Irish - English Bilingualism and its relation to Graphic Design

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Introduction

Bilingualism has been part of the Irish way of life for many years, and continues to be so today. In Ireland at present there is a growing awareness of design and of the role of graphics in our environment. Both these areas come into contact and the outcome is Irish-English bilingual design. However, the outcome is for the most part disappointing. As a result of the constitution and the official policy towards the Irish language, the vast majority, if not all, official publications should be equally and obviously bilingual. Bord na Gaeilge is at present promoting the use of the Irish language in the advertising of the private sector. These should mean that bilingual design occupies a large area of the graphic and advertising activity in Ireland. At the moment this cannot be said to be a very large or exciting area of Irish design. There are many factors which are connected with bilingual design in Ireland, and I propose to discuss some of them. They influence the attitudes and approaches to the problem of double language design in Ireland, and in them can be found foundation and inspiration for future work in this area.

The history of the Irish language is long and varied and in it can be found the roots of many of the attitudes which surround the subject today. Designers should know something of it because it may influence their approach to the solution or the approach of the public to it. They should also know of the present state of the language and the efforts being made on its behalf. Attitudional research towards it is relevant as is a realisation of its strengths and weaknesses, because as

having impact and visual attractives the message of a design must be understood. At this point I have discussed some examples of current bilingual design and how the situation in Ireland compares with Canada, where the official policy to bilingualism is carried out throughout its graphic design.

Bilingual design, because of its basis in a language situation, is largely a typographical problem. This problem splits into two areas, and is approached through them - typography and layout. Much of modern graphic design is concerned with typography for the English language and dealing with it is relatively secure ground for the designer. The Irish language, because of its separate alphabet poses different typographical situations. In designing for bilingualism, Irish typography through the years and its influence on modern display types and booktypes should be considered. As with every design situation, there are many approaches and solutions to bilingual design. I have discussed some of the different approaches, and resulting problems, to layout, both on a large format and for booksize typography. From this it can be seen that there many approaches to consider and problems to be resolved in designing for bilingualism. It leaves a vast amount of space for the imagination, originality and creative ability of the designer. Although the situation of bilingual design in Ireland at present is not, for the most part, particularly stimulating, consideration of all these factors could and should result in a realisation of the enormous and exciting scope that exists for bilingual design in Ireland.

As a final note, the typographical project Liber Librorum produced some interesting examples of different approaches to bilingual design as well as a good modern example of Irish typography. It may not have direct relevance to the situation of bilingual design in Ireland but it is interesting and worthwhile as an example of approaching the problem.

The History of the Irish Language

"The tongue is sharpe and sententious, offereth great occasion to quicke apothegmes and proper allusions, wherefore their common Jesters, Bards, and Rymers, are said to delight passingly those that conceive the grace and propriety of the tongue. But the true Irish indeede differeth so much from that they commonly speake, that scarce one among five score, can either write, read or understand it. Therefore it is prescribed among certaine of their Poets, and other Students of Antiquite."

'Of the Irish tongue'

from A HISTORIE OF IRELAND (1571) by Edmund Campion

Ireland was inhabited before the coming of the Celts and it had developed from prehistoric times through the Stone Age to the Bronze Age before they arrived. However, it was the Celts who brought the language, which eventually became the Gaelic we know today, to Ireland. The Celts were a group of iron-using tribes linked by language and culture. By about 600 B.C. they had established themselves in Central Europe. They spread over Western Europe, reaching Ireland about 200-300 B.C.

The languages spoken in these islands are derived from two dialects, P-Celtic and Q-Celtic, the former being the ancestor of Welsh, Cornish and Breton. The Irish language comes from the latter, as do Scots Gaelic and Manx. Una Nic Einri (No. 1 - see bibliography) explains that the difference between the dialects is that the Welsh, for example, use the letter p, Irish replaces it with c - Pedwar in Welsh corresponds to Cathair (city) in Gaelic as does Penn to Ceann (head). The language which

we use today is not identical to that which the Celts brought with them. Just as English has been divided into distinct linguistic stages, so the development of Irish can be traced from Old Irish, through Middle and Early Modern Irish to the present-day Late Modern Irish.

When Christianity came to Ireland (c. 432) there was already a very definite cultural system in operation. There was no centralised form of government but there was an established law code which structured the society. According to Francis Byrne (2) the most important element in this early society was the "aes dana" or men of art. These included the poets, lawyers, historians and genealogists (the latter were important because the ancient brehon laws were very concerned with the family unit and genealogy). The poets, who would originally have been druids, fed on oral tradition which they passed on through a system of learning based on memory. Although a form of writing - Ogham - had developed it was not practical in passing on the hero-tales and poetry. Ogham consists of inscription on stone and only short messages can be written in this way. Therefore, the Gaelic alive in Ireland at the coming of Christianity was exclusively an oral tradition.

St. Patrick is credited with introducing monasticism to Ireland. The monasteries were centres not only of religion but also of learning and throughout its history there is a link between the Irish language and religion. However, Christianity in the centuries immediately following its arrival, had no direct incluence on the language. At this time, the druidic beliefs were

dying out, but their schools for the training of poets, lawyers and historians remained. These schools were secular and had a long history of learning based on memory and the oral Irish tradition. Education in the monasteries was based on written Latin. By the seventh century A.D. the monks were all native Irish and although their learning and the practice of their religion was through Latin, they used Irish as their vernacular. At this stage, the two groups, religious and secular, who underwent the separate disciplines of education, written Latin and oral Irish, were in close contact and there was a mutual influence of the disciplines on each other.

Daniel Corkery (3) says that the Irish monks, using the Latin cursive script as their alphabet, gave the Irish language its orthography for the first time. Kathleen Hughes (2) states that some of the poets and lawyers learned to read and write, and they applied the methods of Latin scholarship to Irish so that it could be recorded for posterity. In the seventh century Gaelic was written down for the first time and here begins the literature of the Irish language. The influence of the native tradition on the foreign discipline can be seen in the art of the period. The illustrated manuscripts and the metalwork contain elements of the pagan Celtic tradition. They depict not only Christian figures and symbols but also Celtic decoration, for example, the stone slab at Fahan Mura, County Donegal (c. 650) upon which is incised a Christian cross depicted in a Celtic interlacing pattern, and the carved cross at Carndonagh, County Donegal (c. 675) which is decorated with interlacings and with figures

(presumably representing Christ and his followers). plain and animal interlacings and La Lene scrolls and spiral patterns found in work such as the Books of Durrow (seventh century) and Kells (eight century), and the Ardagh Chalice (eight century), show how the native tradition influenced Christian art. Later artists, craftsmen and designers, when in need of a model upon which to base work containing a genuine native Irish quality, found example and inspiration.

Only a dead language does not change. Irish has, over the years, passed through four distinct stages. The language, recorded in the very early literature up until about the ninth century, is known as Old Irish. At this period, there was a gradual change to Middle Irish as a result of the Viking invasion of Ireland.

The year 795 marks the beginning of the Viking raids. For over two hundred years there was a climate of violence in the land. At the time, there was no political unity in the country, even though Tara is sometimes seen as a centre. There were many kingdoms in Ireland, usually at war amongst themselves. There was no overall defence of the island, and the Vikings plundered where they would. By 1014, when they were finally defeated by Brian Boru at Clontarf, many changes had taken place as a result of two centuries of unrest. The monasteries had been sacked and looted and the secular schools destroyed. This general disturbance accounts for the changeover from Old Irish to Middle Irish. Because of the destruction of the monasteries and the schools, there was no set literary standard for the language, and therefore the tongue of the people came to the fore. This was Middle Irish.

Dublin had been founded during this period and many Norsemen settled here. The Norse language had some little influence on Gaelic, though not comparable to that of Latin or the Church. Most of the Norse words which passed into the Irish language had to do with seafaring and trade, such as seol (sail) and margadh (trade). But perhaps, as Liam de Paor (2) submits, "the most enduring effect of the Vikings on Irish life (and consequently on the language) was to shift the social and political centre of gravity once and for all from the midlands to the east coast".

In the century and a half between the end of the Norse raids and the Norman invasion, there was an age of change and progress in Ireland. Politically the country was moving towards the establishment of a strong central authority. There was, however, much rivalry over the claim to High Kingship. Eventually these feuds led to the Norman invasion.

In this period, religion, art and language flourished. At the end of the Viking age, the Church was badly in need of reform and organisation. In 1005 Brian Boru had confirmed Armagh's ecclesiastical supremacy over the country. The Synod of Kells, in 1152 was the culmination of the efforts of the Irish Church to achieve the organisation needed to care for its people. Ireland was divided into thirty six sees with four archbishoprics - Armagh, Cashel Dublin and Tuam. Brian O Cuiv (2) states that three years later Henry II of England applied to Pope Adrian IV for permission to invade Ireland "to subject its people to law and root out from them the weeds of vice, to enlarge the boundaries of the Church and proclaim the truths of the Christian

religion to a rude and ignorant people". This is ironic in view of the then contemporary achievements of the Irish Church in caring for its flock.

There is much religious art, displaying the skills and versatility of the craftsman of this period, which denies the truth of Henry's description of the Irish. Ecclesiastical architecture flourished as did sculpture, metalwork and manuscript writing. Examples of this great age are to be found in the Romanesque architecture of Clonfert Cathedral, County Galway, the high crosses of Kilfenora and Dysert O'Dea and metalwork such as the Cross of Cong, the Shrine of St. Patrick's Bell, to mention but a few. The writing and illumination of manuscripts was also carried on, such as the eleventh century Liber Hymnorum and the Psalter of Cormac of about 1100.

This is the Age of Middle Irish. Although Old Irish passed away when the monasteries were destroyed, the alteration in the language was neither the result of nor resulted in a lack of scholarliness. Brian O Cuiv tells us that at this time material was being prepared for a Gaelic grammar, the first of its kind in any Western European language. He also makes the point that this fact is not in accord with Henry II's description of the Irish people. The progress witnessed in both Church and art at this time combined with beneficial results for the language. In the twelfth century the monastic schools were not concentrating solely on Latin learning. Some of the monasteries had scriptoriums for producing religious books, and they also turned their learning and skills towards the native

culture. Manuscripts have survived from this time which are in the Irish tradition. They include Lebor na hUidre, compiled at Clonmacnoise around 1100, and Lebor na hUachongbala (the Book of Leinster) from Tipperary about 1150. Both contain versions of the Ulster epic the "Tain Bo Cuailgne". Interestingly, Thomas Kinsella (4) mentions that the language of the first of these books dates back to the eighth century, which is Old Irish, although it was compiled much later. The language of the Book of Leinster is dated to the century in which it was written. The earlier language of the first can be explained by the oral tradition, which was in continued use for the transmission of Irish learning. In this century much of the literature did not have a religious theme, and poetry, folktales and history was recorded. This does not mean that Irish was not used for religious writings, which it was, but as some of these secular manuscripts originated in monasteries it shows that there was a realisation of the intrinsic value of the Irish tradition and an effort made to record it.

In 1154 Henry II became king of England. He had been born in Normandy and spoke not English but Norman-French. He ruled England and Normandy and with his marriage to Eleanor of Aquitaine, added her lands to his empire. He also laid sovereign claim to Scotland and Wales. In 1155 he had thought about invading Ireland and so extending his empire, which amounted to about a third of present day France as well as Britain. In 1166 the situation in Ireland was brought to his notice once more. There existed a feud between two Irish chieftains at the time, Tiernan O'Rourke of Breifne and Dermot Mac Murrough

of Leinster. O'Rourke supported the claim of Rory O'Connor to the High Kingship, which Rory attained in 1166, and this led to Mac Murrough being banished from Ireland. Dermot went to France to seek aid from Henry II, who sent him back to England to enlist support. He won the assistance of Richard FitzGilbert de Clare, known as Strongbow, a powerful Norman leader in Wales. The result was that after some preliminary fighting between 1167 and 1169, the Normans invaded Ireland in earnest in May 1169. By 1175 they had established themselves as conquerors and Rory O'Connor had pledged his support for Henry as overlord. Large areas of land were granted to the Norman lords and the Gaelic nobility were displaced. This did not affect the ordinary Irishman as he was needed to tend the soil. The Normans established, and lived in, the towns while the native Irish, for the most part, lived in the countryside. At this time also the religious orders were coming to Ireland - the Cistercians, Franciscans, Dominicians etc. The Norman conquest was a matter of land, not of religion and many of the abbeys and cathedrals were founded by the Normans.

It is at this stage that the difference between the monastic and secular schools becomes much more marked, with resulting influence on the Irish language. The secular schools became known as bardic schools, and the monasteries with their continental and Norman hierarchy, became much less concerned with native Irish learning.

As Corkery says "One must not think of any of these Norman occupied districts as having ceased to speak

Irish, only that the Gaels in them, however much they managed to do for themselves, were no longer served by any institution devoted to native culture". The language survived in the bardic schools and in the mouths of the people, and from this came a very interesting linguistic development. The bardic schools survived for about five centuries (approx. 1150-1650) during which time the languague they used underwent no changes. This was a literary language accepted and used throughout the entire country. A poem written between, for example, 1200 and 1600 cannot be dated or placed by the language used - grammar, style, metre, imagery and finish are identical. However, during this same period, speech altered considerably. Where the Normans settled, French and English words crept into the Irish language. For the most part only the Norman aristocracy spoke French, the ordinary soldiers speaking Welsh, Flemish (many had originally come from what is now Belgium) and English. The first two were not strong enough to last and French also faded. In some places these were being replaced by English but for the most part the settlers began to speak Irish, settling into the native society in which they found themselves. It was only about this time that English was becoming established in England, but by the time of the Tudors it was the national language. The Irish spoken at this time underwent a change. Just as Old Irish gave way to Middle during the disturbances of the Viking Age, the unrest experienced at this time resulted in Middle Irish being replaced by Classical or Early Modern Irish.

There were intermittent attempts to drive out the

invaders through the years but by 1366 they had largely become assimilated into the Irish way of life. The Statutes of Kilkenny of that year tried to make the colonists return to the English language and customs but they were for the most part ignored. Descendants of the Normans were even attending the bardic schools and brehon law was standard everywhere except in the Pale. The Irish language was so strong at this stage that in 1541 the speaker of the Dublin parliament had to have his address to the house translated into Irish before most of the members, who were descended from the Normans, could understand it.

Professor Curtis (5) states: "The true victor in the clash of language was the native Gaelic. In 1250 Irish was only one of several languages in the country, by 1500 it was almost without a rival in literary cultivation, in the extent over which it was spoken, in the attraction it had even for the colonists. It had swallowed up French and seemed about to make a final conquest of English. For as a living speech it had every advantage over the decaying English idiom, and as a medium of culture it appealed to the Norman Irish lords, the patrons of literature. It was, in short, the one language in Ireland which in the wealth of vocabulary and the inspiration of its poets and scholars was ever expanding and throwing out fresh buds".

The pockets of Englishdom which held out were the walled towns dotted about the country and the Pale. At the time when Henry VIII came to the English throne, even the Pale was in danger of becoming Irish. Henry was pursuing a policy of centralisation of power and

decided to include Ireland in this. To do this, Ireland had to be de-gaelicised and Corkery summarises the problems facing this plan as threefold: land ownership; language and religion. The Old English (Norman, becoming very Irish) and the Old Gaelic chiefs were very powerful people. Henry had the nobles of the House of Kildare executed and it was made obvious that he had no qualms about who went to the gallows - Irish and Old English. At the time, the Irish way of life was based on the ancient brehon law code, with which the language and culture were closely connected. Feudal law was introduced from England - land had to be surrendered to the King, who regranted it on the condition that he be recognised as overlord. In 1533 Henry married Anne Boleyn and broke with the Roman Church. The Reformation had not established itself in Ireland and Catholicism was strong. Henry, on declaring himself Head of the Church, made it even harder for the Irish to live as they wished without conflicting with his policies. Interestingly, Corkery notes that the Parliament meeting, which proclaimed Henry Head of the Church and denied the supremacy of the Pope, was the one where the speaker's address had to be translated into Irish.

To further Henry's anglicisation of Ireland, the children of the nobility were raised and educated at the English court. Corkery quotes Sir William Parsons, one Master of the Court of Wards as saying:- "We must change their course of governmant, apparel, manner of holding land, language and habit of life. It will otherwise be impossible to set up in them

obedience to the laws and to the English empire." The result of this policy was the destruction of some Irish manuscripts and the suppression of bards. The bards lived by the patronage of the great houses and, when the chiefs turned to England, the bardic strength in their areas declined. James, Earl of Desmond in 1562 undertook to suppress both the poets and brehon law where he could. The Irish language was no longer to be used for business - deeds and contracts being drawn up in English with even Latin unacceptable. As well, when the nobles who had been educated across the water returned to inherit their lands, English took a much stronger grip on the country.

As a result of the difficulties involved in the practice of the Catholic religion in Ireland under the Tudors, priests and scholars fled to the Continent. They set up many "Irish" Colleges there - centres of study and learning which gave allegiance to Rome. Because of their origins, Irish was the vernacular of these colleges and they contributed largely to the survival of the language. For example, Elizabeth I had a typeface cut to print books in Irish and so to popularise the protestant faith in the country. The priests in the Irish Colleges retaliated by cutting their own founts, printing catholic literature and sending it back to Ireland. This was the birth of Irish typography and it is ironic that it was a Tudor monarch, whose policy towards Ireland was one of anglicisation, who was responsible for this development of the Irish language.

Meanwhile, at home, protestantism was becoming identified with all things English. As a result, Catholics

began to cling to the Irish language, even in some cases non-Irish speaking Catholics learned it. Catholic schools were set up surreptitiously - the sanctioned state schools being Protestant and English speaking. As regards further education, the monastic and bardic schools used a predominantly Irish vernacular teaching medium which saw the native tradition as an important element of study. These had disappeared by about 1650. The new Catholic schools took their place but although Irish was spoken in them, the native tradition and learning was gradually fading from the higher curriculum. Before the sixteenth century, any connection between Irishness and religion was taken for granted. From then on, martyrs for their faith also died for the Irish heritage and way of life.
A strong bond has existed since between Irish culture, which includes the language, and religion.

The legacy of the Tudors in the seventeenth century was the plantations. The Ulster plantation resulted in the Rising of 1641. The following year civil war broke out in England and the Irish took up the Royalist cause. In 1649, Cromwell answered these threats by a personal campaign of subduing opposition. His campaign and the resulting plantation were so severe that they heralded the decline of the language. Cromwell divided landowners in Ireland into two classes- those involved in the rebellion and those who were not. All the land of the former was confiscated and the latter were transported to Connacht and given a proportion of of the land they once held. The lands acquired by Cromwell were used to pay off debts and salaries incurred by the army. This resulted, as Aidan Clarke (2)

points out, in a trasference of wealth and power from Catholics to Protestants, and so created a Protestant upper class. The living Irish tradtions survived, mostly in Connacht and the poorer areas, with the ordinary Irish people, now almost entirely Catholic. From here on, any action against Catholicism can be seen as a further blow to the language. The next major blow it did receive was after the Williamite war, where the Irish sided with Catholic King James. The penal laws were introduced in 1691, which resulted in extreme hardship for the vast majority of the Catholic people. The general disturbances in the country resulted in Classical Modern Irish giving way around this period and the later form of the language, Late Modern Irish, is our present vernacular.

Corkery points out that in the seventeenth century it was noticed for the first time that the language itself was in danger and he quotes Wadding*, who, on seeing books from Louvain in Irish type, said: "The labours of the Reverend Fathers of St. Francis, will, we hope, once more revive the language". It is interesting to note that the word 'revive' was used as early as the seventeenth century.

Although the bardic schools had passed away, their tradition lived on. Poetry, though in a different form - less bound by definite rules, syllabic poetry with unstressed rhythms giving way to stressed rhythms - lived on, and courts were set up, in the eighteenth

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Father Luke Wadding (1588-1657) a Franciscan priest connected with the Irish Colleges in Europe.

century where poets met, recited and discussed their work. These were the ordinary people - and this was another oral tradition. Because of the low morale of the language and there being no institutions to standardise it, at this period it becomes disorganised and begins to evolve into various dialects. Here we find the root of the differences we find nowadays in the language, as spoken in Donegal, Connemara and Kerry.

In the second half of the eighteenth century, resistance towards the colonists was growing among the ordinary Irish. These were the people who were keeping the language alive. Corkery describes them as "the common people of the land, mostly Irish speaking, a thing that is forgotten" in his defence of the vigorous resistance organisations they set up. He notes that here the Irish speaking population enters politics. The dissatisfaction and unrest increased towards the end of the century and finally culminated in the Rebellion of 1798. Ireland became an urgent problem for England and the result was the Act of Union in 1800. In the preceding fifty years the movement on the continent which had kept the language alive in print had been quiet, and there was a general cessation in Irish printing in the last half of the eighteenth century. On a parallel with Queen Elizabeth I inadvertently helping the Irish language by initiating the religious propaganda which kept Irish in print for years, was the result on Irish typography of the Union of Ireland and England. The increased intercourse between the two countries led to new typefaces of Irisn letters being cut and once

more Irish began to appear in print.

Around this time also, Celtic studies became fashionable. The Gaelic Society was set up in 1808 to publish specimens of Irish literature and connected matter. As Lynam says "The publication of Charlotte Brooke's 'Reliques of Irish poetry' at Dublin in 1789 marked the enfranchisement of the language from the ban which had so long rested upon it. This was the first purely literary work containing printing in the Irish character which was ever published in Dublin". He continues, explaining this as the outcome of a fashionable interest in history, archaelogy, etc. that came out of the Romantic Movement. Corkery also mentions this upsurge of interest in Irish and notes that these groups of people who set themselves to study and learn Irish in this manner did not associate it with the tradition still living in the ordinary Irish people in the country.

Una Nic Einri states that very often the blame for the decline of Irish is laid at the feet of Daniel O'Connell. Corkery seems to be of this opinion. O'Connell set himself the task of helping the Irish Catholic, and he became extremely popular with, and influential over, the ordinary people. He achieved Catholic emancipation in 1829 and became a living hero, to be respected and followed, to the Irish. He did not see any advantage to the well-being of the ordinary people in the preservation of the language. "I am sufficiently utilitarian not to regret its abandonment", was his view of the matter. However O'Connell's influence with the people effected the decline of Irish, a certain contribution

to it came from the New Board of National Education (1831). English was the only language recognised in the primary school system and even monolingual Irish speakers received their education through English. Education is seen as a means of advancement and this dealt a cruel blow to the fortunes of the Irish language.

Thomas Davis believed that there was a strong bond between language and nationality but, in common with most of the other political leaders of the era, he made his public speeches through English. However influential his attitude towards the language might have been, at this time it suffered perhaps its most significant twist of fate - The Great Famine. The famine wiped out, through death and emigration (the same effect - few emigrants returned) a very large section of the poorer people of Ireland. These were the people through whom the language was still living. Corkery estimates that before 1847 there were a few million Irish speakers. By 1951, out of a population of over six and a half million, less than a quarter could speak Irish, and only about five per cent were native monolinguals (6).

After the famine, it was evident that the state of the language left something to be desired. Many organisations sprang up in an effort to improve this situation. From here on the language is seen to be declining - nobody tried to pretend that it was still thriving. The aims of the societies set up at this time are to preserve, restore or revive the language. Many organisations

were set up in the latter part of the last century and although not all specifically dealt with the language, any concerned with Irish tradition and culture were connected with and influenced it. In 1876 the Society for the Preservation of the Language was founded and in 1877 the Gaelic Union began to publish the Gaelic Journal, a bilingual newspaper which survived for many years. Although he finds them praiseworthy, Corkery criticises these societies because they all centred around Dublin - they did not try to find the sparks of the ancient tradition that were still alive and healthy at the time. Little or nothing was known of these societies by the native speakers of the language in Donegal, Connacht and Kerry.

In 1884, Cumann Luthchleas Gael (the Gaelic Athletic Association) was founded. Archbishop Croke saw that something vital to the Irish way of life was in danger of dying through the loss of the native sports. He was much attached to the language, and as the G.A.A. prospered, an affinity developed with the language movement.

The most important organisation set up to deal with the language was Conradh na Gaeilge (the Gaelic League), founded in 1893. Its aim was "the preservation of Irish as the National language of Ireland, and the extension of its use as a spoken tongue." In its aim, at the very least, it recognised that Irish was a living language. While attempts were being made to preserve Irish, the educational system was killing it. It made sound sense to the Gaelic League to further the language by setting up a network of classes throughout the towns of Ireland, to spread the teaching of Irish. They also

published a vast amount of pamphlets in, and on, the language.

After the famine, Irish politics were very nationalistic. The language was seen as a symbol for nationhood and the upsurge of interest in it was connected with the desire for self-government. This is not to say that, for example, the Gaelic League was political - its constitution stated its non political and non sectarian nature. But the bond between nationality and the language existed. This was carried forward over the years to 1916 and to the establishment of the Free State. Corkery concludes his history of the language at this point saying: "For the first time since 1169 the Irish language has a state behind it. To say this is equivalent to saying that everything has changed for it".

However, the story does not end there. As later surveys have shown, the language continues to decline. Perhaps the enthusiam with which the language was treated at the turn of the century was because it was seen as a means to an end. Now the Irish nation is established there may be little immediately obvious material gain from embracing and learning Irish, but it would be a pity if it died out completely in this century after such a long struggle for survival

The Irish Language today

The Irish language movement has had influence over many spheres of Irish life, including the at first seemingly tenuous but important link between it and modern graphic design. The state of the language today has a resulting effect on the typography and graphics associated with it. In the past hundred years many organisations have been set up which were, wholly or partly, concerned with the preservation, restoration or revival of the Irish language. The most noteworthy of these was Conradh na Gaeilge (The Gaelic League) which was set up in 1893. A hundred years ago Irish was spoken by more than half a million people out of a total population of four and a half million. The first stated objective of the Gaelic League was "The preservation of Irish as the National language of Ireland, and the extension of its use as a spoken tongue."

The early successes of the League were enormous. In 1901, only eight years after its foundation, it had 120 active branches, expanding to as many as 593 by 1904. It promoted the language by forming a network of adult classes, involving educational and cultural input. It also held public lectures, parades, competitions and published pamphlets and books in Irish and a weekly newspaper "An Claidheamh Soluis".

In spite of these early achievements the decline in the language continued. Many reasons for this have been suggested but perhaps the most pertinent result with regard to present day design is the attitudes concerned

with official policy. MacNamara (10) suggests that the League felt that the main responsibility for the restoration of Irish devolved on the government after the establishment of the Free State in 1922. He quotes An Comisiuin um Athbheochain na Gaeilge (the Commission for the Revival of Irish) in this:

"It stands to reason that people's enthusiasm should have waned as soon as the war with England was ended, and since the cultivation of the language was seen as part of that war it was natural that their devotion should diminish. That left the language movement short of members and short of money, particularly becasue many people felt that in an Irish state there would be no necessity for the League to engage in work for the language".

Desmond Fennell (11) blames the continued decline on not preserving and developing the language in the areas where it was still strong and healthy (Donegal, Connemara and Kerry at the turn of the century) and expaning from there. He sees this as the failure to recognise the preservation of Irish as a social problem and believes that this has left its mark on official policy towards the language.

"The legacy of all this was the 'sprinkler technique'. When the support of the state made it possible, Irish was 'sprinkled' at large over all the individuals who could be reached by it. Apart from the classrooms, the general public arena was the place where this 'sprinkling' was done. Irish was used in bilingual public signs, at the beginning and end of civil servants' letters,

in the official names of semi-state companies, and so on.

Fennell believes that the official hope was that, if the 'sprinkling' continued and grew in intensity, people in general would suddenly turn around and start speaking Irish to each other. He is very critical of this method and of those used through the years to restore Irish as the major vernacular of the people. However, through the years Irish was seen as the language of the poor - to gain materially in life a knowledge of English was necessary. The restoration movement had as its aim the establishment of Irish as the major vernacular. English was seen as a language of colonisation and from a nationalistic point of view should be replaced. The question of the Irish language is an emotive topic surrounded by deeply-felt conflicting and conflicting opinions. Official policies which aimed at spreading and motivating the learing of the language, such as compulsory Irish in schools and its status in the Civil Service, further deepened and confused opinion on the desirability of preserving the language.

Nowadays, the general climate of opinion towards the language is favourable. It is recognised as part of our cultural hertitage. With our membership of the E.E.C., our proximity to England and our English speaking population, a symbol of our individuality is desirability. This symbol is our language. As a nation we want to show the world that we are a separate race from our English neighbours although we speak the same language. Our language is seen as a means of doing this - it is our badge of identity. Our individuality

can be important in attracting tourism and industry and as a national symbol, the language can achieve renewed status.

Probably one of the most important factors in the modern revival movement is the recognition that Irish should not set out to replace English. English is one of the international languages of communication and there are obvious advantages to Ireland's possession of it. Through the years, those who saw Ireland taking her place in international affairs saw no gain in restoring Irish to dominant language status. Now that the struggle between the languages no longer exists it may be possible for them to flourish side by side. There are advantages to possessing both languages and having an official bilingual policy is to recognise these.

Although individuals are willing to work for the Irish language, government sanction and support are necessary. In 1978, Bord na Gaeilge was set up to work towards the re-integration of Irish into everyday life. Its policies and services, hopefully, may result in a fresh outlook towards bilingual design in Ireland.

Present Bilingual Design in Ireland and Canada

Present Bilingual Design in Ireland and Canada

Generally speaking design in Ireland has become much more exciting in recent years. But although most areas of graphics have improved, the possibilities in design for the Irish language are only beginning to be explored. Until too recently, posters, brochures and trademarks connected with Irish leant heavily towards the traditional cliches - shamrocks, harps, multicoloured celtic interlacings and a predominance of the colour green. Although each of these may be valid in a given context, for far too long they were almost the only graphic representations associated with the Irish language.

The recent bilingual promotion for the Irish language by Bord na Gaeilge has opened up new horizons for bilingual design. Attitudinal research over the years has demonstrated that the majority of people in Ireland have a favourable opinion of the language and its place in our society. This campaign set out to make the public aware that there is more Irish around us than is generally realised, to encourage and maintain the latent and widespread goodwill towards the language that exists in the public and to overcome the embarrassment that many feel in using the language. The media used was the press and television.

The press ads featured very well known Irish sayings that are used extremely frequently in everyday life - slainte, go raibh maith agat, failte romhat, and slan go foill. These are so common a part of our lives that they drive home the point that there is more Irish around

us than is generally realised, or as the slogan of the whole campaign states: "Our language, it's part of what we are". The format of these ads was very simple and clear - the Irish saying in a clear large display typeface and a suitable photograph underneath with an explanatory column of type beside it. Underneath was the campaign motto. The ads are not extremely exciting in themselves, but the message is very clear and the impact is contained in the single phrase which is usually heard or spoken and not read. The 'bain triail as' phrase of the magazine ads encourages us to try to use the Irish we have. The phrase in one example accompanies a picture of a lady trying on a hat. This does not have the impact of the other ads - the impact of the precision and starkness in the immediately identifiable phrase and the black and white format is somehow lost in this ad, which is in colour. I think it is because of the clever use of copy - the well known phrases have connotations for all of us and seeing the single word or sentence presented so simply and blatantly entices us to read the rest of the copy to get the message. The magazine ad is too much like the genre of advertising for women - a softly focused colour photograph with a line of type. Where in the other ads the photographs were simple and obvious, this photograph is too close to ads for clothing and perfume to focus the attention on the wording. With a different image the words 'bain trial as' might have more impact, but this picture would not entice me to read the copy and I would associate the phrase with hat the lady is trying on rather than the language. The layout of these ads is attractive and the relative position of the two

languages effective.

The T.V. presentation underlines the presence of the Irish language in our environment. The photography is very good and there are some beautiful and dramatic shots of the Irish countryside which tie in with Irish roadsigns and bus destinations. The beauty of the green valleys and the impact of massive cliffs are offset against the human element - the friendly post-man, the happy old lady, children playing and the comedy of trying to make a reluctant dog board a bus. The images are well balanced and flow in and out of each other fluidly. The total adds up to an idyllic view of Irish life, and the visible and spoken phrases are well chosen familiar ones that demonstrate the often unacknowledged presence of the language around us. The musical theme of the campaign is in English, and like the main part of the copy on the press advertisements explains the language situation in English without dominating the message.

The majority of Irish people have probably more Irish than they realise and there is a very favourable attitude to the language among the public. Advertising must communicate involving the least possible amount of effort on the recipient's part. If an advertisement demands too much of the person at whom it is aimed it will not work well because, in most cases, the person will not spend the time and energy working out what the message is. On the other hand, often subtle advertising pays off - the Benson and Hedges ads with no stated message are very successful. When it comes to advertising

using the Irish language the copy must be kept simple so the largest possible number of people may understand it. An ad in Irish alone can almost be considered as a bilingual design. The target is the mainly English thinking population so the choice and complexity of language must achieve a bilingual balance. A compromise between complexity and subtlety must be sought - this should not result in dull unexciting graphic work. Restrictions and limitations produce some of the cleverest advertising today. It does not really impair freedom but concentrates the idea, challenges and gives clearer guidelines to the designer.

Bord na Gaeilge provides a translation service to advertisers in the private sector, who wish to use the language in their promotional activity. Because of this bilingual design is beginning to appear frequently in the environment. Unlike the government, private companies and individuals have no compulsion to use the language and for this trend to continue, the quality of Irish and bilingual design must be at the very least equal to the standard of general monolingual design in English in this country. Advertisers are taking note of the favourable attitude towards the Irish language and the ethnic identity associated with it. Foreign industry, like Toyota, recognises the advantage of promoting their products in this country in a separate way from Britain, through the use of the Irish language. In the private sector, unlike the token but necessary use of Irish in government advertising, the language must prove effective in communication. Unless design using the Irish language is good and it communicates

clearly and effectively and promotes the product, it will not survive. The main concern of private advertising is success and although there are many advantages to using the Irish language, the graphic treatment of it must be well considered and designed to achieve this.

It is only with the entrance of the private sector into the area of bilingual design that its desirability and advantages are clearly seen. As a result, the quality of the work improves and this trend, in recent times, has started to leave its mark. This can be demonstrated by a selection of examples of present press advertisements.

Toyota advertises in Ireland using both Irish and English. Much of their advertising is in English, but they have lately run a series of ads in the Irish language, such as Slide 1, with its very simple and clear format. It is an interesting use of space - the product is not given spatial and pictorial dominance. The message - Be there without fail - (Toyota does not understand failure) is the main element. In this context it is not so much the sense of the message or the particular make of car that is being is promoted - but the idea that Toyota is the car firm to support in Ireland. The Irishness of the ad is emphasised by the large space and dominant layout given to the language as well as by choice of typeface and this is a good base for Toyota from which to launch other advertising. Toyota produced a series of these ads and another of these is a very good example of bilingual design (slide 2). The message is that the

Hi-ace van is the vehicle to use in business - as well as its practical value it promotes the business or firm. One of the better known Irish expressions is Bean an ti - woman of the house. Here 'bean' is replaced by the phonetically similar 'van', to become 'van of the house'. This is the kind of situation where bilingualism can be much more effective in advertising than monolingualism. It is a clever yet simple use of copy which stimulates the public to think. The pun has great impact, so it does not need further explanation and elaboration. The layout continues the feeling of the previous ad but more has to be squeezed into it to get the message across and the composed diagramatic feel of the former gives way to a more pictorial rendering.

Another car advertisement which uses pun to advantage is Slide 3. The car, Kadett 100, and the expression cead mile failte are combined to produce Mile Failte - Kadett Cead! Although an all Irish advertisement it feels bilingual because usually the number is expressed in English. The displacement of the cead from the beginning to the end of the phrase, replacing the now superfluous hundred is the kind of clever copy bilingual design needs. Impact in advertising is very important and it is the clever use of bilingualism that makes these advertisements noteworthy. It is necessary to do a 'double take' - what seems to be Irish turns out to be English and vice versa. Layout is important but for really successful advertising there should be an interaction of the two languages.

Superquinn recognises and uses bilingualism in its shops and its advertisement uses both languages in a clear, attractive layout. (Slide 4) It is not very exciting, however. It performs its function adequately - it communicates in both languages clearly and fairly evenly. Apart from the trademark which stands out because of its colour treatment, the advertisement does not attract notice. Bilingual ads can simply use both languages or they can use both languages well. They should make their use of the second language worthwhile and noteworthy. What is missing from this Superquinn ad is some word or phrase that would draw attention to the bilingual quality of the ad - the message is that Superquinn is Irish, and it is the same in both languages. A clever juxtaposition of the two is needed to drive this point home. Perhaps, without changing the form of the ad, if the word home was in Irish (baile) the ad would have more effect. The tightness of the layout (equal parallel presentation) would be echoed in the heading, and the strangeness and clumsiness of the phrase 'baile grown' would stimulate the viewer to stop, think and realise the Irishness of Superquinn.

Equal respesentation of both languages is desirable in officially produced graphics, such as posters, brochures and forms which claim to be relevant to the entire Irish people - the public should have the choice of using either or both languages. However in advertising, impact and creativity are desirable and over-tight control or insistence on the equal use of both languages may be boring and ineffective. That is why Toyota's clever

use of bilingualism and Opel's implied use of it are more effective than Superquinn's striving for equality in the use of both languages.

Another use of bilingualism in advertising is by implication. In a monolingual advertisement only one word or phrase may be in the second language but the implied connection with the whole second culture can be interesting and effective. The simplest examples of this are advertisements in one language which bear the advertisers trademark in the other. The English ad for Ola (slide 5) emphasises the Irish quality of the product. The use of the tradename Ola underlines and justifies this emphasis, and because Ola is an Irish word there is a quality of bilingualism to this advertisement. Similarly New Ireland (Slide 6) is a tradename and this advertisement had bilingual feeling. New Ireland is using a similar all English ad (Slide 7) at the same time and because both are seen by the public at various times this contributes to its bilingualism.

My final example is a return to Bord na Gaeilge. This time it is the services of the Bord itself that are being promoted (Slide 8). It is aimed at a general range of people and states in English the services offered with a note in Irish of how it can help the fluent Irish speaker. This is a good example of the balance that is sometimes needed in bilingual ads. Although it has its uses, equal copy is sometimes boring and unnecessary. This is a very attractive advertisement - the well known phrase approach is continued from the Bord's previous campaign. Here the phrase is illustrated

by a charming loose drawing of an open door, which is very appropriate to the Bord policy of serving the public. The drawing sums up the character of the Bord's location in Georgian Dublin. The looseness of the drawing, coupled with the cartoon illustrations, has the added advantage of suggesting an informal and relaxes atmosphere where the public is welcome. This is a plus factor in this advertisement because some people nold the opinion that Irish is elitist and there is a certain embarrassment connected with it among non fluent speakers. I think this is a good bilingual advertisement. The Irish phrase and the open door are clear and explicit, the character of the drawing continues the feeling of welcome and the copy reaches out to everybody, through its practical approach to the message in Irish and English.

Bilingual design in the public sector is another matter. Government and official sources, including semi state bodies should pay more than lip service to the Irish language. Within the bounds of practicality all official design should be geared toward equal bilingualism, so that it is the public that make the decision which language to read and use. As Irish is our first National language constitutionally, any person or persons who wish to use the Irish language in their way of life, no matter how small the minority, should be catered for in theory, at least. One of the first actions towards making this a real situation, would be to produce all official material bilingually. Ireland could do worse than to follow the example of Canada in this matter. The situation in Canada is different - both English and French are very strong international languages; a large proportion of both linguistic sections of the community are monolingual and therefore need to be catered for in their own language*; an Official Languages Act (1969) has been passed and a Commissioner of Official Languages has been appointed to ensure compliance with the Act, investigate complaints and generally work for both languages. This has resulted in almost all Canadian official design being produced in both languages in two ways - items that must appear in both official

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* 1971 Canadian census - % wise of population
17.98% monolingual in French
67.08% monolingual in English
13.44% bilingual (French and English)
from Encylopaeida Canadiana, Grolier Society 1975

languages in bilingual format, regardless of location in Canada; and items that must appear in both official languages, but where the choice between bilingual version or separate but equal unilingual versions shall be at the discretion of the originating institutions.

Canada produces a vast amount of bilingual design. I include only a few examples of this. The lack of bilingual design effort in Ireland will be evident from the absence of comparable examples, but these Canadian designs could all be applied to an Irish situation. Slides 9, 10 and 11 show an advertisement for an Art Bank. This is an example of separation of language within a unit. It is a brochure which folds out to a long format, on one side of which is the English language with French on the reverse. It is a very graphic and striking design with a clear and balanced layout of type. The difference between Slide 10 and Slide 11 show how a bilingual design can be interesting and exciting. The page is divided into seven, and in the English version the image 'Art Bank' stretches to three and a half folds. 'Banque d'Art' occupies five and it is the adjustments in the layout of the text that are necessary as a result that make this particular piece fascinating. Legibility and impact are not sacrificed on either side because of the differences. It is this standard of bilingual design, clear and stimulating in both languages and in the way they differ, that should be striven for in Ireland.

Slides 12 and 13 show another method of separating languages within a single format. As can be seen from the Capital Gains and Valuation Day Booklet, both languages read normally from left to right. The centre page spread may pose a slight problem and it is a good idea to have a clear layout such as Slide 14 to avoid confusion. Here the reversal and inversion is immediately obvious because of the layout and illustrations. Another way of using the centre spread in such a booklet is to use illustrations or diagrams common to both languages. This method of reversal and inversion is becoming widely used at present in Ireland.

Slide 15 demonstrates the thoroughness of the bilingual policy to design as practised in Canada. This is a child's drawing promoting tooth care. Naturally the child responsible was not interested in equality between languages on his poster, he only used his mother tongue. His drawing has been reproduced without interference with its quality and style, and the French language has been added on as subtitles. In this way the freshness and naivity of the drawing is retained and the necessary second language also appears.

Perhaps one of the clearest examples of how bilingual design differs in Canada and Ireland can be seen in the area of postal and philatelic services. When a new stamp is issued in Canada it receives wide and varied promotion. Generally a leaflet, a small poster and a large poster are produced as promotion. In the case of the leaflet, it is a single sheet format with

a language on either side and either a common bilingual cover (Slide 16) or a double unilingual cover (Slide 17). The layout of the poster is generally two parallel columns of type, one in each language with an appropriate illustration. Depending on the amount of type the layout may alter within this format - (Slides 18, 19 and 20). The promotional material for Canadian stamps is attractive, clear and well designed within its bilingual format. It is the type of back up material to stamps that philatelic enthusiasts would be eager to collect and keep.

The same cannot be said for the back up material to Irish stamps. When a stamp or a series of stamps are issued here, the promotion consists of a multilingual leaflet as shown in Slides 21 and 22. Although French and German texts are included, the design is not altered by this fact, its layout is bilingual. The cover is usually brown and this is the only evidence of colour in the leaflet. The copy 'Irish Postage Stamps' appears in each of the four languages in white print on this cover. It also includes the logo of the Post Office (p+t) and that of the philatelic service (two circles) a reference number and a black and white representation of the stamps. On the back, enclosed within a typographical circle, is an illustration of the theme on which the stamps are based. All this adds up to a very confused cover. There is no grid - nothing lines up together with the exception of the bottom line of the stamps and the bottom of the p+t symbol. This symbol, although it has excellent qualities in itself, is too much in conjunction with the philatelic

symbol. The full colour stamps do not reproduce well in black and white. Also the back cover is not in keeping with the front and the quality of the illustration varies - the one on the Irish Music and Dance series is very poor. On the inside, each language is printed in a very small typeface - giving a cluttered impression. The layout of the order form is also rather unclear and scattered. Accompanying this as promotional material is an enlarged colour photograph of the stamp design. The presentation is very bad - it simply falls out when the leaflet is opened and in some cases is cut unevenly.

The Philatelic service here has also produced a poster (Slide 23). This depicts a selection of stamps in full colour on a black background. The layout is quite clear and the stamps are very attractive, but I think too many different typefaces are used. Again the use of both logos looks cluttered and unattractive. An effort should have been made to design this poster bilingually. This poster has some merits, the stamp layout is attractive for example, but not enough effort is put into the general design of philatelic promotion. Philatelic promotion is a means of advertising this country and displaying our national identity and we should follow the example of Canada in this field. The Irish effort is of poor quality, but with some thought could be very exciting graphically and, designed bilingually, would promote and enhance our ethnic identity. The same principle can be applied to Irish bilingual design in general.

The History of Irish Typography

"The alpahabet used in writing or printing Irish contains only eighteen letters, j, k, q, v, w, x, y and z, not being used, but certain consonants b, c, d, g, f, m, p, s and t, have a secondary, mutated or leniated sound signified as a dot (derived from the punctum delens of the early scribes) placed over the letter. The vowels also have their longer sound indicated by an acute accent. In the older typefaces many of the MS contractions were preserved but in our day none of these are used except "short and" for which a symbol somewhat like the figure 7 is used."

Colm O'Lochlainn

Irish script and type in the modern world

The first type to be cut with Irish characters appeared in 1571. It was cut and cast in London by order of Queen Elizabeth I, to be used in religious books. Her purpose in doing this was to promote and propagate the Protestant religion in Ireland. There already existed a conflict of two nations and two religions in Ireland. Elizabeth's action, while increasing the conflict of religion, did a good service to the Irish language. Without her initial action, it may have been many years (indeed perhaps never) before Irish characters appeared in print. Exiled Irish Catholics on the continent answered this move to further Protestantism with their own religious books in Irish. For the first 150 years, printing in Irish was almost solely for purposes of religious propaganda. However this may seem from other points of view it created a very desirable

situation with regard to the Irish character in print. Colm O'Lochlainn (16) writing about 1931, speaks of only 20 types of Irish having been cut but this number might not have been this large had the situation been different.

Although no type had been cut prior to 1571, the orthography of the Irish language had been written down in manuscripts of the eighth and twelfth centuries. The Book of Kells is written in Irish Half Uncials - a fully formed minuscule alphabet. When the types came to be cut it was on the early manuscripts that their designs were based. Queen Elizabeth's type is an exception - with its Roman and Saxon based characters. The round hands of the early manuscripts were narrowed, pointed and formalised in thirteenth and forteenth century Europe. It was, therefore, an angular hand that influenced the first genuine Irish typefaces and the round hand did not appear as a basis for design until much later. "Tuar Feirge Foighde", a religious poem by Philip O hUiginn appeared as a broadside in 1571. It was printed in Dublin in the Irish language using the new fount made and sent here by order of Elizabeth I. Later many religious books were printed in this type. It is not a genuine Irish type, but a hybrid, suitable for the purposes for which it was cut by not answering what E.W. Lynam (17) sees as the problem confronting every maker of Irish type - "the problem of combining character with discipline, good appearance and usefulness". Elizabeth's type (Illustration 1) is composed of eight Roman letters (b, c, h, l, m, n, o and u) and eight Irish letters

dóchuir ar an ngníomharthuibh féin, nó as an dtuillteanar, acht ar do thórcaibhe no mhóirre, do réir mar do geall tú an ngnuis de déirceacho, ⁊ na hiarratuis do ní maith ort do tabairt dúinn, an áirim do Mhic dhúthuis Iosa Chriosd an Dtigheq-na. Neoch tugaithne dúinn, ghin féin, do-chuinigheadh, ⁊ do thionol agcean achéle, na ainmréin, lé lán geallad dearbtha, go mbiadh fé féin, nar mearg, ⁊ nar mea-dón, ⁊ ní he ghin amháin, acht go mbiadh fé agaibhe, mar aidhne agus mar teachduibhe do tháob do chúaidhra, dragail dúin gach uile neithe dá braiscfidh fé do thoil beathuighthere in tugtha d'ar gniadhnas leat. Uime ghiatámaid guo gcuide agus guo géin atáid, a adraid mó thocuibhe, do gnuis gháidhe dhiompóid cugainn, ⁊ gan ar bpeacthaibh iomarcacha nó ar feachtaibh fáoiltheacha dágha nó doléanmhuin orthain ní léir thuilleamar do réir chóra, ⁊ comhchuim thrisdra, ⁊ do géir dhíoghaltuis do theasorthain, Acht gabh ghin ano do

thócuibhe 1

(d, e, f, g, i, p, r and t) and of the two others, the a is italic and the s anglo-saxon. Two forms of s are in fact used - the minuscule saxon, and a roman s. The capital A is also italic and the other capitals are a mixture of Romans and uncials. According to Lynam, bibliographers state that the Irish letters were taken from a fount of anglo-saxon characters used from 1567 by a John Day. Although there is a resemblance, only the s is identical and the 20 line measurement also differs so Lynam therorises that Day's letters were the models for these. The type is well proportioned and spaced, makes up evenly and is quite legible. The only visual distractions are the minuscule s, which seems slightly out of proportion and the italic a, which creates a visual break and extra space where it occurs in the middle of a word. The manuscript contractions are also preserved here, such as 7 (agus) and 9 (ar). The typeface was used to print religious writings in the Protestant faith for over 180 years, but all traces of it along with its matrices and punches had disappeared by 1680.

To counteract this attack on the Catholic religion in Ireland, the Irish Franciscans in Belgium set up a press for the printing of religious books in Irish. An Irish type was specially cut and the first book, "Teagaisg Criosdaithe" by Fr. Bonaventure O'Hussey was published in Antwerp around 1611. This Franciscan college moved to Louvain in 1616 and this type became known as the first Louvain type (Illustration 2). It is based on manuscript writing, and it is probably on an angular rather than a round hand. The MSS

An. C.

Don Aue Maria.

Teora do bhealtha sa Mhuine. &c.

Oillsgheas ano so páilte anaingil Gabriel ré Muire ancan do ghab mac de Criosd na bronn. Brot a fios agac gurab ume adeimid an tsaue maria anaig na parone, agan nadbadh go bfuil Muire na habcóreadh toramh, 7 Criosd, do réir mg a-

ta Criosd na abcóreadh agam, toradh, 7 antacht gonadh uime sin ata neamhaid an natcuingeadh gan natcam le heagals criosd, do beirmid agaid an Muire, ionnas go ccuirfeadh impide ar dhe, 7 a dtean an meic dhona, fa natcum gnáthuigh as deimhin antan rambadh accuingeadh 7 proiphra, labhrus na dromhaid ar tnesi do chi rancuimt na diaig sin, ionnas go mbiadh animpide lesh. Adeirmid do chéneirtibh, Ora dobitha dá cor accéill gach cainte, 7 dome muintire aga úpoil bolas uinte sin, ionnas gunab coimhail duinn beit dána uinte, Is ume adeirmid bradtha anaingil tan bhiadhadh oile as cor na páil- 2

An. C.

Don Aue Maria.

Teora do bhealtha sa Mhuine. &c.

Oillsgheas ano so páilte anaingil Gabriel ré Muire ancan do ghab mac de Criosd na bronn. Brot a fios agac gurab ume adeimid an tsaue maria anaig na parone, agan nadbadh go bfuil Muire na habcóreadh toramh, 7 Criosd, do réir mg a-

ta Criosd na abcóreadh agam, toradh, 7 antacht gonadh uime sin ata neamhaid an natcuingeadh gan natcam le heagals criosd, do beirmid agaid an Muire, ionnas go ccuirfeadh impide ar dhe, 7 a dtean an meic dhona, fa natcum gnáthuigh as deimhin antan rambadh accuingeadh 7 proiphra, labhrus na dromhaid ar tnesi do chi rancuimt na diaig sin, ionnas go mbiadh animpide lesh. Adeirmid do chéneirtibh, Ora dobitha dá cor accéill gach cainte, 7 dome muintire aga úpoil bolas uinte sin, ionnas gunab coimhail duinn beit dána uinte, Is ume adeimid bradtha anaingil tan bhiadhadh oile as cor na páil- 2

Aon mod ar dhi coin cuartuigh-adh, no ceannsughadh do deunamh ar an mhinntir leunadh toil teagh-lann nodhorta.

Adeir, deuntar cuartughadh leun 7 ceannsughadh ar an luch leunadh mian an modh ghrádhaigh do 3

contractions are retained as are upstrokes (the remains of ligature) where possible. Like handwriting it has a definite slope and the letters are not really independent of each other. Lynam suggests that the cutter may have taken the then popular italic type as his guide but the effect produced is not as tidy or legible as sixteenth century italic printing. The letters of this type, although genuinely Irish, are too undisciplined to be a really good solution to the problem of the Irish letter in print. They have the character of the Irish language but are too crowded together and unevenly proportioned to form the regular line which would answer the needs of legibility and artistic merit. However the type was very successful and remained in use for some 117 years.

Another type (Illustration 3) was cut at Louvain around 1640. It appeared in 1641 in "Riaghuil Treas Uird S. Froinsias". The letters are more upright with better proportions and spacing than those of the first Louvain type, but the overall effect is less pleasing. Because the letters are less crowded, it would be quite pleasant except that they are badly shaped. The merits of the type is rather diminished by, for example, the rather straggling r (ɾ), whose slope is so different from the rest of the letters that it creates a visual break where it occurs. Lynam says that it was only used in four books, Henry Bradshaw (18) stating that no book was printed in it alone and he gives three example. This example of type is from the Riaghiuil, which Bradshaw credits to the earlier Louvain type. A comparison will show differences and T.B.Reed (19)

Do Sacramaint na hAithrighe.

D. Cred as Sacramaint na hAithrighe aṅ?

M. Leighios Sgiathadalta na bpeacaidh do nimeadh ag mbaisteadh.

D. Ga méad a ta do pháirtibh ag an te gclacas í.

M. Aithri: trí pairte choídhe, faoisidean glan iomlán peacaidh clona, 7 loighiomh do dhíoghaim ioṅta.

D. Cionnas as coir an trí pairte sin do bheith.

M. Na dóighidh geur neimhneach nduthaigh fan bpeacadh, an méid go bfuil a nagaidh de, 7 an gnáth dóighidh dó, 7 as é a aimsir fan ceas go fan laithibh comthigidh, a ngaoidheilg iomorro choisdeabhradh.

D. An bfoghnaṅ dóighidh as luga ina sin do chum maitheamh na bpeacadh?

notes this. Many of these religious books were bilingual, Latin used with the Irish. However, the number of books show that this type was not very popular, and the 1662 "Acta S. Rumoldi" seems to be the last book where this type appears. Subsequent Louvain works were printed in the 1611 typeface.

In 1676 a new typeface appeared in "Lucerna Fidelium" by Fr. Francis O'Molloy. This was cut for the press of the Congregatio de Propaganda Fide at Rome. The type (Illustration 4) is large and bold, on a Great Primer body, and the first to come near to answering Lynam's problem. As he says the letters are "Quite independent of each other, united only in their purpose to form a handsome line." The spacing is good, the letters are well made and they do not have the various and idiosyncratic slopes of former types. As Lynam points out, however, they are not very evenly proportioned. Letters such as b, d, g, and p differ dramatically and unnecessarily in breadth from a, e, m and n. The letters h, i, m and n are sometimes lengthened and this erratic addition of tails interrupts the visual pattern, as does the occasional lengthening of the minuscule s. At times this longer s has a higher setting in the type (see last word on second line from bottom) and is in accord with the rest of the rest of the text but three words before this the long tail of the s looks out of character, as it does throughout the example.

While the Irish abroad were cutting typefaces and printing books there was not a great deal of printing

in Dublin itself. In 1608 "Leabhar na nUrnaightheadh Sacrameinteadh" (Book of Common Prayer) was printed, using the Queen Elizabeth type, which was only used once more before its final full appearance in 1652. After this date the type disappeared and although it has been claimed that it passed into the hands of Irish priests and was taken from Dublin to the continent, this is not generally accepted because of lack of evidence.

Queen Elizabeth type in Irish hands:

Bradshaw: believes statement that it was taken to the continent originated with Andrew Sall, an ex-Jesuit. Bradshaw believes sall had only seen the Louvain college type abroad (it was in use at the time).

Reed: Quotes Theoph O'Flanagan (Transactions of Gaelic Society Dublin 1808) as saying that the type was taken to Loyvain and others as stating that it was removed to Douai, where it was used to print several Catholic tracts. Reed does not believe it was taken abroad because (a) it is not found in any Irish work printed abroad - no Irish work whatsoever is known to have been printed at Douai and (b) the Irish at Louvain had their own fount, which was in constant use between 1616 and 1663.

Lynam: believes Sall said it was taken to Douai, but disbelieves statement on the grounds that the Irish would not have hesitated to use its propaganda value and no known work has been printed in it abroad.

Fianlly Bradshaw claims that single words of Queen Elizabeth type are to be found in Sir James Wares books, printed in London in 1656 and 1658

glaċaiḃ, agus ṗéuċaiḃ mē: oir ni bṗṫl ṗéoil na cnáma ag ṡṫiomṫḋ, mar do ċiti agamṡa.

40. Agus an tan a dubḟt ṡē na neiteṁ, do ṫaiṫbéin ṡē ḋóiḃ a láma agus a ċoṡa.

41. Ag ar mbeit miċreiḋmḟċ ḋóiḃṫion ṗór tre ġáiṁdeċaṫ, agus ag dṫnam iontaṁtais, a dubḟt seisiom riu; an bṗṫl biaḋ ar bit agaiḃ añ so?

42. Agus tugadarsan dó cṫḋ diasg ṁórḋṫge, agus cṫḋ do ċir meḟla.

43. Agus ar na glacaḋ ḋóṡan, dúaiḃ ṡē na bṗiaḋṫṫiṡion [iáḋ.]

44. Agus a dubḟt ṡē riu; ag so na briaṫra do labḟ mē riḃ, a núḟ do bi mē ṗór bar bṗoċḟ: gur ab ēigin na hṫle neiṫe ata sgṫiobta a mḟṡ Aṁṁóis, agus an sna ṗáiġiḃ, agus an sna salmṫḃ am timċeallsa, do coimlionaḋ.

45. Ain sin doṡṫbṗiḋ sē a ttṫgse, ionus go dtṫgṗiḋis na sgṫiortṫr,

46. Agus a dubḟt ṡē riu, gur mar so do bi sē sgṫiobta, agus gur mar so dob éigin do Chṁiosd fulanḟ, agus eiseirḟe ó marḃṫḃ an tres lá:

47. Agus aitṫriḟe agus maiteṁnas na bṗeaḋ do ṡenmoir na ainm do na hṫle ċinniḋeċṫḃ ag tionṫsnaḋ ó Iarusalém.

48. Agus is sibsi siaḋṫṫseóa na neiteṁsa.

49. Agus feuċ, * cṫṁiḋ misi ṡeallaṁṫn mataṁ ṗéin cugaiḃ: aṫ fanṫḋ a ṡcaṫḟ Iarusalém nó go scṫṁtḟr cumaṫa a núas umṫḃ.

50. Agus rug sē amaċ go roiṫe Betánia iáḋ: agus ar dtóḟbáil a lám, do beṁṫḟ sē iáḋ.

51. * Agus tárla ar mbeit dá mbeṁuḟaḋ dó, gur sḟaraḋ riu é, agus gur tóḟbaḋ súas ar neṁ é.

52. Agus ar na onóṁṫḟaḋ ḋóiḃṡen dsilleḋar go Hiarusalém maille le ġáiṁdeċus mór.

53. Agus do bidis do ṫnát añ sa tempoll, ag molaḋ agus ag beṁuḟaḋ Dé. Amen.

However around 1680, because the Protestant religion was being established in Ireland, type was needed to print religious books in Irish. Because of the loss of the Elizabethan type the only existing founts were in Catholic hands on the continent, so Robert Boyle* commissioned the cutting of a new typeface (Illustration 5). This new face is known as Moxon's type after Joseph Moxon, the typefounder and writer, who cut it. There is a great deal of similarity between Moxon's type and the first Louvain type (Lynam notes that R.I. Best* speaks of them as being the same fount). He suggests that Andrew Sall, the ex-Jesuit from Douai, who was involved with the translations for the first books pritned in this type, may be the link between the two types. He must have known of books printed in the 1611 typeface and could perhaps have supplied Moxon with a model for his design. The letters are distinctively Irish, not Roman as might have been expected if it was based on the Queen Elizabeth type. It is an improvement on the Louvain type - it is upright with better spacing and proportions and it forms an even line. Although many books were printed in this type it is not a completely successful solution to the problem of Irish type - it is rather

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*Robert Boyle (1627-91) - English natural philosopher and founder of modern chemistry. He was interested in theology and spend large sums on biblical translation.
*R.I. Best - bibliographer and writer on manuscripts and printed Irish literature.

ar fopálaḋ an Daṁ-ro, nó an Cloṫ-ro do (1) Dhéṡḃ bṗéṡṡe ṡṁl do tṁṡaḋ é ċṁ an maṫṡamḋ, o ṡṫ deaṁḃta ṡṁ ab é Dia ċṁṫ-ṁṫ an bṡaḋ ṡéṁ, do fopiálaḋ do Dhéṡḃ bṗéṡṡe, aṡṁ ṡo bṫṁl ṡé maṫ ann ṡéṁ; acṫ a deṁ ṡé ṡṫ an áṫ ceṫna, dá nṁṁṡeaḋ Ṡoṁneaċ don Chṗíoṡoṁṫ, ṡṁ toṁṁḃeaḋ an bṡaḋ do Dhéṡḃ bṗéṡṡe, ṡṁ ċóṁ ḋó aṁ ṡon Coṡ-ṁṫ, ṡan a ṡṫe; naċ naḃ é taṁḃeaċ ná »ṡollaṁnaċ; aṡṁ naċ ar ċeart Ḋóḃar Oṡl-»béṁe do ṫabaṁṫ do na hṡṫoṁṫeaḋṁḃ, ná do »na Cṁeḋeaċaḃ, ná d'Eaglṁṡ Dé.» ṡṫ ṡaḋa maṡṫeaḋ ó an Aṗṡol ṡṁ an Aṫaiḃ Aṫteaṁ-taḋ na hEaglṁṡe, aṡṁ a tá é coṁ-ṡaḋa ṡṁ naḋa, ṡo nOṁoṁṫeann é ḋṁṁ «Ṁṁaiṁ »do ṫabaṁṫ d'ár nUaċtaṁáṁḃ, aṡṁ ṡṁa »ṡéṁ d'ṡṫlṁṫaḋ ḋóḃ; óṁ bṡo aṫ ṡaṁe, maṁ »a táṡo ċṁ Cṁṫṁṡ do ṫabaṁṫ naṫaḋ aṁ »ṡon ar nAṁnann.

C. Cṁeṁ é deṁṁ do ṫṁḃ an Ráḋa ṡo aa »Aṗṡoṁl: Ná damnṁṫeaḋ Ṡoṁneaċ ṡḃ ṡá »bṡaḋ ná ṡá ḋṡṫ, ná a dTṁḃ Lae ṡaoṁe, ná »ṡá'n Rae naḋ, ná a dTṁḃ na Saḃḃaṫeaḋ?

F. Deṁṁ, ṡṁ ṡollaṁ.aṁ na ṡoclaiḃ-ṡe, «Rae naḋ» aṡṁ Sáḃḃaṫ, ṡo labṁann é aṁ an Eṡoṁ-ḋealṁṫaḋ do nṁṡṫ na hṡnóṁṫe eṡoṁ bṡaḋ ṡlan aṡṁ neaṁṫlan, do ṁéṁ Aṫṫne Dé ṡṫ an tSeṁ-Reaċt, noċ do ċṁṁeaḋ, an Tṁáṫ-ṡo, aṁ ṡCṁṫ ṡo hṡomlán, leṫ a mṫṫ do 6

too angular and the letters are still quite crowded together. Moxon's type, being the only face available for printing in London or Dublin, was used widely over the next few years.

In 1732, O'Begley and Mac Curtin's English-Irish Dictionary was published in Paris. It was printed in a new typeface, which was only used here and twice more, "An Teagasg Criosdaithe", by Rev. A. Donlevy (1742) and as an alphabet in Fournier's "Manuel typographie" (1764-6). It is a very strange typeface (Illustration 6). As Lynam says, the letters are large and straggling, based on manuscript characters and not on previous types. O'Lochlainn suggests that O'Begley may have given the punch cutter his own handwriting as a model. The a used here is italic, which only appears before this in Queen Elizabeth's type, but it is related to the round a of the manuscript tradition. There were two styles of manuscript writing in Ireland at the end of the ninth century. One was the 'round' or 'half uncial' hand and the other 'pointed' or 'angular'. It is on the latter that the previous typefaces have been based with, for example, their triangular a. This face is the first to have the feel of the rounder hand, as can be seen in the relative proportions between the m and n, and the d and b. Visually the rounder quality is more pleasant but the strangeness of some of the letters in this type (the g and u, for example, do not seem in character with the general roundness) impair legibility to an extent.

bhfoclóin Laidne agus Gaoidheilge, noch do finneadh leis an Mhuathair imtleachdach 7 ecuinamach Mairghfdoin *Risdeard Pluincead* noch do chuochruigh fe a *mbaile Atha Truim* a *Neirin* annfa bhliaghuin 1662. Ar feidin leis an Leaghthoin tuille cunntuis dfaicfin annfa Reamhradh Gaillbheapla. Agus a nadhbhaj gup innne me gnathamh do chungnamh capad a neagmhuis mo laimhoibfe fein ag fgnodhadh ar an leabhaip fin do chuaidh me ar feachpán amach; a naitibh airfghe claointeipeoirighthe le foclaibh Laidne ap aoncheill. Map fhiompla pif fin fuaip me an focal *Fobbthonnan* eidirmhinighthe annfa Sgnibhneoireachd leif an *Glis* Laidne, agus do bhfuigh go bhfuil fhior agum go ccalluighidh feaficapluch *patheu*, *fatheun* 7 *fatheuin* annfa *Breathnuis* agus map an cceadna ag athchomhnughadh go bhfuil fuim gan aipeamh dfocluibh feanda neamhufaiceacha annfa ngaoidheilg, do mheaf me *fobhthonnan* agus feaficapluch do bheith aoinni map an cceadna; gidh map go meafann an tughdap achd fos cheannan go haonfacánach; ap mbeith an focal Laidne *Glis* (Gen. *glifis*) ap na gnathughadh annfa feachtfin leif an Nadurfgealaidhe Romhanach (ma tuigtheap go ceart é) *Caius Plinius*. Ata dochuf agum nach bhfuilid an meallabha don chinealfo romadamhuil. Agus ata do ap na chofughdh a meafg na heapfaidhe oile annfa Foirlionadh a ndiaidh na hoibfirf. Achd ma theagmhann aon anbhaifg leith dfin don Leaghthoin, af feidin go fairfeochadh fe é fein le feachuin ap an *Laidne-celtic* fhocloip ag an dfin Tiodail don chéd Volumfe; ait a bhfuil an Ghaoidheilg (amuigh na focail eidirfhealuighthe leif an Itin. N.) ap na fgnibhadh go hiomlán lem laimh fein, amach af laimhfgnibhinn (map mheafam) an Mhaighfirin R. *Pluincead* neamhfaidhte. Ata dochuf agum go ngeabhaidh an Leaghthoin mo leithfgéal ap fon gnathamh do dheanamh anfa Bhfoclóin fin agus a Neitimligheadh Commonoithte ap feadh na chéd Tiodal, Ceaftfgniobhadh comhchoitcheann annfa Ngaoidheilg a nuaip thuigfiof fe bheith an fgnibhneoireachd dap innn me feidhm, ni af foleifne do choimhitheachuibh agus gan micomhfgnin ap bioth do bhiopatuighe na tire ann. Ataid mopán peapfana a dtri Rioghachdanan na *Mbanriogban*, agus map an gceadna a meafg a nuile chineal coigcriche imtleachtacha oile ap feadh na Heorpa do bhiadh fonnmhuj comhmópadh do dheanamh eidir an Ngaoidheilg agus Teangtha oile. Agus chum na ttaipbheirin af feidin leif an leaghthóin an Taibghittin fheinneafaica dfaicfin annfa leathaoibh don chéad dhuilleóig noch af aithghiorpia go mór na Haibdil coigcriche dfhoghlumtha. Agus anoir o luadham don Fhocloip *Laidin-Celtic* ni bhfuil fe anntpathamhuil annfo ma bheifim fe na thuigfin don Leaghthóin fhoghlumtha gidh be ap bith lenap mhian emnt do chuj a Ngaoidheilg af aon teangaidh oile; go maoth choip dachuimhnughadh go bhfuil go mór ni af mó 7 ni af lionmhuide tap eif na Litin l, na noimhe.

Agus ap an adhbhap fin, map a bhfuil mópan dfocluibh Laidne ap aon chéill, af feapp iompadh chum fhocluibh fin noch tionfgnaighid maille fe litpibh leanamhna. Af e fin do bhi dfonn opium do dheanamh o thuf (map ta fe fe na fhaicfin maille fe tiodal *Focloir Comhmórtuis*) focail ghaoilge anfghe do choitcheannadh, noch do thiocpadh le duailbheapla éigin don *Bhreathnuis*. Achd deif me co thofanughadh ap an obaip do chup a cclódh, do mheafuigh me (tap eif tuile daipe) gup thapbhuidhe é dho bheith ni buidh faipfinge. Agus ap an adhbhap fin do ninne me *Bhearladoir* beag dhe map do chiobhfi. A dtaoibh na gheifinnduighe eile annfa Bhfoclóin, ionap ndiaigh ni pitchfamuf dnomh labhaip topicha annfo, do chionn ataid dionaifgthe a meafg na ceda eile, a ndeipeadh an leabhaip. Mo peafún na *Briathra* do chup annfa chead *fhearfain* don *muimhir nathaidh*, 7 anfa *naimfir lathardha* don *Mhodh Thairbeantach*, ni headh amhain ap fon gup ab é fin modh af deaghopduighthe o bheith a ccomhnuighe, map ata do fiof don chuiochnughadh cheadna; achd do bhfuigh gupab fin fhigh do leis feanfhocloin beag do chonnaipe me a laimhfgnibhinn; 7 map an cceadna gupab i fhigh do leantaci go fo feanda ionap dteangaidh fein; map ata fe fhaicfin annfa laimhfgnibhinn *Entex* bainmnighfor annfa Ghnaimeap *Choirneamhuil*. * Do chleachd me ni lughaide, an *Gaillbhearla* annfa *Modh Ainechrochnaighthe* do chum teachd leif an nóf ata a neidirmhinughadh na *Laidne*, chum Focloin *Gaillbhearla*, *Francceach* 7 *Spainneach*. Ap an adhbhap fin ni mheafuim gup ab eapparo moimeinteamhail, ma atá eppaid ap bioth, an nifi. Achd a ttaoibh na feachpanaibh eile na Fhocloipfi, ap a paibh amhapur (go pannamhuil) agum fein, 7 do chomhaontuighfeadh leif na caipdibh dap thairbeanuf na coibi ciodhuighthe; ammneechfuid iad annfo go fonpadhach do bhfuigh go mfeidir a leithid fin do choimhréan bheith taipbheach don leathóin Gfannthoileach.

1. A cheadóin ata an Litin h, (go hairighe annfna fean fhocluibh ap na heidirnheaduighadh map fin †) eaccomhalta go minic, map ata *Sgioptaidh* ap fon *Sgiopthaidh*; *coblach* [fa † *tafcar*] ap fon *cobhlach* 7c. achd map a dtig an fgnibhneoiracho fo fteach fá na focluibh ideanfgairtha mapfin, nion fhag me chorthche an *h* amuigh, 7 ni mó dfág O *Cleirigh* an a leabhap fgniobh fe fein. Do thainig fe iad go huilidhe amach af feanmheampun laimhfgniobhtha; 7 go feanda ni bhiodh h go ghnathach map chungnamh ag aon chuid dona litpeachuibh noch malairtuighthefa, achd amhain c. 7 c. A[illegible] go bhfuilid na comhairthidhe of cionn na litpeach no fheanda gicheadh mapi chomhairthuighfeadh uile, go fonpadhach *b*, 7 *m*: Do fagbhadh iad chum tu fgriobha an Leaghthopa, noch ag a paibh [illegible] a nuaip do leighfeadh iad mapfin 7 cia a nait map ata bh 7 mh. 2. Ata an litip ceadna cuiridhe a fteach anuaipibh go neimhnachdanach map ta *do fsluigh* [an *Sluigim*] ap fon *do fsluig*; *Fuigéim* ap fon *fuigim* 7c. 3. Connfoime dhubulta ap fon Chonnfoime fhingil, 7 a chontpail, mapta *treann* ap fon *trean*; 7 *bin* ap fon *bim*. 4. Ataid na focail buidh chóip do thofanughadh le gothaidhibh ap ni fuidhughadh ap uaip bh go hé gcoitchach fán litip b, 7 ap uaipibh fin litip t map ata *toireadh* ap fon oileadh 7c. 5. Do chim go bhfuilid focail éigin annfna Siomplaidhuibh Ghaoidheilge noch do fgniobhadh le *do Cleirigh* af an feanfhocloin laimhfgnibhne, 7 do fgnibh me fein af leabhap i *Cleirigh* noch do taipeadh af an bhfoipim no af an gcum gcoip; cuid diobh le na chloidhcheoin úi Chleirigh (oir comhapthuigh me fein 7 leafuigh me cúid diobh amuigh chuid eile gan aithe do thabhaipt aip) agus cuid lem chloidhcheoin fein; ionnuf go ndeimid ap uaipibh (map theagbhuf a gcomhnuidhe a dteachaibh nach tuigde fiad) da fhocal daon, agus ap uaipibh eile aon do dha fhocal. 6. Annfna feadhaibh ap na gcomhapthughadh le barreap [†] 7 ap na heidirmhinaighfeach le fochuibh eile Ghaoidheilge, af deamhantuidhe dhuibhfi bhfuigh do thabhaipt a gcomhnuidhe don eidirmhinughadh do nidir daoine feapcha do bhiopatúruibh na tire ap an dteangaidh, a nallud mopán daimfigheachuibh nomhuinn, no don Ghaillbheapla, map ap bhfeidin mifi go fhaoclach bheith mealta ap uaipibh. 7. A naimfin eigsin ata an chiall noch comhapthuighthear leif an bhfocal bun of cionn map ata af an fhocul, *Sal*, *salach*, 7 *bealach*. 8. Tigid na focail cheadna ap uaipibh fa dho; map atá Bann, *Liathroid*, agus Bann, *Lat. pila*. Ajre an peafunfo do bhfuigh go bhfuil da chéill ag an bhfocal *Pila* annfa Laidin, agus ap bhfagbail an

* P. 226. col. 3. Ata an leabhap ceadna a dtimchiol mil bliadhuin daoip.

T. B. Reed points out that printing in Irish, whether in the British Isles or on the continent, came virtually to a standstill around 1742. Bradshaw, in his correspondence with Reed, divides his study of the Irish letter in print into two distinct periods - from 1571 up to around 1750 (Donlevy, Paris 1742, being the last printing in Irish that he mentions) and from 1800 onwards. In the first period he lists the six typefaces already discussed and then proceeds to give an extremely comprehensive list of the books which were printed in them.

There were, however, two interesting examples of dealing with the Irish language in a printed format in the eighteenth century that did not include the straightforward use of Irish type. The first was Edward Lhuyd's Archaeologia Britannia, printed in Oxford in 1707. Lynam says that this is the only example, that he knows, of Irish printed in Saxon characters. Bradshaw tells Reed that the book is printed in Roman characters (a large portion of it is) and although Reed states that the Oxford press possessed anglo-saxon type, he makes no mention of this particular case. As can be seen from Illustration 7, the type is significantly different from both Roman and Irish. However, it is a very interesting experiment. The Roman quality of some of the letters gives the print discipline and regularity. The Saxon letters d, f, g, r, s and t, lend themselves quite well to the characters of the Irish language, although they give it a strange quality.

The other example of interest is Vallencey's Grammar of the Irish Language, printed in Dublin in 1773. Most of the Irish in the book is printed in an italic face,

Plate. III.

a agus	bl blár
aga agus	b bíme
7 agus	be bruide
ao ao	bh beapread
ae ae	bp bip
ad alad	b. bu bal. ball
adh adaid	cc céile
am amail	c.d.t cid dia tá?
ar ar	cr cearr
ar ar	c ceard
an an	c7 ceird
ara ara	cl clann
b bad nobrd	c7 ceann
b bán	cc cearc
b bean	c. coñ no ceañ
b bann no bonn	cl clasim
bb dáibi	ch chuig
bl blíadam	c. cu con. conall
bp bpian	cealh̄ cenéibiñ
b. beni	cnb.ce. cenéibiar

8

Do tonchad ne goll na naim náig
mac rig na Sorcha gen cáy cruaid
ay mág talam ttáinic an bean
nén dut anxeap rin ra ceárn
Alolaicceap rinn ws an cay
an laoc xan ceann tiexe ir gnion
cuncap ain ra bnágaid gac méoin
Fainne óin anonóin mo Rig
Déig tntim an chin móin
Ag bond an cuain, tnáz an cém
do bi ingean Rig ro cuinn
bliadain aig rionn gan bxém
Leic bliadain do Gholl na naim náig
laoc donn nap clái jccath
na luige ro deaghlor rinn
Da leigeay aig rionn na bxleag
Glacain xém ra deang dneach
nion éun neoc tnáz no tén
anor ó ttáinicaig mo cnuth
ay mithe dam rgun dom rgél.

9

except for ten pages of explanations of Irish ogham writing and manuscript contractions. These are presented as copperplate illustrations, beautifully executed (Illustration 8). This is of special interest later during Bradshaw's second period, when one of the first typefaces to be cut is based on the design of these copperplates and this very stylised handwriting.

When Bradshaw leaves a completely blank half century, he omits to mention the one exception to this temporary cessation of Irish typography in print. It is a very interesting exception, because the printed work, 'Reliques of Irish Poetry' by Charlotte Brooke, breaks away from the narrow confines of existing printed work in Irish. Up to this, any work printed in Irish was religious with a few exceptions such as dictionaries and grammars, on the language itself. This is the first literary work to include Irish print that was printed in Dublin. The type is known as Brooke type (Illustration 9) and appeared in 1739. It is a large type, based on manuscript writing. Lynam states that despite the complex and needlessly antiquated character of the letters, it is quite a good type, well planned for printing and pleasing to the eye. Although I would agree that the complete piece of text is visually pleasant, I find it quite hard to read. I suggest that this is probably due to its angular quality. The upstroke beginning the second vertical of the n (the same applies to the m, h and r) is rather too thin and gives the type a very pointy feeling. For example, in a word such as rinn (end of sixth line from bottom) the zig-zag effect created is strong a visual pattern that

" Zophyron rolyrcé ṡluaiġ Alexandeṙ móyṙ go n-a ṡluaġ.
" Do ċualaḋ neṙṫ na Románaċ ꝛ nyoṙ moṫuiġ ṙiaṙ ṗiaṁ
" é." Ar na bṗiaṫṗaiḃṙi ir inruigṫe gur móṙ an ċalmaċt
ꝛ an ċṗoṙaḋt ṫu bí ꝛ gcuiṁn na Scíṫa go haimṙir an úġ-
ṫaiṙ ṙin. A deiṙ Poliṫeṗonicon ṙan 37 cab. ṫo'n ċéiṫ leaḃaṙ,
gur ab ó'n ṗocalṗo Scíṫa ġaiṁṫeaṙ Scuiṫ ṫo ṡluaṫ
Shaṫéil ġlaiṙ, ꝛ go ṗṫoṙ ṫaṁ, ni cóṁa ḃoill ṫo ṫabuiṙṫ
ail an ṫṗiaṫ a rá aṙ áiṙiuġaḋ i n-Eiṙiṁ anoiṙ vá nġoiṙṫeaṙ
ḃoill ó Shalla .i. ó'n Fṗainc ṫo ṡéiṙ a mbunaḋaṙa, ina
Scuiṫ ṫo ṫabuiṙṫ ail Shaṫéiliuḃ ó Scíṫa ó ṫṫángaḋaṙ
ṡéin, ṫo ṡéiṙ a mbunaḋaṙa; ꝛ ir uime ṙin ġoiṙṫeaṙ bṗéa-
ġuiġ Scíṫa ṫo ṡluaṫ Fháṫaċta mic Ṡaġoṙ, ṫo ġab ṙlaiṫeaṙ
i nḃoṙṫa ꝛ i tTṙácia, ꝛ i n-Aṫaia, mi a rá Paiṫolón mac
Sgṁa go n-a ṫṗeḃa, Néiṁeḋ mac Agnaṁuin ó naíṫeaṙ
clann Neiṁiḋ, ṙin Bolg, ꝛ Tuaṫa ṫé ṫanann, ṫo bṙiġ ġur ab
ó'n Scíṫia ṫo ṡéiṙ a mbunaḋaṙa iaṫ. Agaṙ mṫruim ġur ab
uime goiṙṫeaṙ Scuiṫ go cinne ṫo ṡluaṫ Shaṫéil mic Njuil,
mic Feiniuṙa ṙaiṙṙaiġ, ṫo bṙiġ ġur ab ṫo Fheiniuṙ ṙaṙaiġ
naíme aṙoṙlaiṫeaṙ na Scíṫia, ꝛ ó'á ṙluaṫ i n-a ṫiaiġ, ġur
ab é Njul mac ṫanaiṙṫe Feiniuṙa, ꝛ naċ ġuaiṙ cóṁṫoiṁn
eiṙiṫe aiṙ bṫoṫ aṁail ṙuaṙaṫ cóṁ-mbṙaiṫṙe Feiniuṙa
eṙṫoċa aṙ ꝛ haiṁniġeaḋ iaṫ ṡéin ꝛ a ṙluaṫ, uime ṙin ṫo
óṙduiġ Njul ó'á ṙluaṫ iaṫ ṡéin ṫo ṙloṁaḋ o'n Scíṫia ꝛ Scuiṫ
ṫo ṫabaiṙṫ ó'aiṁi oṙṙa ṫo ṙíoṙ, ṫo bṙiġ naċ naiḃ ṫṙiṙ
ail bí ꝛ n-a ṫeiṙḃ, ꝛ ni ġaġuiḃ a éaiṙ acc ṙoċa na n-ġla-
ṫan ꝛ na n-ḟiḋċaiṁaiḃ ni ṙiṁe aiġe iaṙ ġáġbaiṙ niogáiṫa
na Scíṫia gan ḟoiṁaġ Nenual, an mac rá ṙine ina Njul.

it interferes with the scanning of the word. I also find the flourish of the c and the squareness of the d similarly disturbing. Very few books were printed in this typeface, and it was generally used with another face in those. It was not used after 1815.

In 1804, J. J. Marcel, the Director of the Imprimerie Nationale in Paris published 'Alphabet Irelandais'. Napoleon had brought the Rome type of 1676 to Paris and this was used in this book. Interestingly, both Reed and Lynam mention another larger Irish type found only in this book, and probably also from Rome. However Bradshaw believes that is is the same type as 1676, and Alf Mac Lochlainn (17) notes that Lynam later revised his theory and agreed that it was the same type.

The Act of Union in 1800 resulted in greater intercourse between Ireland and England, and in the first quarter of the nineteenth century, five new Irish typefaces were cut, two in Dublin and three in London.

The first of these (Illustration 10) was cut for John Barlow, a Dublin printer around 1808. It is in a very small typesize (Long Primer) and is rather indistinct. Lynam puts the blotched lines down to bad cutting and casting and suggests that this was only an experiment on Barlow's part, as it does not appear by itself in any book, but coupled with either Moxon or Brooke. It is the first typeface with a modern quality - upright, well spaced, well proportioned and forms a very satisfying regular line. It features the triangular a but the rest of the letters have a pleasing manuscript roundness to them. In a larger size it would probably

Do caiṫfiḋeaḋ fṡáṙ ḟo cáṙṁaiṙ, caiṫfiḋeaċ,
ḟan áṙṙḋ, ḟan aiṫeaṙ, ḟo cṡáiṙḋe, ceaṙṁaiġ-
ṫeaċ ;
Fá ḃṡiṙn ṁóṙ, aġ ṙeaṙṙaḋ ṁo ḋeóṙ !
Ḟuṙ ḋeaṙcaṙa láṙṁ ṡiom bán-ċneṙṙ, banaiṁṡ,
Áṁlaḋ, maṙṙeaṁuiṙ, ġṡáḋṁaiṙ, ḟeaṁaiṁaiṙ ;
Ró ṁóḋaiṁṡ, ba ċaiṫṁiomaċ clóḋ !
ba ċaḃaṙṙaċ, cáblaċ, fáṁṫeaċ, faḋa-ṫuḃ,
Aġ ṙeacaḋ 'ṡ a fáṙ ḟo fáṙl, aṙṙ baṙle-ċṡuṫ ;
Á blái-ṫ-ṙoṙṫ baċalaċ, ṙṡáṙṁeaċ, cṡaṙṙ-ṡṙoṁa,
Táclaċ, ṙṁaṁaḋḋaċ, báṙ-ċaṙ, ḋaṙṫe, lḟ ;
Aṙṙ ċló 'ṁ óṙṙ, ḟan ṙṡaṁal, ḟan ċeó !

Do ḃíḋ ḋealṙaḋ ṁa ṁ-blái-ṫ le ṙṡáṙl ba ḋeaṙġ,
ḟan tláṙ 'ṁa leacaiṁ, ba ḃṡeáġ-ṫaḋ laṙa ;
'S a ṙíoġ-ḃeol ḟan ṁaġaḋ, ḟan ṁóṙḋ !
'S a mala ḟan ċáṁ aṙṙ a fáiṁ-ḋeaṙṙc, aiḃiġ. 11

CAJB. I.

POL, abṙdal, (ṁí ó ċáoiṁḃ; ṅá ṫṙé ḋṫṁe, acᵹ ṫṙé Jóṙa Cṁíoṙo, 7 ṫṙé Dṁia aṁ Taṫaiṙ, ṅoċ ᵹo ṫóᵹ ṙúaṙ é ó ṁaṙḃṁḃ) ;

2 Azuṙ ṁa ḋeaṙḃṙáiṫṙeaċa ṅle aṫá maṙle ṙiom, ċṙiṁ eaᵹlṁṫeaḋ ṁa Ḟalátia:

3 Ḟṡáṙa maṙle ṙiḃ 7 ṙíoṫċáiṁ ó Dṁia aṁ Taṫaiṙ, 7 [ó] aṁ Dṫíᵹeaṁṁa Jóṙa Cṁíoṙo,

4 Tṙᵹ é féiṁ aṁ ṙoṁ aṁ ḃṙeaċṁᵹe, ċṙiṁ aṁ ṙáoiṙ-ṫa óṁ ḋṫoċfáoᵹalṙa ᵹo láṫaiṁ, ᵹo ṅéiṁ ḋeáᵹṫoṙle Dé eáḋoṁ aṁ Naṫaiṁṁe:

5 Aᵹá [ḃṙṁ] ᵹlóiṁ ᵹo ṙáoᵹal ṁa ṙáoᵹal. Aṁéṁ.

6 Aṙ ᵹoṁᵹṁaḋ leaṁ ḃeiṫ aṁ ṁoṁpóᵹ ó ḃ ċoṁlúaṫ ṙiṁ ċṙiṁ ṙoiṙᵹéṙl eile óṁ ṫi ᵹo ᵹoṁ ṙiḃ ċṙiṁ ᵹṁáṙ Cṁíoṙo:

7 Aᵹ ṅáċ [ṙoiṙᵹéṙl] eile é; acᵹ aṁáṁ ᵹo ḃṙṁ ṁeaṁ áṁṁᵹe ḋá ḃṙṁ ṁḃuiḋṙḋeaḋ, 7 léṁ iṁaṁ ṙoiṙᵹél Cṁíoṙo ᵹo ċṙiṁ a ṅeiṁṁṁṙiᵹ.

8 Acᵹ ḃoiḋ ᵹo ṅḋéaṁaiṁḋoiṙṅe, ṅo aṁᵹeal ó ṅeaṁ, ṙoiṙᵹéṙl eile ᵹo ṙeaṁṁóiṁ ḋáoiḃ ᵹaṙ aṁ [ṫroiṙᵹéṙl] ᵹo ṁṅeaṁaiṁ ᵹo ṙeaṁṁóiṁ ḋáoiḃ ċᵹṁa, ḃíoḋ ṙé ṁallṁᵹe.

9 Aṁṁl a ḋṙḃṁaṁaiṁ ṙoṁṅe, a ḋeiṙiṁ a ṅoiṙ a ṁíṙ [ṁaṙ aṁ ᵹcéṙḋṁa], Cía bé ċéaṁaṙ ṙoiṙᵹéṙl ᵹo ṙeaṁṁóiṁ ḋáoiḃ leiḃ aṁṙíᵹ ḋe ṙúḋ ᵹo ᵹabaḃ-ṡ ċṙᵹṁḃ, ḃíoḋ ṙé ṁallṁᵹe.

10 Oiṁ a ṅoiṙ aṁ ᵹaḋ ḋáoiṁe, ṅó a ṅé Dṁia ċᵹṁṁᵹiṁ? ṅó a ṁí ṫoiṁ ṁa ṅḋáoiṁe ᵹṁṁiṁ a ċéuṁaṁ? ᵹo ṫeiṁiṁ ḋá ṁḃéiṁ ᵹṙṙ a ṅoiṙ aᵹ ṫéṙṁaṁ ṫoiṁ ṁa ṅḋáoiṁe ṁí béiṁ ṙiṁ ṙeᵹḃṙoᵹaṁṫiṫe aᵹ Cṁíoṙo.

11 Azuṙ ᵹo ḃaiṁiṁ a ṙíoṙ ó ḃ, a ḋeaṙḃṙáiṫṙe, aṁ ṙoiṙᵹéṙl ᵹo ṙeaṁṁóiṁ leaṁṁa ṅáċ ᵹo ṅéiṁ ċṙiṁ aṫá ṙé.

12 Oiṁ ṁí ó ċṙiṁ ṙúaiṁ 12

make a workable and attractive face, but its size and bad making argue against its usefulness.

The next type (Illustration 11) was also cut in Dublin, by James Christie - 'publisher, printer and typefounder' - in 1815. It is very different to Barlow's type, being large and bold. It is a very elaborate type with a definite style. As Lynam says, in answer to the problem of designing Irish print, Christie accentuated the character of the Irish letter in this face. As a result, although it combines discipline with good appearance, it is rather too elaborate for ordinary use. It would not reduce well to the smaller type-sizes. This is a pity because it is a rather beautiful face, well proportioned and spaced with very finely drawn characters. Also in spite of its showiness it is in my opinion quite easily legible.

The first London typeface was that of Richard Watts in 1818 (Illustration 12). It was cut for the British and Foreign Bible Society and used by them in several sizes. It holds quite closely to the older type designs based on the 'pointed' manuscripts. Although much superior to Moxon's type, it has the same angular quality. The letters are well proportioned and it is a very clear face. There is a very strong vertical feeling to it, especially with the addition of tails on the i, h, m and n. This creates a strange, and sometimes disturbing visual effect (paragraph 10, second column, and the word neimhmbrigh, second line, second column). It also bears a certain resemblance to Christie's type, due to a similarity of the a and the tails.

1 AGUS cṙuṅiȝ Flaoȝre comḋiuṅuȝaḋ ḋloiṁe
Iṙṙael ule a ȝcloṅ a ḋéile, ⁊ do raiḋ ṙiu, a
[ṙiaḋ] ro n briaṫra daiḋin a Liȝṫṅ oíbṗ, ȝ
ndḟuaḋ [ṗb] iaḋ.
2 Se la do ḟṫuc4 obȝ, aṗ a rḟṙṁaḋ la bíaiḋ ré n
la raoíre aȝus, rabóiḋ ruaimneṙa don Liȝṫṅ:
ȝioḋ bé.4 biṫ oibriȝṫ aṅṗn, cuṙriȝṫ ḋum baiṙ é.
3 Aṙ ḟṫuiȝṙiḋe teine 4 rḟṫ bun naiscaiḃ* a lo n
raboíḋe.
4 Aȝur labȝ Flaoíre ne comḋiuṅuȝaḋ ḋloiṁe
Iṙṙael ule, da raḃ, [Ar] é ro a nid daiḋin a Liȝ-
5 ṫṅ, ȝa raḃ,..Lóȝbus ṫonus oṙṙail don Liȝṫṅ:
ȝioḋ bé 4 biṫ [ȝa] bṙil cnoiḋe coiléṁil, cuȝaḋ ré
leir ſ, oṙṙail don Liȝṫṅ; ól, ⁊ ainȝeḋ, ⁊ ṙṁár,..
6 Aȝur ȝoṙm, ⁊ coṙcur, ⁊ cṙuḃḟṅȝ, ⁊ linṫḋaċ
7 ſíneṫa, ⁊ [ſíoña ȝabȝ,..Aȝur cnoiscne neiṫeḋ
daiṫe ḟṫṅȝ, ⁊ cnoiscne bṙoc, ⁊ admad Sitim,
8 ..Aȝur ola ḋum an troḷur, ⁊ rṙiorṙa ḋum ola
9 unȝéa, ⁊ don tṡr ḟṫȝbalus,..Aȝur cloċa Oṁer,
⁊ cloċa ne ȝcur ran eḃod, ⁊ aṅra nuṙṗlaċa...
10 Aȝur cṫocṙa ȝaċ ule ḋune ȝliocéṙoiḋeċ ḋoṙus, ⁊
11 ḟṫṅȝ ȝaċ ḟiṅḋ ḋ4 aiṫin a Liȝṫṅ;..An tabeṙ-
naċul, a lóiṙtiu,t ⁊ a ḟolaċ, a ṫaiṫre, a ċlaiṙ, ⁊ a
12 baṁḃe, a ṗiléiṙ, ⁊ a ṙoiséin,.. An aiṙic, ⁊ a
maiḋiḋe, [maille ṙiṙ] a tṙuḃe ṫiḋcue, ⁊ ḟolaċ a
13 éiṅ,..An bóiḋ, ⁊ a maiḋiḋe, ⁊ a ḟoiȝṫiȝe ule, ⁊ a
14 tṙan taiṙbṫa,..An coiṅleóiṙ ma a ccḟḋn cum
a troḷur, ⁊ a mbṫnȝáiṅ ṙiṙ, ⁊ a lompuḃe, maille
15 ṙiṙ a ḃola ḋum a troḷur,..Aȝur altóiṙ n tṡr, ⁊ a
maiḋiḋe, aȝur a ḃola unȝéa, ⁊ a tṡr ḟṫȝbolus, ⁊ 13

Esp Slıḋáchaiż Esp. Máel m. Ślu lá
domhnall me mbriáin tár midi 7 tár
bliezá co Gall 7 co láinz co pue gaillu
me Máilnámbo, 7 á peip o Gallaib.
Dunlaing m dunl. p. h. mbpuin Cualánd
7 opdán áipein ep. ámbáp o ná bpiátpib
fein. Feligal h. máelmuáid p. Fepcell
doce. Cendpáelád h. cuill oll. mumhán
m. Gilla Colum. h hecneiz Slıḋa Slıa-
gall q. i. xpo. 7. án ulltáib po hádnáiced
.i. án dundá-leathglár. Máelfábuill. h.
heidin p. h. Fiácpác áidne, m. Mc.
omáin h. me liáz domáib do m. táidhz h.
Máelmuán. Cpech lá ni Máelnámbo fop
gná deiṫib co pue bpoic 7 mdille. Cpeách
lá Geobun h. Máelt. tár máz lipe 7 tár
tepmánd Cillidáin, co tuc gabálá mopá.
Cpech lá h. Fáelán dár cluáin ipáin, án
dizáil ná epeiche Fin. Fluáiz lá me
neccáda 7 lá me Máelnámbo á Midi, cop
loipe fet cella f. Midi ule f. mád beee.
Gaipbec h. Cachárdáiz .p. bpez do gabáil
do Conchob. h. Máelt co foiṫgáib un. nett
áize. Tánecton .p. dámlinn .h. Máine 7.
h. Máelp. 7. h. Flándácán 7 án Cleipeác.
h. táidz 7 me bpiádácám p. dámlinn
Delbna, cop bpuṫ foppo 7 cop máib ule. 14

Ery's type (Illustration 13), cut in 1819, became the standard Irish type for about fifty years. This was "cut .... from original Irish manuscripts made under the care and direction of Mr. Thaddeus Connellan", as was stated in the first book printed in it. Lynam classifies it as the first of the modern designs. It marks the beginning of the use of the round letter as the basic design. Although it is so modern it retains the manuscript contractions, which Lynam blames on Thaddeus Connellan, who seemingly had a passion for contractions. All the letters, even the triangular a, have a pleasing round quality. Their breadth is evenly treated throughout, and the good spacing and regularity result in clear legibility and a visually attractive typeface.

The third type of this period, was cut in London by Vincent Figgins in 1825. This type (Illustration 14), known as the first Figgins type, is rather strange. It is based on the copperplate illustrations in Vallencey's Grammar. It is quite far removed from the traditional character and is not descended from either the angular or round manuscript hands. The strange a is taken directly from Vallencey. Its long and dominant left hand stroke disturbs legibility to an extent, and the capitals are rather strange.

In spite of this, the overall effect is rather pleasant, although the unfamiliarity of the letters makes it difficult to read. It is very well spaced and forms a lovely even line. It has a very strong vertical quality, but because of its constancy (almost every word is distinctly vertical) it is not over disturbing.

nocha n-ꝼuaꝛuꝛ, ċiaꝛ no ċoiꝛ,
bean maꝛ do ṁnaoi, a Mhuiꝛċeaꝛtaiġ.
Cén ꝓo baoi an Rioġꝛaiḋ na n-ḋꝛeann
ino Ailiuch ꝓuiꝛeaċ Ꝼꝛiġꝛeann,
gan choinomeaḋ ꝼoꝛ neach oile
acċ ꝼoꝛ Ouḃ n-ḋail n-ḋaġ ḋoiꝛe.
Ouḃḋoiꝛe nochan ꝼeaꝛꝛ
occlach oile buiḋheach;
ḋia ꞇ ḋuine aꝛa ꞇoiġ
Ouḃḋoiꝛe ua Ꞇiġeaꝛnoiġ.
Ꞇuccꞇha loġh a leanna lain
do Ohuḃḋoiꝛe ḋil, ḋꝛeachnaiꝛ,
do chꝛeich Dal Aꝛaiḋe uaiꝛ,
ḋ'óꝛ do ḋaṁaiḃ do ḋeaġhḃuaiḋ.
Ꝼiche bo ino cech mboin co mblaḋ,
ꝼiche ḋaṁ ino ceach aen ḋaṁ,
ꝼiche muc ceċ muic, ba ꝓaċ,
do Ouḃḋoiꝛe o Mhuiꝛcheaꝛtaċ.
I ġ-cino ċoicc miꝛ,—monaꝛ n-ġlan,
ꝓo leiccẽi an Rioġꝛaiḋ ꝼoꝛ maġ,
ḋia m-bꝛiṫ do Donnchaḋ mac Ꝼloinn,
do Riġ Miḋe miꝛ, aloinn.
Aꝛꝛuꝛ ḋuiꞇ an Rioġꝛaiḋ ꝓeil,
aꝛ Muiꝛċeaꝛtaċ, aꝛ Mac Neill,
oiꝛ aꝛ ꞇu a Ohonnchaiḋ, ḋeaꝛḃ leaiṁ,
ḋuine aꝛ ꝼeaꝛꝛ ḋ'ꝛeaꝛaiḃ Ꝑeann. 15

Ꝼeachꞇaꝛ do Ġuaiꝛe Aiḋne ꝛ do Chuimín Ꝼoḋa ꝛ do Caimin inniu Cealꞇa iꝛin ecclaiꝛ i nimiꝛ Cealꞇa ꝼoꝛ loċ nDeiꝛcc-ḋeiꝛc, eḋon in ecclaꝛ miꝺ̇ do ꝓonaḋ la Caimine ann. baꞇꞇaꝛꝛoiḃ ḋin aġ ꞇabaꝛꞇ anꝛicaiꝛḋeꝛa ꝼoꝛ Ġuaiꝛe. Maiṫ a Ġhuaiꝛe, oi Caimine, ciḃ beiċ maiṫ laꞇ do lionaḃ na hecclaiꝛi i ꞇꞇám. Ꝑꝛeccꝛuiꝛ Ġuaiꝛe he, ꝛ iꝛeḃ a ḋubaiꝛꞇe, ꝓo ba maiṫ liṁ a lan ḋi aꝛ ꝛ ḋaꝛcaccꞇ, ꝛ ni aꝛ ꝓuiꝛꞇ an ḋoiṁaiꝛi, acꞇ ḋia ꞇioḃlacaḃ ꝼoꝛ manmain do naemhaḃḃ, ꝛ do ꞇꞇealꝛaiḃ, ꝛ ḋa ġaċ nech do iaꝛꝛaiḋ a aiṙḋinn. Do ꝓaḋ Dia ꝼuiꞇaċꞇ ḋuiꞇ a Ġhuaiꝛe, oi Caimine, ꝛ do beꝛꞇaꝛ ḋuiꞇ an ꞇꞇailꞇeaṁ do ꝓonuiꝛ ḋia ꞇabeꝛꞇ aꝛ ꞇ'anmaṁ, ꝛ ꝓoḃḃia neṁ iaꝛaiṁ. Aꝛ buiḋe linn, oi Ġuaiꝛe. Ꞇuꝛa imoꝛꝛo, a Chuimín, aꝛ Ġuaiꝛe, ciḃ beiꞇ maiṫ laꞇ do beiꞇ ann. Ro ꝓaḋ maiṫ liṁ, aꝛ Cuimín, a lan do leaḃꝛaiḃ ḋia ꞇoiḃḋeꞇ do aeꝛ leiġinn, ꝛ ḋa ꝼiolaḋ bꝛeiꞇꝛe De ꝛ celuaꝛaiḃ caiṫ ḋia ꞇꞇabeꝛꞇ do luꝛcc diabail do ċuṁ an coṁḋeḋ. Ꞇuꝛa imoꝛꝛo, a Chaimine, oi ꝓiaꞇ, ciḃ beiṫ maiṫ laꞇꝛa do beiṫ ann. Ꝑꝛeccaiꝛ Caimine iaḃ, ꝛ iꝛꝛeaḃ a ḋubaiꝛꞇe, ꝓo ba maiṫ liṁ a lan do ꝓaeṫ ꝛ do ġalaꝛ do beiṫ iṁi coꝛꝓ, ꝛ me ꝼeiꝛ occ impulanġ mo ꝓian.

Ro-ꝓꝛiṫ imoꝛꝛo a momꝓaiꞇꞇe o Dia .i. an ꞇalaṁ do Ġuaiꝛe, ꝛ eꞇꞇa do Cuimin Ꝼoḋa ꝛ do ꝓaḋaḃ ꝓaeṫ, ꝛ ġalaꝛ do Chaimine, conach beachaḃ cuaiṁ de ꝓꝛiaꝛoile i ꞇꞇalmainn, acꞇ ꝓo leġaḃ imoꝛꝛo a ꝼeoil ꝛ a ꝼeꞇae ꝛe haiṁceꝛꝛaiḃ ġach ġalaiꝛ ḋia imboi ꝓaiꝛ. Co nḋeacaꞇaꝛ immoꝛꝛo ꝼoꝛ neaṁh uile la nimꝓaiꞇiḃ iꝛin ecclaiꝛ. ꝑINIS. 16

O'Lochlainn sees it as an attempt to regularise the Irish fount, and certainly the lack of tails on the i, h, m and n is welcome. I think that visually it is one of the most attractive of all the Irish type-faces, but its unusualness renders it unsuitable for widespread use. It appears in only two books, Charles O'Conor's "Rerum Hibernicum Scriptores" (1825) and James Hardiman's "Irish Minstrelsy" (1831).

Since the end of the previous century, an expanding range of subjects was being printed in Ireland. By the middle of the nineteenth century Irish history, culture and related topics were fashionable and this trend served the progress of Irish typography well. The publications of the Irish Archaeological Society, which began in 1841 in Dublin, were printed in a series of newly designed types - Pica, Long Primer and Capital Letters (Illustrations 15, 16 and 17). They are collectively known as Petrie type, after their designer George Petrie. They are based on the round manuscript hand, as Alf Mac Lochlainn quotes from a paper by Petrie: "the type ..... is not to be considered as a facsimile of the MS, ... but it will give a very good general idea of the character, having been cast from the best specimens of Irish MSS of the sixth and seventh centuries." Lynam, who is of the opinion that this is the best type designed for the Irish language, notes that the a, b, l and n are copied exactly from the Book of Kells (ninth century). Although he holds this type in great esteem, he thinks that the body of the Pica type is too narrow for its height, the strong verticals give it a gaunt and mechanical effect overall,

XPS IN NOSTRA. Ninnio lámiban. mac echach irre do rigni hunc cinnum do brigit. Uel ir riac rleibte do rigne. Dicunt alii combab Ultan airdbreccan do gnec. Ar ire ro ₹eclamarcap pepta brigte in oén lebor. Audite uirginir laudep ire a chorpach. Ord airgicpech pair. Tpé pichim dna do rigneb. Tri caibril and, ⁊ cechri lini cech caibril ⁊ re rillaba déc cech line. Dicunt alii combab mór incimmunra, achr ni pailec rund achr cechri caibril de, .i.·in cet caibril, ⁊ na tri caibril deidencha, caupa bpeitacir.

PS IN NOSTRA INSOLA QUE UOCATUR HIBERNIA
OSTENSUS EST HOMINIBUS MAXIMIS MIRABILIBUS
QUE PERFECIT PER FELICEM CELESTIS UITE UIRGINEM
PRECELLENTEM PRO MERITO MAGNO IN MUNDI CIRCULO

CINNUS ISTE ANGELICE SUMMEQUE SANCTE BRIGITE
PARI NON UALET OMNIA UIRTUTUM MIRABILIA
QUE NOSTRIS HUNQUAM AURIBUS SI SINT FACTA AUDIUIMUS
NISI PER ISTAM UIRGINEM MARIE SANCTE SIMILEM

17

23. C. HOMO CCL. MCCI. 23.

Iobcr, epircop. Do fiol Ipeoil, mic Conaill Cheirnaig do, acur Lairran do Déirib Breag a máthair. Cr í a cheall Becc Ere .i. inir fil for muir amuig la hUib Ceinnrealaig a Laigniu. Ceithe bliadna ar ceithe céd a aoir an tan ro fáid a fpiorat, Cº D. 500.

Cbeir feinleabair ro aorda memruim ina bfrid Martarlaic Maoilruain Tamlachta acur comanmanna naoih na hErenn, go raibe cormailer beur acur bethaid ag eairucc Iobair re hEoin Baithe.

Deithfiur deairucc Iubair .i. Milla mathair Cbbain. Beta Cbain, cap. 1.

Succrleccch, abb Linne Duachaille, Cº D. 774.

Mccccoige, Indethinen.

Meithceccn.

Micchcccch, Indeithinen.

Cichecccch.

18

and that the descenders of the r and s are too long. However, when compared to previous types the overall effect is extremely pleasing - the roundness of the letters lends the ancient manuscript character to the type and the discipline and spacing make it a joy to read. Lynam is more enthusiastice about the Long Primer type, as the a, m, n, r, s, and u are broader and the r and s shorter as well. He finds the only drawback to this type is its small size, because it answers his original problem extremely satisfactorily. The capitals are beautiful letters and blend very well with the lower case. On their own, they give a very beautiful character to the Irish language in print.

In 1862, a new type appeared, also used for the publications of the Archaeological Society (Illustration 18). Known as Thom's type, after the printer, it is basically identical to Petrie's type, with added curls and flourishes. A feature of this type, in keeping with its general elaborate quality, is the replacement of the aspirate dot by a tiny h. Although this type can be considered practically unnecessary, because of the quality of the earlier Petrie type, it is nonetheless rather beautiful. It is not as generally useful and the additional flourishes are distracting after the clear simplicity of Petrie's type, it remains one of the better examples of Irish in print.

In 1863, another type appeared known as the Keating Society type, after the organisation which published the first book in the fact (Illustration 19). Lynam states that this typeface is the origin of our modern

urnaigh roimh an d-teagasg criostaidhe.

✠

In ainm an Athar, agus an Mhic, agus an Spioraid Naoimh. Amen.

Tabair grásta dúinn, a Thighearna, cum na neithe d'fhoghlaim atá riachtanach cum aithne do chur ort, cum tu do ghrádúghadh, cum do feirbír do dhéanadh, agus cum an beatha fhiorruithe do fhaghtúghadh air an mhódh ran. Amen.

an ceud rann.
an ceud cheacht:

De Chruchúghadh, agus dé chuige an duine.

CEIST. Cé chruthuigh, agus do chuir air an saoghal tu?

FREAGAR. Dia.

C. Cad fáth ar chuir Dia air an saoghal tu?

F. Chum aithne do beith air, chum e do ghradúghadh, chum a feirbír do dhéanadh, agus chum an beatha fhiorruithe do faghtúghadh thíd.

C. Cheud is éigean do dhéanadh chuige sin?

F. Cheithre neithe.

C. Cad iad san?

F. An chéad nídh, gach nídh d'foillsigh Dia, agus a mhúineas an Eaglais dúinn, do chreidheamh go hiongmalta; an dara nídh, aitheanta De agus na hEaglaise do choimlionadh; an treas nídh, na Sácraimintídhe do ghlacadh leis an ollmhúghadh riachtanach; an ceathramadh 19

folluighte ó cheann go cois le lubra an pheacaid, a dul aig iarraid na ngrása so air an Te a m-bidhmuid cur feirge go laethamail? Oc! cad eile, cia air a n-iarfamúid sé mar sin? Cia an carad, no an duine muintirda air a d-tabarfamuid agaid ó rinneamar namhaid d' ar g-carad ionmhuin,-Críost? A tá, a chairde, air an Maighdean Muire 20

Ar fear céd gach aoinfear dhíbh
Do neoch iadhar 'man airdrigh:
Gach aon dhíbh amhur adhur
Na feranna féin ar feirceur
Madh ferr leó anadh aga
Abairt rúi, a Aingeda.

A Aingeda.

Agus thángadar na teachta sin rompa go h-Eamuin 7 thángadar go teigh na Rioghraidhe a n-Eámoin an tanam. Agus ar ann do bi Fearceur mac Leide 7 macraidhe éigsedh uime ann 7 forfharraigh sgeula dhibhsom. "Canar thánagabair, idir, a Aingeda?" ar Fearceur. "An baile ar a bhfuil adhbar fhlatha Éireann," ar Aingeda, "7 mic rioghna h-Eorpa uime and .i. Congal mac Ruidhraighe a n-iongnuis na flatha Fearcura." "Cred adhbar bar n-iomluaidhi uaidhe, eidir?" ar Feargus. "Thángamairne ar ceann cloinne Ruidhraighe," 21

types. It is quite like Petrie's Pica type in that it preserves the round script quality, although there is a return to the triangular a. It is a clear, legible type, although Lynam faults its line and uprightness, It became very popular through its use in Gaelic League publications between 1880 and 1900.

An interesting concept was put forward by Canon Ulick Burke with a type which he designed in 1877 (Illustration 20). He tried to reach a compromise between the Irish and Roman character. All the letters are ordinary Roman with the exception of the lower case i, which is similar to a Roman capital, except smaller. The justification behind this design, as being an Irish face, is the lack of the dot on the i, and the retention of the accent and aspirate dot. Burke also was the first to get rid of the minuscule r and s. It does not suit the Irish language, the serifs form too harsh and straight a horizontal line and visually disturb the flow of the words. The bottom line of the words 'rinneamar namhaid' is very even and unbroken, and this is foreign to the usual play of space between the letters in the Irish language. This was not a very popular type, and very little was printed using it.

The second Figgins type appeared around 1897 (Illustration 21). According to Lynam, the designer of this type may have modelled it on the Keating Society type, but he altered the earlier example to good effect. The b, f, g, l, r and s have all been shortened, the d, n, and o widened and the a sloped. The heavier face helps and this type is more pleasant

...

CÚIS DIAMAIR IODBARTA FOLA.

Is iongtach, ait, diamair an cúis atá an siubal i mbaile san Rúise , é lácair mar geall an Giúdáchaib a baineas le druing áinigte a toimbeineann fuil dronna mar iodbairt. Tá siad cúisigte le marbad gansúna. Bí bean áinigte dán ainm Deora ann go raib loíta fé leit aice agus ag a buidin Scéid cara di uirte agus dubairt gurab gnáthóg gadaidte a hánus cómnaidte. D'innis sí leis gur codail sí ann cúpla oidce agus go raib a cos aice ar rud éigin i mbun na leapan mar corp duine, agus gur buail léice 'n-a diaid san seinséar go raib agaid fidil air a lámh calair uirte cun dúnmarbta do deunamh ar an gceann póilíní agus ar na h-oifigeacaib eile atá d'iarraid réidtig do déanamh ar slige báis an gansúna.

CUILLEAD BUADARTA I MEISCEACÓ.

Dein na cinéibig cuillead ionnsaigte le déideanaige ar bailtib i n-agaid an riaghaltais agus d'eirig comheascar trom fuilteach idir an dá dhong. Nior fág san an sceul nchuimneasach ag lucht ceannais i Baileangtan, go mórmór toisc na toghidte beit ag deunamh orta i Meicseacó agus mar geall ar an bruadar atá fé Jean Sabana beit ag cur isteach ar cúnsaidib san dtir. Creidtear go labarfaid Uachtar na gComhuat ar an aird so agus go gcuirfid in iúil ná glasfaid le ceasaidan ar leit ó aon cómacht ar leata na hEchraibe agus freisin, ná ceadóchaid aon easaghas riaghaltais i Meicseaca ná beid bunuighte an dligte agus an ordugh.

than the 1863 example. It is very easily read, with clear letters and good spacing. The letters are well proportioned and have a pleasant roundness to them. The line has been improved upon since the Keating type, and the triangular a, because of its slope, lends itself more to the Irish character than the earlier a. It became very popular and Lynam states that it was the standard Irish typeface at the beginning of the century.

O'Rahilly designed a new typeface in 1913 (Illustration 22) Lynam applauds his innovation in replacing the minuscules r and s with uncials. The rest of the letters bear a close resemblance to Figgins type, although they are rounder. This type was used in An Claidheamh Soluis and other papers until 1922, when it was destroyed in a fire. It is the first time that the non-minuscule r and s appear in an Irish typeface that gained wide readership. They have appeared before - Queen Elizabeth used two forms of S, one being minuscule, and Canon Burke used the Roman letter r and s in 1877. O'Rahilly's type had a much wider audience, and this can be said to be the beginning of the trend away from these minuscules. Lynam points out that the uncial r and s are more common than the minuscules in the early Irish manuscripts so they have got solid claim on tradition.

Lynam mentions the difference of opinion that exists on whether the uncial r and s are suitable for lower case Irish print. At the stage of writing (1924) he believed that the supporters of the uncial letters would be victorious, and present day types have

eaċtraḋ eiḃlís
i ḋtír na mbeanntas

caibidil a i

síos i bpoll coinín fé talamh

Páiste ġearrċaile b'eaḋ Eiḃlís seo, agus aon lá amháin bí sí in a suiḋe amuiġ ar an mbán i bpoċair a deirḃśéir; ní raiḃ ḋaḋa ġo Día le deunamh aici agus bí sí ag éiriġe tuirseaċ de. Bí sí tar éis feuċaint uair nó ḋó isteaċ 'sa leaḃar bí a deirḃśiúr a léiġeamh, aċt ní raiḃ aon peicteúirí ná comhráḋ cainte ann, agus nuair ná raiḃ ní raiḃ aon tsuilt léi sin ann. "'Oé a mhaiṫ leaḃar," arsaiġ Eiḃlís léi féin, "ġan peicteúir ġan comhráḋ cainte?"

Ruḋ eile, bí teas agus broċal an lae ag cur uirre, agus bí sí ag cuimneamh ni feaḋar ar bpiú ḋí éiriġe agus laḋar nóinini a ḃailiuġaḋ agus slaḃra-siḋe a ḋeunamh ḋioḃ nuair a rioċ coinín amaċ ċóirste—coinín bán ġléiġeal agus ḋá śúil ḋearġa in a ċeann.

Níorḃ' aon ruḋ neamh-ċoiṫċionta an méiḋ sin, agus nuair a ċrom sé ag caint leis féin 23

Ar n-aṫair atá ar neamh, go naomṫar ṫ'ainm; [go] ḋtiġe do ríoġaċt; mar ndéantar do ṫoil ar an talamh mar niṫear ar neamh. Ar n-arán (aran) laeṫamail, tabair dúinn indiu; maiṫ dúinn ar bpiaċ' le mar maiṫ dúinn. Ná léig dúinn tuitim i gcatuiġṫe, aċ raor rinn ó gaċ olc 'noir agur ar uair ar mbáir. Amen. 24

have confirmed this. He gives an example of modern Monotype (1922) and comments on the expansion of the use of monotype and linotype machines. The example (Illustration 23) is very familiar because it is the style that has been used until recently and is now giving way to the latest but hopefully not the last stage of the Irish language in print - in the Roman character. However, the monotype does have its good points - it is well rounded and proportioned, the spacing is good and it is very easy to read.

Finally, there are three twentieth century attempts to come to terms with the problems caused by the Irish language in print that are interesting. The first of these is a type which appears in 1925 in Foghraidheacht Gaedhilge an Tuaiscirt by Seamus O Searcaigh (Illustration 24). Alf Mac Lochlainn thinks that this type has only been used this once, and notes its similarity to Fry's type with, in his opinion, its inferior g, r and s. It is rather a strange rendering of Irish in print, with the almost black-letter formality of the i, m, n and u. The type may have been cut in Germany which may have some bearing on this. The r is slightly reminiscent of Thom, while the g is like a cross between Fry and the earlier Paris type. The overall effect is very unusual and I think quite pleasing. It does not really work as a book typeface. It is rather too complex and unfamiliar to read easily, but it might translate well, as might Thom, to a larger format and could be used as a display type.

20. Agus duairt Dia: "Beireadh na h-uiscí go lionmhar an creátúr corpuíoch 'na bhfuil beatha, agus éanlaith eitheallach ós cionn na talmhan in iomaitt ghil neimhe". Chruthuigh Dia fheidhm míolta móra agus gach creátúr beó chorpuíoch; rud na h-uiscí iad go lionmhar agus na h-éanlaith fhiathánacha do réir a gcinéil. Agus bá léir do Dia gomha maith é a fhaocháir. Beannuigh Dia annsin iad: "Bídhidh torrach", deir sé, "agus foirlionaidh, agus lionaidh na h-uiscí atá sna fairrgí, agus foirlionadh na h-éanlaith ar an talamh". Iomdha nóin agus maidin bí an cúigeadh lá ithidh. 25

Tá an scríbinn seo go direach mar fuair mé í ó láimh an údair acht amháin go bhfuil an mórchuid fágtha ar lár de dheascaibh easba spáis agus fós de dheascaibh a raibh innti de thráchtas ar neithe nach bhfuil oiriúnach. Beidh a dheith oiread eile le fáil go ré, mar sin féin, má's amhlaidh a bhionn aon ghlaoch ag an bpobal ar an leabhrán so.

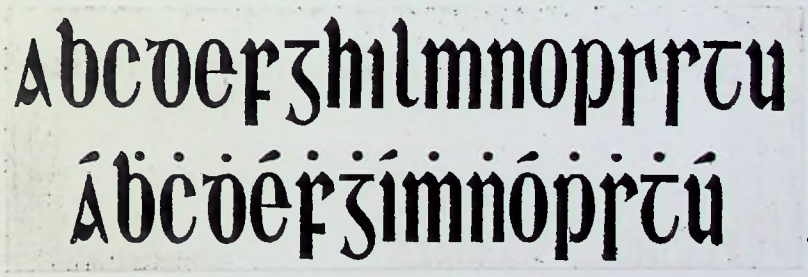
Tuigtear go soiléir gur i leith Chorca Dorcha amháin aon ní atá luaithe ann agus ná cuigtear go bhfuiltear ag tráchtadh go foirleathan ar na Gaeltachtaí go mór; áit fá leith innti féin seadh Corca Dorcha agus daoine gan a gcó-mhacasúil a mhaireann ann. 26

Perhaps the most successful modern design is Colm Cille Gaelic by Colm O Lochlainn (Illustration 25). in a paper on type (16), O Lochlainn criticises the standard types in use at the time (c. 1931 - Figgins and Monotype) and complains of their lack of grace and dignity. He advocates a return to the style of the early Irish script and praises Petrie's type which is on the early MSS. He says that Petrie's type was the model for his own as it is "one of the most beautiful and formal Irish types". The result is Colm Cille Gaelic which is also very beautiful and formal. It is rounder then Petrie's, with a very pronounced script quality. It is extremely easy and pleasant to read and it answers Lynam's problem - it has a very definite Irish character, looks and reads very well and is simple and disciplined enough to be practical in use.

Liam Miller's Clo Nua-Romhanach (Illustration 26) is a Time's New Roman face which has only two letters recut - the t and f. This is because of the retention of the aspirate-dot. Although i is never aspirated and the two dots differ (note the third word, scríbinn)- the aspirate being heavier, having a dotted i with the other creates confusion. The unusual t (in this setting) has a nice roundness and this is one redeeming quality of this type, but the Irish language loses its character in the Roman face. This, like the Canon Burke experiment, is an attempt to achieve a compromise between the Irish and the Roman. The serifs, as before, cause too stiff and regular a format. The strong horizontal quality of this is foreign to

script and to the way Irish is usually perceived, reminiscent of the anglo-saxon Irish in Lhuyd. What could be needed is a visual re-education to free us from preconceived ideas of how Irish looks well. To some extent, this has been carried out in recent times. Practicality has usually resulted in the use of Roman and sans serif typefaces for the printing of Irish, and the genuine Irish character is becoming unfamiliar except in display type.

Modern Display Typography


Abcdefghilmnoprrtu
Ábcdéfgímnóprtú

Nowadays it is becoming more and more usual to see the Irish language set in roman characters. While not everybody agrees with this, many do or are indifferent to the situation. It seems unlikely, especially with the present state of the Irish language, that many more bookfaces will be cut, or even if they are that they will achieve wide readership. This does not mean that the Irish character is going to fade away beyond recall. The likely place for its survival is in modern dispaly types. As Colm O Lochlainn says, the display type has become very widely used in our modern world for advertising, ornamental bookwork, posters etc. He points out that it is not suitalbe simply to enlarge a type designed for text and call it a display type. He gives examples of book type in various sizes and shows that it does not enlarge well. The Gaelic League used Keating's type for the text of many of their publications but they often hand lettered the title page. O'Lochlainn shows one of the display types used at the time - 1931 (Illustration A) and comments: "so far Irish printers have nothing better to use in the setting of posters, advertisements, showcards, letterheadings, etc. All the better class title pages must be hand-lettered".

One type developed at the time, which had O Lochlainn's approval was Victor Hammer's Hammerschrift (Illustration 27). As he says "with the necessary addition of accented vowels and dotted consonants this could be very effectively used for Modern Irish in Display, Titles, Advertisements etc." Later Alf Mac Lochlainn tells us that when Colm O Lochlainn designed his Colm Cille Gaelic, he also developed a display type, Baoithin,

William Shakespeare.

not if men's tongues and angels' all in one
spake, might the word be said that might speak thee.
streams, winds, woods, flowers, fields, mountains, yea, the sea,
what power is in them all to praise the sun?
his praise is this: he can be praised of none.
man, woman, child, praise god for him. but he
exults not to be worshipped, but to be.
he is – and, being, beholds his work well done.
all joy, all glory, all sorrow, all strength, all mirth,
are his: without him, day were night on earth.
time knows not his from time's own period.
all lutes, all harps, all viols, all flutes, all lyres,
fall dumb before him ere one string suspires.
all stars are angels – but the sun is god.

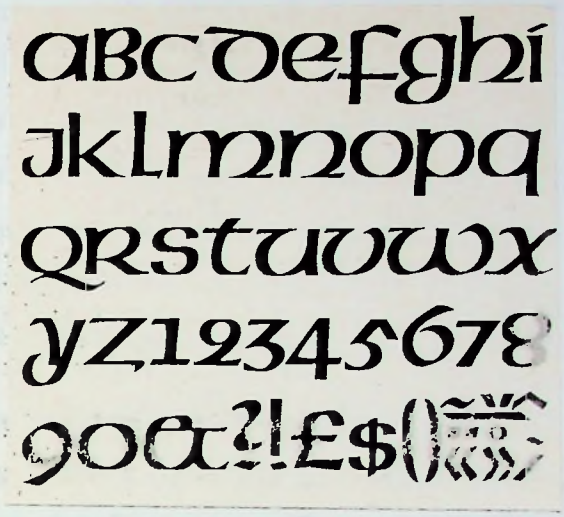
in collaboration with Victor Hammer. Although Illustration 27 is Hammerschrift used in the English language its compatibility with Irish is easily descernible. As with Colm Cille, Hammerschrift is modelled on the round hand of the early Celtic scribes. The influence of the uncial style is clearly seen. Most of the lettercase is ordinary lowercase but the a and b are based on capitals. The a is quite like the triangular a of many of the early bookfaces but with the roundness of the other letters would have a hybrid character in the Irish language. The b also distracts from Hammerschrift's usefulness to the Irish languages. Based on uppercase, it seems strange alongside the traditional letters p and d. However, its design is in keeping with the round uncial quality of the rest of the letters, particularly with the r and the e. Apart from a preference for the more traditional Irish a and b this type is quite well suited to the Irish language. It is well disciplined, clear and easily legible. It preserves the round flowing character of traditional script - the main angular distraction being the y which is not used in Irish.

In the later Baoithin, (see Illustration 39 in note on Liber Librorum) a very satisfactory display type was reached by effecting a compromise between Hammerschrift and the necessary quality of the Irish character in print. Baoithin cures the discrepancies between the character of the Irish language and the character of Hammerschrift. Most of the letters remain the same except for the a, b, d, g and t. The a and b are dramatically changed, from the small capitals to the traditional round script letters.

The right upstroke of the d is shortened to preserve a round, rather than diagonal quality. The g is changed to a more traditional Irish letter, as is the t. The dot is removed from the i and accents and aspirates added. The effect is very pleasing, it retains the clarity, discipline and attractive quality of Hammerschrift, while emphasising its Celtic character.

The most familiar Irish display types in use today are those of the dry transfer lettering companies, such as Letraset. There is an Irish company called Repitype which produces O'Lochlainn's Colm Cille Gaelic in many sizes from book face size up to a display size. Also with modern printing and photography dry transfer lettering of any size can be blown up to any display size required. The Letraset types have been designed for use in the English language, but becasue of the rarity of genuine Irish display faces, they are used in this country when a project demands an Irish quality, whether the message be in Irish or in English.

The most familiar of these is American Uncial (Illustration 28). It bears a very strong initial resemblance to Hammerschrift. It seems to be an attempt to adapt and modernise uncial script. In my opinion it is too severe for the Irish language. It exaggerates the character of uncial script to such a large degree that it is slightly too dominant to sit easily with the Irish language. Most of the letters, which were changed in Hammerschrift to develop an Irish quality display type in Baoithin, appear here in their earlier form. The round a is retained, and the lower d, although the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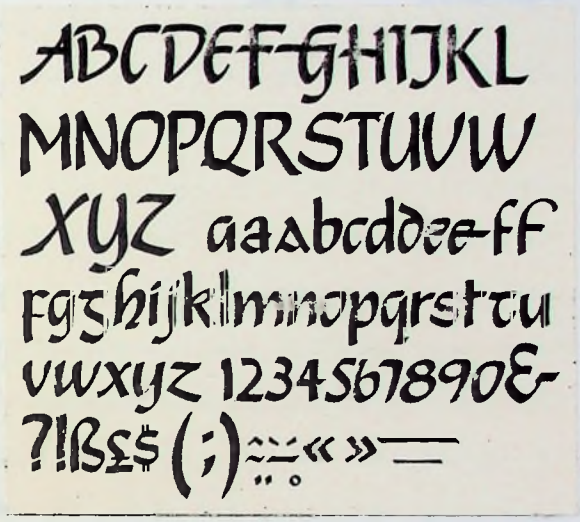
latter has an emphasised elongated upstroke - this last item does, however, hark back to the long uncompromising triangular serifs of the Book of Kells. The b, g and t are all similar to Hammerschrift, each being more exaggerated. The b is very uncomfortable with its larger top loop and seems unbalanced. The g is not nearly as easily legible as Hammer's because of the larger lower loop and the gap. It is a very strange letter, and out of context does not easily read as a g. The Hammer t is very nearly Celtic - a compromise between an italic and a genuine Irish character - apart from the slight appearance of the main body above the horizontal stroke, it could be read as a slightly less rounded traditional t.
In American Uncial it has developed from the Hammer to losing most of its Irish feeling. Apart from individual letters, the whole character of the type-face does not particularly suit the Irish language. The thin areas of a letter, developed from a script nib changing direction, are too thin. The contrast in the round letters (a, c, d, m, n, o, etc.) between thick and thin is so great that they appear to be on the edge of fragmentation. The horizontal strokes, which are characteristic of most of the letters - obviously in the case of h, m, n, u and similar letters, but also in the c, s, t and others, are too harsh for the Irish language. Although the roundness of script is preserved the extreme horizontals and thick strokes give the face a heaviness not associated with Irish. Of the additions to the alphabet the numbers 2 and 5, as well as the ampersand and exclamation mark do not remotely resemble the Irish character.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MNOPQRSTUVW
XYZ aaabcddee-ff
fgghijklmnopqrstu
vwxyz 1234567890&-
?!ßß£$ (;) :: « » —

It may seen unfair to criticise this typeface in this way as it was not designed to communicate in Irish. However, because of its widespread use, in recent times, in giving an Irish flavour to certain graphic projects, it has become generally accepted as "Irish". I think, therefore, that its place is justifiable in a discussion of Irish display typography.

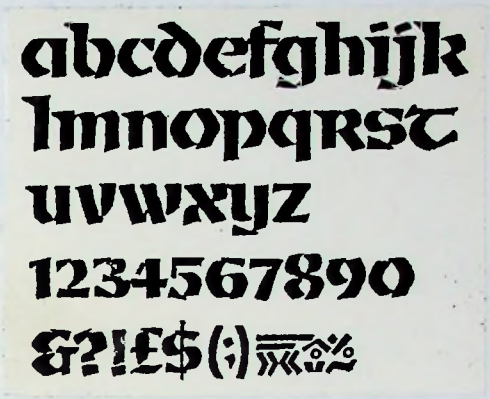
Another Letraset typeface with an 'Irish' feel bears the original name of Shamrock (Illustration 29). It is a script based type, which is not interestingly enough, modelled on the round uncil hand. Letters similar to the lowercase m and n, with their simple unadorned strokes have appeared in some of the early bookfaces, such as those of Louvain, but here their character is continued throughout the face. I think very few of the uppercase letters work, only the I, L and U. The remainder are very unIrish, too elaborate and stylised. The lowercase is more successful but some of the letters are still very complicated, for example the h, q and z. It is a very stylised face and it does not really suit, or form a good line in, Irish. However, it is slightly more successful in its relationship to Irish, in my opinion, than American Uncial because of its definite script feel and because the letters are more united within themselves.

Recently, Letraset held a competition for the design of new Celtic typefaces. The winning entries have been added to the Letraset range and will probably, in due course, become standard bases for Irish lettering in graphic design projects.

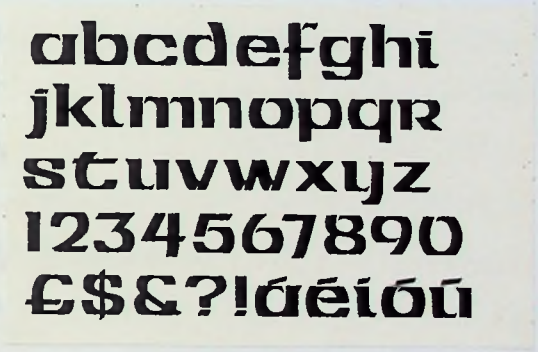
aaabcdoeef
ghijklmnho
pqrstuvv-
wxyz (.,:;"")!
0123456789£$?

The most successful of these is Calli (Illustration 30). It bears a distinct resemblance to Colm Cille Gaelic, with its round script quality and clear verticals. Many of the letters are very closely akin to O'Lochlainn's type, with only slight differences. We are offered a choice with some of the letters which can be very useful in choosing the character required in a design project. The second a shown does not really suit the rest of the typeface but the other two are very useful. The similarities between the a, f, g, i, l. m, n, o, r, s and t of this type and Colm Cille Gaelic can be noted, although Calli defines the triangular serif more strongly. Where O'Lochlainn has a downward facing serif, on the g and t for example, Calli returns to the traditional example of the Book of Kells for the triangular serif above the line. Because Calli contains many of the better qualities of early script and script based type it works very well.

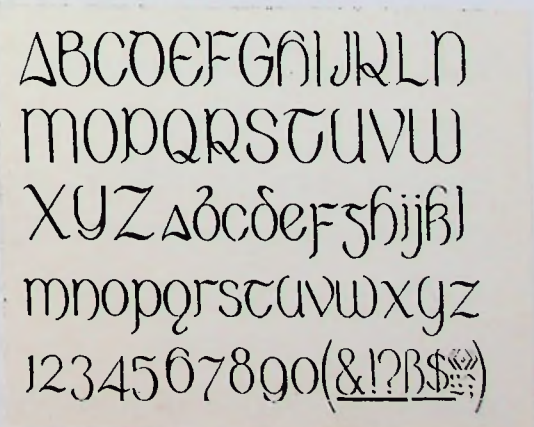
The main distractions I find, apart from letters which can be avoided such as the additional a, n and &, are the b and minuscule s. There is a very definite vertical feeling to this typeface, and unless the b with the additional (and therefore not strictly necessary) d and u, nothing else echoes the feel of this letter. The same slant appears in the u, w and y, but it is anchored and balanced here by the strong vertical - the same does not apply to the b. The minuscule s, although similar to O'Lochlainn has a higher setting in this type, and unless dropped by the individual designer, it looks out of place. The most characteristic part of each letter in this typeface occurs within x-height.


abcdefghijk
lmnopqRST
uvwxyz
1234567890
&?!£$(;)

31


abcdefghi
jklmnopqR
stuvwxyz
1234567890
£$&?!áéíóú

32


ABCDEFGHIJKLN
MOPQRSTUVW
XYZabcdefghijkl
mnopqrstuvwxyz
1234567890(&!?R$)

33

In this s it occurs as an ascender. In a straight setting, without allowances being made, it causes visual distraction. However although this type has its drawbacks, which the additional letters overcome to an extent, it is one of the most successful Irish typefaces on dry transfer. The numbers of this typeface are particularly elegant and beautiful.

The four other typefaces, Carrick, Tuam Uncial, Armoin and Kilfane are slightly less successful. Carrick (Illustration 31) tries too hard to impose external character on the Irish letters without developing what is already there. The overall effect is clumsy with, in my opinion, the f, j, s and x being the least well adjusted letters. Tuam Uncial (Illustration 32) is similar to American Uncial in its vertical quality, but the character of the face is completely altered by the squaring-up of the letters. It improves on the brittleness of American Uncial, but, unfortunately, the gaps in the typeface lead to a breaking up in legibility in smaller sizes. If the word Manannainn is written in this the problems the verticals ang gaps may impose are demonstrated. Although too heavy and square to resolve the problem of Irish in print, I find this a more attractive face than Carrick because of its lack of elaboration and pretension.

Armoin (Illustration 33) once more presents us with capital as well as small letters. With the possible exception of the B, C, D, I, M, O and S, I think none of the capitals are at all successful. The typeface is too lightweight to stand the elaboration and


ABCDEFGHIJK
LMNOPQRSTU
VWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890
&?!£$(;)
AADSTYdfglty

complexity of this design. Of the more successful capitals, I only find the C, D, I, M and O so because they are the most simple. The B, however, is very attractive. Its design and its relation to a lower case uncial b is pleasing and the only fault is its thinness. Armoin is too thin - in a setting it looks spidery and drawn apart - too tall for the weight of the letters. Although some of its letters would look well in a bolder face, the design itself is rather too fussy to be really good. The curly lines on the b, d and q are too elaborate to sit well beside the c, e and o, and the a is very strange and out of character with the rest of the face. The lengthening of the downstrokes of the h, k, m and n and the upstrokes of the u, v, w and y, as well as the little twists on the i, l and r give an impression of extreme complexity. All these details in this light face look extremely spidery when set into words. The oval quality of the face is rather leegant, and perhaps if it were less fussy and bolder, it could make a successful Irish typeface. The elegance and quality of the oval aspect can be seen in the accompanying numbers, which, apart from the twisted 1 and the strange 7, are rather beautiful.

Kilfane (Illustration 34) is rather reminiscent of the early display type which O'Lochlainn criticised, yet it is one of the more successful of these typefaces. It has a rather heavy uncompromising vertical quality, but its roundness and simplicity is refreshing after the elaboration of the others. There is a definite character to this face, but the letters are not distorted

to suit it. The letters all grow genuinely out of the Celtic tradition, adopting the boldness and strength of Kilfane on the way - not having the character imposed upon them, as in Carrick. It is not an immensely exciting answer to the Irish character in print, but it is a solid reliable one. It combines character with discipline, good appearance and usefulness, as Lynam desires. It definitely has an Irish quality and is not undisciplined like Carrick or Armoin; although slightly heavy it is attractively round and script-like and will make up well and legibly to any size.

With Baoithin, Calli and Kilfane the basic need for display types is answered. To various extents, all solve Lynam's problems with regard to booktypes which can also be applied to the area of display type. Each problem is different and some will be answered better by more stylised types - hence the usefulness of the other typefaces. It is at the very least encouraging to reflect that since O'Lochlainn was writing in 1931, the situation with regard to Irish display typefaces has greatly improved. This is a good sign for future bilingual design.

Approaches to Bilingual Design

"In graphics, the creative process is generated by, and particularly concerned with, problems of visual communication" - so Jerzy Karo (21) begins his discussion of graphic design. He also states that typography is a constant thread through all graphic activities. Usually the message that has to be communicated demands the use of copy. It is extremely rare that a specific point can be made solely through a visual image. The most effective graphic designs are often very simple and uncluttered by superfluous details. Noting this and also bearing in mind that, as Karo says, typography should not be an isolated aspect of graphics but an integral part of the design, bilingualism creates problems for designers.

Usually, the least complex and elaborate solution to a design problem makes the greatest and clearest initial impact. It is this initial impact which makes people notice and take heed of the message to be communicated. Therefore the whole purpose of the graphic activity is often achieved through simplicity. Posters are probably the most obvious example. Loading a poster with superfluous copy clutters it, making it harder to pick out the essential message. Unless the design is good and well considered the result can fall short of achieving the desired effect. For example, in generic advertising, although all the necessary information about the subject may appear on the poster, it might not be so effective as a simpler design with greater visual impact. This method results in people remembering the subject more clearly and they are then

receptive to further information, whereas in the first case, they might have ignored it completely, not having the impetus to read a large amount of text.

Bilingualism involves two languages. When graphics are designed giving equal exposure to both languages, the copy is doubled. Even with unequal exposure, it is increased to a given extent. This complicates matters from the designer's point of view. If one is striving for directness and impact, the additional language increases the problen. However, as Milton Glaser states (22): "quality in art seems to come as much from restriction as it does from freedom. Bilingualism in design is not an insurmountable problem. It imposes extra demands on the designer but it does not mean that bilingual graphics are neither interesting nor effective.

Bilingualism is mainly a typographical design problem, and the problem varies largely depending on the amount of copy. This may depend on the policies behind the bilingual aspect of the design. Canada, for example, has an official bilingual policy and any official documents or advertisements must appear in both languages. French (the minority language) commanding equal space and importance with the more widespread English. The same applies in Belgium, between French and Flemish. Ireland is, constitutionally, a bilingual country with Irish recognised as the first national language. However, as there are no native monolinguals left, Irish is not generally accepted as a means of communication, and from a practical point of view, English suffices. Because of the country's

bilingual nature as laid down in the constitution, communication (especially from official sources) should contain an equal amount of Irish. It is design with equal display of both languages that I wish to discuss.

Separating the two languages is one method of approaching a bilingual problem. There are two ways to do this - total separation and separation within a unit. In the case of total separation, a design is worked out which will be common to the result in both languages, and the lettering superimposed on it. Both languages used separately with the same design results in two posters, brochures, etc., which are visually similar. There are times when a single result bearing both languages is not the only answer to the design problem but economics and identity (where both should look the same and be identified with each other) preclude two totally different results. When a design for a poster is formulated the amount of copy is taken into consideration. Even allowing for different syntax and word length between two languages the amount will not vary enormously. The same stress will be laid on the same phrases in both languages and note will be taken of this at the design stage. The forms and an image results. The background to the typography, whether it be photographs, illustrative or even just a blank sheet of paper, can be produced in the quantities required. Then the message will be printed on to it - half the number in one language, and the rest in the other. A present example of this approach is the posters exhorting us to support

guaranteed Irish industry. The illustration shows a pair of scales, piled high with guaranteed Irish products and the copy says - "Claon an mhea le Gaelearrai Iontaofa" and alternatively "Tip the balance with guaranteed Irish". It is a very simple approach, where the message is exactly the same but as it promotes Irish goods, it is effective to have the message seen in Irish as well as English. The impact of the message would be lessened if they used smaller type.. and more text. When two posters are seen side by side, or two advertisements crop up in the same magazine - similar but different, they have an impact of their own. At first it seems like overstating the case but when they are seen to be separated by language it does make one think.

In this particular case this approach is right because one stops to consider the Irish aspect of the additional poster and this emphasises the message. This approach is also useful when one considers, for example, an annual report or a survey. The text may be bulky and doubling it by using a second language may result in an awkwardly sized book. If it is technical or of limited interest, it is likely that only one language version may be looked at. However, in the case of Canadian official reports, for example, bilingualism is a necessary factor. Canada produced a report on computer use which fell into this category. It was not aimed at general readership, so it was likely that in the case of its being a dual-language book, only one half of it would be opened. It was, therefore, printed as two separate books with the same jacket design and layout.

The cover illustration was very simple and the chapters were separated by a page bearing a replica of the cover. This was the same on both books. The result was an extremely attractive, well designed and laid out pair of books, which because of common elements were easier and more economical to produce than two completely separate reports. This is usually the method used by form designers. Forms are very confusing at the best of times and when it is necessary that they appear in both languages, the most clear and direct method is often thought to be the production of two separate forms.

Another method of design using both languages is for both to appear separately within a single format. Again the criterion may be the equality of the two languages. It has the advantages that both languages are available at the same place at the same time and also because they are separate, no confusion results. This can be done on a single sheet format very simply by printing one language on one side, and the other on the reverse. After total separation, this is the least confusing way to produce forms. It need not necessarily be a single A4 sheet - long horizontal brochures, folded vertically, can be unfolded to display the desired language, the other being on the blind reverse side, and can be very simple, clear and attractive. Larger formats, such as poster size maps, diagrams and even posters can be produced effectively in this way.

This method can also be used when the format is not a single sheet of any size. There are two ways of

bringing this approach to the design of booklets. Reading from left to right, start at page one and continue to page eight, for example, in one language and then page nine to sixteen contains the same information in another language. This has some disadvantages however - it necessitates a bilingual cover as the presence of the second language is not immediately evident and one has the problem, without knowing the length of text, of where the second language begins. Usually it would be the middle, but this may not be obvious from the binding and a common set of illustrations may also displace the second text. A more attractive and acceptable design is the upside down method. Again reading from left to right, start at page one and continue to page eight in one language. Page nine is actually an inverted second language version of page eight. The design behand this is that pages ene to eight are printed in one language and pages nine to sicteen are printed upside down in the second language reading backwards from sixteen to nine. What this means is that if the booklet is turned upside down and back to front, what should be the back cover is actually the front cover of the other language. It is a very clever and simple treatment, having the advantage of both texts in a single presentation with no inequality between the two languages.

An example from Canadian official publications strikes a balance between these two methods of separation in design. The report is a series of single A4 sheets,

all independent and separate. They are presented in a folder which opens out like a book to reveal a pocket on the left hand side for the text in one language and a similar pocket on the right hand side to hold the other language leaflets. It is a rather clever idea, especially if the problem would be best answered by single sheet presentation, and demonstrates that there can be many variations on a single theme as regards the solution to a design situation.

Another approach to bilingual design is parallel presentation. This is perhaps the most used solution to the problems posed by bilingualism and is especially effective with large amounts of text. It involves columns of type set side by side, one in one language, one in the other. It is one of the simplest and most direct solutions and there are many ways of applying it to a given problem. On a large format such as a poster, this presentation is usually very clear and legible. One has only to differentiate sufficiently between the two languages to prevent confusion. There needs to be enough space between the two columns so that the eye does not wander across from one to the other, and a justified setting on at least one side also helps. The columns can also be separated visually by using illustrations or common references in the central space. With posters, the size and clarity of typography can usually be controlled easily and this is a very straightforward method of bilingual communication.

With large amounts of text, such as reports and books, the size of type is much smaller and there is a tendency to read across the two columns, so differentiation is

necessary. Usually the provision of a definite space between columns is adequate, but other solutions include varying typesizes and typefaces, central justification and different colours. If one language is printed in black and other in blue it is very easy to follow the progress of the given languages through the book. The same applies with the use of different typefaces for each language. The note on Liber Librorum (Illustrations 40, 41 and 42) gives examples of three different methods of using parallel presentation with a given subject (text from the Bible). As can be seen from these examples the length of text can vary between languages and as the quantity of text gets larger, so does this discrepancy. This can be solved by using different type sizes, having one column wider than the other or by breaking up the text into short chapters so that the inequality is controlled. In an illustrated work, photographs and illustrations can be inserted in the shorter column to achieve balance. Like separation, parallel presentation is not confined to books and posters, it can be used on letter-headings, forms - one approach to bilingual forms is a central column for answers, and queries on both sides in columns in each language - exhibition display, and any area graphic design touches.

These three approaches are the basis for most bilingual graphics. Almost every design problem can find a solution rooted in one of these methods. This does not mean, however, that each problem must be solved thus. There are as many solutions as there are problems, and although these are the most used and useful they are

not the only ones. If the problem is not the presentation of a given text and allows scope for imagination and creativity, then as with other areas of graphics, the solutions can be endless.

Minimal typography in a bilingual design context can lead to exciting results. The main problem with bilingualism is that communication in two languages usually involves bulk of copy. If the message is simple or if one is advertising a product, then the copy can often be trimmed to the minimum and this frees the designer from certain restrictions. Not to have to display a large amount of text leaves room on a poster for the imagination to fill. A very strong graphic image can usually get the message across and the importance of type becomes secondary. Much modern graphics sells the product or message on the pictorial image and not on the copy. An example of recent years has been the advertising campaign for Benson and Hedges cigarettes. The campaign was based on clever juxtaposition of a familiar object (which in another situation could be a bilingual package) in an unusual setting. Its success lay in the pictorial aspect. Copy was not important, and this approach could be a solution to a bilingual design problem. If the image is strong enough to convey the message, then perhaps only one or two sentences are required to complete the communication. A very strong image also has the advantage of not needing very large display type - it attracts notice and once the attention is caught then the message will be read.

Another solution using minimal typography is actually to make the copy form the illustration. It happens in rare cases that message in both languages will have a common factor and this can be used to effect the design.

A variation in this answer to the bilingual design problem is not to use two languages. In the world of graphics any solution is possible and although this may not seem a true solution it is relevant. Once again, it hinges on a very strong pictorial image, a common factor between the two languages or a very familiar object, or more than one of these. If the object being promoted is extremely well known, such as a multinational company or a famous typewriter then only a pictorial image and the brand name is needed and the result is a poster in a visual language which is understood anywhere that the brand name is known.

Bilingualism is often a highly emotive subject. If one language is in the minority then its speakers and supporters may feel unfairly treated if the other language is given priority. An example of this is Irish roadsigns. Irish is usually in a much smaller typeface than English and it rarely gets priority. This had led in the past to the defacement of many roadsigns. The English version of placenames have been painted out leaving only the Irish which generally is too small and cramped to be legible to the passing motorist. An argument against equal space for both languages is the resulting confusion of the double image. If both languages appeared in different colours with a common number indicating distance it would probably have the following advantages:-

(1) the recommendation would have been followed and a section of the community pacified; (2) the colour definition would avoid any confusion that both names might cause and (3) the numbers could be made larger and therefore clearer. This is one area where I think the colour solution to a bilingual design problem is relevant.

Colour can be a solution to bilingual design, where equality between the languages is desired and definition between them is necessary. It is easy to follow separate colour patterns (signifying different languages) through text, display, diagrams and any graphic projects. Colour is also visually exciting and attractive. It can lift a well laid out and designed piece of work and make it into a superb piece of art.

Bilingual Typography

The typographical problems bilingualism imposes on design do not stop at display type and large format, such as posters, layout. Very often for the communication of information, large amounts of bilingual text must be considered. In books, brochures and leaflets it will concern book typefaces. Although the approaches to bilingual design and layout already discusses are valid and necessary in this area, special thought must be given to bilingualism in small type-sizes. The design of blingual text poses two problems - layout and type.

"In combining any two languages into one typographic harmony, the designer will have to deal with copy of different length (representing the same message) differing in the size of the average word, sentence and paragraph; and differing in the incidence of certain letters of the alphabet, characteristic of each language"*

- as Alistair Crawford (27) quotes in his paper on the Welsh situation. The problem with layout is how the two languages will look side by side. The text has to be studied for various lengths - total length of text, word length and paragraph lengths. Adjustments will have to be made if the lengths vary considerably. If the total lengths of the texts are different, then solutions to consider may be different commencing or finishing points, different sizes of type or amounts of space allocated to each language. The last two are dependent

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Quote from Asher Oron: A new Hebrew sans Serif for Bilingual Printing.

Die Gruppen-bewegungen

Gruppenbewegungen sind von der Anfangsformation bestimmt. Das von der ganzen Gruppe ausgeführte Motiv ist in eine Notenlinie eingetragen, während die Angaben, die sich auf die Form der Gruppe beziehen, ausserhalb der Linie gemacht sind: entweder

Group Movements

Group movements are transcribed with respect to original stances. The circuit performed by the entire ensem-

Les mouvements de groupes

Les mouvements de groupes sont déterminés par les formations de départ. Le motif exécuté par l'ensemble du groupe est écrit dans une portée, tandis que les indications relatives à la forme du groupe sont toujours placées en dehors de la portée: soit au-dessous, en même temps que la position de départ, soit à droite lorsque, en

B

on word and paragraph length. If a large number of words in a language are long, a large typesize set in a narrow column will result in few words in a line, uneven distribution and impaired legibility. If similar paragraphs in each language differ considerably then the total length of the text will reflect this discrepancy. One way of overcoming it is to set the text in paragraphs - aligning each with the same message at common commencing point and letting them end separately (using the same typesize for each language). The following paragraphs would be aligned in the same way. Gaps will be left but the texts will continue together and one will not end paragraphs earlier than the other.

Another method of dealing with different lengths is to insert common illustratiive material into the short text. If the gaps in the other method are visually distracting, the insertion of illustrations may overcome the fault. Varying the beginning and ending of the languages should also be considered (Illustration B). For example, one language can begin at a set point and the second half way down a parallel column. Over the next few pages both languages may run paralled in full colums and on the last page the longer text can run on for a given distance while the other may be a shorter column. This can be quite effective. Horizontal presentation where successive paragraphs are in different languages and the use of different typefaces and colour should all be considered.

Every design problem has its own particular characteristics and the solution may be found in these. The important thing with bilingual text is to consider the

alternatives and not simply design for one language and try to fit the other into the grid and pattern evolved for the first. Each language has its own peculiarities and designing for the co-existence of two is a design problem where this factor should be recognised and considered.

The other major concern of bilingual text is the use of one or more suitable typefaces. Alaistair Crawford quoting "Language and Readibility" by Tibor Azonto clarifies the problem to be considered:-

"The fact that every language has its own characteristics gives rise to several questions relating to legibility, aesthetics and techniques .... As a result of the different frequency of individual sounds, the graphic form of each national language offers a specific visual and aesthetic pattern which differs from texts printed in other languages. This visual, aesthetic exterior, as we well know, is influenced most decisively by the typeface selected. Each identical sound signal, accentuated letter, word picture and letter group has a different role in each language. The same letter shapes appear differently in different languages. This can be easily demonstrated if we look at analytical, comparative examples. Identical typefaces have totally different effects in English or French text.... not every typeface brings out properly and characteristically the rhythm of a given language, nor offers the best and most readable visual picture of the text, nor does every typeface serve the orthography of the language .... A typeface which has an agreeable effect in the case of

an English text would give quite a different visual, aesthetic picture (more frequently a disagreeable effect) in the case of German, Finnish or Polish texts, and even legibility may be affected."

Crawford continues, explaining and demonstrating the differences between the Welsh and English languages in print. Differences occur because Weslh is often printed in a typeface designed for English and the spacing, character frequency and character juxtaposition of the Welsh language do not always suit typeface in which English looks well.

A similar situation occurs with the Irish language in its relation to English in bilingual text. When a typeface is found that is practically and aesthetically suitable for use in the Irish language, there is a choice of two alternative procedures. First one has to decide whether the use of different typefaces for each language is acceptable. If so, typefaces must be found that suit the practical and aesthetic requirements of both languages and, in addition, are visually and aesthetically compatible. If different typefaces are ruled out, then a compromise must be reached - a typeface which is, to the maximum extent, legible, visually pleasing and suitable in both languages.

Illustrations 35, 36, 37 and 38, are examples of some of the most frequently used typefaces of the present day. They are a selection of common faces from an IBM typesetter - a roman face, a sans serif and italics. The typefaces available on modern typewriters and typesetters are becoming increasingly used and play a large part in

11pt Universe Medium/13 Body

Few countries have had as much experience of the problems of bilingual education as Ireland has had over a period of more than fifty years. Much practical experience has been gained here on topics which are at present occupying the minds of linguists and language teachers the world over, topics such as the proper age to introduce children to a second language, whether it is better to begin a child's education in his vernacular language or in a desired second language, whether the initial teaching of reading should be in the first or in the second language and many other similar problems. It is a matter for regret that while we have had such valuable experience in these fields so little research has been carried out and so little done to evaluate that experience.

Is beag tir sa domhan a bhfuil taithi faighte inti ar fhadhbanna dha-theangachais san oideachas inchomparaide leis an taithi ata againne ar na fadhbanna sin in Eirinn le leathchead bliain anuas. Ta a lan foghlamtha againn de bharr ar dtaithi fein i dtaobh nithe ata ag deanamh tinnis do lucht teangeolaiochta agus do lucht teangacha a theagasc ar fud an domhain, nithe mar an aois ar cheart leanbh a chur ag foghlaim an dara teanga, ce acu is fearr an chead teagasc a dheanamh tri mhean teanga dhuchais an linbh no tri mhean teanga ata le muineadh do, ce acu sa chead no sa dara teanga ar cheart tosu ar mhuineadh na leitheoireachta agus mar sin de. Is trua, agus a bhfuil de thaithi luachmhar againn, a laghad taighde agus a laghad measunaithe ar thorthai ar saothair ata deanta againn.

modern design. When an Irish type is not available the easiest alternative is to use an existing face. This is not an ideal situation, but because it is a real one, these typefaces should be considered for the part they play in bilingual design. English is legible and visually pleasing in all of them because they are designed for use in this language. It can be seen, however, that they do not all suit the Irish language to the same extent. None have accents in their founts.

Irish generally looks better in italics - this may be a legacy of the traditional manuscript slope. Research on the English language, however, has shown that italics reduce legibility. Although italics may have an undesirable effect from this point of view, they do suit the Irish language. Because of their slope, they appear to be rounder and more flowing than upright letters and this lends itself to the traditional way of perceiving the written Irish word.

The sans serif, Universe (35), although becoming increasingly familiar used in Irish, is not really ideal. There are no upstrokes, curls or flourishes, so each letter is very separate. It also has a slightly rectangular feeling to it. Both these qualities are foreign to the Irish language. Irish type usually has the influence of manuscript writing in its design - often either slope, roundness, thick and thin strokes or upstrokes, the remnants of joined up writing. Universe, with its unvarying width of line and the definite independence of its letters is too severe for Irish. Because the letters are so separate there is a vertical breaking up of each word. In Irish there is

11pt Press Roman Medium/13 Body

Few countries have had as much experience of the problems of bilingual education as Ireland has had over a period of more than fifty years. Much practical experience has been gained here on topics which are at present occupying the minds of linguists and language teachers the world over, topics such as the proper age to introduce children to a second language, whether it is better to begin a child's education in his vernacular language or in a desired second language, whether the initial teaching of reading should be in the first or in the second language and many other similar problems. It is a matter for regret that while we have had such valuable experience in these fields so little research has been carried out and so little done to evaluate that experience.

Is beag tir sa domhan a bhfuil taithi faighte inti ar fhadhbanna dha-theangachais san oideachas inchomparaide leis an taithi ata againne ar na fadhbanna sin in Eirinn le leathchead bliain anuas. Ta a lan foghlamtha againn de bharr ar dtaithi fein i dtaobh nithe ata ag deanamh tinnis do lucht teangeolaiochta agus do lucht teangacha a theagasc ar fud an domhain, nithe mar an aois ar cheart leanbh a chur ag foghlaim an dara teanga, ce acu is fearr an chead teagasc a dheanamh tri mhean teanga dhuchais an linbh no tri mhean teanga ata le muineadh do ce acu sa chead no sa dara teanga ar cheart tosu ar mhuineadh na leitheoireachta agus mar sin de. Is trua, agus a bhfuil de thaithi luachmhar againn, a laghad taighde agus a laghad measunaithe ar thorthai ar saothair ata deanta againn.

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often a play of light and space between the letters of a word, but it is not so definite or strict, and this interferes with the visual quality of the face. However, because is such a clear and well composed type, although not suitable from aesthetic and Irish character points of view, it is quite legible and very practical.

The horizontal quality of Press Roman (36) is very harsh but the thick and thin strokes are an improvement on the solid line of Universe. Serifs always seem too severe and ordered for the Irish language. They impose a rigid horizontal discipline on the words and interfere with the space and light that usually runs through the letters. This gives a boxed in feeling to the words. The thick and thin strokes in this example produce a softer and more Irish quality than does the unwavering line of Universe. The b and f of this face are particularly successful in their relationship to the Irish language. The b is so because it has no bottom serif, and the round loop is reminiscent of script, and the f, because of its large curved top which reaches towards the following letters in the manner of an Irish f.

The letters of Baskerville (37) are rounder and more open than Press Roman or Universe. In this way it suits the Irish language to an extent, but again the serifs impose a squareness and foreign discipline that does not look well with Irish. However, the very round letters, c, e, and o, with their variation in line weight, are very good and lend visual appeal to the type in Irish. It is letters like the a and g, with

11pt Baskerville Italic/13 Body

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their foreign appearance that disrupt the attractive quality that the round letters lend to the Irish language.

Of the four examples, Baskerville Italic (38) is the only one which positively suits the Irish language. There are no square serifs and the flowing upstrokes are akin to traditional script. There is a nice round quality to this type and even the g does not seem as harsh an element as it does when upright. Most of the letters work very well - the slope, the roundness, the thick and thin strokes and the interaction between the letters of a word all lend themselves to Irish. The italic a and b work particularly well - both harking back to traditional Irish manuscript writing.

The first three examples look very well in English. However, Baskerville Italic is not so easily legible in the English language for exactly the same reasons that make it attractive and legible in Irish. We are too familiar with the upright, square (whether through solid line or straight serifs) quality of English in print. This means that when the designer is choosing a typeface for a bilingual project, a compromise between relative attractiveness, character and legibility in both languages may have to be reached. Two typefaces, each suiting the language in which it is used, may be chosen. This must give rise to a consideration of the overall aesthetic appearance and relationship between the two types. However, if these factors are considered and resolved for individual projects, the the quality and practical use of bliingual design in Ireland will greatly improve.

A Note on Liber Librorum

Leabar Ġeinisis

an ċéad ċaibidil

Cruṫú an domain

SA BFIOR-ṪOSAC ĊRUṪUIĠ DIA AN domain ioir neamh agus talamh. Bí an talamh gan cuma gan caoi, í 'na fáraċ agus doirċeadar ċar aġaiḋ an aiġéin. Aċ ċorruiġ fpiorad Dé ar éadan na n-uirge. Annrin labair Dia: "Bíoḋ folar ann", agus bí. Connaic Dia an folar agus ba léir ó ġoma maiṫ é a ṫaoċar. Dealuiġ fé annrin an folar ón doirċeadar. Lá ċuir fé mar ainm ar an folar agus oíċe ar an doirċeadar. Ioir nóin agus maiḋin bí an ċéad lá irtiġ.

6. Labair Dia annrin: "Bíoḋ iormailt i lár na n-uirge ag dealú an dá uirge ó ċéile". Agus ċruṫuiġ Dia an iormailt, agus ḋealuiġ fé na h-uirġí faoi'n iormailt ó na h-uirġí bí ór a ċionn. Neamh ċuir fé mar ainm ar an iormailt. Ioir nóin agus maiḋin bí an carna lá irtiġ.

9. Labair Dia aṫ-uair: "Cruinniṫear na h-uirġí ataá faoi'n fréir in aon ball amáin agus feiċfear tóm an talaṁ ṫirim". Agus ir amlaiḋ bí. Ieir ċuir fé mar ainm ar an talamh ṫirim: muir ċuir fé ar na h-uirġí bí cruinn: agus ba léir ó ġoma maiṫ é a ṫaoċar. Duairt Dia na ḋiaiḋ rin: "Beireaḋ an ieir féar, an luiḃ ḃéarar fíol, agus an crann corca ḃéarar cora do réir a ċinéil, go mbíonn a ċuid fíl in a lár, ar an talamh". Agus ir amlaiḋ bí.

12. Agus fuġ an ieir féar, an luiḃ aġ tabairt fíl do réir a cinéil: an crann aġ tabairt cora, le na ċuid fíl in a lár do réir a ċinéil. Connaic Dia ġoma maiṫ é a ṫaoċar. Ioir nóin agus maiḋin bí an treas lá irtiġ.

14. Labair Dia arís: "Bíoḋ lóċrainn in iormailt neimhe, aġ dealú lá ó oíċe; bíoḋ riaḋ mar ċomarċaí ar na práiṫí, ar na laeċanta agus ar na bliantа. Agus bíoḋ riaḋ mar foillrí ar iormailt neimhe aġ tabairt foluis don domhan". Agus ir amlaiḋ bí. Mar rinne fé dá lóċrann móra--an ceann ba mó aġ riaġlú an lae, agus an ceann ba lúġa aġ riaġlú na h-oíċe. Rinne fé na réalta freisin. Ṡoċruiġ fé in iormailt neimhe iad aġ déanamh foluis don domhan, aġ riaġlú lá agus oíċe, aġ dealú foluis ó ḋorċadar. Connaic Dia ġoma maiṫ é a ṫaoċar. Ioir nóin agus maiḋin bí an ceaṫrú lá irtiġ.

20. Agus duairt Dia: "Beireaḋ na h-uirġí go lionmar an créatúir corruiṡċ 'na ḃfuil beaṫa, agus éanlaiṫ eiteallar ór cionn na talmain in iormailt ġil neimhe". Cruṫuiġ Dia freisin míolta móra agus gaċ créatúr beó ċorruiṡċ; fuġ na h-uirġí iad go lionmar agus na h-éanlaiṫ fġiaṫánaċa do réir a ġcinéil. Agus ba léir do Dia ġoma maiṫ é a ṫaoċar. Beannuiġ Dia annrin iad: "Bíḋiḋ torrach", deir fé, "agus foirlíonaiḋ, agus lionaiḋ na h-uirġí ataá fna fairrgí, agus foirlíonaiḋ na h-éanlaiṫ ar an talamh". Ioir nóin agus maiḋin bí an cúigeaḋ lá irtiġ.

24. Labair Dia arís: "Beireaḋ an talamh an créatúr beó do réir a ċinéil, áirnéir agus gaċ ní fnámhar ar an talamh agus gaċ beiṫíoḋeaċ faolta do réir a ġcinéil". Agus ir amlaiḋ bí; mar ċruṫuiġ Dia ainmiḋe na talmain do réir a ċinéil, agus áirnéir do réir a ġcinéil agus gaċ ní fnámhar ar an talamh do réir a ċinéil; agus ba léir do Dia ġoma maiṫ é a ṫaoċar.

26. Agus duairt Dia annrin: "Déanam an duine in

One of the most exciting and worthwhile book projects of this century is Liber Librorum of 1955. To quote the introduction: "The international project called Liber Librorum is a common manifestation on the part of leading book designers all over the world to celebrate the 500th anniversary of the Gutenberg 42-line Bible."

Each participant - there was a total of 43 from 15 different countries - designed and printed his individual solution of the typographic problem of the Bible. Four of the solutions bear some relevance to my discussion of Irish and bilingual typography.

Ireland's contribution to Liber Librorum is a section of the first chapter of the book of Genesis (Illustration 39). From the notes on the contribution - "The Old Testament was first translated into Irish in the year 1685, and since then no complete translation into Gaelic of the Old Testament has been done. The present is a free translation done by Colm O'Lochlainn from the English. It has no ecclesiastical sanction but is accepted by the critics as good Modern Irish. The typeface used is 12 point COLM CILLE GAELIC designed by Colm O'Lochlainn at the Sign of the Three Candles in Dublin, and cut by the Monotype Corporation. It has been set on 14 point body, and the running head is its own lower case. The type is available in four sizes, 8, 10, 12 and 14 point, each with its appropriate italic. The titlings are BAOITHIN, a type on which Colm O Lochlainn collaborated with Victor Hammer to produce a version of Hammerschrift suitable for the printing of

LIBER GENESIS HEBRAICE BERESITH

CHAPTER I.

In the beginning God created the heaven & the earth. And the earth was without form, and void; & darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: & there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day. And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: & God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, & the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, and herb yielding seed after his kind, & the tree yielding fruit, whose seed

CAPUT I.

In principio creavit Deus cœlum et terram. Terra autem erat inanis et vacua, et tenebræ erant super faciem abyssi: et Spiritus Dei ferebatur super aquas. Dixitque Deus: Fiat lux. Et facta est lux. Et vidit Deus lucem quod esset bona: et divisit lucem a tenebris. Appellavitque lucem Diem, et tenebras Noctem: factumque est vespere et mane, dies unus. Dixit quoque Deus: Fiat firmamentum in medio aquarum: et dividat aquas ab aquis. Et fecit Deus firmamentum, divisitque aquas quæ erant sub firmamento, ab his quæ erant super firmamentum. Et factum est ita. Vocavitque Deus firmamentum, Cœlum: et factum est vespere et mane, dies secundus. Dixit vero Deus: Congregentur aquæ quæ sub cœlo sunt, in locum unum: et appareat arida. Et factum est ita. Et vocavit Deus aridam, Terram, congregationesque aquarum appellavit Maria. Et vidit Deus quod esset bonum. Et ait: Germinet terra herbam virentem, et facientem semen, et lignum pomiferum faciens fructum iuxta genus suum, cuius semen in semetipso sit super terram. Et factum est ita. Et protulit terra herbam virentem, et facientem semen iuxta genus suum, lignumque faciens fructum, et habens unumquodque sementem secundum speciem suam. Et vidit Deus quod esset bonum. Et factum est vespere et mane, dies tertius. Dixit autem Deus; Fiant

Irish Gaelic."

The result is a beautiful representation of the Irish language in print. Colm Cille Gaelic is perhaps the finest example of a solution to Lynam's problem of designing an Irish typeface. It is used with well designed and appropriate titlings, and printed on good paper (Swift Brook Parchment made by Swift Brook Paper Mills at Saggart, County Dublin). The title and the initial S are hand lettered by Eamonn Dunne. Altogether, the result is an example of the best, through paper, type and titling, that can be achieved using the Irish character in print.

Other interesting examples include two American contributions, one from California, the other from New York. The former (Illustration 40) is a very simple display of text in both English and Latin, using parallel presentation, justified to both sides. Visually the layout is very clear and attractive, the columns having sufficient space between them to distinguish their differences. The English translation is longer, however, and although this is only a short section, there is already a difference in length of text. This is something that on a full scale would have to be carefully considered, as one text could not run on, to a very large degree, past the other. Both passages are set in Janson Antiqua and this uniformity is attractive.

The New York contribution, (Illustration 41) is a bilingual rendering of Genesis in Hebrew and English. Again, using parallel presentation, the two languages align phrase for phrase. This means that on a full

scale there would not be a problem in varying lengths of text. The two languages are differentiated by the different typefaces, being set in David Hebrew and Monotype Bembo. The left hand Hebrew column is justified to the right and the English to the left, with the numbers of paragraphs in the central space. It is a very clear, disciplined and legible presentation and is also very attractive. The page reading appears at the lower outside corner of the page, so on the left hand page it lines up under the Hebrew, and on the right under the English. Although it has a similar theory of design to the Californian example, because of the unjustified outer edges, it has a completely different visual impact.

A third, and again different, rendering of bilingualism through parallel presentation is a German contribution with German and Greek texts (Illustration 42). Like the Californian example, both columns are justified on both sides, giving a clear parallel format. However, unlike the Americans who displayed the languages with equality of type size and space, this rendering differentiates between the languages through both of these. The Greek translation runs to a much longer copy, therefore the difference is balanced by printing the German in 12 point on a large format and the Greek in 10 point in a narrow column. Because of this, the texts come near to alignment, and the design is justified. The extreme visual differences between the languages, emphasised by the different treatments, adds up to an attractive presentation.

I. BUCH MOSE · ΓΕΝΕΣΙΣ

1 AM ANFANG SCHUF GOTT HIMMEL UND ERDE. 2 Und die Erde war wüst und leer, und es war finster auf der Tiefe, und der Geist Gottes schwebte auf dem Wasser.

3 Und Gott sprach: Es werde Licht! und es ward Licht. 4 Und Gott sah, daß das Licht gut war. Da schied Gott das Licht von der Finsternis, 5 und nannte das Licht Tag und die Finsternis Nacht. Da ward aus Abend und Morgen der erste Tag.

6 Und Gott sprach: Es werde eine Feste zwischen den Wassern, und die sei ein Unterschied zwischen den Wassern. 7 Da machte Gott die Feste und schied das Wasser unter der Feste von dem Wasser über der Feste. Und es geschah also. 8 Und Gott nannte die Feste Himmel. Da ward aus Abend und Morgen der andere Tag.

9 Und Gott sprach: Es sammle sich das Wasser unter dem Himmel an besondere Örter, daß man das Trockene sehe. Und es geschah also. 10 Und Gott nannte das Trockene Erde, und die Sammlung der Wasser nannte er Meer. Und Gott sah, daß es gut war. 11 Und Gott sprach: Es lasse die Erde aufgehen Gras und Kraut, das sich besame, und fruchtbare Bäume, da ein jeglicher nach seiner Art Frucht trage, und habe seinen eigenen Samen bei sich selbst auf Erden. Und es geschah also. 12 Und die Erde ließ aufgehen Gras und Kraut, das sich besamte, ein jegliches nach seiner Art, und Bäume, die da Frucht trugen, und ihren eigenen Samen bei sich selbst hatten, ein jeglicher nach seiner Art. Und Gott sah, daß es gut war. 13 Da ward aus Abend und Morgen der dritte Tag.

Ἐν ἀρχῇ ἐποίησεν ὁ θεὸς τὸν οὐρα- 1
νὸν καὶ τὴν γῆν. 2 ἡ δὲ γῆ ἦν ἀόρα- 2
τος καὶ ἀκατασκεύαστος, καὶ σκό-
τος ἐπάνω τῆς ἀβύσσου· καὶ πνεῦμα
θεοῦ ἐπεφέρετο ἐπάνω τοῦ ὕδατος.

3 καὶ εἶπεν ὁ θεός Γενηθήτω φῶς. 3
καὶ ἐγένετο φῶς. 4 καὶ εἶδεν ὁ θεὸς 4
τὸ φῶς ὅτι καλόν. καὶ διεχώρισεν ὁ
θεὸς ἀνὰ μέσον τοῦ φωτὸς καὶ ἀνὰ
μέσον τοῦ σκότους· 5 καὶ ἐκάλεσεν 5
ὁ θεὸς τὸ φῶς ἡμέραν καὶ τὸ σκότος
ἐκάλεσε νύκτα. καὶ ἐγένετο ἑσπέρα
καὶ ἐγένετο πρωί, ἡμέρα μία.

6 καὶ εἶπεν ὁ θεός Γενηθήτω στερέ- 6
ωμα ἐν μέσῳ τοῦ ὕδατος, καὶ ἔστω
διαχωρίζον ἀνὰ μέσον ὕδατος καὶ
ὕδατος. καὶ ἐγένετο οὕτως. 7 καὶ 7
ἐποίησεν ὁ θεὸς τὸ στερέωμα· καὶ
διεχώρισεν ὁ θεὸς ἀνα μέσον τοῦ
ὕδατος ὃ ἦν ὑποκάτω τοῦ στερεώ-
ματος, καὶ ἀνὰ μέσον τοῦ ὕδατος
τοῦ ἐπάνω τοῦ στερεώματος. 8 καὶ 8
ἐκάλεσεν ὁ θεὸς τὸ στερέωμα οὐ-
ρανόν· καὶ εἶδεν ὁ θεὸς ὅτι καλόν.
καὶ ἐγένετο ἑσπέρα καὶ ἐγένετο
πρωί, ἡμέρα δευτέρα.

9 καὶ εἶπεν ὁ θεός Συναχθήτω τὸ 9
ὕδωρ τὸ ὑποκάτω τοῦ οὐρανοῦ εἰς
συναγωγὴν μίαν, καὶ ὀφθήτω ἡ ξη-
ρά. καὶ ἐγένετο οὕτως· καὶ συνήχθη
τὸ ὕδωρ τὸ ὑποκάτω τοῦ οὐρανοῦ
εἰς τὰς συναγωγὰς αὐτῶν, καὶ ὤφ-
θη ἡ ξηρά. 10 καὶ ἐκάλεσεν ὁ θεὸς 10
τὴν ξηρὰν γῆν καὶ τὰ συστήματα
τῶν ὑδάτων ἐκάλεσε θαλάσσας· καὶ
εἶδεν ὁ θεὸς ὅτι καλόν. 11 καὶ εἶπεν 11
ὁ θεός Βλαστησάτω ἡ γῆ βοτάνην
χόρτου σπεῖρον σπέρμα κατὰ γένος
καὶ καθ' ὁμοιότητα, καὶ ξύλον κάρ-
πιμον ποιοῦν καρπόν, οὗ τὸ σπέρ-
μα αὐτοῦ ἐν αὐτῷ κατὰ γένος ἐπὶ τῆς
γῆς. καὶ ἐγένετο οὕτως. 12 καὶ ἐξ- 12
ήνεγκεν ἡ γῆ βοτάνην χόρτου σπεί-
ρον σπέρμα κατὰ γένος καὶ καθ'
ὁμοιότητα, καὶ ξύλον κάρπιμον πο-
ιοῦν καρπόν, οὗ τὸ σπέρμα αὐτοῦ
ἐν αὐτῷ κατὰ γένος ἐπὶ τῆς γῆς.
13 καὶ εἶδεν ὁ θεὸς ὅτι καλόν. καὶ 13
ἐγένετο ἑσπέρα καὶ ἐγένετο πρωί,
ἡμέρα τρίτη.

Inscriptio: γένεσις κόσμου. I. 4 ἴδεν, item ἴδεν vv. 8, 10, 13, 18, 21. 10 σύστεματα. 11 κ. γ. εις ὁμοιότητα ἐπὶ τῆς.

Conclusion

Bilingual design in Ireland is, for the most part, unexciting but necessary. All design from official sources should be bilingual because of the stated status of the Irish and English languages in the constitution. Bord na Gaeilge is proving that there is widespread goodwill towards the Irish language and enormous scope for bilingual design in the private sector. Therefore, there is a contitutional need for bilingual design from government, and there is a market for bilingual advertising and design from other sources. Any design can be geared towards bilingualism but for bilingual design to survive and thrive, the designs produced must fulfil two functions. They must work - they must inform, persuade, fulfil their necessary communication purpose and they must also be attractive and exciting. Otherwise bilingual design in Ireland will remain in limbo. The second language will be added on whenever necessary and then in as surreptitious a manner as possible. What is needed is to stop this present state of affairs, to take a clear fresh look at the situation of bilingual design in Ireland, and to put a real effort into resolving it.

The Irish language can be seen as a symbol of our ethnic identity. This should also be apparent from our design. We can receive superb example from other nations, like Canada, of how to cope with bilingual design in modern graphics. We also need a realisation of the situation here before this example can be applied to it. The history of the Irish language has resulted in a peculiar situation where the country is officially bilingual but in practice largely monolingual. To achieve a situation

where bilingual design is universally accepted as the norm, needs the efforts of many sections of the community, not just designers. The state of the language through the years has also resulted in its having various connotations in the minds of the Irish people. It is necessary for the designer to know something of this history, and of the present state of the language in order that he may know of the possible (good and bad) attitudes that a bilingual design and approach may inspire.

There are many areas from which the Irish-English bilingual designer may extract information and inspiration. Early Celtic art has been often exploited to provide examples and models for design with an Irish quality to it. There are good and bad examples of this, but it has not, even yet, been fully realised as a source on which to base modern work.

Bilingualism poses special problems to typographers. The theory behind the use of two languages together must be considered - layout, the relation of the two languages to the same typeface or the relation of two typefaces to each other. The permutations may be enormous but the optimum and not the easiest solution should be the goal. Much research is available on typography for the English language and many typefaces have been designed for use in it. For a satisfactory bilingual result, the Irish language as it has appeared in early manuscripts and in print over the years as well as in modern Irish and English typefaces should be considered.

There should also be a realisation of the standard of present bilingual design, both here and abroad. There are many different approaches to any graphic design problem, and this does not cease to be true when bilingualism becomes a factor. A realisation that bilingualism can be used in many exciting ways and consideration of these is necessary before bilingual design in Ireland becomes challenging and exciting rather than the boring inevitability most of it is at present.

All these factors have influence on the outlook and standard of bilingual design in Ireland. Inspiration can be found in the histories, theories and examples that could result in creative, exciting and good bilingual design in this country. Even without a widespread campaign to change bilingual design, the sources remain. The realisation that there are advantages to preserving and expanding the Irish language without trying to replace English, has led to the public in general becoming aware of and supporting a policy of bilingualism. As graphic design is playing an increasingly large part in our lives, this attitude towards bilingualism should have an effect upon it. Hopefully, in the future, goodwill towards bilingualism and the growth and improvement of the graphic design industry here will result in good, exciting bilingual design in Ireland.

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