direction of the lines in the cliff but it does not work, the cliff does not change from a two dimensional mass. Yet in a way this is good, as the ship and sea are 3-dimensional you feel that it is stopped by this solid mass, so you can almost feel the crunch.

In the Ass, I:10 the line movement is very subtle, tonal qualities are formed by tightening up the lines. The direction of the lines gives the ass a roundness. The dark area lets you almost feel the extension of his stomach.

In the print 'Sow and Pigs', I:5 the line movement is overworked. Here too many details are cramed into this print which causes the eyes to be lost in a haze of details. The whole picture becomes one fuzzy mass.

In the 'Wild Bull', I:9 many movements can be seen, your eye is lead from the animals head in a curved movement to his hind quaters, down his tail and out with the extended hind leg to the figure lying on the ground. The eye moves in a continuous circle around the bull and the man. The line movement on the animals body are in many directions, giving the image of a wild hairy coat. The bulls horns also have a nice roundness caused by light and darkness, and line movements.

PERSPECTIVE

Perspective was achieved to perfection in some prints and was a complete failure in others, again proving that there was more than one artist. In 'the Chomdis', I:4 by Clayton the perspective fails completely, especially in the case of the higher animal who looks as if he is about to fall off the page. The rock face is totally two dimensional. The higher animal is badly proportioned and is stiff. The lower animal is a little better but again stiffly drawn.

In 'the Tea Plant', I:36 perspective does not exist, there everything turns flat, the plant, the house and even the tray in the foreground. Yet in contradiction to these is the 'Wild Bull', I:9 and a 'Canoe with Natives', I:32 where there is good perspective. In 'Nautilus and the Turtle', I:24 there is great perspective, the coastline falls nicely back into the distance. In 'a Thief Detected by a Dog', I:7 there is great depth. The angles of the houses are correct, the man to the right is in proportion for the distance he is from the thief. The whole scene is alive and comes forwards and backwards giving it a 3-dimensional feel.

In some instances half the picture is in perspective while other pieces are not. Examples like 'the Bread Fruit Tree', I:31 here the tree is flat and two dimensional yet the people and the landscape in the background are in perspective giving the whole picture depth. Even though the tree is flat, the leaves are all in perspective. This also happens in 'Negro climbing the Palm tree', I:33 here the background

and the people are in perspective yet the main tree in the foreground flattens as your eye reaches the head of it.

In other prints the pattern of the background is so much that it flattens it, in 'the Vulture', I:18 the bird is 3-dimensional yet the background breaks into areas of pattern when you look at it first. After looking a while the clouds in the centre makes the mountain a little rounded but it is not totally successful. The areas of pattern makes your eye see it flat rather than in perspective, for you examine the areas of texture rather than the picture as a whole.

An interesting example of perspective is 'the Camel', I:16 here the main subjects the camel and the man, are large and to the front of the picture, yet in the distant background is a city, in perfect perspective to the rest of the picture. The city is simply drawn by a series of straight lines of different length. The perspective in this print is the best example in all the books. In between the city and the main subjects are two trees giving the print a middle as well as a fore and background.

DETAIL

In general the prints are very detailed. An attempt is made to capture every detail of the subject. Great pains are taken with areas of texture and in many cases so much emphasis is placed on the details that the over-all appearance of the picture is forgotten.

A good example of this is the 'Sow and Pigs', I:5 here an attempt is made to place the exact textures on every area within the print. Each area works well isolated, but, all together it becomes a mass of confusing lines and a haze to look at. In some cases areas of textures are crudly blocked in, examples of this can be seen in the clouds of 'the Penguin', I:19, 'the Gannet', I:20 and the 'Albatross', I:22 Yet in others the textures are subtle and improve the picture. An example of this is 'the Hare', I:11 here the sky looks realistic and gives the picture great depth.

In most cases the textures on the animals gives a definite idea of their skin or fur. In 'the Elephant', I:12 the texture is a broken line which moves with the contours of its body, this effect does give the idea of leathery skin, but in certain areas the change in the line directions is difficult to understand, it takes away from the over-all appearance of 'the elephant', I:12 This change of direction is possibly an attempt at perspective but it is not subtle enough. In 'the Camel', I:16 the textures are fine giving us many details. The hairy head the longer hair on the base of the neck and back. The change in texture on the stomach letting us see that he is without hair here, possibly from sitting down.

In the 'Rein-deers', I:3 the texture gives us a lovely picture of their hairy coats, although the faces of the animals are bad. The antlers are also textured, but it does not improve them, it makes them look a little like branches of trees. These would have been better white.

In 'the Hyaena',^{I:14} the textures are overworked and so lose the details completely, the long hair on his back stands up much too straight and ends too evenly. An attempt was made to show the bands of darker colour on his back, but it fails because there is not enough contrast between the tones. Although the details on his face are good, the artist seems to have been so involved with isolated areas that the picture does not come together as a whole at all. It is badly drawn and proportioned yet the observations of the tail, stomach and hind feet are very good.

In the prints of trees, the details are excellent. In the 'Bread Fruit tree',^{I:31} each leaf is observed perfectly from the full leaves to the small pieces that jut out from behind leaves. The bark is textured with a pattern similar to cross hatching. the 'Cocoa Nut tree',^{I:39} is also excellently observed; each leaf is well proportioned and in perspective to the trunk of the tree. The bark is similar to that of the 'Bread Fruit Tree',^{I:37}, the bushes in the background are simply textured but they work very well.

One of the best prints is 'a Thief detected by a Dog',^{I:7} In this the details seem endless of all the other prints it is the only one that gives a person in such detail, the short trousers, the muscular legs, the waistcoat and scarf, the jacket complete with pockets and buttons. Every piece of this print has interest to hold the eye. The roof tiles and chimney on the house, on the left-hand side the thatched roof of the barn on the right, the leaves of the bushes drawn

perfectly the longer grasses to the edge of the bushes. The dog is also drawn well, with an interesting face and a collar around his neck.

In 'the Ship Wreck'^{I:31} there are some nice details. The white foam on the waves, the flags on the top of the masts of the ship, the dark flag with a white cross on it at the base of the mast. The small windows in the end of the ship. The crevices in the rock face. But here the details are lost in a haze of line movements. There was not enough variety in the widths of the lines so the sea, boat and cliff mingle together in a mass of lines.

An interesting small print is 'the Porcupine'^{I:44} although the outline is not perfect it is well observed by the Artist. The quills on its back are long and pointed but bear more of a resemblance to feathers. The face is interesting with a pointed nose, sharp teeth and a clump of whiskers. This clump of whiskers is also found in 'the Tiger'^{I:13} where all the whiskers extend to almost the same length and are all spaced evenly apart, and don't overlap. The porcupine looks as if he is smiling, his feet are difficult to see because they are so dark in tone.

The 'Royal Lion'^{I:1} is a print that is simply laid out but the lion is detailed enough he has well rounded toes and thick muscular legs. The mane is a little disappointing, but the face is very well observed. Staring eyes, wrinkled forehead, whiskers and some teeth showing, this is a proud looking lion.

The Natural History of Domestic Animals; containing an account of their habits and instincts, and of the services they render to man.

Printed Dublin 1821.

By J. Jones 40, South Georges Street.

This book contains 178 pages measuring 138 x 80 mm.

The first page is an illustration of 'the Arab and Horse',^{I:8} Like all previous examples this is a woodcut. This plate measures 95 X 63mm in size. It consists of a textured ground coming to a point just below the centre of the page, and this brings your eye into the print. The Arab who is on the left is an interesting character. This figure shape is disguised by wads of cloth. In his hand he holds a long pole which runs off the page and almost takes your eye out of the picture. The horse is a typical drawing of horses of that period. A pointed head held on a tapered neck which joins a very solid shoulder and hindquarters. Then the whole frame is supported on extremely thin legs which end in feet so small, that they could not possibly hold the weight of so great a horse. By means of texture some areas of the body come forward while other areas subside. These textures give the animal a three-dimensional effect. The horse has a large friendly eye and an open mouth. This print is very stiff, in outline and in texture. The textures are applied in a curving movement and do give the horse a three-dimensional feel. The light seems to hit the subject from straight on.

The second page has a small illustration of 'a

greyhound^{I:45} measuring approximately 35 x 25 mm. This print is free-standing, without a surround, the greyhound is well proportioned, angular, with an aggressive pointed face, muscular shoulder and thin curling tail. The texture is achieved by a thickness and thinness of line, but the illustration is too small for much detail. So the overall effect is flat with little shading.

On page six there is a small illustration measuring 40 x 30mm, of a large draught horse and a little boy. This is a lovely drawing but some of the finer details have been lost as it is a bad print. The small boy is arched under the horse's neck and head holding the reins while the horse stands boldly with tail and head held high.

The contents of this book include
The Dog, Horse, Cat, Hog, Sheep, Goat, Cow, Ass, Mouse, Rabbit, Ferret, Hare, Cock, Peacock, Turkey, Raven, Pigeon and Rook.

Page sixteen is a print of a 'Greenland Sledge' drawn by Dogs^{I:6} measuring 100 x 62mm this is a delightful illustration of five huskies pulling a sledge. There is a great variety of line in the picture, the background rocks have solid areas of white with angular edges. The dogs are all running the leader is on his two hind legs and his head turns towards the centre of the print. This movement stops your eye going out of the picture, for the curved shape of this dog brings your eye back to the centre iceberg and then back to the sledge. The eskimo in the sledge holds a

long curling whip which also carries your eye to the front dog and then back again. The dogs are well proportioned and are in good perspective. The only fault, is that the sledge is too far to the foreground in comparison to the dogs that are supposed to be pulling it. The eskimo sits stiffly in the sledge and looks straight out ~~and~~ at us. The background is simple but successful, it gives a good feeling of depth to this print. There is very little light and dark except on the icebergs and one cloud in the sky. In general this is one of the best prints in the book, for it lends a kind of atmosphere and movement for the onlooker. It draws you into throught about it.

On page nineteen, there is an illustration called 'A Thief detected by a Dog',^{I:7} It measures 104 X 60mm and is contained in an uneven edge. This is a lovely illustration of a thief caught with a very rounded sack over his shoulder. The dog which is a solid fellow resembles a St. Bernard, his jaws are locked around the thieves muscular leg. The general tone of the print is dark giving the feel of night. But there is a contradiction of light and dark areas. The main light seems to come from the right. The thief is illuminated well down his right hand side yet the dog is without light areas here. The thief and the dog are the main subject in the foreground but the background does not^{lack} interest and detail. To the left is the roof of a house, the texture suggesting roof tiles. The foliage is drawn with great details, and with areas of light and dark. To the right is a man looking a little dazed and a barn which has a tatched roof. Even though the main action of the dog biting the

thief is a little stiff. This print has a great charm of its own an innocence that is normally found in childrens paintings yet the drawing is more advanced than childrens.

Page eightyone is a drawing of a 'Sow and Pigs' ^{1:5} measuring 93 x 63mm. It is a crude print of two pigs and seven little piglets. The scene is of the inside of a barn, the main source of light comes from the top half of a door to the right. The pigs are very badly proportioned and are positioned awkwardly, half lying, half sitting. The little pigs are so small that they look like rats in contrast to the mother. The main sow has a horrible face with big thick lips and almost human eye. The textures throughout the whole print are overworked. An attempt is made to capture every detail, the texture of the straw the beams, walls etc. but the whole print forms a fuzzy haze of lines. Where great care was taken with the details of the textures not enough was taken with the outlines and proportions of the animals. To the right two comical looking people are looking in over the half door. A small man with a top hat and a tall lady that just about fits the odd shape of the opening. An attempt is made to give the whole print perspective, the roof beams and the door way, the trough at the front right hand side, but it does not work totally, it just confuses the eye. The eye moves into the print from the people at the door way to the big sow and then moves about the little piglets and back to the big pigs again. In general this print lacks charm, the ugly pigs the bad proportions, and skew-wise perspective knock it out.

Page ninety one has a small print of 'a sheep',^{I:40} the animal is drawn in the finest of lines and generally well proportioned. It is a little confused on the hind leg that faces us, the woolly coat extends down much further than on that of a dog. The wool coat extends almost to the top of its head, and then the face begins. The underside of the body is in darkness and the top has areas of light. On this page the type of the book can also be seen, a type face with a serif. The whole page is punctuated with large commas. The spacing is irregular which makes it difficult to read, double spaces are left after a full stop.

On page ninety seven is a print of 'the Chamois',^{I:4} by Clayton. The only signed illustration in this book. Here an attempt was made to give perspective but it fails hopelessly. The two animals are positioned on a mountain slope, the slope is just a flat surface of textures and very much two dimensional. So these poor beasts look extremely awkward, especially the higher one who is half hanging off the edge. The animals look quite like goats with big eyes and short tails and thin legs. The top animal is too large on the hind quarters for the rest of the body. There are peculiar lumps of texture coming from the rock edge which I presume are hanging foliage, but these lack the detail that other prints with foliage have. Areas of light and dark appear only on the slope, the animals are totally without shadows. The textures on the slope are more designs than realistic textures. Yet the animals coat's are convincingly textured.

On page one hundred and eleven 'the Wild Bull', I:9 is illustrated. This is a very dramatic print of a bull trampling a man. The bull is a large animal with wild textured patterns suggesting a hairy coat. He has a very large head, with horns and cross looking eyes. He holds one hind leg up in the air suggesting movement as if he has just stepped on the poor man. The man is a wretched looking creature sprawled on the ground with agony written on his face. One of his hands is in the air in a vain bid to move the great bull from on top of him. The background is a gently sloping hill with out any other details. So your attention is held on the subjects. This is one of the best prints of all the books, for it is well printed, well proportioned and with enough detail to create an atmosphere.

The last large print is on page one hundred and thirty four. This print of 'the Hare', I:11 measures 92 X 62mm and is rectangular in shape. The hare is standing awkwardly on two hind legs.. He is not arched enough to be jumping, he just looks stiff and rigid. He is very dog like at the back end. The background is a gently sloping hill with a suggestion of foliage. The sky is cloudy, but the whole print lacks light and shadow. The whole figure of the animal is two-dimensional and uninteresting. The hare is elongated in the middle. Of all the prints this one is dull and uninteresting.

There are a number of little prints in this book but the 'Magpie', I:41 on page one hundred and sixty seven is the nicest. This print measures 40 X 46 mm and is excellently

proportioned. It captures exactly the stand of a magpie. The forward balance as if he is perpared to fly at any moment, the staring eye appears to be watching us. The bird stands on a piece of rock which is drawn in fine lines with grass all around it. Although there is no shading in this print, it is well proportioned. It captures the charms of a magpie perfectly.

This book has one hundred and seventy eight pages and it finishes with a small curled piece of cloth with finis, written on it and flowers surrounding it. After reading the text in this book a child would have been, very well up the behavio^Rus and characteristics of all the animals mentioned.

Before concluding this paper I must include a short discription of the first Irish school book. The book was sold at four pence, was known as the Royal Primer or the first book for children. It was authorized by King George III to be used throughout his dominions. It was printed in Dublin in 1816 by A. Fox, 4 Upper Bridge Street and was adorned with cuts (illustrations). This little book is very small in size but still charming. Some how the size 85mm X 65mm approx. seems suited to the little hands that would have used it. The book is crudly bound with two twines top and bottom, the cover is glued on afterwards. There are no end plates, the print begins from the inside of the cover. The first page contains a print which is not visible, it is just a black area with a window in the 'background. This print is called 'A Good Boy with his Mistress at his book',^{I:47} Above and below the illustration this message is carried:

"He who ne'er learns his A,B,C,
Forever will a Blockhead be:
But he who to his Book's inclined,
Will soon a golden treasure find."

"Children like tender O tiers take the Bow,
And as they first are fashioned always grow,
For what we learn in youth, to that alone,
An age we are by second nature prone.

The second page carries the Royal crest of the lion and the unicorn along with the details of printer, cost etc.

The contents of this page are neatly enclosed within a border pattern.^{I:47} The early pages contained a neatly printed Roman alphabet, the capital letter^{I:48} on the left page, and the small letter^{I:48} on the right hand page. This alphabet is exactly as ours today except an extra S is included in the lower case letter, it resembles an F. After the alphabet page, words are introduced starting at the small ones and working up to five lettered words. The spelling words are laid out in neat columns.^{I:49} On page 8 and nine pictures are introduced with the words in alphabetical order.^{I:50} The pictures are very naive A is an apple which is simple but resembles an apple. B is a bull, this drawing looks like a dog with legs almost in profile, a great big head, short legs and a smiling face. C is a cat sitting hunched, staring at us and badly proportioned. D is a dog and so on down to Z which is a Zany, a picture and a word that make little sense to us today. In general the drawings are simple with no idea of proportions. Examples like the judge, have a tiny hand and a huge head. The goat is carried on a tiny set of low legs. The top is about the same size as the egg. The words are interesting for the S that resembles an F is used in most cases. An interesting word is Nag which is the word for the letter N, the picture is of a badly proportioned horse. The mouse is an amazing looking creature, big legs, rounded body, long tail and great clumps of whiskers on either side of his face. The print was never well printed and with age it had faded badly on the right hand side.^{I:50}

Pages 26 and 27 are examples of the neat columns of spelling words.^{I:49} By page 38 and 39 the book has lesson on morality and scripture^{I:51} guiding the child into the right paths of life.

The end of the book is biology. The left hand page is an illustration with a small verse underneath it while the right hand side has a small description of the animal and its way of life. This is ^{YPHE} ~~h~~inted to help the child to read big words. So in this section, biology, poetry and reading are all combined in an interesting way.

Page sixty three is about 'the Butterfly',^{I:55} the illustration is very naive. The butterfly is suspended in mid air with legs in profile, two eyes can be seen, but only one wing. Below this creature is a huge flower about the same size as the insect. The print is rectangular in shape with a tree filling the right hand corner. The writer was not very impressed with the butterfly, it is made out to be dressed in fine wings, but a useless insect otherwise, it is compared with "cox comb's who having lost his fine hat, and bag wig, had nothing to support him, but an empty head".

Page sixty seven describes 'the Ant',^{I:56}. The illustration is of a small hill with a small insect on thick legs suspended on the top of this hill, the background is a confusion of bushes, to the right is a good attempt at perspective in the form of an urn and column. A tree grows out of the picture to the left. The little ant is difficult

to see because of the bushes behind him. In contrast to the butterfly this insect is considered worth-while and it quotes that King Solomon "recommends her to the consideration of every idle person."

Page seventy seven is 'the horse',^{I:54} the illustration is nice, with a solid looking horse on reasonable legs. The tail is held high, the mouth appears to be smiling. On the front right a tree grows out of the page. There is good perspective here, for the horse appears to stand on high land, in the distance the tops of bushes can be seen, a gate is also off to the left of the picture. The whole setting is simple but effective. The writer considers the horse to be "one of the most useful beasts to man".

"The horse doth pace or trot at will,
Along the road, or cross the hill,
To draw the car, or plough the land,
Is ever ready at command."

Page seventy eight has a print of 'the Whale',^{I:53} This huge fish is lying on his side on an island, he is short in length, fat in width, his mouth is open showing a large mouthful of teeth. Even though the proportions are not perfect the perspective is good in this print. The whale has a three-dimensional feel and there is good depth in the background. Shading is attempted, both in the sky, the bushes in the background and high-light can be seen down the length of the whale.

On page eighty one 'the Salmon',^{I:52} is described with much sympathy by the writer,

"The salmon frisks devoid of fear,
 Whilst wily fishers them ensnare,
 With baited hook and treach'rous Gin,
 Thus are the unwary taken in.

The illustration is quaint, but not a good representation of this fish. He has a large head, and a gaping mouth, the body is very thick tapering to a tail. He lies upright in shallow water, the background has mountains and trees and it gives the picture great depth and prespective. Your eye moves into the picture, with the background and stops where the trees meet the mountains, almost above the salmon's head, so your eye moves down and settles on the fish.

Although all of the illustrations in this little book are simple, they have a definite perspective. In most cases great care is taken with the outline of the subjects but, the proportions are inaccurate. Take for example 'the Butterfly',^{I:55} here the flower is almost the same size as the tree, yet in examples like 'the Salmon',^{I:52} or 'the Ant',^{I:56} the background perspective is perfect. It is interesting that perspective was not carried throughout subject and background. Usually it was achieved in one or the other but not both. Even though these prints have many faults they have a great charm and expressiveness. They are drawn with a primitive honesty that one has to admire and like.

CONCLUSION

It would be easy for me as a modern reader to view the early Irish school books as quaint and laughable. But given the context of their time, and given the audience for which they were prepared the books can only be judged as a successful production. They provided the peasant child with a means not only to basic literacy but to considerable knowledge in literary and scientific areas as well.

Today the school book is less important - it is one among many means of sophisticated teaching methods. The modern teacher is better educated; has a smaller class; and is consequently less dependant on his school books. The new mass medias of radio, television, advertising and the wide range of cheap reading matter are used by teachers and many more do reach the eyes and ears of todays child. So todays school books play a lesser role in forming the childs character, and can afford to be totally orientated towards exams. But one could argue as to whether the lack of morality and general knowledge of todays books is a help or a hinderence. The morality throughout the early school books encouraged church attendance, self-help, thrift, cleanliness and in reducing crime, strikes and riots. Tributes to this can be found in all the educational literature of that time.

"Of 300 boys who have been educated at the schools at Glouster, but one has been convicted of a crime; that of 4,000 educated at

Lancasters schools not one has ever been
brought into a court of Justice.^{23:1812}

Whatever one argues about them, the school books were for the period well printed, well illustrated and well bound, and their greatest advantage was that they were cheap. The illustrations had all the characteristic naivetes of style found in the works of beginners. Characteristics such as the extreme carefulness of outline, the finicky attempts at blending one tone into another. The stiff, simple forms, inaccurate proportions and the slow-wise perspective of beginners. Yet these are all combined together to form prints with a naive directness, a great charm and expressiveness, that captures the innocence of childrens drawings and yet the detail of an adults.

ILLUSTRATION

Sales of Irish school books to schools in Britain and abroad at wholesale prices:

	£
1954	9,575
1955	9,651
1956	11,444
1957	12,575
1958	3,770 (3 months only)

These figures relate only to the sale of Irish School Books in Great Britain and abroad.

Cost of Books over the years at retail prices

Books of Lessons	1836	1843	1849	1853	1858
1st	2½d	2d	2d	1½d	½d
2nd	8d	7d	6d	5d	3d
3rd	1/4	1/2	1/2	11d	7d
4th	1/8	1/4	1/4	1/-	7d
5th	2/-	1/8	1/8	1/2	7d

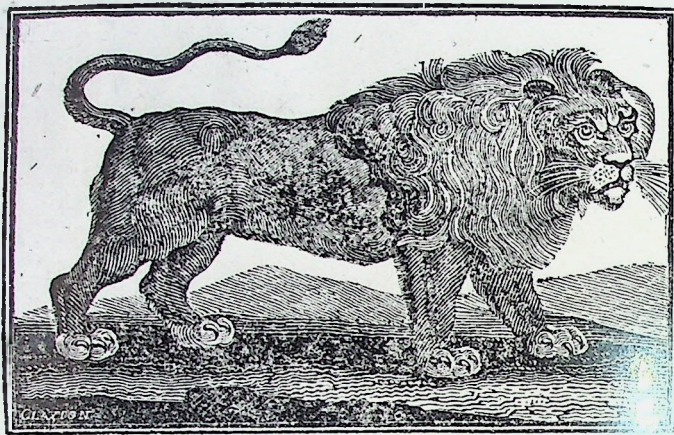
Wholesale prices were between 25% and 5% below the retail prices. The fall in costs over the years was due to the fall in the cost of paper and improved methods of printing.

From 1858 onwards, after the government had ^{ALLOWED} introduced copyright to lapse, prices varied depending on printer, publication and binding.

LIST OF ILLUSTRATIONS

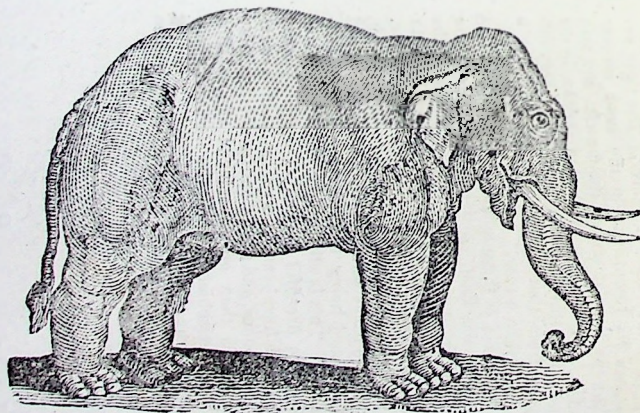
1. The royal lion.
2. The elephant
3. Rein-deer, drawing a sledge
4. The chamois
5. Sow and pigs
6. A greenland sledge drawn by dogs
7. A thief detected by a dog
8. The Arab and horse
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14. The hyaena
15. The camelopard^p_A
16. The camel
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19. The penguin
20. The gannet or soland goose
21. The pelican
22. The albatross
23. The great whale
24. The nautilus and the turtle
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52. The salmon
53. The whale
54. The horse
55. the butterfly
56. The ant.



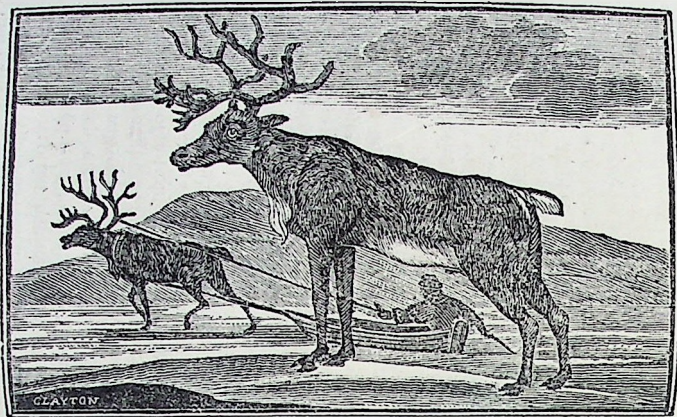
THE ROYAL LION.

1



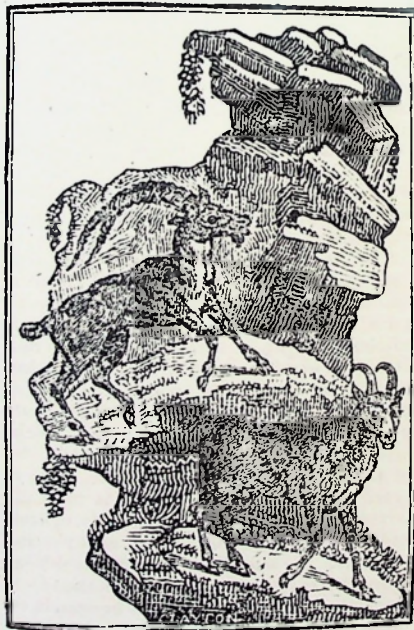
THE ELEPHANT.

2



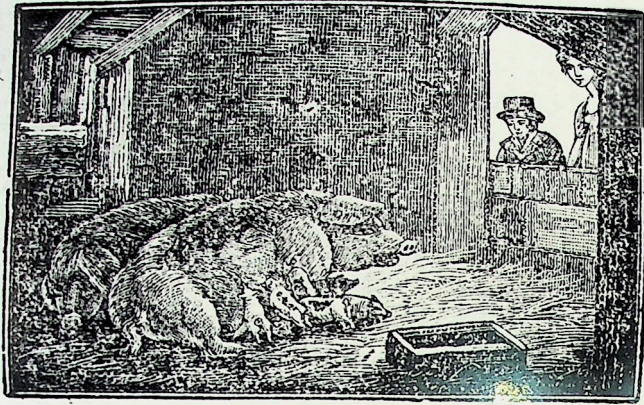
REIN-DEER, DRAWING A SLEDGE.

3



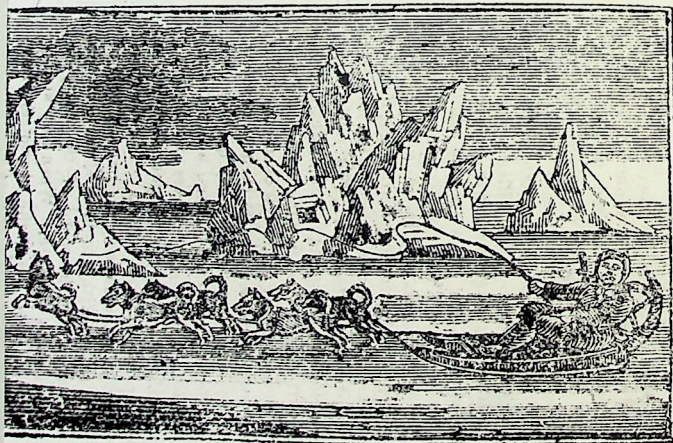
THE CHAMOIS.

4



SOW AND PIGS.

5



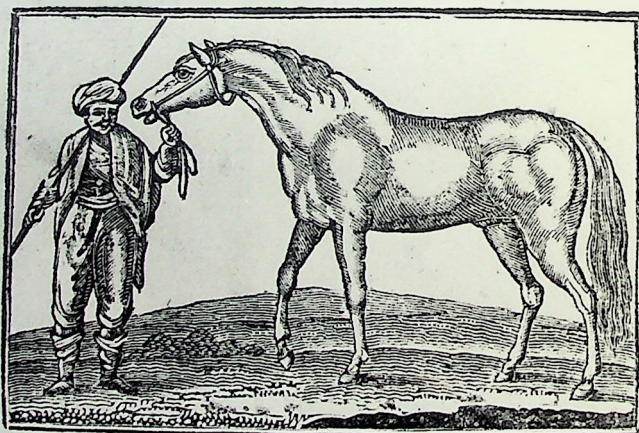
A GREENLAND SLEDGE DRAWN BY DOGS.

6



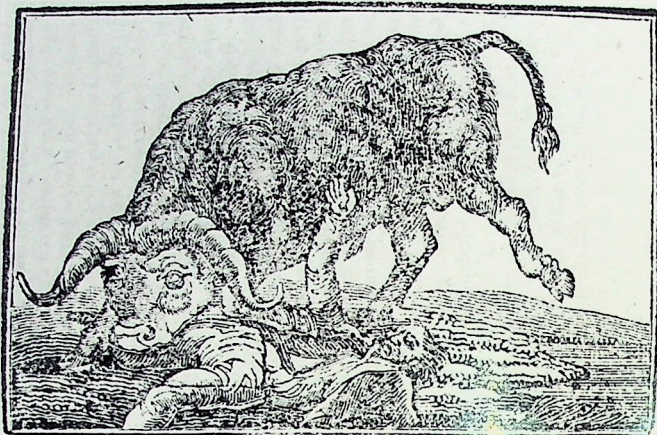
A THIEF DETECTED BY A DOG.

7



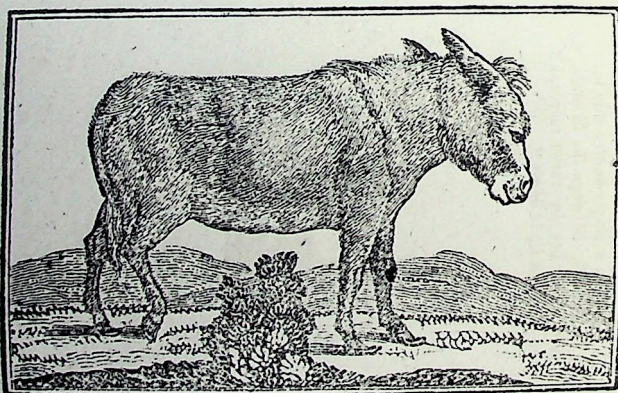
THE ARAB AND HORSE.

8



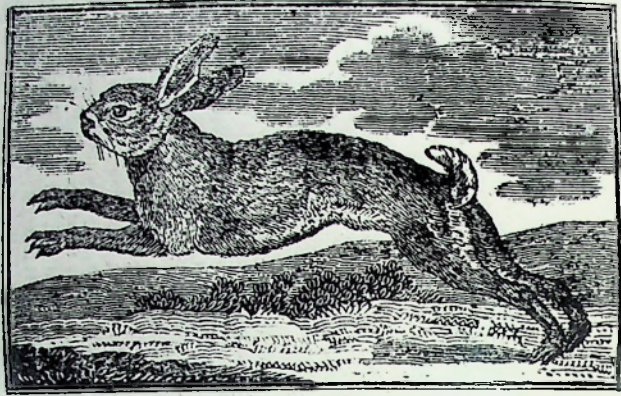
THE WILD BULL.

9



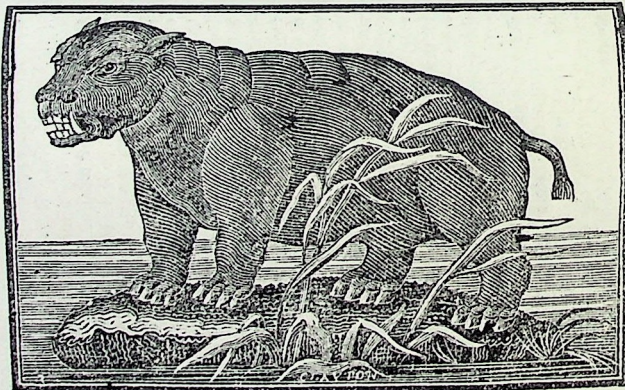
THE ASS.

10



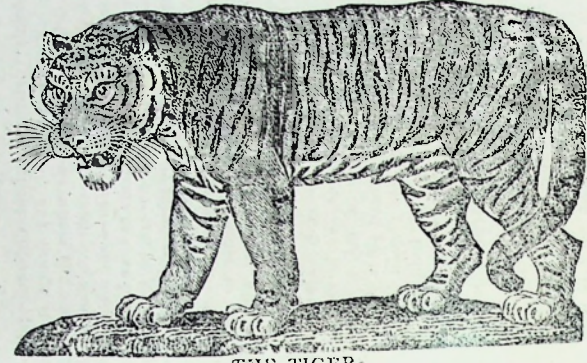
THE HARE.

11



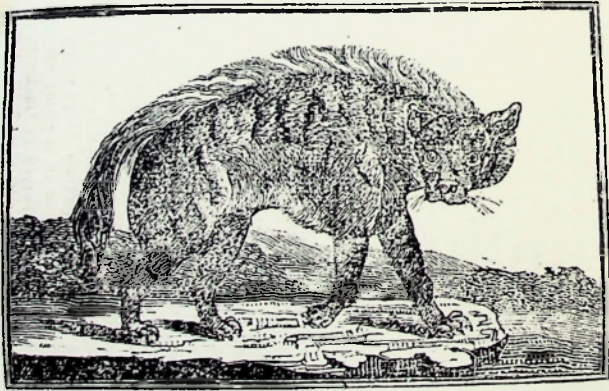
THE HIPPOPOTAMUS.

12



THE TIGER.

13



THE HYENA.

14



THE CAMELOPARD.

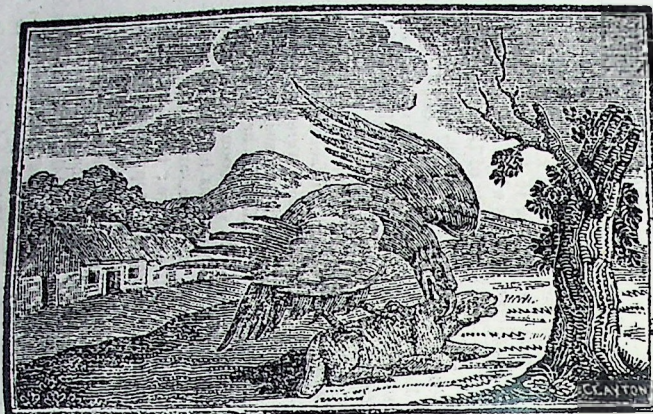
15



THE CAMEL.

16

THE EAGLE.

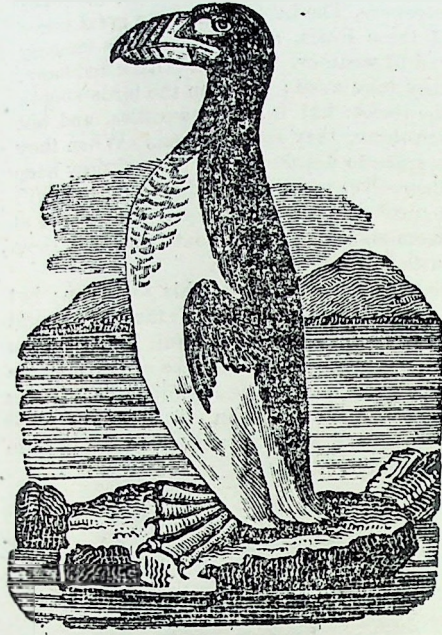


17



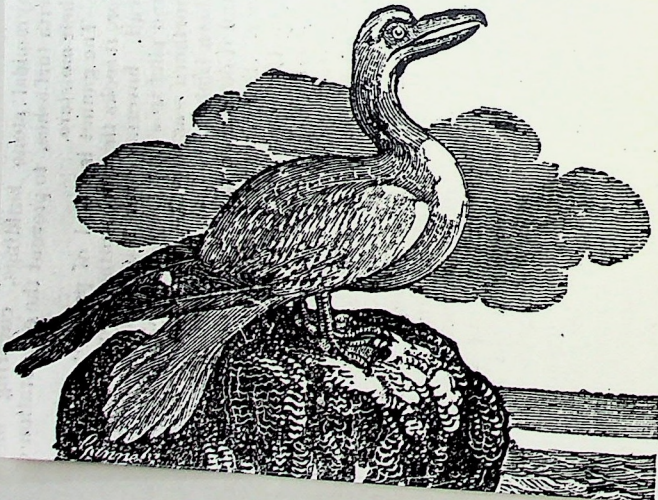
THE VULTURE.

18



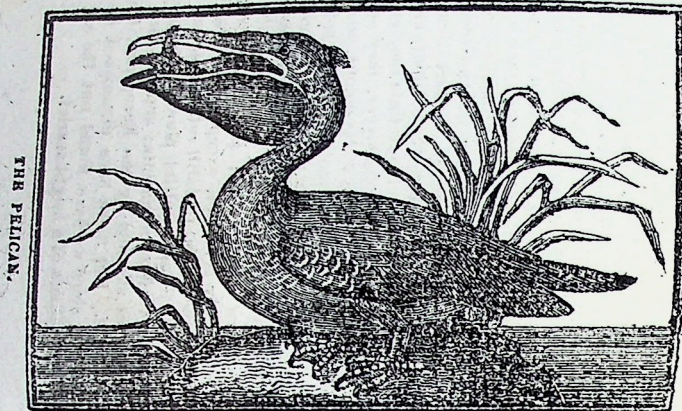
THE PENGUIN.

19



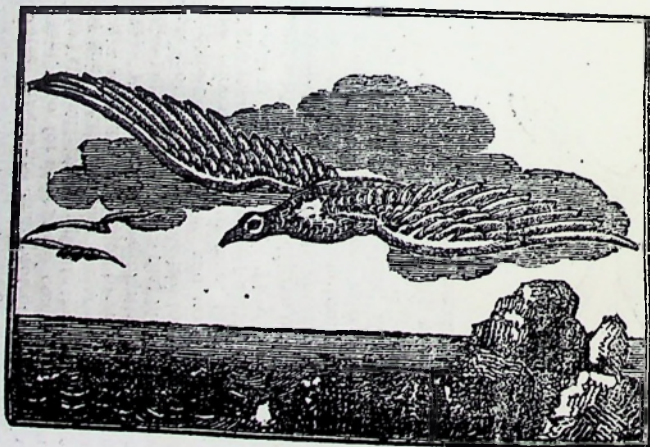
THE GANNET, OR SOLAND GOOSE.

20



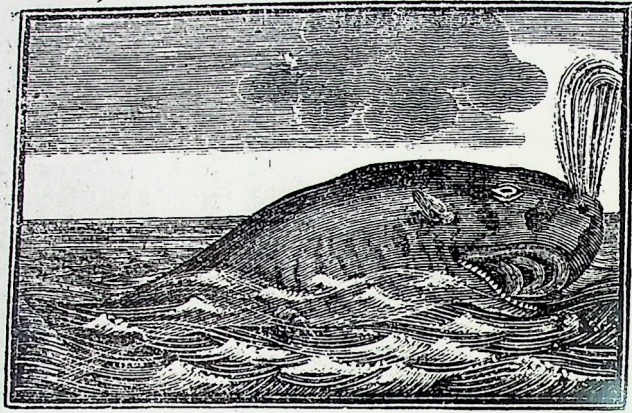
THE PELICAN.

21



THE ALBATROSS.
H 3

22



THE GREAT WHALE.

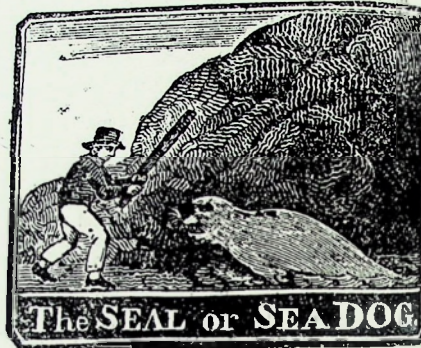
23



The NAUTILUS and the TURTLE.

24

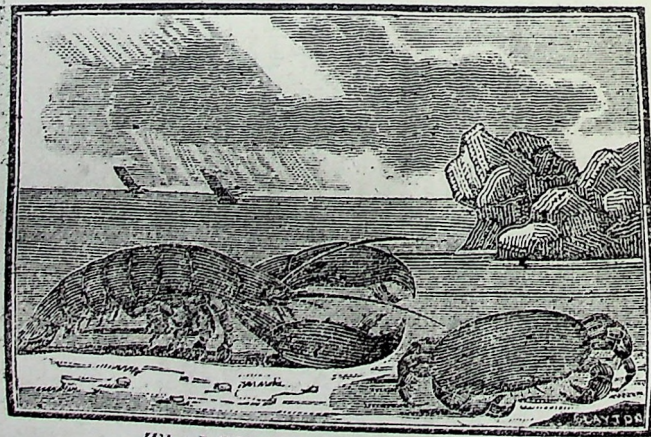
OF THE SEAL.



The SEAL or SEA DOG.

THE Seal, in general resembles a quadruped in some respects, and a fish in others. The head is round, like that of a man; the nose broad, the teeth like those of a dog; the eyes large and sparkling; no external ears, but holes that serve for that purpose; the neck is well proportioned, and of a moderate length—but the body thickest where the neck

25

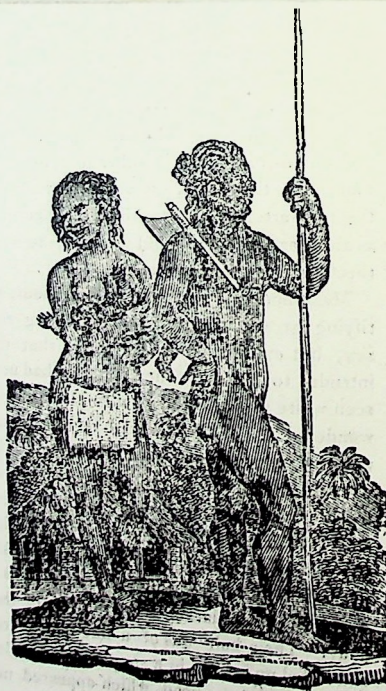


The LOBSTER and the CRAB.

26

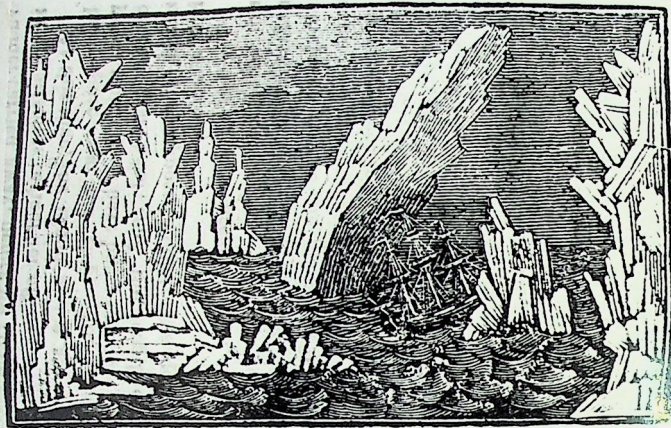


27



Pelew Islanders.

28



The Lady Hobart Packet approaching the Ice Island.

29



THE OSTRICH.

30



31



A Canoe and Natives

32



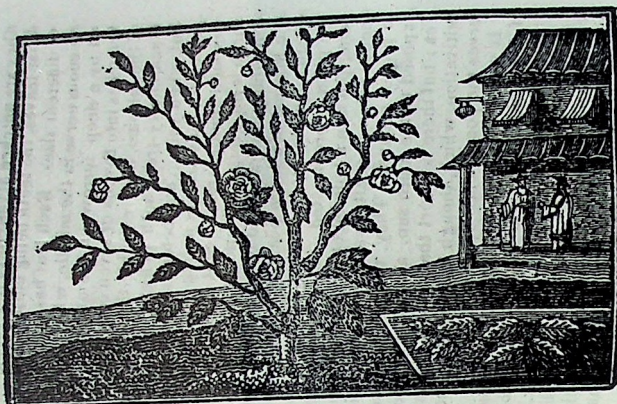
NEGRO CLIMBING THE PALM TREE.

33



THE JAKE TREE.

34



THE TEA PLANT.

35



HANGING NESTS:

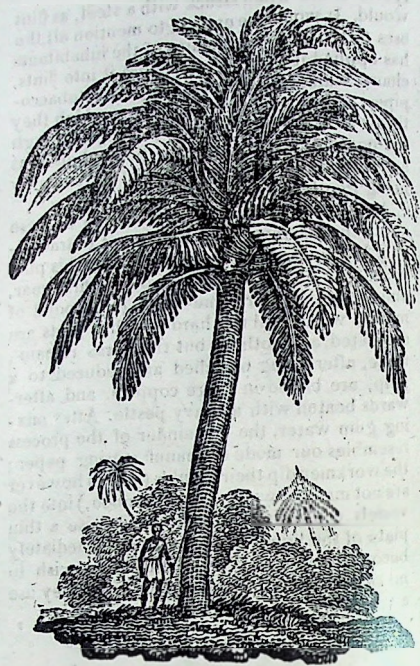
36



37



38



THE COCOA-NUT TREE.

39

91

Tartary, Arabia, Persia, Barbary, Syria, and Egypt. This sheep is only remarkable for its large and heavy tail, which is often found to weigh from twenty to thirty pounds. It sometimes grows a foot broad, and is obliged to be supported by a small kind of board, that goes upon wheels. This tail is not covered underneath with wool, like the upper part, but is bare; and the natives, who consider it as a very great delicacy, are very careful in tending it, and preserving it from injury. Mr. Buffon supposes that the fat which falls into the caul in our sheep, goes in these to furnish the tail; and that the rest of the body is from thence deprived of fat in proportion. With regard to their fleeces, in the temperate climates, they are, as in our own breed, soft and woolly; but in the warmer latitudes, they assume a covering suited to the climate, and therefore as they do not require to be defended against cold, the wool passes into hair: in both, however, they preserve the enormous size of their tails.

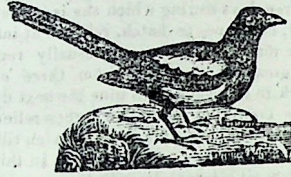


40

find upon the shore; these they carry to a height, and drop them upon a rock to break the shell and get at the contents. The Greenlanders are said to eat their flesh, to use their wings for brushes, and to split the quills into fishing lines.

Among the American savages, the raven is the emblem of returning health, and his croaking voice is mimicked by their physicians when they invoke him in behalf of the sick.

Birds in general live longer than quadrupeds; and the raven is said to be one of the most long-lived of the number. Hesiod asserts that a raven will live nine times as long as a man; but though this is fabulous, it is certain that some of them have been known to live nearly an hundred years.



41

winter: and thus, this animal, which gives food and clothing to its owner, is supported. On the bleak mountains of the same country, the Pine, the Fir, and many resinous trees grow, which shelter man from the snows by the closeness of their foliage, and furnish him in winter with torches and fuel.

It is thus we discover the Almighty Creator of all things in his works. We cannot with our earthly sight behold his presence, but we can every where trace his benevolence and wisdom; wherever a plant takes root, or an animal appears, there we discover his workmanship; and we should ever recollect, that they were not formed by him to be looked on with a careless or inattentive eye; but, that discovering the marks of his Almighty power, and of his benevolence to man, we should learn from them a constant reverence for the Deity, and a steady and hearty obedience to his laws.



42

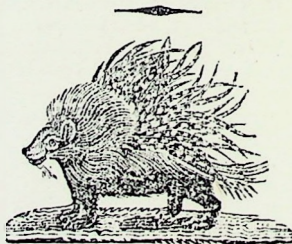
mutual assistance and protection. Captain Hunt, who for some time commanded upon the Falkland islands, opposite the eastern shore of South America, has declared, that he was often amazed at the union preserved between these birds, and the regularity with which they built together. In that bleak and desolate spot, where the birds had long continued undisturbed possessors, and no way dreaded the encroachments of men, they seemed to make their abode as comfortable as they expected it to be lasting. They were seen to build with an amazing degree of uniformity; their nests, by thousands, covering fields, and resembling a regular plantation. In the middle, on high, the albatross raised its nest, on heath sticks and long grass, about two feet above the surface: round this the penguins made their lower settlements, rather in holes in the ground: and most usually eight penguins to one albatross.



43

culations in cadence, and allow themselves peaceably to be clothed.

M. de Buffon had a Barbary Ape several years. In summer, he says, it delighted to be in the open air; and even in winter, it was frequently kept in a room without fire. Tho' long in confinement, it did not become at all civilized. When food was given to it, it always filled its pouches; and, when about to sleep, loved to perch on an iron or wooden bar.

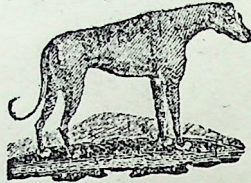


THE PORCUPINE.

The Porcupine is about two feet long. He dwells in large burrow or holes of his own digging, which have a single entrance, and are divided into many apartments. He goes about during the night in search of fruits, roots, and herbs; and is said to be particularly fond of the box-wood shrub. He is sluggish all over

44

GENERAL HISTORY
OF
DOMESTIC ANIMALS
CONTAINING
AN ACCOUNT OF THEIR HABITS AND INSTINCTS,
AND OF
THE SERVICES THEY RENDER TO MAN.

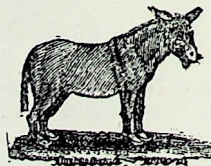


Dublin:

PRINTED BY J. JONES, 40, SOUTH GREAT GEORGE'S-ST.
1821.

45

THE
Natural History
OF
REMARKABLE
BEASTS.



Dublin:

PRINTED BY J. JONES, 40, S. GT. GEORGE'S-ST.

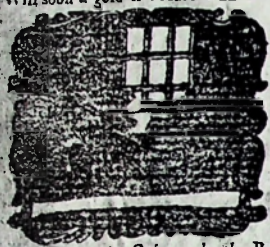
1820.

Price, bound in sheep, Eight Pence; in grain, Six Pence.

46

A Good BOY with his MISTRESS,
at his Book.

He who de'er learns his A, B, C,
For ever will a Blockhead be:
But he who to his Book's inclined,
Will soon a golden Treasur. find.



Children like tender Oziers take the Bow,
And as they first are fashioned always grow,
For what we learn in Youth, to that a one,
As Age is by second Nature prone.



THE ROYAL PRIMER:

OR, THE
First Book for Children.

Adapted to their tender Capacities,

Authorized by
His MAJESTY King GEORGE III.
To be used throughout
His MAJESTY'S DOMINIONS.
Adapted with CUTS.

DUBLIN: PRINTED,
By A. Fox, & Upper Bridge-street.

Price Four-pence.
1816.

47

The ALPHABET,

Roman Capital Letters.

A B C D E
F G H I J K
L M N O P Q
R S T U V W
X Y Z.

The ALPHABET,

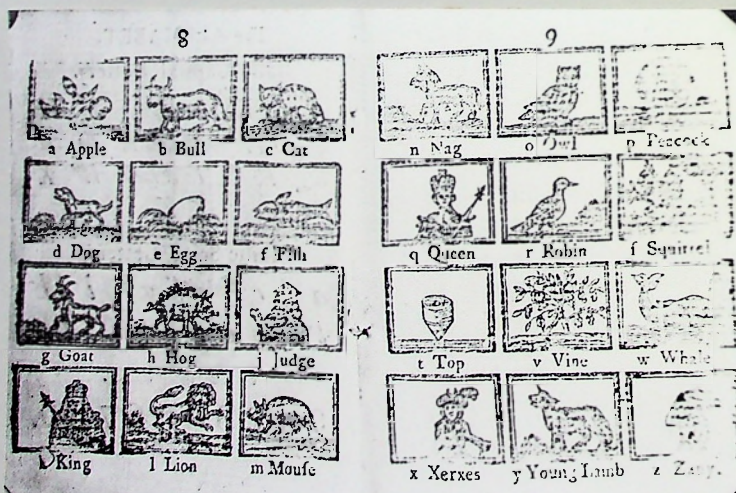
Roman Small Letters.

a b c d e f
g h i j k l
m n o p q
r s t u v
w x y z.

As

48

26			27		
stunk	front	clipt	scurf	swarm	quart
trunk	blunt	dript	scark	sperm	smart
chant	brunt	shipt	shark	storm	start
grant	grunt	chopt	spark	stern	short
plant	chapt	cropt	stark	scorn	blurt
scant	clapt	dropt	querk	thorn	snort
scent	trapt	propt	stork	churn	sturt
shent	wrapt	shard	snurk	spurn	quash
spent	slept	sherd	snarl	scrap	crash
trent	stept	dwarf	churl	sharp	trash
stint	swept	scarf	snurl	querp	flash
stint	chipt	wharf	harm	thorp	flesh
		scurf			fresh



LESSON VII.

Mind well what the
good man doth, and do
thou like him.

He will lead thee in
the right Way, and guide
thee to Life

LESSON VIII.

Trust in the Lord,
and you need not fear his
Help.

When

When you go out he
will be with thee, and
will not let thee do ill.

LESSON IX.

Shew me, O Lord!
the Road to Life, and I
will walk in it.

For thy Laws do I love,
and they are the Joy of
my Soul.

C 2

LES

51

The SALMON.



The Salmon frisks devoid of fear,
While wily Fishers them ensnare;
With baited Hook and treach'rous Gin,
Thus are the unwary taken in.

THIS

THIS poor Fish comes
up the River from the
Sea, to look for a safe
Place to spawn, and while
it strives to pre-serve its
Young, is de-stroy-ed it-
self, for the Fish-er-men
with Hook or Net take it
and Sell it in the Mar-
ket, where it is bought for
food, and eat ei-ther boil-
ed, fri-ed, or broil-ed.

52

The WHALE.



The Whale's the Monarch of the Main,
Is the Lion of the Plain,
Keeps the lesser Fish in awe,
And Tyrant like his will's his Law.

WHEN

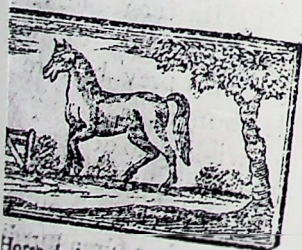
79

WHEN the Pro-phet
Jo-nah at-tempt-ed to
fly o-ver the Sea from the
Pre-sence of the Lord, he
was cast in-to the Deep in
a Storm, and swal-low-ed
by this great Fish. in
whose bel-ly he re-pent-ed.
where-fore the Lord com-
mand-ed the Fish, and he
swam to Shore and cast
him upon dry Land.

The

53

The HORSE.



Horse doth pace or trot at will,
On the Road, or cross the Hill,
Draw the Car, or plough the Land,
Ready at command.

THIS

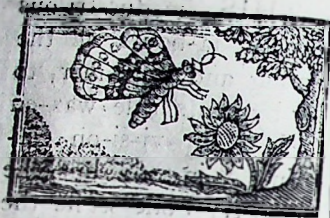
77

This is one of the most
use-ful Beasts to Mien,
some of them are ve-ry
strong and state-ly, fit for
War, o-thers ve-ry swift
for hunt-ing, rac-ing, or
tra-vel-ling, and o-thers
draw Coach-es, Wag-gons,
Carts, or Cars, and there
are some pret-ty lit-tle
ones for good boys to ride
on and take the Air.

The

54

The BUTTERFLY.



The Butterfly in gaudy Dress,
The worthless Coxcomb doth express;
Who not regarding where he rose,
Is proud of who?—of his fine clothes.

THIS

55

63

THIS gaudy But-ter-fly owes its Be-ing to a Worm, and has no-thing to boast of but his fine Wings, which per-haps will be lost the first fros-ty Day. Then his Case will be like the Cox-comb's, who having lost his fine Hat, and bag Wig, hath no-thing to sup-port him, but an empty Head.

The

55

The ANT.



The little Ant no Labour spars,
Wisely preventing future Cares;
For ere the hoary Post-boy's on,
Her Stock's laid up, and Business done.

THIS

67

THIS lit-tle Crea-ture was a great Fa-vou-rite, with the wise King So-lo-mon, who much ad-mir-ed her In-dus-try and Care-ful-ness; and re-com-mends her to the Con-si-der-a-tion of e-ve-ry i-dle Per-son.

'Arise, thou Slug-gard, go to the Ant, con-si-der her Ways, and be Wise.

The

56

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