SUBMITTED BY; AISLING PHELAN

THESIS; PRINTING IN DUBLIN

COURSE; VISUAL COMMUNICATION

"We printers in Ireland are craftsmen of no mean origin. Far, far back stretch the roots of our printing craft, further than that of the Teuton or the Slav, the Gaul or the Iberian. Granted that Rome began the teaching of these barbarous nations, who but the Irish achieved it? From Rome came the letters, the reading and the writing but with the vandal at her gate and her power unavailing, it was the Irish who saved and cherished lore and letters and carried learning even into the camp of learnin's enemies.

And it was no mean school of writing this Irish school. Absorbing and making her own of the Latin forms, the Roman characters, as thoroughly as later she absorbed the Viking and the Norman, the Cromwellian and the Williamite, Ireland through the skilled hands of her scribes evolved a beauty of letter, a symmetry of form that in no age has been surpassed. And as the Irish of today are the heritors of that scribal tradition, so are we printers heritors of a fine printing tradition, for although comparatively late to begin the practice of the new art, our early printers were not slow in bringing to it that fine feeling for design, that perfect sense of balance, which is second nature to the Irish craftsman."

(From "The Origins of Printing in Ireland" contributed by Gerard Carr in <u>Progress in</u> Irish Printing 1932) (2)

#### INTRODUCTION

Much has been written and recorded about early Irish books which are renowned for their beauty and design. long, long before the first printed page, Irish Scholars and monks were craftsmen, diligently working on their manuscripts producing impeccable lettering and colourful illustration. We only have to look at the examples which remain with us today to admire the skills of these craftsmen.. The Book of Durrow, the Book of Kells, the Book of Armagh, the Book of MacDurnan and the numerous psalters and grammar books survive to remind us and bear witness to the fact that there existed in Ireland a talent and an eye for what we now call good design and layout. Ireland, backwards and slow in some respects, produced works that rivalled and surpassed the more advanced European nations of the early centuries. Ireland soon lost that lead, plagued for centuries by wars, invasions and disease. She was slow to receive and master the printed letter and to compete favourably in the European booktrade. Indeed it was not until the 18th century that Ireland was to achieve that goal though she unfortunately lost her grip again by the end of that century.

This thesis, therefore, centers mainly around the 18th century. Many relevant documents which would have thrown more light on the subject have unfortunately been destroyed by fires, so little information remains for us today about printing in Dublin. This then is a study of the working lives of the 18th century printer, the conditions of work, the booktrade, the bookshops and the style of book produced. Firstly, however, an account of the beginning of the art of printing in Ireland is given in order to highlight the importance and relevance of the 18th century.

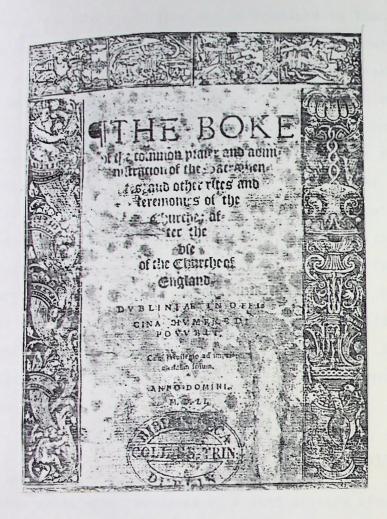
From its conception printing in Ireland was plagued by a monopoly of the trade, a single press in Ireland controlled the entire booktrade for some 130 years.

This press was run by the King's Printers, a selected and privileged few, who were granted patents by the Privy Council of England to set up and run a press in Ireland. As the years progressed the patents granted by the Privy Council entitled the King's Printer to a firmer control of the booktrade until a stage was reached where the King's Printing house gained complete control and monopolised all rival presses. It is not until the late 17th early 18th century that a weakening and eventually a relaxing of this monopoly occured. In the course of this thesis an explanation is offered as to why and how the breakdown of the King's Printers control came about.

With the restrictions lifted a wealth of presses and bookshops flourished in Dublin throughout the 18th century. But this expanding trade was not without its own internal problems such as copyright and piracy and external needs such as paper and readership. In the later section of this work an 18th century Dublin printer is described working in his press, wheeling and dealing, dealing and double-dealing, printing, binding and selling; in general endeavouring to make for himself a successful business. Individual printers are mentioned and comment is given on the styles of books produced. Particular reference is made to one George Faulkner, a master printer and bookseller whose wooks and working life reflect what was if not the best, at least characteristic, of the 18th century Dublin booktrade.

#### The First Printers:

From Coster in Haarlem and Gutenberg in Mainz, came the first European printed books about the year 1446. However, a century was to pass before Ireland was to produce any printed works herself. Ireland was a backward country, suffering for long periods from invasions and civil war, the setting was not one to encourage the peaceful arts of printing and wood engraving. It was not until 1551 that the first book was printed in Ireland. Given, then, the fact that printing began in the 1550's one would have expected the trade to have flourished long before the 18th century - but this was not so. As just noted, it has been usual to account for the backward state of the booktrade by the unsettled state of the country from colonisation and constant wars. Certainly conditions of life in Ireland in the 17th century were not such as to encourage an expanding booktrade, but this does not entirely explain why there was only one regular printer at work in Dublin from 1551, a situation which continued for the next 130 years. A more certain and immediate course can be found in the text of the King's Printers patent of 1609. (to be dealt with in full) which reveals the fact that the King's Printer was given nothing less than complete monopoly of the booktrade in Ireland.



#### FIGURE 1.

Title; Book of Common Prayer

Printer H. Powell

Size 7" x 11"

Type Black Letter. But marginal notes, latin words and words in

some Rubrics are Italic

The title, 'Kings Printer' was first granted in England to Richard Pynson and in Scotland to Thomas Davidson of Edinborough. The title originally meant no more to the holder than the right or privilege of printing and publishing for his own profit such works as bibles, prayerbooks, etc, as sanctioned by the Privy Council, as well as printing the official order and proclamations sent forth in the Kings name. The title also brought the holder much business as the bookpress and the shop were under the one roof. As well as adding dignity to the art, the title served a very useful purpose - that of censoring. Printing was an art with far reaching effects - the government was affraid of its possibilities and the 'power' of the printers. By simply awarding the title 'King's Printer', the government could safely control the printer's press.

"We must root out printing or printing will root root us out!"

These words were thundered by a 16th century vicar of Croyden one day from his pulpit of St. Pauls Cross. (4).

Censorship backdates to Pope Leo X in 1515 and for the Protestants, to Queen Elizabeth in 1559 when she issued and injuction;

"......no manner of person shall print any manner of boke or paper... except the same be first licensed by her majestie... or by ...vi... of her Privy Council or be perused or licensed by the Archbysshop of Canterbury and Yorke - the bysshop of London etc..."

# Ca plater for the Lord beputit, (to be fated)

Off mercifull and enertalitying God, whiche as (by genying of good and rightnous minifers in earth) boorft brelare thy fanourable mercie and earth) booth briare thy tanbutuon in befethe ercebying goodnesse: We most frumblic befethe ercebying goodnesse: She berte of thy seruaunt (Sie thee, that thou wilt fo lighten the herte of thy fernaunt (Sie James Croft) now gouernour ouer this realme, binber our most dread and soucraigne Lord, Cowarde the firt : that he maie by the inight of thy power, gouerne and guide the fame in thy most holy lawes : grauntyng byin grace (by purenesse of life and fernent zeale to thy trueth) to be an example to all other, to leave of their olde abhominable errours: And that he mate (hauping stedfast confidence in thy helpe) not onely bring the people to live in thy feare, and pur obedience to their kyng: but allo by immftring of Juftice, may kepe them from their accudomed, most frowards and divelishe sedicions, in rell, peace and quietnelle . And graunt Hord me beleche thee. for thy fonne Jefus Chailes fake, that through thee he be defended from the punic craftes of those, whiche shall go about inalitionally to let or hyndre his good and godly procedynges: -and that his doopinges alwaics and in all thynges, maie tends to thy glone, the hynges honour, and the common mealth of this lande. That thou wilte helpe hym, maintepne hym, frengthen him, in thy wates direct hom, and appoint inft and faithfull bealying officers and fernauntes about hyin, me most humblie prace thee good lord: who with thy fonne and the holy abolt, liuelt and reignelt, worlde without ende. Amen.



#### FIGURE 2.

Title Page from book of Common Prayer Printer H. Powell Size 7" x 11"
Date 1551

### APROCLAMACYON

Set fourth by the Ryght Donorable Erle of Sulfer Lord Leutenant Senerall of the Succes Marches Realine of Jerland, with thallent, and confect, of the Aobelytic, and Counfell, of the faine Realme.

h & Quenes mod excelent matelite, calling to remebiance the piclompteuos arrgant, fellomos, rebellios, a trayteros, beabs of Shan Onell, fince the fielt coming ento this Realme of Thericof Suffer iher highnes toto Leutenat general of this Realme, and how final effect, her gentil fauorable and mercyful dealing with him hath wrought in his cankerd a trayteros flomake hath therfore thought good to open to her good and touring laberties the foint alwell of her gratius a increful proceding with him to reduce him to the arknowleght. To of the true obedience a dutte of a faythful labert, as also of his arrogat failes trapterous drules, colpreads, enterpiles, a facts to the laborating of the dinaerial quiet of this Realine, the diffurbance of all her maielies good and faithfull fubices, and the great parrell and danger of her mauflies Royall eftate, Dignine, & Crowne, of this Realm, contrary to his butte to almighte god and his allegance to his fourraine Lady the Quene.

Tyrif apon an hoftping called and a Joshey made by her matellies faid Leutenat, Anno agaynft James mar Connell and his 23 rethern forcen enemps then reputed: Shane byd not only refule to repayee to her matefres faid Leutenat but also fallly a trayterously dyd with all his force a power of men of warre repaper to James mac Connell conforcing a combining with him against our late source in Lady Quene many, and there peculifed so face as he most bonnaturally a traiterully Joyned in battell with the faid Jamis (then an ope enemy) agapult her maiefties faid Auttendut reversed properties of this idealm then all on the burn and the fame fight out til god gruing the wittory he was forted to flight, at the retorn of her maielus faid Acutendut a humble fute made by Channe for his pardon with his promite a other pently taken to be a true and faithfull

abult and wraft her elemence to ofte thewed to hem in respecte of the quiet of the good subjectes to farue to his dynaliffic pourpofe in getting of tyine, the rather to plage and diffrogethem, hir bighnes asforced there and as the laft remedye thath thought it nededary to ble the tharp froige of his fwoide and inflicted points for faulle and trayerrous befores whose whited defeat will not be cured with any, gentell inchesin: And therfore his highnes both by this his proclamation publish. pronounce audiproclaying Shang Onele to be arrotus and fellomous bifluther of the Diputriall quiet of this Realine 4 the fubicies in the fame, and a faulte perfect febricus and parmitious conspirer, rebell, and traiter agand hir Dairstic, and hir Royall Crowne of this Realine, and both also publythe all others to be trayeois in like fort that after knowledge of the proclay minge herof that ad here buto him or by any means, aide mayntaph, fuccor or fur port him or any of those that first ad here to him, and to both admic all fir good and faythfull fubicits that by tys tyrange hath benne forcibly drawne to hym, to refute and foldate lynn as a faulte, arrogant, and betefable trayto, and to address to her Adaictive and faultfully to facue his as they tender his Adaictive and faultfully to facue his as they tender his Adaictive grace and favour, and will ouopde the ponishment that in contrarge boyinge bothe by the lawes of thys Mealine to fuche offendors belonge and apparteyne.

#### GOD SAUCTHE QUEAC.

D. D. Cantell. p.13.of Erymiettefto, James, Byline. W. fits. Wyllams. John. Blonket. Thomas. Enfake. Dumfrep. Warne.

E. Omob. & Offery. Gerrald, Defmond. Rowland, Baltiglas, Rithard, Montguret, James, Slane. Denry. Badeelif. Bobart, Dillon John. Trauers. John. Challener.

Christofer. Douthe Groige, Stanley. Jainis. 28ath. Fraunces. harbart.

Jenic. Cic. Comafton Christofer, Donfany. John. Eurrauchmoic Jaques. Wynghild. John. parker. Fraunces. Agard,

Jinprented in Dublyn, by Dumirer, Dowell.

#### FIGURE 3

Proclamation against Shane O'Neill Title Printer H. Powell Size Single Sheet Black Letter Type

This did not extend to classical works printed for universities, but did include pamphlets and plays and ballads....

"....so that nothing therein should be either heretical sedicious or unsemely for christian ears." (4).

#### Humfrey Powell

It was under such conditions that the first printer in Ireland set up his press. Humfrey Powell, awarded the the title 'King's Printer in Ireland' came to to these shores sometime between 1550 and 1551. Whether he chose or was chosen to come is and probably will remain unknown, but his arrival marked the first chapter in the history of Irish Printing.

"A warrant to deliver XXLI unto Powell the printer given him by the Kings Majestie towards his setting up in Ireland." (2).

(extract from acts of the Privy Council of England 18th July 1550).

Being a 'King's Printer' Humfrey Powell's press was, when not busied with Proclamations against "forwarde and traiterous rebelles", producing godly works of the style of his "Boke of the Common Praier and Administracion of the Sacraments", his first work which is dated "1551 Dubliniae in officina Humfredi Poweli." This is the first printed book to be recorded in Ireland, it is a foolscap folio size (11" x 7") and contains 140 leaves (Figs. 1 & 2). The illustrations show the title page and final page; note the excellent spacing, the clear layout and

## ¶APROCLAMACYON.

Sen furthe by the Lood Judice and Counfell at Dublyn the 16. of Auguste, the Pere of our Loods god 1164, and in the firt years of the reigns of our moost brade loueraigns Lady Queens Elizabeth.

Cilerteas Comothe, Callaghe, and Arte mat Brien Oconno., Lifaghe mat Mortage of the Oconno. Bojgbe Ocog Kowepe and Acte mat motter Mopil Oconno. Acte mat Senge personal, Calloghe mat bedow Decomo, Bitan C eig and Comell mat Potteris Oconno. Como, mat Rapers thee fomes, Trig mat Rapp mat Owen atherets of the faile Calic Calic Material Owen atherets, white followes kernamia and advecties, have confined and manyfelled them felieus in open Rebelly on against the Outenes matelies, and bave confined, confederated, and combined with the proclapmed traptos, and good subteres of the Comoes, to subverte the state of this the Outenes matelies Read to differ he of the Opplying, traping, a buttle not compute, build barbarous, out off difference and besternation of Cattell and Cyllyings of men women and Cyplocine, buth straings and exquest mante of comments and dissendings: "Cheefoje to water all the Queenes matelies good subteres not onely to either all mance clust bealgings with them, of by any mance of meanes directe of indicate open of countre, of colorabelys, to excease them, bide them, counsell with them, gede them tripse, succours of apot, with intelligence, atmonys, weapon, metate, dipposite, of any other necessary being trapings. But also whenseure and wheelower the salte offenders of any of them may be sens, sounds.

by knowney suctified that also whenseure and whetseure the salte offenders of any of them may be sens, sounds.

o Breathan Comond Riagh Oxillge. Malaghign mat figittid . Dien mat Pemond . Actemat James . Cetogery mat James. Shane mat Bonnaghe. Ceig mat Donnagh. Bonnell o Coffee, wone mat Bonnoghe. Detmud mat Curloghe. Cabili mat Cabill . Robere mat Creman, Cono terphep . Dermud o Spellan . Bygan mat Cabite. Borraghemar Shane. Ponnell Doff. Donnel Bore. Malmogy Albonaghe. Maboine Glaffe, Shane mac J. ames. bplipam Doff a higney . wplipame lipggan . Conno; mat heggan . Comothe mat Bipane. Rifagt mat Garrald . Beboard mar Cabire . Donneil a Bipreen . Bele o hpnge . Colloghe Obre . bplipam e Boarp . Wertaghe Buff. Rober mat Cuers. Shane o Bjaffeney. Rubard mat fulpatrus. Conno; o heutept. Comett o Laughnan, wellpam mat Cabill. Woroghe mat Cape. Cernnan a Boibe. Boppe Ball o Gennan. Shane mat Cig, wplipam a Dun. Bigan Roo mat Ceig. Cabill Dromoj. Sanemar Cattan. Comonde a Dewryn. Connoj 2 Bortan. Cojmochen Beign, Rolle a Mojghan. Phalpe mac Bonnell. Donnoghe a Deuerpn. Cabill mac Metpett. Portagbe mat Garraid . Comonde Dg mar Mopler . mplipam ne Bopne . woney mat Bipnam . Gat. cald a Mogghau. Sonplaghe mat Persolb. Bonnell Moje a Bewepn, Demghe mat Sylwarde, Bawepe mat Domaghe a Don . Shane mar Donagh a Don . Ceig Bope mar Bjallell . Dees mat Bonnell . Bemonde a quen . Permonde Moville Detarrall . Shane les Occonell . Bete mac Ceig . Bypan mac Ceig Dg Deconnoy: Marepet Anghica, wonep a Debepn, Shane mar Derbard, wonep a kyll. Donnell Doff mar Manus : Doggbe mar Gatt. Conno: Ogg. Bonnell o Dermebe. Bhane o Bermite. Cojmothe o Banly. Cojmothe mat Ata. Baup mar Gulberte. Shane Lea . and Dermell &Bople .

GOD Saue the Queenc.

Jeppyeted et Dollyn by Munftey Domnitte 16. of Augest, 1864.

#### FIGURE 4

Title Proclamation against O'Connor Printer H. Powell Size Single Sheet - 29½" x 12"
Type Black Letters. 78 lines, each line is approx. 8" in length. Imprint small italic

Date 1564

#### Of Articles.



Occourt, touthyngs the Sylhops of Rome, Jos acknowledg and confess that by the Scaptures to word of God, he hath no

more authorite then other 23plhopes have in their Prounces and discretes: at therefore the power which he now chalengeth, that is, to be the supreme head of the universal Church of Chult, and so to be about all Empresures, kyinges and Princes, is an offered power, contrary to the Scripture and words of God, and contrary to the example of the primatic Church: and therefore is for most sufficient taken awaye and aboly thed within this Realice.

The sementh Article.

Che Booke.

Die bif. Article.



cirthermore I bo graunt and cofesse, that the boke of comon prayer and administration of the holy Sacramentes, let soorth

by the aurthoutic of Parlyament, is agreable to the Scripturs, and that it is Catholyke, Apoliolyke, & molt for the advancence of Gods glorge, where diffinge of Gods people, both for his tima touge hims be brocetiable of heepele, allo for the doctume and fourme of militation contenued in the lame.

Che biti. Article.



Ad although in the administration f25 apriling, ther is neither exoluting, Oyle, Salte, Spittiker hairs

now bled: foz ý they were of late perce abuled a eltemed necessary, where they pertaine office full some they be to be a closed necessary, where they pertain of the full access necessary to be accessed the full the access munificed, a per partie for the full they be not must be not to all muches the tapp for note ble to the inflitting of our same our Chille.

231,

#### FIGURE 5

Title Two pages form "Brefe Articles"

Printer H. Powell

Size Quarto (7" x 5 1/8)

Type Black Letter & Italic type

Date 1566

clever design. One forgets at once the handicaps of bad ink and greyish paper and is left astounded at the excellence of the typography of Ireland's first printer. Little remains today of Powell's works, but that which does remain (his proclamations. Figs. 3 & 4 and another book "A Brefe Declaration of certain articles of Religion", fig.5 which he printed in 1566), serve to bear witness to his skill as a typographer. His type was mainly Blackletter, though he had more than one fount - the other being Italic. His initial letters distinguish his work. They appear to be of Dutch or German origin and occur throughout his works. Powell's holbein-like type was up-to-the-minute for the 1550's. Despite a late start, Ireland commenced printing in vogue.

#### William Kearney

Powell's stay in Ireland did not appear to be a long one, his absence may have been due to his untimely death or he may have returned to England, no one knows. Following Powell on the Irish printing scene was William Kearney (sometimes referred to as O'Kearney/Carney). The first mention of William Kearney as a printer is found in 'Acts of the Privy Council of England', (edited by Mr. Dasent) 20th and 21st August, 1587. It states that one John Carney and Nicholas Walsh were believed to have translated the New Testament into Irish - but had not, as yet, printed it; it adds that the translated manuscript was presently in the hands of William Carney - a master printer knowing Irish and Irish type well and recommended him to print the work.

# THE QUEENES MAIESTIES PROCLAMATION AGAINST THE EARLE OF

Tirone, and other principall traytors in VIAer, confederate with him, and offer of pardon to fuch as have bin by false perswasions allured by them to take their parts, and shall now relinquish them and submit themselves to her Maiestes mercie.



Distinuchas the Queenes moll excellent Malettie, both heretofore of her great prince ip bounte abunated bugh of Acide, a soften of one Mathew Actionagh of Acide, a soften of Con of Con of Acide commonly called great of Acide in Tepine, to the noble dignitie of an Carle in this ber Walme of Iceland, and halp therewith endowed burn with as large territopies and policitions (or rather larger) than any other Carle in Iceland both politics and also these manapeares allowed him precipenceable more out of heretreafure the fumine of one thousand mantes of the following to the and to the mante of his clater, and but at his repaire into Englands afth, given to him and to

his lieites by her highnelle Letters Dattents, berie large polleftions , and rule quer fundile ber fubiertes : pet neuertheleffe be hath fine this lus aduantement by many Degrees, as one puffed by with pride and ambition, fallen from his butie of allegeance, and hath committed fundpie foule muethers, and other biolent opppeffions againft her Barefies good lubicets , refulling to aufwer to Juffier for the fame, no namely in murdering by bio. lent hanging of one of Shane O Reiles founce without anic proceffe of Julice, or any ceime committed by him, he beilig boine of more noble parentes than the Carle lumfelle, for which art he was in Cardaube parboneh by her Barefie, bpon hope and firme promife of amendment . But fince that time be bath againe by force taben twoothers of the foid Shane D Aciles fonnes, holding them captines in places bnanowne inflecight pillon without anic order of Juffice , and in danger alfo to be murdied at his will , refulling bpon Breight commandes ment, of ber Daielies Lord Deputie, and Counfell, to pur them to libertie, or to have them teled by late . Ind for his further afpiring to live like a tyrant ourragreat number of good fubierts there in Miller, owing bin no feruice of Dutie, he bath lately affured @ Donnell the Chieferaine of Tyreconnell (a man before well bifpofeb) by matching with him in marriage, and whole father and medecoffees have almaies him local, and home good ferrice by ffe fortfeid Confederates O Donnell, gaer Guire, O Boicke, and the Mac Malonned, and a bnowne practifer with Spaine and other her maichies enemies, willing and commanding all manner ber fibirets that have aided, charcompanied him (and ver Call Defre to luc peaceably in her failour) to with brate themselves from the faid traite; the Carle, and his complices, and to returne to their owne countries, as foone as they may eleapefrom him and his companie, or within twelte dayes after this Dieclamation publiched boon the frontier of the English pale, and to withfland the faid Craito; to the beft of their power, and not to guir hun auce aid of men og bittuall. And migen ber maichtes arinte Gall enter into Cilfer, if they hall come to the Lord Deputie, og coluch as thall hanc ame generall charge of ber maichies armie, bpon their lubimilion, they fhall hanc parbon of their lines, goods, and landes, by the Lord Deputies order from ber marefte , as perlons that have been cither forced or other mile mith faile perfmalions, abufeb, and brought into danger of Cerafon And if anic of the faid perfons that have berr fo loreed or alliared by him to adhere to him, that were the fernants tenants or followers, of Sir Cirlegh Lenogh, whem her maichte accepteth a alloweth as a berie in all noble fubicet, Chall returne feo the laid Carle , 4 the other aforenamed traitors to the laid Six Cirlogh Lenogh , 3 ionne with him in withflan-Ding the faid traiters, byon knowledge frem Sir Tirlogh Lenough whom he will commed as men bifpeled to become good fubicets, the fame Gall alfo have like parbons . fer fo bath bee maiefte ginen full authomic to the Lord Deputy to gine parbon to fuch perfons to comming to him er to the Generall of her Temie with fubmuffion to require parbon; or otherwise that he hall purfue with all force of Armes, all furhas that continue in rebellion with the faid Carle, or with O Donell, Spar Gure, O Korke, or the Mac Qallounes, that are knowne open rebels. Guenather maieffies Caffe of Dubin, the twelfth day of June in the feauen and thirtith percol her susicules molt profeerous reigne

Imprinted in the Cathedrall Church of the blefood Trinitie Dublin by VVilliam Kearney
Printer to the Queenes most excellent Maiestie.

1 5 9 5.

#### FIGURE 6

Title Printer Size Type Proclamation Against Earl of Tyrone William Kearney - King's Printer

22½" x 11"

Black Letter - except Heading & Imprint 67 lines, each line of print measures 8"



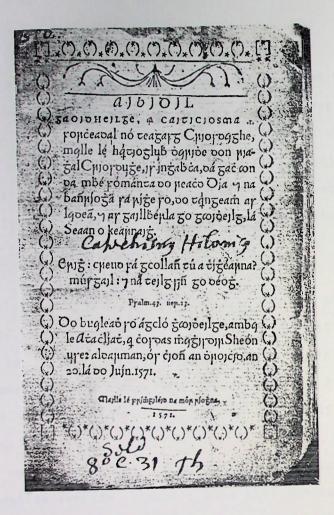
#### FIGURE 7

Title

A poem by Philip son of Conn Crosach, depicting the Awful Description of the Day of Doom and the manner in which Christ shall come to judgement and the words he shall use. John Kearney(unsure)for John Ussher (unsure) 15" x 11"

Printer Size Type

Irish type. Stanzas contain 8 lines each and are printed in 3 paralled columns.



#### FIGURE 8

Title	Alphabet of the Irish Language and
	Catechism (none given) John/William Kearney?
Printer Size	Ė II V J II
Type	Irish type. 54 typed pages & 2 blanks

It would appear that this recommendation met with little approval as the letter was not referenced in the calendar of Irish State papers. (1).

Three years later, however, in 1590, a William Kearney was known to be printing in London and continued there until 1591 or 1592, when it appears that he stopped work. Then around 1593 we find a William Carney (Kearney?) situated in Dublin. He was permitted to pass with presses etc., to print Irish bibles by a warrant dated 17th October, 1591. (Privy Council of England 1591).

The only work remaing today of this man is a proclamation of 1595, measuring 22½" x 11" (fig.6.) Interestingly there is, I believe, written in pencil on the original proclamation, which is in the Public Records office in London - a statement indicating that there was an Irish edition of the same proclamation, and indeed, Kearney would have been quite capable of producing such a version. The english version, however, uses well spaced Blackletters except in the heading and the imprint which is printed in White letters or Roman type - the first time such type appeared in Ireland. Whereas his Blackletters may have come from Powell's press, Kearney's initial letters are entirely different.

It is worth mentioning at this point, that Kearney is believed to have printed "Aibidil Gaoidheilge agus Caiticiosma" in 1571 or at least to have assisted his relative John Kearney in the printing. The book, printed in the first ever Irish fount, uses Queen Elizabeth's Irish

typeface designed solely to present the doctrines of the reformed church to the minds of the Irish people,

"....in hope that God would, in mercy, raise up some to translate the New Testament into their mother tongue." (19).

It is believed that this same William Kearney had started on this Irish New Testament. However, in 1596 he left Dublin, suddenly and unexplainably, taking with him his type and press and leaving the completion of the New Testament to the next 'King's Printer' who would come to Ireland. (1).

Great advances had been made within the first 50 year of Irish printing. Ireland may not have been producing a lot of work, but that which was printed was well within the European standard. Irish printing at this time was merely an extension of the English presses and so the styles were similar. Ireland, learning from England, produced first-class typography using the latest in typefaces, and even managed to have a special Irish typeface cut. Having thus achieved so much in so short a time it would appear that the seed of the printing trade had been sown - and sown on good and fertile ground. Printing and the booktrade in general would soon blossom. develop and spread throughout Ireland in a matter of a few years. Unfortunately, during the working lifetime of the next 'King's Printer', laws were passed that were to stifle any possible growth in the printing trade until the 18th century: These laws strengthened the power of the 'King's Printer' in Ireland, and were the legal basis of

#### urrnajzhthe.

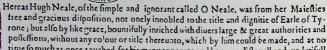
oócur ar an ngnjomanneus ren, nó as an oculleanar, aco ar oo thocashe ho mojpre, oo pen ma oo geall cu an nguj be bely beacho, y na hjannatujy bo nj majo oze oo tabajue oujñ, an ajim oo Mhiciomui Jora Chiordan Otizegna. Neoc tur ajthne oujn, ph rén, vochunjugao, y ου ijonol agcean acele, na ajninyén, lé lán zeallao beapbra, 50 mbjat ré rén, nau mears, y nau meaoón, y nj he jin amájn, aco zo mbjath ré againo, man ajone agus man teacou ne po táob po cuicora, oragail punt Kac ujle neže pá brajckto ré po p thojl beanuj cere in tugia o'an niacoanas lear. Ume facamojo zuo zuoe azur Suo Bénatac, a atque mo thocupe, oo Enujy zhádač ojompód čuzajň, y zan an bpeagthaigiomancaca no an reachaj ráoba págha nó poléaninun ohun anni lén chuilleaman σο μέμ chóμα, η comenum erengra, y oo gen ojoga!tur oo tear onujh, deo gab jih ano oo τκόσμηκε

#### FIGURE 9

Title	Alphabet of the Irish Language and
	Catechism
Printer	(none given) John/William Kearney?
Type	Queen Elizabeths Irish Type
Date	1571

# BY THE L DEPVTIE

MOVXTIOY.



time formuch as once touched for his many apparant and knowne difloyall and vindutifull misdemenours, in hope that his amendment might have satisfied his punishment, vitill about five years past, he the faid Hugh, forgetting not onely his dutie towards God, her Maiestie, and countrie, but also so many favours and great graces, did not onely in person enter into most detestable & unnaturall rebellions against hererowneand dignitic, and endeuoured and in part performed the drawing into this Realme forren forces, of her Maiesties professed and knowne enemies, with alluring, prouoking, and violently viging her Maiesties auncient and durifull subjects, to partake with him in his consederacies and rebellions; but also most falsely now of late, fuggefting to couer his canekered and long feftered treasonable disposition, that hee intended a defence for them against the securitie of her Maiesties lawes made against their long enloyed religion, restitution of auncient liberties, by right due vin o him and them; and a purpose to preuent an viter extirpation and rooting out of them and their posserities, from their countries liberties and auncient posserities, unatters by himselfe meerly counterseited and inuented, himselfe well knowne to be irreligious, of Barbarous life, a crue l'oppreffor of his coun rie people, and of woorfe affections then may be recited : whereas by long expetrancoother Mitaltes milde and merciful gouernment, it hath appeared that fuch courfes neuer for much as by probable conic Aure, did or could enter into her Maiellies Princely hart, much leffe to have bin by her performed, but his onely true and knowne purpose being to draw their dependancie, so as by him they might be oppressed with bearing Bonaghts, yeelding of intollerable paiments, exactions, and oppressions, vides which they have long groned and grieued, and not to returne to her Maiesties mercifull government, but to continul and ocontain them under his tyrannie for ouer. All which his intentions and actions well and long known vot that Marefile, and yet by her tollerated it pleafed her Princely hart, out of her accustomed mercies, to the en lithe wifer might not be excused by want of remembrance; nor the simpler beled away by lacke of knoweledge, open'y to proclaime the faid Hugh traitour vnto her Maieflie, her countrie, and gouernment; and yet neuerthe effeto make her exceeding mercies more manifelt, was pleased in divers and fundrie places, to the end to reclaimed m and his addicrepts, so by his before recited means deceived, to their auncient subie Sion, to offer vice him and them her Maiefties free pardon, for their lives, lands, liberties, and possessions, which by him was as oftentimes oblinately refuled, as graciously offered. And now at last, the faid Hugh forefeeing he may no longer withfrand her Maiesties Turces, and failing of his long hoped forraine affiltance, now intended to leave this poore deceived people so her Maiesties condigne in the condigned to the machine defended, or to her accustomed mercie, which the neuer forgetteth, and so to retire himselfe as a Both-kearn, to his wolwish dennes and defact falties, some smaltime to escape his descrued judgement which to prevent, & to free her subjects oftheir former bondage and burthens : I the now L. Deputie, with confent of her Maiesties Councell heere prefent, for, and in her name and behalfe, doe promife to any perfon or nerfons, that final deliver the bodie of the faid Hughin life who the faid Lord Deputie, foure thouland Markes; and to fur h perfon or perfons, as shall bring in his head, or sufficient proofe, that hee or they have procured and performed his death, the fumme of two thousand Markes, to gither also with her Maiefties molt gracious and free pardon, for his and their lives, lands, liberties, goods, and polle lions. The lame promile to be fully fatisfied and performed, in manner and forme as aforefaid. In witnesse wheref, I the Lord Deputie and Councell aforefaild, have subscribed our names. Gruen at her Maiesties Castle of Dublinthe 22. of November. 1600.

Adam Dublin, C. Thomas Midenfis. Rich. Wingfield. George Cary.
George Bourebur. Robert Gardener. Nich. Walfb. Iffr Fenton.

God faue the Queene.

Printed in Dablin et the Bridgefoote, by John Francke. 16 0 0.

William VB'ser.

FIGURE 10

Title Printer Type

Proclamation against Hugh O'Neill J. Franckton Single Sheet Roman type - 50 lines 22nd November, 1600

the whole of the 17th century booktrade, and it was not until these practises were eventually challenged and modified that a freer printing press emerged in the 18th century.

#### The Beginning of the Monopoly

John Franckton appeared on the Dublin printing scene around 1600. Up until then the two known printers, Humphrey Powell and William Kearney, had been recognised as official printers. They were assisted by the state in setting up shop and paid by the state, for any offical printing - but explicit control of the Irish Press come only with the patents granted to John Franckton.

In 1604 Franckton received his appointment as 'King's Printer' in Ireland.

"...in consideration of his labour in printing very many things, not only for his Majesty's service, but for the publick good. To hold in the same ample form and manner as the King's Printer in England held and executed that office there." (16)

A second patent, specifying the books that Franckton was empowered to print was enrolled on 8th October, 1604.

"....it shall not be lawful for any to use or exersise that trade of printing or of stationers within this Realme during the liffe of the sayd John but such as the sayd John shall deput or assigne..." (16)

However, it was Franckton's final patent, enrolled on 3rd May 1609 that set the pattern for all the patents of the 17th century.

"...as much for and in consideration of the good and faithful service performed hitherto or afterwards to be performed by our beloved John Francton, as for other good causes and consideration... we give and concede to the aforesaid John Francton the office of our Printer General...within our Realm of Ireland and to the same John Francton by these presents on behalf of ourselves our heirs and successors we give and concede full, sole and complete authority and power to print all and all manner of Books of Statues, Grammars, Almanacs, Acts of Parliament, Proclamations, Injunctions, Bibles and Books of the New Testament, and all other books whatsoever as much in the English, Irish or any other language whatsoever, which by our laws and statues or [by those of] others our predecessors in our Realm of England ought to be printed and sold by any Printers or Booksellers in our said Realm of England, by reason of any Privilege, Licence, authority or grant made or conceded by us or our predecessors or otherwise in any way whatsoever or 2 which hereafter by mandate, licence, privilege or authority of our heirs or successors....shall be printed, and which [are] not contrary, repugnant, nor scandalous to our laws or government or to any of our Peers or other subjects of our said Realms of England, Scotland or Ireland.

And the same aforesaid John Francton....by these presents for ourselves and for our heirs and successors we make constitute and appoint our Printer General of the said Realm of Ireland; To hold, enjoy, occupy and exercise the aforesaid office along with all profits commodities, advantages and pre-eminences and privileges in any way whatsoever belonging or pertaining to the same office to the said John Francton and [those] assigned by him or by his sufficient deputy or sufficient duputies, for as long as the same John Francton his assigns and deputies are of good behaviour in the exercise of the aforesaid office.

And further....we give and concede....to the aforesaid John Francton and his assigns for as long as they are of good behaviour....full, sole and complete licence and authority as well of binding and covering as of exposing for sale and selling all and each the aforesaid books, Acts of Parliament, Proclamations and all and each the other afore mentioned [books] whatsoever and all other books of whatsoever kind, nature or type they shall be, which by our laws, injunctions or ordinances of our Realms of England and Ireland may or ought to be exposed for sale, published or sold, whether the same books shall have been printed, made or bound in our said Realm of England or within this Realm of Ireland or in any other Kingdom whatsoever in parts overseas, so long as the same are not contrary repugnant or scandalous to the laws or government or state of the said kingdoms or to us our heirs or successors or to

any of the Peers or any of our subjects or our said Realms of England, Scotland or Ireland.

Therefore we will and by our Royal authority prohibit and inhibit to all and each of our subjects whatsoever of whatsoever races or places and to all others whatsoever, except the aforesaid John Francton, his assigns and deputies, that neither they nor any of them by themselves or through another during the good behaviour of the aforesaid John Francton... should print, bind, cover, publish, expose for sale, or sell, or have cause to be printed, bound, covered, published, exposed for sale, or sold.... within our said Realm of Ireland any books, codices, Volumes, Statues, Proclamations, Almanacs or any other book or books printed or to be printed, without the licence of the said John Francton or his assigns, under penalty of Forfeiture of ten Shillings of Current Money of Ireland for every such book, volume, or other thing whatspever thus printed, bound, covered, published, exposed for sale, or sold, and subject to penalty of forfeiture, confiscation and loss of such books, volumes or works....to the sole and proper service and use of the same John Francton and his assigns.

And further... we give and concede to the said John Francton and his assigns authority and power to arrest, apprehend, take and seize all and each such books, volumes, materials and things whatsoever thus printed, bound, covered, published, exposed for sale or sold...contrary to the tenor of these presents within our said Realm of Ireland, and as afore stated, forfeiting and confiscating... the same to the service and use of the said John Francton and his assigns in perpetuity, to hold and enjoy without impediment, interruption, contradiction or disturbance from us or any persons whatsoever." (16)

The rest of the patent goes on to exempt any bookbinder who might in future be licenced by the king, and to allow the 'King's Printer' to add skilled workmen to his personnel and also the patent directs all officials to assist him in his office. This office, in other words, conferred a complete monopoly on the right to print, bind, import and sell in Ireland all printed matter while no other stationer could operate without the office holders licence. Like the Stationers Company of London, the

powers vested in the 'King's Printer' in Ireland made it responsible to the government for the control of the booktrade.

In 1618 John Franckton, in fact, lost his patent and the power as King's Printer in Ireland, to the Stationers Company of London. He was described as,

"....a person not fit for the office both in respect of his weake estate and of his insufficiency otherwise." (16)

Which hardly seem fair considering his performance. Despite his short term in office he had printed several useful works including two legal texts as well as completing the New Testament and book of common prayer in Irish.

However, the Company's propaganda appears to have been successful for in July 1620, the Company gained full possession of the patent. The Irish version or branch of the Stationers Company of London was called the Society of Stationers and they were granted a 21 year term of office - which meant their term would end in 1641. The Company's members in Dublin included some of the big names in the London booktrade - Felix Kinston, who was followed by Thomas Downes, then Robert Young, (who became King's Printer in Scotland) and in 1624 Arthur Johnson took over the Company until his death in 1631. Johnson's successor was his one time apprentice - William Bladen. Bladen worked on in Dublin very prosperously and became a Freeman of the city in 1631, an Alderman in 1642 and Mayor a few years later.

therefore did not have full control of the booktrade. In 1653 the partnership between Bladen and the Society dissolved. The Society was accused of neglecting to print bibles and service books and that due to this there was a great scarcity of such books in Ireland. The patent was then sold to William Bladen, though he did not gain full monopoly because he only paid part of the purchase price. Despite not having a firm monopoly on the booktrade, a rigid and direct government control was exercised under the Commonwealth in the next decade. It was not until 1657 that an order was 'sent to Ireland' (according to Thomas Leland), stating;

"That the printer" (for there was but one) "in Dublin should not suffer his press to be made use of, without first bringing the copy to be printed to the clerk of the council; who upon viewing it, if he found anything tending to the prejudice of the Commonwealth, or the public peace and welfare should acquaint the council with the same, for their pleasures to be known therein." (16)

With the Restoration, John Crook, a London stationer who sold books in Dublin in the 1640's lost no time in petitioning the king for an appointment as 'King's Printer in Ireland'.

A grant dated 31st July, 1660 gave him the office for life. He was slow in setting up this Dublin office. It only came into operation a year later with the printing of a proclamation dated 31st July, 1661 - up until the 12th July, it had been Bladen who printed all proclamations. Crook's hold on even offical printing was at first insecure.

Although Bladen's press remained in operation all through this decade, Crook had little more to tolerate from Bladen himself, who after making a final petition for the restoration of his office as 'King's Printer' died in July, 1663.

Due to the set backs encountered it has been shown that progress in Irish printing was very slow. From its initiation control was taken off the press and the privilege and power to print was placed almost entirely in the hands of one printer - 'The King's Printer.' A tightening of control led to a complete monopoly of trade which was bad news for the Dublin printer, but proved benificial for the government who could now keep an eye on and if necessary, censor publications. A weakening of the situation occured in the mid 17th century when there were two printers declaring their sole right to the monopoly.

#### The Challenge of the Monopoly

Bladen's press continued in operation under his son Rev. Thomas Bladen and he continued to defy the council
and produce works forbidden him, such as almanacs. In
1671 Mrs. Crook (John senior's widow) was forced to petition
against Thomas Bladen....

"..for keeping up a printing house and printing several books contrary to his Majesties express command..."

and after disobeying order after order Bladen's press
was seized and his materials confiscated. Most of Bladen's
materials were then appropriated by the 'King's Printer'
which is proven by the first appearance of his ornament
stock in books printed by the King's Printing house in
1673.

A more successful challenge to the monopoly was made by Joseph Ray - a Freeman of the Company of Stationers of

London, who came to Dublin around 1676/1677 and set up a printing press by 1680. The 'King's Printers' (now being Benjamin Took and John Crook Jr.) did not take kindly to Ray setting up press and petitioned the council for his removal. They begged that a warrant be issued for the seizing of Ray's press;

"May it therefore please your grace and his Honorable board...to give such further order that the said Joseph Ray or any other (besides your petitoners) may not print." (16)

Ray, in reply, stressed the fact that he was a fully qualified printer, pointing out that the last offender - Thomas Bladen, was not.

Again and again the 'King's Printers' argued their point, however, in 1681 Ray was officially appointed city printer and by the end of the year he had issued some 20 books and pamphlets. His press remained the only effective rival to the King's printing house up to the end of the decade. For a short time in 1690 there were three 'King's Printers' in Dublin, namely Andrew Crook, assign of King Charles patentee, James Malone printer to King James and Edward Jones, who came over on the strength of his English patent to print for King William. By 1700 there were six or seven presses at work in Dublin, printing amongst other things a handful of the privileged schoolbooks and almanacs.

So it was in 1681 that Joseph Ray managed to break, for good, the 'King's Printers' monopoly and I suggest that he was able to do so for a number of reason. One, which he gives himself, was the rising demand for books. The

population of Dublin standing at a suggested 40,000 in 1663 had almost doubled by 1701 to 77,000 making Dublin the second largest city in the British Isles. This increase in readership is a very probable reason why these 'illegal' presses were allowed to flourish.

Another contributing factor which I believe to be of importance was the deterioration of standards of the 'King's Printers'. An example of this is seen when Mary Crook took over the patent from her husband, John Crook senior, after his death in 1669 until about 1685, when her son Andrew took charge. She was indeed firm in resisting any encroachment on her monopoly, but her standards of printing were known to be appalling. Without competition and rivalry the standard of printing was bound to fall.

Competition is both healthy and beneficial to business, generally resulting in an improvement of standards, quality and development of skills. The fact that there were three 'King's Printers' in existance at one time might lead one to believe that at least these three competed, but this was not the case. Here were three printers each given a legal and indeed a sovereign right to print in Ireland until such time as their patents expired. While this was the case these printers ran no risk of losing their jobs, so there was no great rivalry between them. This situation did however produce some confusion since there was no one main printing house and as a result the monopoly was weakened and eventually collapsed.

We can only conclude that the 'King's Printers' either

relaxed their hold and did nothing, allowing others to print, bind and sell privileged matter, or else they tried, in vain, to regain their status through constant petitioning - though no records of the latter exist.

Before John Crooks Jr's death in 1732, George Grierson, who introduced a new dynasty of patentees to Ireland, had been granted two patents in reversion after Crook, and it is the second of these, which was enrolled in June 1730 that indicates that the State abandoned the granting of patents to a sole stationer. Thus the 'King's Printer' was left with Bibles, books of common prayer and official printing.

By the end of the century the administration had other totalitarian methods of controlling the press than the limited patent of 'King's Printer'. However, the Dublin book trade enjoyed its greatest legal freedom from the collapse of this monopoly until the end of the 18th century, when the Act of Union was passed.

We can see that the monopoly granted to the 'King's Printer' was destined to fail sooner or later. This form of monopoly where one person had sole right to print, bind and sell all books, could not succeed in an expanding society. The fact that standards of printing were declining due to a lack of competition and the fact that demands for books far exceeded the output lead eventually to the relaxing of the laws governing printing. Ireland could now develop her booktrade and compete favourably in the European market.

#### THE EXPANDING 18TH CENTURY DUBLIN BOOKTRADE

Having shown the development of the Irish printing industry from its commencement in 1551 when it was monopolised until its liberation in the 18th century we turn to see what effect this had on the Dublin Booktrade.

#### Dublin Booksellers and Printers.

As Joseph Ray so rightly observed, the population of Dublin had increased dramatically, requiring a greater output of books. This produced a ready market for the booksellers who jumped in and filled their shops with books from all sources to feed the needs of the public.

Bookselling in Dublin not only included both wholesale and retail market, but surprisingly enough, often included book-binding. There was a great concentration of booksellers situated around the Thomas St, High St., area. Their 'eagerness' to sell books often led to a bad reputation of their trade. To quote form John Dunton's "A Tour in Ireland", booksellers are those.....

"....who feed upon books without being much the wiser for what they contain." (6)

It would be unfair to classify all booksellers this way, though there were some who were merely out to make as much as possible and cash in on the boom. Such sellers could be termed irregular booksellers and differed greatly from the 'Master' bookseller who was totally dedicated to the tradition and art of printing.

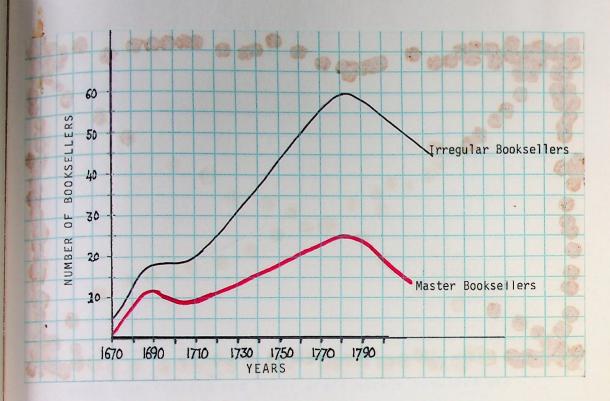


FIGURE 11

Growth of Booksellers in Dublin
1670-1800

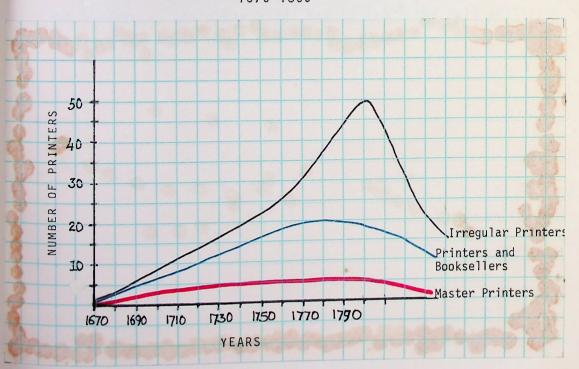


FIGURE 12

Growth in the Printing trade

1670-1800

A graph (fig. 11.) indicates the approximate number of booksellers and the increasing trend in the trade. Similarly a second graph (fig. 12.) shows printers and their increasing trend.

Studying the two graphs it is observed that both the printing and the booksellers trade showed an obvious growth throughout the 18th century, both peaking in the latter half, between 1780 and 1790. Then both show a decline towards the onset of the Act of Union. Booksellers were always more plentiful than printers as they did not have to rely on books printed in Dublin. They could import books from England and their trade merely required the skills of buying and selling.

The printer, on the other hand, had to learn the full skills of typesetting and publication which meant it took longer before he could set up on his own and produce results.

This difference is reflected in the gradient of the increasing slopes in both graphs. With the break in the monopoly, in 1670, the booksellers were quicker to increase their trade while the printers trade increased gradually, so gradual that by the 1780's there were still only six or seven master printers in Dublin.

Printers can be classified into three main groups, those of Master Printers, Master Printers and Booksellers and finally Irregular Printers.

The first group, Master Printers, produced books of quality and magnitude. These printers included the 'King's Printers', Andrew Crook and Benjamin Tooke. Their books can be distinguished from those of the Master printers and Booksellers by the term "Printed by...." as opposed to the latters "Printed by and for...." as seen on title pages.

Master Printers and Booksellers were by far the largest group in the printing trade. Many of them published newspapers as well as books and examples of such printers are George Grierson, George Faulkner, Joseph Ray and James Hoey.

The last group of printers, the irregular printers, flourished in times of political stress and ran pamphlet presses. Worth mentioning too are 'Flying Stationers', these were peddlars or hawkers who sold books at underrate prices. They were supplied with books and printed sheets by the irregular presses and booksellers. "Grub street Dublin" was a phrase used to describe the area used by these irregular presses. It was a haven for bad poets, for scribblers and pens for hire. Between 1725 and 1730, George Faulkner and James Hoey called their place of business the 'Pamphlet Shop,' where....

"all manner of printing work is done reasonably and the new pamphlets poems and plays published in London and Dublin are sold..."

(Dublin Journal May 19th - 23rd 1730).

Business was expanding rapidly, and a network of industries relating to the booktrade were fast developing so as to

compete favourably with the European market. Ireland was slow in starting competitive printing and therefore had alot on which to catch up. The easing of the 'King's Printer's' monopoly made this development possible but it was by no means easy. The 18th century Dublin printer had to contend with many barriers and restrictions both political and material in the course of his lifetime. Dublin had first to look to London for guidance and experience and then try and apply their skills here. Some were to fail and some succeeded and gained recognition as in the case of George Faulkner.



ALDERMAN GEORGE FAULKNER From Walker's Hibernian Magazine, September 1775

FIGURE 13

#### GEORGE FAULKNER

George Faulkner who was probably the most colourful character in the 18th century Dublin booktrade, was a printer of importance and interst not so much for his style or skill but because he worked at a time when there was both growth and decline in the Dublin booktrade. For that reason a study of his press and printing life reflects much of the conditions, problems and requirements of the Dublin trade.

George was born in Dublin in 1699 of Anglo-Irish decent. His father was a butcher by trade and his moter had connections with the noble Dillon family. He attended the academy of Rev. Dr. Lloyd:-

"The best preceptor in the Kingdom." (3).

until the age of 14, when he became an apprentice to a

printer - Thomas Hume. Hume ran a newspaper called the

"Weekly Courant containing both foreign and domestic

news. It was here that Faulkner learned the basic skills

of reading and setting copy. At the end of this

apprenticeship, (after Hume's daughter had refused

Faulkners proposal of marriage), Faulkner went to London

to work in the printshop of a William Bowyer Jr. William

Bowyer was a Cambridge trained printer who supervised the

printing of the classics for his father. Faulkner gained

immense knowledge from his time in London. It was not

just the technique of printing that was passed on to

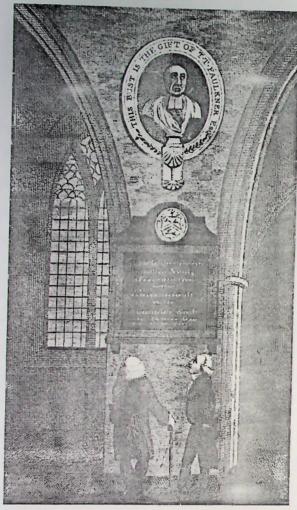
Faulkner, but also the business end of the booktrade. A

subject which he would have found hard to have

pearnt in Dublin as the trade was still in its infancy. Filled with experience and drive, Faulkner returned to Ireland in 1724 and settled himself in Dublin. He opened a press and bought two newspapers; - "Dublin Journal" and "Dublin Post Boy". The first issue of the "Dublin Journal" came on the streets on the 27th March, 1725. It was often called "Faulkners Journal" and was originally published twice a week and sold for ½d. The "Dublin Post Boy" was first issued in the Christmas of 1725.

faulkner's London training proved profitable and his business situated around Pembroke Court/Castle St., flourished. In the summer of 1726 Faulkner went back to London, where he married a Mrs. Taylor, an English widow of whom little is known. On his return to Dublin he moved his premises from Pembroke Court to Christ Churchyard and a year later he took on James Hoey, a catholic printer, as partner. Hoey had no formal training in the craft and learnt everything from Faulkner. Hoey, in turn, passed on his skills to his apprentices, it was thus that the Dublin booktrade spread. In 1729, Faulkner again moved shop, this time to "The Pamphlet Shop" opposite the Tholsel. (3).

One may be forgiven for thinking that the Dublin printer had everything going for him; an increasing market, a booming young trade and the absence of the 'King's Printers" moncpoly - the freedom to print! But this was not entirely true. Despite the relaxing of laws governing the Dublin booktrade, the government still managed to censor and silence presses for printing works not to their liking.



MONUMENT OF DEAN SWIFT IN ST PATRICK'S CATHEDRAL From Walker's Hibernian Magazine, June 1802

#### FIGURE 14

A bust of Swift owned and commissioned by George Faulkner and executed by Patrick Cunningham was presented in 1776 to St. Patricks Cathedral by Thomas Todd nephew and successor of George Faulkner.

This becomes evident in Faulkners dealing with the printed works of Rev. Dean Swift.

# Faulkner, Swift and the Law

Jonathon Swift was residing in Dublin as the booktrade began its expansion. All his writing life he professed a reluctance to have anthing to do with printers and pretended a supreme indifference as to the appearance or non-appearance of his works. However, he was now in need of a printer and publisher - two offices usually filled by one man. (18) Swift's first Dublin printer was John Harding, a publisher of the "Dublin Newsletter", who in 1721 was taken into custody for printing Swift's "The last speech and dying words of the Bank of Ireland.." which was labelled by the House of Commons as being a;-

"False, scandalous, malicious libel."

Again in 1724 Harding was imprisoned for issuing Swift's

"Drapier Letters" which attacked the English. Harding,
who was merely the printer of the work, was cast into
prison where he died. Another further example of the
strict governing of the Irish press is seen in the case
of Sarah Harding - John's widow. In October 1725, she
was sent to prison for having printed a political satire
in verse, reflecting on the House of Lords and the
peerage of Ireland. She, unlike her husband, survived
her imprisonment and in 1728 printed Swift's and
Dr. Sheridan's journal, "The Intelligencer". Mrs.
Harding was the only woman printer in Dublin whose work
was ordered by the House of Lords to be burned by the

common hangman; -

"between the hours of twelve and one before the gate of parliament house and also before the Tholsel of the city."

It was under such conditions and with this political background that George Faulkner took up the post of Jonathon Swift's printer and publisher in 1727.

Having dissolved his partnership with James Hoey following a dispute, George Faulkner set sail in 1730 for England. This journey was not without reason, Faulkner had just discovered what the job of Swift's printer entailed. He was, in fact, trying to escape an order from the House of Lords of Ireland, ordering the printer and the publisher of the Dublin Journal to attend at their bar for having inserted in his paper articles reflecting the honour of their house. Faulkner managed to avoid this libel charge by remaining in London. It appears that before he left Ireland he had received a slight shin wound which he never treated. Gangerene thus set in, with the result that his leg had to be amputated and a wooden leg used instead.

In 1731, Faulkner returned again to Dublin, but it was not until two years later that he was brought up for his 'offending' article. However, he was discharged after a severe reprimand on his knees! (3)

Faulkner paid heavily for Swift's political issues. In

1732 he printed a pamphlet upon two Bills - relating to the clergy in Ireland - or rather, to the lack of them.

Faulkner was again arrested for printing Swift's summary and the charge was public libel. He appeared before the

House of Lords and was fined.

Swift did, in turn, show his gratitude by giving Faulkner the printing rights to many of his works. William Bowyer of London, Faulkner's former associate also shared Swift's copyrights. Faulkner gained a considerable reputation by his prosecutions; his shop became the rendezvous of the chief literary and political characters of the day. Swift and Faulkner were typical topics in urban coffee houses and taverns.

In 1735, Faulkner yet again, fell foul of the Castle for publishing "A new proposal for the better Regulation of Quadrill" which one Sergeant Betterworth, M.P., felt to contain material prejudicial to his good name. The publisher was committed to Newgate and after making several applications on the grounds of bad health, Faulkner was released but fined. His fines were paid in sets of Swift's works!

"Faulkner was the first who had the honour of giving to the world a collected and uniform edition of the works of this distinguished English classic."

(Observed Sir Walter-Scot) (5)

It was Swift's confidence in Faulkner that aided Faulkners dream of compiling and publishing a collection of all Swift's works - a task not yet done in England. Swift gave every co-operation to this project.

"Since you intend to print a new edition of that book (Guilliver's Travels), I must tell you that the English printer made several alterations which I must disprove of." (3)

Benjamin Motte was Swift's London printer, and he felt threatened by Faulkner's plan as it would mean that One of the many obstacles Dublin printers had to deal with concerned the right of Irish printers to send their books to England and compete with their printers and booksellers. Not long after Faulkner brought out his edition of Swift's works, Benjamin Motte sued him in a London chancery court and won the suit. Lawfully recognised ownership of literary property did not exist between 1570 - 1800. When Swift heard that Faulkner lost his case, he wrote a letter to Motte stating clearly his opinion on the subject.

"If I were a bookseller in this town, I would use all safe means to reprint London books and run them into any town in England that I could." (3)

Since the beginning of the 18th century, Irish printers had printed English books without permission because of a flaw in the English law which saw Ireland as a seperate but dependant kingdom. The Copyright Acts of 1710 and 1737 did not apply to Ireland. An amendment to the law was passed in 1739. The original one stated that there would be:-

"a penalty for anyone who should print, reprint or import any works to which the copyright is owned and registered." (6)

The 1739 addition states:-

"anyperson or persons whatsoever, to import or bring into this kingdom for sale any book or books first composed or written and printed and published in this kingdom and reprinted in any other place or country whatsoever..." (6)

The fine for those caught breaking the law was a forfeit of the books and a payment of 1d per sheet printed. This later increased to the forfeit of books, the payment of 15 plus double the value of every book so found.

This did not stop Dublin printers from reprinting editions of London books. In fact it was widely held that if a book was not printed in London first it was not worth printing. Though this was piracy of the art it was not illegal and Dublin printers could freely print their own version of London books without any fear of the law. What was illegal was for them to try and sell their editions back in London or any part of England. Therefore the term 'piracy' did not refer to the printing of the book, but rather to the selling of it.

Faulkner was luckier than most. He had William Bowyer in London as a contact and made all his deals with him in secret and so coninued to have a foot in the English market.

Having seen how the English governed their problem of copyright with laws, the Dublin solution to the copyright problem was simpler, if not more naive. The custom was to post a title, i.e. to advertise, when a publisher contemplated publishing some works - and if the same title was posted simultaneously the publishers thus posting were required to share in the publications.

In 1736 there was such a case. Faulkner, Abraham Bradley and Thomas Moore all posted their intended volumes of Pope's works and therfore all three shared in the printing. The first edition carries the names of the three men, as does the 1751 edition. The 1752 edition contains the name of Thomas Moore's widow, and as she died before the 1764 edition only the names of Faulkner and Bradley appear.

This was not the only confusing problem in the booktrade. sometimes the haste attending publication led to amusing consequences. An early publishing venture of Faulkner's was of this nature. He informed the public that through an error volume two of a work entitled "It Never Rains But It Pours" was printed first, but he assured his customers that volume one was forthcoming in the immediate future. In haste to print the book the compositor must have picked the top volume and set to work, automatically composing without considering that volume two should have been the last to print. There are, of course alternative explanations for this dilemma. Faulkner may have examined the two volumes upon receipt from London and finding volume two to be the better from a selling point, printed it first - hoping to excite the reader into buying volume one, which may have been dull. Or he may have received only volume two from London and rushed to be first on the market. This eagerness to be first also effected his newspaper - "Dublin Journal" and led to wrong information being printed. Often mistakes were made in the printing of Births and Deaths causing

"much confusion, grief and distraction in many families." (5)

This frenzy often led to the fact that the ink was still wet when selling. Sending work to several presses simultaneously was a popular trend used by Dublin trade to lose minimum amount of time in presenting the work to the public.

In 1707 Faulkner wrote to William Bowyer, explaining some delay, states that a work, "A list of the Absentees of Ireland" would have been sent sooner but it could not be effected because the author had "employed five different printing offices - to print it!"

### Public Readership

During Faulkner's lifetime 264 printers and booksellers opened shops in Dublin, though the majority of these failed. The population had grown, but the trick was to get them to purchase books.

"You know that Dublin is the poorest place in the world for subscriptions of book,"

Faulkner wrote these words to Derrick when sending him his edition of Swift's works in 1758.

"It is much easier to get a hundred dinners with as many dozen bottles of claret, than a single guinea for the best author; few or no people here caring to subscribe, and reading not being the prevailing taste." (6)

In 1745 a satirical pamphlet addressed to the "Nobility, Gentry and Clergy of the City of Dublin" composed by George Faulkner and Grierson, The King's Printer, was published in Dublin. They told the public that they had not sold any books for sometime except some..

"Few old sermons against Popery, and the newest in country dances."

They continued saying that one thousand books if provided for by the joiner would with the proper ornaments, completely furnish one large room. Books were also handy for all sorts of purposes. They were useful as wastepaper, to wrap around candles, for lighting the tea lamp, to pin up the miss' hair or to make kites for the young master. They

suggested that "all people of fashion" should "come into subscription" to take four books each per annum, at "three shillings and sixpence per book at an average." (8)

Few printers would dare scold the public's reading habits and then expect them to buy by subscription - but in order to succeed in the booktrade 'rat-race' Faulkner had the ability to get customers to subscribe for new books and he was also adept for figuring new ways to pack more news and advertisments into his paper.

"We are obliged to make use of a smaller letter hitherto by which this paper is made to contain (besides advistments) much more news than any other printed in this city is now capable of." (3)

## Faulkner's Greatest Challenge

In January 1742 Faulkner began the most ambitous project yet attempted in Ireland. Two hundred subscribers pledged eight guineas a person for a printing of the "Universal History from the Earliest Account of Time to the Present" in eight volumes folio. Faulkner was on his third volume when he heard that a group of 'itinerant projectors' intended to pirate his "Universal History" in octavo. Faulkner wrote an article in his newspaper condemning the pirates which enraged his competitor so much that he went in person to Faulkner and verbally attacked him for the slanderous article. The pirate was Charles Leslie - a goldsmith by trade, and so when Faulkner reprinted his article, against Leslie's wishes he added the fact that his competitor was not a printer but a goldsmith which got Faulkner full support from his fellow

printers in the trade. Two printers George and Alex
Ewing offered to help Faulkner in return for a share in
a 20 volume octavo edition, an edition which Faulkner had
not planned on but agreed to. Having rid himself of the
opposition Faulkner issued his 20 volumes in octavo on
the 20th May 1746. Faulkners folio edition appeared in
1744 and was the largest work published up to that date.
Its typography and illustrations bear honourable comparison
with the productions of the contemporary English and
Continental presses.

Faulkner, according to contemporary witness's was more than a little inclined to social climbing and name dropping. Lord Chesterfield, while Viceroy of Ireland, became intimate friends with Faulkner and it was said that important personages were often allowed to wait in the ante-rooms of the Castle while the publisher of the 'Dublin Journal' was retailing amusing stories to the Lord Lieutenant. He is believed to have declined an offer of Knighthood from Lord Chesterfield, much to the chagrin of Mrs. Faulkner. In 1768 he was elected Sheriff of the City of Dublin, but due to his 'wooden handicap' Faulkner could not take the post. Two years later, however, he was made an Alderman.

Faulkner knew a great many notable people in London - and everyone of distinction in his native town. His dinners were very popular for, according to Cumberland, he entertained on a grand scale - "with good meat and excellent claret in abundance."

"My friend George Faulkner dined with me here

one day..." wrote Lord Chesterfield in 1756, "and I found him as sleek and as serene and as serious as ever. He tells me that reading is not yet come in fashion in Ireland and that more bottles are bought in one week than books in a year." (3)

Lord Chesterfield claimed that much of his own popularity in Ireland was due to Faulkner's advice. To the last years of his life the Earl maintained a correspondence with Faulkner professing high esteem for his "worthy friend." (5)

Chesterfield urged Faulkner to do some work to save his name for posterity - and since Faulkner knew and conversed with Berkley and Swift, he was more at an advantage than any other printer. Faulkner projected the publication of a work entitled. "Vitruvus Hibernicus" containing

"the plans, elevations and sections of the most regular and elegant buildings, both private and public in the Kingdom of Ireland, with a variety of new designs, in large portfolio plates, engraven on copper by the best hands and drawn either from the buildings themselves or the original designs of the architects in the same size and manner of 'Vitruvius Britannicus'".

This book was to be printed on Irish paper, with descriptions of buildings in Latin, French and English: the plates were to be entirely executed by Irish artists and say the proposals,

"we have as good engravers in Dublin at this time (1753) as any in Paris or London." (5)

It is much regretted that this was was not executed as it would have filled a great gap in local history.

The fact that Faulkner socialised a lot was to his advantage, the more people who knew about Faulkner meant the easier he would get subscriptions. But subscriptions themselves were not enough, after printing, the book had to be sold. It was usual for booksellers to advertise their wares in the newspapers. Advertising was, in earlier years, in the nature of warnings to the purchaser against impositions; an example of this is George Faulkner's advertisement for....

"Whalley Revived: or an Almanack for the year of Christ 1730,"

here the customer was warned to....

"beware of the imposition of an illerate cobbler, alias cheese-monger, who under the name Whalley's successor, has botchingly patched up and designs to publish a thing called an almanack."

(Dublin Journal 27-31 January, 1729)

By the 1750's the style and approach of advertising had changed from negative to the positive. In 1952 the purchaser was told to...

"Be careful to ask for Wilson's edition of the Guardian."

(Dublin Gazette 6-9 June,)

Reasons were even suggested as to why one should buy books. George Faulkner's edition of the "Preceptor" published in 1748 was advertised in his paper, the Dublin Journal (December 13-17 1748) as....

"...a useful and necessary present for a Christmas box or New Years gift from parents to children, from Uncles and Aunts to Nephews and Nieces, from Godfathers and Godmothers to their Godchildren, and from one friend to another as is the custom in England and other countries where learning is the most useful and polite accomplishment."

Occasionally a short synopsis of the advertised book known as 'puffs' were printed to entice the purchaser. This eventually led onto the printing of exerpts from the books which would give the reader a better idea of the style of the book.

Patriotism was another device which booksellers used to sell their goods. In 1758 an edition of Smollett's "History of England" appeared in an advertisement in Pue's Occurrences (April 22-25th) and was said to be printed with....

"Irish letter, Irish paper and Irish ink..."

The interested were encouraged to subscribe to the publisher in order to support...

"The letter founder, papermaker, printer, rag-gatherers and other poor people depending on these branches of the business."

As there is little or no sign of this form of advertising from 1765 onwards, it is presumed that it lost its power as a means of coaxing buyers. Then, as now, book advertisements were aimed at a specific market. For example, some were aimed at women, either for the ideal housewife and party hostess or for light summer reading. But it was soon realised that newspaper advertising was simply not effective enough as a method and so the bookseller catalogue came into being. The earliest was by William Smith in 1758 and it listed the books he had in stock for sale and also included the prices.

Dublin booksellers made much of the fact that Irish books were cheaper than their English counterparts. The cheapness and excellence, although a selfestimated one,

of the Dublin printed book, was capitalised upon during this period. There are four main reasons why Dublin editions were cheaper than the London published books.

- 1. Dublin printers paid no copy money.
- 2. They had cheaper paper.
- 3. Cheaper leather was available
- 4. They paid lower wages.

Another contributing factor was that the Irish version tended to be a different size format, usually smaller, for example the Irish edition might be Octavo as opposed to the Engish Folio.\*

In 1758 when Faulkner advertised his projected edition of "Modern Universal History" he stated that..

"Any money that is subscribed to any foreign edition will drain the poor country of so much cash and be a means of destroying the manufacturers and sending all people employed in them out of the Kingdom and all to enrich one London bookseller.....

The Dublin edition will not only be better printed and much sooner published than the English one, but be almost as cheap again; and may not only be a means of supporting the manufacturers, but also to frustrate the evil designs that have been projected to destroy printing in this nation."

(Pue's Occurrences April 22nd-25th)

Faulkner launched his own edition at the expense of the London one. As well as effecting an alliance of the cheap book with a certain fervent national feeling, he married it to the growing Irish industries related to the booktrade.

<sup>\*</sup>When paper was made by hand the sheets were of standard size, so the number of times the sheet was folded to make the leaves of a book indicated its size. If it was folded once to make two leaves, it was known as folio; folded into four leaves, it was quarto; into eight leaves, octavo; into twelve leaves, duodecimo or 12mo. The folio books of course were the largest and the duodecimo the smallest.

Between the 1760's and 1770's bookbuyers were offered the chance of buying books below published prices. The reason behind this first lowering of prices was suggested to be due to one press wanting to sell its edition of a book before that of another press. Another reason may have been the desire to turn dead books into cash. Faulkner offered a list of books at cut prices.

"Pope's Works now 16s.3d was £1.2s.9d."
(Dublin Journal April 12th-14th 1768)

#### The Bookshop

Taking a look inside a bookshop one discovers that the bookseller had more than just books for sale. Often there was a whole display of tobaccos, cosmetics, patent medicines and stationery.

James Hoey was said to have an amazing stock of some 20 sure cures, e.g. Dr. Daffy's Elixir for the cholic and other windy disorders salve for corns and sugar cakes for worms.

Peter Wilson, a bookseller, advertised in the "Dublin Gourant" of 1747

"Superfine black lead pencils. A curious parcel of large second quills, and some beautiful red and blue barbary-leather skins. N.B. they are all extraordinary good in their kind and will be sold cheap."

Booksellers sold any leather that they themselves had no use for and often sold direct to bookbinders.

from 1780 until 1800 there was a great boom in the lottery business and often bookselling actually came second to the lottery sales which did much to lower the standards of the trade.

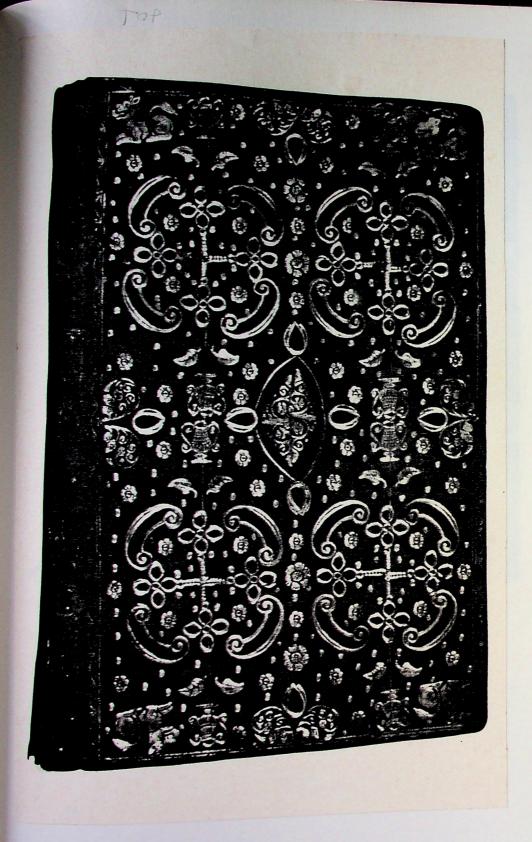


FIGURE 15

Almanack. Dublin, Andrew Crooke

1711

Calf Leather



### FIGURE 16

The Book of Common Prayer

Dublin, Crooke & Tooke, 1680 Bound in about 1755.

Type of border illustrated is known as 'dentelle' - French for lace.

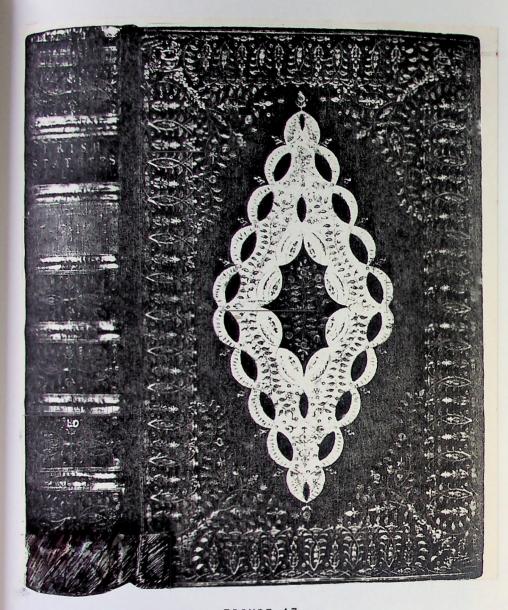


FIGURE 17

The Statues of the Kingdom of Ireland Vol.2.

Dublin

Boulter Grierson, 1765 Morocco with White & blue inlays in the lozenge shaped centre.

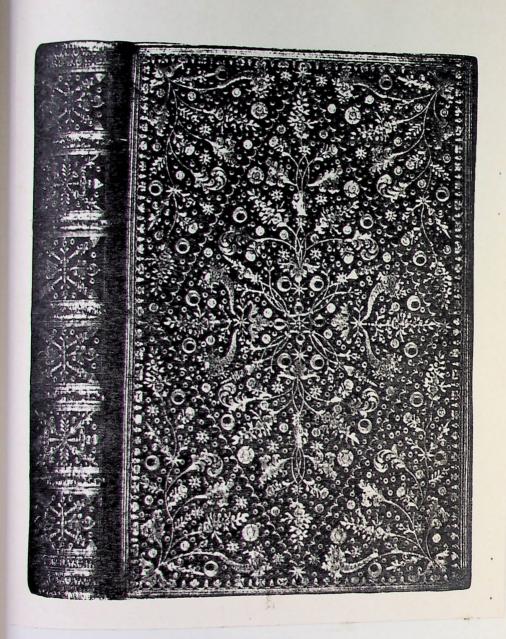


FIGURE 18A

The Book of Common Prayer Cambridge, John Baskerville 1760 Illustrating an 'all-over'

design pattern.

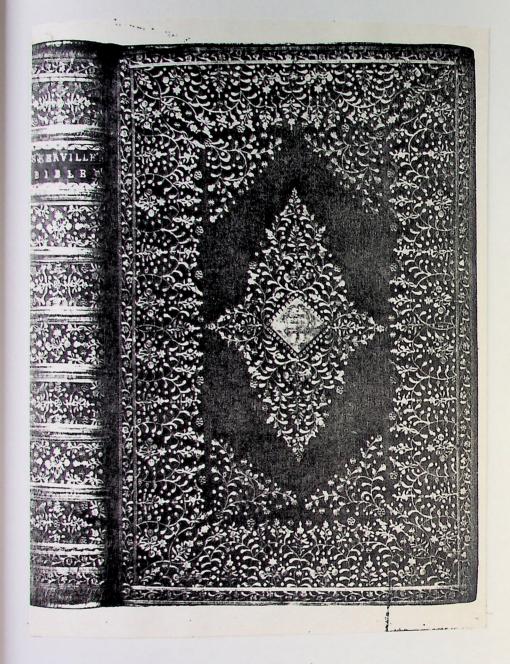


FIGURE 18B

The Holy Bible Cambridge, John Baskerville, 1763 Bound in Dublin

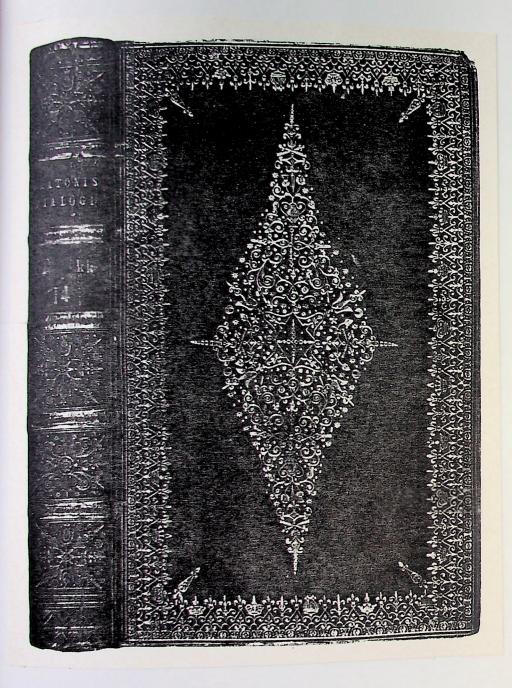


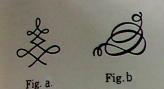
FIGURE 18C

Plato's Dialogues

Dublin University

Press 1738.

Illustrating the use of the 'Roll' device.



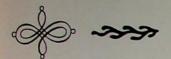


Fig. C

Fig. d





Fig. e

Fig. f



Fig. g

Fig. h

- a. A Symmetrical flourish used by Irish binders.
- A-Symmetrical flourish (which exists in both right and left hand versions).
   Probably of French origin, but used also in Ireland and England.
- c. The closed and inflected flourish, probably of English origin, but also used in Ireland.
- d. The Flame-Plant.
- e. The Rose.
- f. The "cross-over in shield", used by Irish binders only.
- g. A large 'Trophy' tool.
- h. The Cornucopia tool.

FIGURE 19

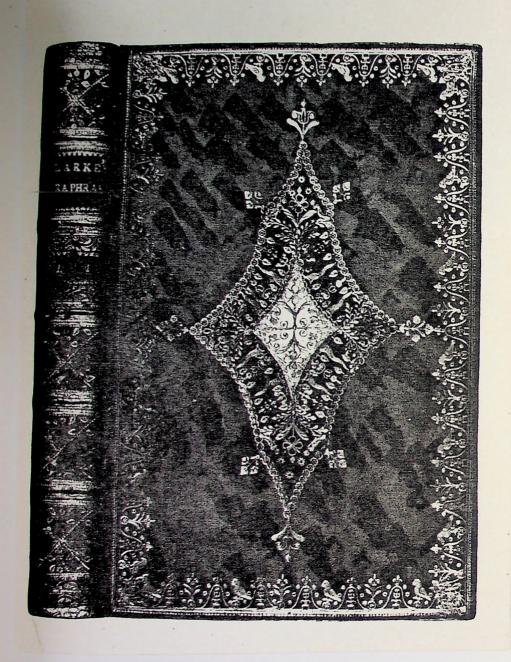


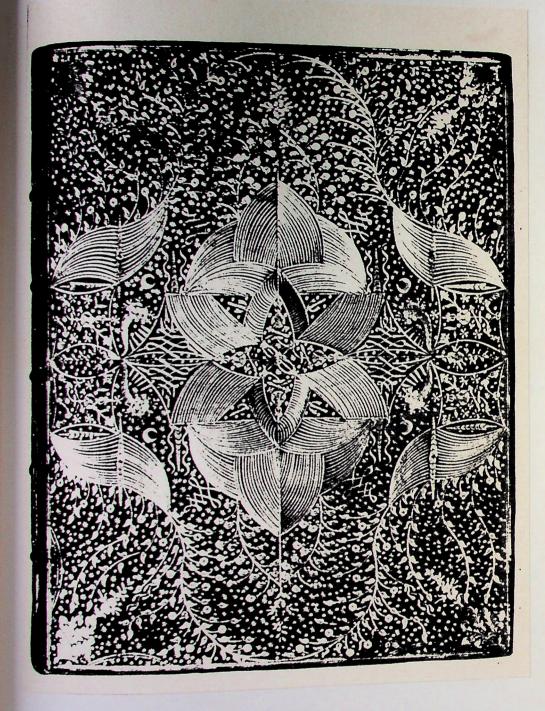
FIGURE 20

"Paraphrases on the Gospels"

By
Samuel Clarke, Dublin

Powell for Exshaw, 1737.
Calf, with Black & White
Inlay.

Illustrates the Bird and
Wave border.



# FIGURE 21

'All the Orations of Demosthenes'
Translated by Thomas Leland.
Dublin University Press, 1756.
Bound in Red Morocco.

It illustrates the freshness and freedom of the featherwork technique.

## Bookbinding

Books were sold in a variety of ways. They could be sold in sheets or quires (i.e. a distinct number of sheets) or in numbers or volumes. Their bindings also varied. They could be stitched or sewed, stitched under blue covers, or stitched in marble paper. Half binding was another format, where the covers were of paper, but the spine was leather. Books were often sold in sheets to the booksehler who, in turn, chose his own form of binding for his customers. Sometimes though a customer would buy a book in sheets and then have it bound to his own personal taste. The advantage of sheet selling was that if a competitor produced his own edition of a similar book, either earlier or better, then the printer had merely to stop his press with only the loss of time and paper and no loss in binding costs. This tendency to sell loss leaves faded after 1750.

The size of the book also had its fashion. From 1720 -1800 the Duodecimo (8.1/3"x5" approx) was in vogue and as the period progressed the Duodecimo in half sheets became common. In 1790 Royal Octavo (10"x61/4" approx.) was favoured.

Yet nothing illustrates the taste of the Irish gentry through the period better than the way in which they bound their books. In a rare volume by Sir Edward Sullivan, entitled "Decorative Bookbinding in Ireland" (published by 'Ye sette of odd Volumes Society' in 1914) he remarks

"The work that was done in Dublin all through the

over the ground leather. The problem of designing the decoration of a binding is much the same as designing that of a ceiling. The rectangle can be bordered and the centre left imply or something placed in the middle. Or work can start in the middle and continue outwards, or work from the corners towards the centre and so on. Put simply, the more common leather bindings found in Dublin can be classified under the following three terms.

Plain Binding - This was the simplest form of leather bookbinding. It was usually in calf leather with no decoration other than some lettering on the spine.

Neat Binding - Here again calf was used and gilt letters appear, as before, on the spine, but there was also some tooling on the cover, be it blind or gilt tooling. This decoration was kept simple and merely succeeded in relieving the effect of the plain unadorned cover rather than producing a wonderous ornate piece of bookbinding.

Elegant Binding-This is the flamboyant style in bookbinding. The leather was usually the best Morocco and had a lot of tooling, filleting and rolling around the edges. Often there were two panels of lettering on the spine.

The illustrations given in fig. 18 show the prevailing styles of the time.

The tools used by the binder were brass stamps with wooden handles which were heated and pressed down on gold leaf under which was the leather already painted with egg white. The 'roll' was a tool that produced a continous repeating pattern, the 'fillet' gave one or more plain lines and the 'pallet' when rocked once across the spine produced a segmented surface. 'Blind tooling' was the use of these

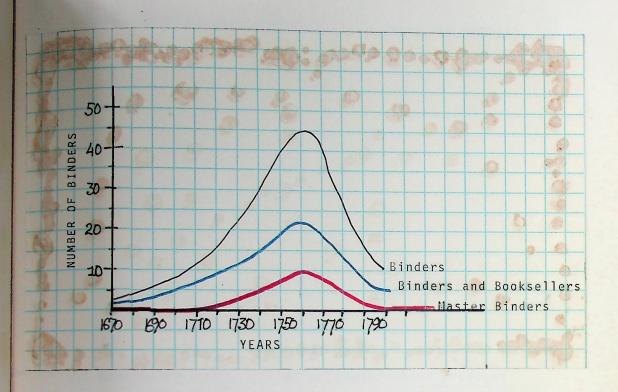


FIGURE 22

Growth and Decline in the Bookbinders trade in Dublin 1670-1800.

effect to embossing, but which was not popular during the 18th century. (Fig. 19 shows some popular tool designs or flourishes used by binders in Ireland). A wave and bird border were typically Irish, though not exclusively Irish features, (Fig. 20). Flames, too, were a typical Irish motif and it was peculiarly Irish to have them appearing floating in a disembodied way around the cover.

Up until the 1750's the style of binding was of a gilt bordered edge and a centrepiece design - usually diamond shaped. This gradually changed to an all over featherwork technique (fig. 21). This impression of feather-like lines was done using a tool called a 'gouge' which produced curved lines of varying length. The all over decoration of the binding led onto a more naturalistic border pattern where flowers looked more like the real thing and leaves could be seen to be leaves. This eventually gave way to a neo-classical approach to design. Neo-classicism is a confusing phenomenom, for among its undoubted characteristics is a liking for the severly plain and unadorned and thereby "letting the quality of the material speak for itself." Neo-classism lasted right up to the Union of 1800, when the flow of Dublin printed books dwindled overnight to a trickle, badly affecting the craft of the bookbinder (Fig. 22).

# The Paper Industry in Ireland

Like the bookbinding industry, the paper industry in Ireland depended heavily on the success of the booktrade. The earliest official documents concerning the paper industry are dated 1690. A warrant for a patent was granted to

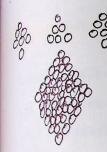
Nicholas Dupin and the company of whitepaper makers, in that year,

"For the sole purpose of making all sorts of white writing and printing paper in Ireland by his process for a space of 14 years."

For this purpose five skilled paper makers were brought in from Holland, also a mould maker, a secretary, a store-keeper, overseers, workmen, labourers and women (for scrapping and cutting of rags) were all employed. Wood came shipped to Dublin from the Wicklow forests and leaflets were distributed asking the public for old rags. The pulp was placed into various Dutch, Engish and French moulds to provide paper. The Company dissolved sometime between 1697 and 1705 and little was done in respect to the quality of the paper industry until the Slater household started to produce paper of fine standard in the 18th century.

Thomas Slater ran two paper mills, one in Templeogue and one in Rathfarnham around 1733. He is stated to have been one of Ireland's greatest papermakers and won many awards from the R.D.S. during his lifetime.

Despite this, the industry failed to produce enough quality paper, so the major printers continued to import their paper. To counteract this, the papermakers petitioned the Commons to tax imported paper, which it did - one shilling per rheam. Paper was still imported and used but so too was an increasing amount of Irish produced paper. It was not until the 1730's that Dublin booksellers realised the importance of the origins of the paper in use and they began to use it as a selling point for their books. In 1733 Faulkner announced that his forthcoming edition of Swift's works was to be...



French 'Raisins'



French 'Cavalier'



French 'Jug'



French 'Fleur de Lis'



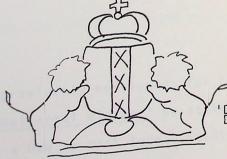
French Vase'



French 'Crest'



Dutch 'Royal Crest'



Dutch
'D'Armes
D'Amsterdam'

"..printed on fine genoa paper and a beautiful new Dutch type"

(Pue's Occurrences July 20-31 1733)

Genoese paper, although not used a lot by Dublin printers, was preferred by them. This paper was equal in status to what handmade paper is for us today. Faulkners folio edition of "Ancient Universal History" was printed on Genoese paper and possesses a lightness and compactness that would not have been found had he used Dutch, English or Irish paper.

In 1747, due to the political situation in Italy, Genoese paper was no longer available to the Dublin booktrade and Dutch paper was used instead. Dutch paper paralleled and eventually surpassed Genoese paper in popularity. Despite French paper being the most frequently used paper, it was never used as a selling point of books. After 1778 and the beginning of the French Revolution, French imported paper decreased considerably and as a result Irish paper was use more frequently: (Fig. 23 illustrates the basic types of watermarks found in the various national papers, and are a good reference of the paper's origin.)

## Туре

In Faulkner's advertisment, previously mentioned, for his proposed edition of "Modern Universal History" he stated that it was to be printed on a Dublin cast type. Faulkner, Grierson and other major printers invested in and supported the Irish Letter Founder's Company.Grierson is claimed

to have put £1,000 into the firm at the time of its inception and Faulkner is believed to have done likewise. But in the meantime both parties used imported type. Faulkner was renowned for his use of the Elzevir typeface - a type that suits duodecimo and small sized books because it does not distort the size of the page. In a 1762 advertisement for a new edition of Swift's works in eighteenmo, he states it was to be printed on

"..a most beautiful new Elzevir Eurojoice or Silver type, cast on purpose for this edition by the celebrated Mr. Caslon, letter-founder in London."

Faulkner also used English imported Caslon type (Fig 24) and may well have been introduced to it through his one time employer William Bowyer, who was the first to use this typeface in England. In his 1735 edition of Swift's works, Faulkner claimed it to be printed on..

"..a beautiful new Dutch Letter,"

Around the 1730's a lot of Dutch type was indeed used,
but it is certain that no type was imported from the

Netherlands from 1764 onwards.

### Title Page Design

Fashion ruled the course in all aspects of the booktrade. Be it the style of binding, the paper or the letter. It also effected the interior design of the book from the title page to the appendix.

The development of the title page design in Dublin from 1670-1800 reflects similar developments in England and on the Continent. As it is true of other aspects of the

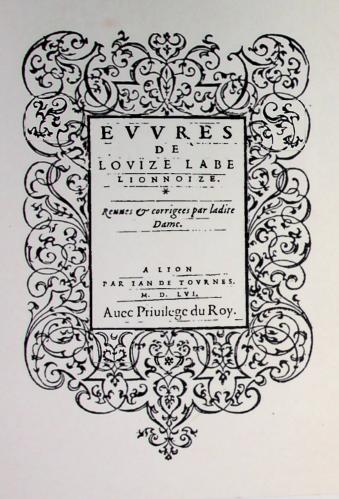


FIGURE 24

Louis de Labe, Oeuvres, printed by Jean de Tournes, Lyons 1556. A woodcut flower frame title-page, characteristic of French decorative printing in the sixteenth century.

### RULE-FRAME TITLE PAGE



FIGURE 29



FIGURE 25



FIGURE 27



FIGURE 26



FIGURE 30



FIGURE 28

NON-RULE-FRAME TITLE PAGE

printed book; it is also difficult to say whether innovation from the continent came directly or through London.

Some examples of the prevailing styles of the title page layouts are;-

- 1. Flower-Frame.
- 2. Rule-Frame. (Fig. 25)
- 3. Metal-Cut-Frame
- 4. Non-Rule-Frame. (Fig 26)
- 5. Engraved Title page

The term 'Frame' refers to the border which surrounds the entire centre text area of the page.

Flower-Frame and Rule-Frame represented vogues in the printing taste, neither had been associated with a certain class of book. By 1700 the Rule-Frame was the dominant style and Flower-Frame began to die out. One of the last examples of Flower-Frame was Aaron Rhames 1700 edition of Ovids "Metamorphosis". (Fig. 24).

The Metal-Cut-Frame gives evidence of survival rather than revival. Benjamin Tookes, King's Printer, edition of "A Short Introduction to Grammar" in 1672 and an early 19th century edition of the same book have the same title page Metal-Cut-Frame style and differ little. This suggests the longevity of the style. It was not a widely used style as it suited, and was used, for religious treatises and school books.

The Rule-Frame was used well into the 1740's though signs of its decrease in popularity were evident from about 1720.

Andrew Crook's title page for the 1702 Dublin edition of

Archbishop Kings' "De Origine Mali" is characteristic of the Rule Frame style.

The Non-Rule-Frame title page was used throughout the 18th century, but only gained full recognition as a style after the Rule-Frame showed signs of decreasing in popularity. It suffered somewhat at first in comparison with other forms, because it tended to make the title page look cluttered and overloaded, whereas the Rule-Frame produced a clear crispness. (Fig. 26 depicts Faulkner's Non-Rule frame title page which is neither overloaded nor cluttered).

The problem with Dublin books was that they were smaller in format than the London edition which only accentuated the problem. This difficulty is evident in Aaron Rhames 1712 edition of "Erasmus". Most adept printers mastered the style. George Grierson, Samuel Powell and Aaron Rhames all produced successful Non-Rule title pages, and achieved symmetry, balance and beauty. (Fig. 28)

Other features developed on the title page, Rubrication,

(i.e. the use of red ink to accentuate headings or rulings)

and engraved vignettes, seldom appear side by side. The

taste of the Dublin printers was now quite unlike

Continental, French or Dutch ones. Engraved Vignettes were

not all that common in the first half of the 18th century,

but from then onwards vignettes, (i.e. portraits), tailpieces,

and printers flowers were effectively used on the title page.



## DISSERTATION

SUR

L'ORIGINE ET LES PROGRÈS

DE L'ART DE GRAVER EN BOIS,

Pour éclaircir quelques traits de l'Histoire de l'IMFRIMERIE, & prouver que GUTTEMBERG n'en est pas l'Inventeur.

Des erreurs soûtenues par des Auteurs célèbres, & long-temps accréditées, sont de nature à en imposercelles ont tenu & ne tiennent encore que trop souvent la vérité captive. C'est une erreur de cette espèce qui me paroît avoir fait donner à Gut-Aij

FIGURE 32

Chapter head with printer's flowers, from P.S. Fournier, Dissertation surl'origine et les progres de gravure, 1758-1760.

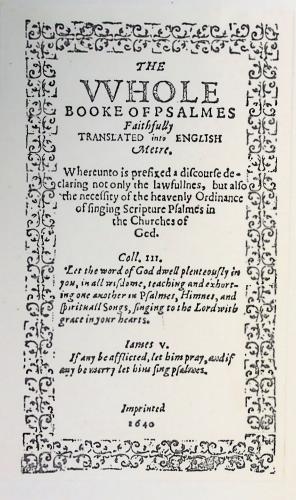


FIGURE 31

Flower-framed title-page of the "Bay Psalm Bood", the first book published in English America printed by Stephen Daye in Cambridge, Mass., 1640. The tailpieces enjoyed a particular vogue from 1720-1760. In the 1750's this style began making way for the less expensive and more readily available printers flowers. The use of both on the title page showed the revival of a dormant practice. Printers who still used the Rule-Frame title page, tended to prefer using tailpieces.

Dublin printers rarely used rubrication successfully.

Grierson used it well in his edition of the classics
(1721-1737), but in general it was used sparingly. In
most cases insufficient care was taken to see that a
clean and uniform impression was taken - and often this
bad handling of ink lowered its standard.

(Fig 27) is a Rule-Frame title page, printed by Aaron Rhames
which uses rubrication.

The Non-Rule title page remained the most frequently used style. It retained some ruled lines at first to compartmentalize, for example, the title from the author (Figs. 26,28 & 30). But eventually different type faces, founts, size of caps etc, were used to seperate the information (Fig 30). So from 1720-1760 divisional markers were used with ever increasing economy. From their original use of separating title, author, motto, device and imprint, they were eliminated until they were merely used to set off the volume number and separate the imprint date. (Fig 26).

In the years following the 1770's a synthesis developed of two title page styles. A combination of Flower Frame



## DUBLIN:

Printed by and for GEORGE FAULKNER, Printer and Bookfeller, in Effen-Street, opposite to the Bridge. M DCC XXXV.

FIGURE 33

Monogram of George Faulkner





Initial Letters.



The Letter and the design surrounding the initial letter are on one unit, (I.E. on the same device). Neither the typeface nor the design can be altered without the making of a new ornament.





Factotums



Factotums are more versatile than initial letter. The 'Framed border' of the factotum is separate from the letter itself. The letter is of the same fount as the rest of the text. Therefore the one factotum can be used with many typefaces.

and Rule Frame arose. This combination was a direct reflection of the influence of the French master - Fournier's style. The result was a more solid frame than just a Flower frame and more variety than Rule.

The title page styles indicate a close relationship between the art of the book and other arts of any given period. Portrait vignettes, for example, were frequently framed with garlands and flowers, in designs that appeared to have been stolen from the furniture and architecture of the time. A 'mirror frame' of garlands often used on title pages in the 1780's, reflects a deep Rococo influence.

Faulkner used elaborately interwoven initials on his title pages as a monogram. (Fig. 33). Monograms or ciphers were first seen on the continent in the 17th century and in London in the early 18th century, and in Ireland in the 1720's.

The use of headpieces, tailpieces, initial letters and factorums to decorate a book was developed in the Scriptorium and adopted by the printers at the inception of the printing age. (Fig 34 illustrates the difference between initial letter and factorum).

The devices used in printed books reflect artistry, ingenuity and fancy, much the same was as the illumination of the ancient manuscripts. These devices varied in design, some being floral, or geometrical, some pictorial or architectural. Headpieces, tailpieces and factorums

were all fashioned under one of these styles. The initial letter by its nature could not be so structured.

This class of book decoration was widely popular.

It had its advantages. As the decorations were bought along with a fount of type, a harmony developed and was kept between type and image. The readiness and availability of the image was to the printers advantage and liking as was their cheapness. The devices decorated, but never amplified, that is to say, they did not illustrate the text, but remained appropriate in their unobtrusiveness and impersonal quality.

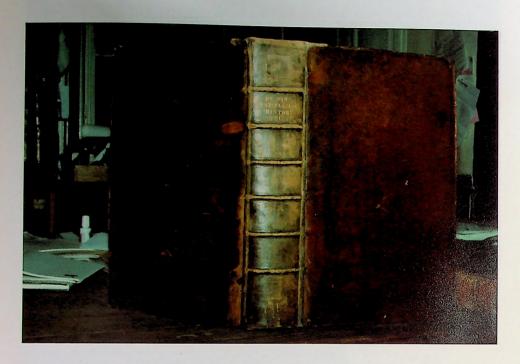
There were many popular pictorial scenes found in Dublin books and each enjoyed its own vogue. Basically pictorial scenes were either pastoral or mythological, but they can be further classified. Some of the more frequently used ones included; the "Boar Hunt", which came in many versions. "The Danish fleet before Dublin" or "A medieval version of Agamemnon's departing from Troy" which depicts three vessels full of warlike men.

"The Sheperdess and the Piper", "Man Fishing", "Eden scene with Lion", "A Pilgrimage", "Cupids at a Fountain", "Birth of Venus", "Neptune and the Mermaids" and many rural landscapes around initial letters.

Factorums eventually replaced initial letters due to the cost of keeping and renewing the latter. 'A' and 'T' were the most common initial letter and often needed to be discarded and replaced because of usage.

The principle material used in the making of devices was copper, but brass, wood, silver and pewter were also employed. Phillip Silms was known to have made devices for Faulkner's octavo edition of Swift's works. Edward Lyons, a seal engraver working in Dublin from 1726-1790's, marked his devices with an 'EL'.

Whereas a particular fount of type may have been cast from the same matrices for more than one printer, ornaments and pictorial initials can normally be associated with particular printers, their ownership would only change when that printer died or went out of business. Therefore it is possible to identify the press from which a book came merely by a study of the decorations it contains.



FIGURE, 35C. 'New History of Ecclesiastical Writers'
George Grierson 1723

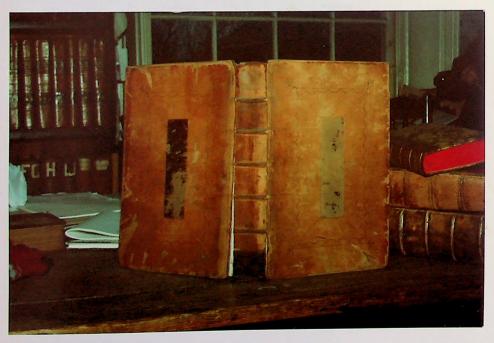


FIGURE 35E. 'History of My Own Time'
Aaron Rhames 1734

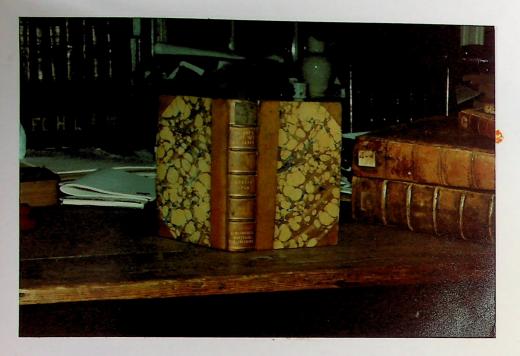
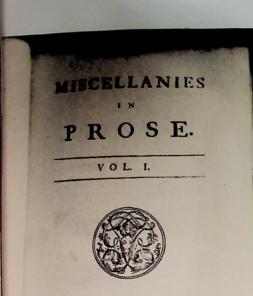


FIGURE 35D 'King of Israel' - Samuel Powell 1743



FIGURE 35E and 35F (35F)Christian Manual Aaron Rhames 1724.



#### DUBLIN:

Printed by and for Gronge FAULENER, Printer and Bookfeller, in Effex-Street, opposite to the Bridge, MDCCXXXV.

FIGURE 36B

#### FROM THE

Earliest Account of Time to the Present:

COMPILED from

ORIGINAL AUTHORS;

And ILLUSTRATED with

MAPS, CUTS, NOTES, Chronological, and Other TABLES.

VOL. I.

Tenfan dignise thippotae pe' ediatie, is airait yde tepine daires, dne trepe milles bysine. Bell lage al Lon. Si.



#### DUELIN:

Printed by and for GEORGE FAULKNER, in Ellex-Street: M.DCC.XLIV.

FIGURE 36A

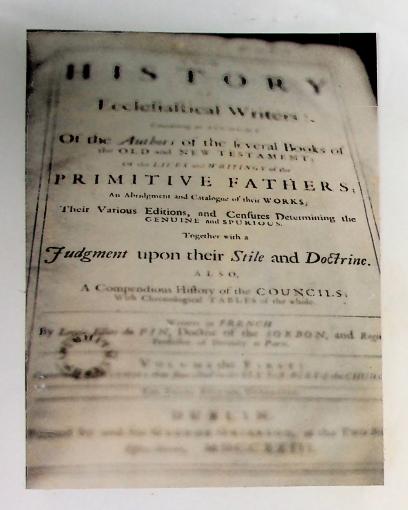


FIGURE 36C



RNET's TORY His Own Time. VO L. II FROM THE REVOLUTION Conclusion of the Treaty of Peace at Utrecht, INTHE Reign of Queen ANNE. The AUTHOR'S LIFE, by the Editor. DUBLIN: Printed by A. RHAMES, for S. HYDE, R. GUNNE, R. OWEN, J. SMITH and W. BRUCE, and S. BROCK, Bookfellers. MDCCXXXIV.

FIGURE 36E

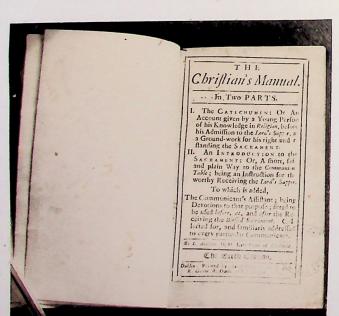


FIGURE 36F

### BOOK ANALYSIS

Having discussed the prevalent design characteristics of the 18th century printed book, let us now observe some examples of works produced by printers working at the time.

For this end books by the printers George Faulkner, George Grierson, Samuel Powell and Aaron Rhames will be discussed. The books chosen are as follows; (Fig. 35)

a.	"Universal History"	1744	George Faulkner
b.	"Swift's Works"	1735	George Faulkner
c.	"New History of		
	Ecclesiastial Writers"	1723	George Grierson
d.	"David - King of Israel"	1743	Samuel Powell
e.	"History of My Own Time"	1734	Aaron Rhames
f.	"Christian Manual"	1724	Aaron Rhames

#### Title Page

The title pages of all these books show little variety of styles, but a progressive change from the Rule to the Non-Rule page occurs as time goes by.

Looking at Griersons use of the Rule Frame title page, it can be seen that a variety of typefaces and sizes were used to breakup the information and separate it. Lines too are used for the same purpose and it separates the imprint from the rest of the literature. (Fig 36C).

Rhames "Christian Manual" dates from around the same time as Griersons book and is also in Rule Frame, yet it differs in many respects. Being a much smaller book, the type is of a smaller size than that used by Grierson and this type is used throughout the layout with the exception of the main title. Rule lines separate volume information and imprint

from the the main body of copy - a sign of things to come when the Non-Rule page comes into vogue (Fig 36F). Rhames "History of My Own Time" uses the same style, but here Rhames uses a great selection of type sizes and makes use of colour (red) to highlight certain words. Again rule lines segregate the pages information into obvious boxes title, volume, author and imprint (Fig 36E). Faulkner's title pages are examples of the Non-Rule style, where the frame around the border is absent altogether and the only rules are used, as before, to underline and separate information (Figs 36 A/B). Powell's "David - King of Israel" is also Non-Rule (Fig 36D). All three Non-Rule examples still use a mixture of founts, but the treatment and layout is such that the title becomes obvious, while at the same time the title still forms an intrinsical part of the overall design.

Faulkners "Universal History" differs from the other books with its illustrated plates. The book is a large one with very little in terms of head and tailpieces, factotums or other ornaments (Figs. 36A,37,38). But this book does enclose many illustrations especially made for it. They are engravings which illustrate the text, and therefore cannot be compared with other devices the printers might have used. "Swift's Works", also printed by Faulkner, makes great use of ornamentation (Figs 39 - 50). Ornaments of every shape and size, headpieces, tailpieces, initial letter and factotum. A variety of Faulkners factotums are illustrated. (Figs 41,46,47,48,49). Some are floral in design (Figs 47,48) while others reflect the more architectural design, (Figs. 41,46,49). The initial letters (Figs 44,50) are

pastoral landscape, while the 'A' (Fig. 50) depicts a beehive and bees swarming. There appears to be no real reason why the style of initial letters changes throught the book other than the fact that they add interest and are visually pleasing, and also perhaps because the printer had not enough of the one style to use throughout the run. Headpieces, vary greatly too, from the architectural (Figs. 41,42,43,44,46,47) to the pastoral landscape (Figs. 48,49,59). These may be better classified as townscapes, since all depict, a church, a castle, or some form of building in a landscape. Faulkner appears to have had a good collection of tailpieces which occur throughout this volume, (Figs. 41,44,45,46) and all decorations are architectural with a floral slant.

If we look at Griersons book there are perhaps finer examples of decorations and design (Figs 51 - 54). Grierson worked in the King's Printing house which explains the quality of his ornamentations. His factotums, (Figs 51,52) are much more detailed and ornate than Faulkners and depict cherubs and birds of prey and are best classified as architectural. The tailpiece (Fig.53) is also architecturally fashioned. The tailpiece illustrated is best described as an architectural frame surrounding a pictorial frieze. The headpiece (Fig 54) lends its design to the contemporary architecture and shows in great detail angels, cherubs and garland sprigs.

Rhames headpiece also depicts angels (Fig.56) but it is obvious that it is a much cruder ornament than Griersons.

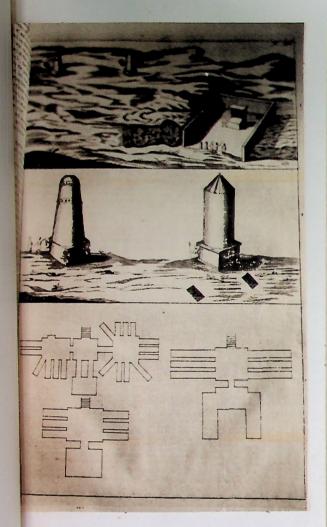
Rhames catechism (Figs 55 -57) is a very small book in comparison to Griersons and therefore cannot afford the detailed decorations found in Griersons. His headpieces are geometric, touching on floral, as are his factotums. Looking at Rhames' other book, "History of My Own Time" volumes 1 and 2, (Figs 58 - 63), it is obvious at a glance that the headpieces are architectural in style with pictorial centre pieces 'mirror framed' with garlands and cupids. The theme throughout most of the headpieces appears to be the popular "Cupid at the Fountain" already referred to. Again Rhames uses a variety of styles for initial letters and factotums, (59,60,62,63). Ranging from pictorial (Fig. 52) to floral (Fig. 63).

It is seen from these examples that the size of the ornamentations - be it head or tailpieces was governed by the size and space of the page remaining after the text was laid. The 18th century thus showed a dislike for blank space.

This distaste for the unadorned page was highlighted by their use, if not their over use, of ornaments. No reason was needed for them to appear in the book. The images rarely if ever reflected the text, they merely served to enhance and add interest. The 18th century Dublin printer proved successful in adding this 'interest' to his books an interest which exists to this very day for booklovers everywhere.

The following quotation from a letter written by Lord Charlemont to his friend Malone describes a booksale that took place in Dublin in 1792. It brings home the quality and the esteem of the 18th century Dublin book.

"During the week of the auction [says Lord Charlemont] the Dublin world was book mad. All men bought, they who could and they would could not read, and the prices were more than London would have afforded. I am glad of it [he adds], for two reasons, because Archer [a Dublin bookseller] is an honest man, and deserved success for the more than Irish spirit of his enterprise, and because four Scotch and two English booksellers were disappointed in their impudent expectation of finding Ireland a land of ignorance, where the best books might be purchased for a trifle." (8)



THE

## EFACE

ISTORY is, without all doubt, the most instructive and useful, as well as entertaining, Part of Literature; more especially, when it is not confined within the narrow Bounds of any particular Time or Place, but extends to the Transactions of all Times and Nations. Works of this Nature carry our Knowledge, as Tully offeres, beyond the vast and devouring Space of numberless Years, triumph over Time, and make us, though living at an immense Distance, in a manner Eye-witnesses in the World. By these Records it is that we live, as it were, in the very Time when the World was created; we behold how it was governed in its Infancy, how over-flowed and destroyed in a Deluge of Water, and again re-peopled; how Kings and Kingdoms have risen, flourished, and declined, and by what Steps they brought upon themselves their final Roin and Destruction. From these and other like Events occurring in History, every judicious Reader may form prudent and unerring Rules for the Conduct of his Like, both in a prieste and publick Capacity. But, as the eminent Advantages accruing to us from this valuable Branch of Learning have been sufficiently displayed by many others, we shall not trouble our Readers with a minute Detail of them, but hasten to what is peculiar to the Work, which we now offer to the Publick.

We promised in our first Number to prefix to this Volume, when it was

Detail of them, but hasten to what is peculiar to the Work, which we now offer to the Publick.

We promised in our first Number to prefix to this Volume, when it was compleated, a Prefice, wherein, after some Account of the Method we have observed, and the Authors we have chiefly followed in the Work, we should examine the different Computations of Time, the Coins, Weights, and Measure used by the several Nations whose Histories should be therein delivered, with such other Particulars as we should judge useful and necessary. This Promise is what we now intend to discharge, and to begin with a saccine? Account of the Method we have pursued.

Our Intent was to write a General History of Mankind, from the earliest Account of Time to the present. Pursuant to this Design, before we enter upon the History itself, we have thought it necessary to premise, by way of Introduction, an Account of the Cosmogony, or Production of the Earth, as being the Theatre on which the Seenes of the ensuing History were to be acced. In this preladious Discourse, after having related, without omitting any thing that was really curious or entertaining, the various Opinions both of the antient and modern Philosophera, concerning the Formation of the animate and inanimate World, we proceed to the only authentick and genuine History of the Creation, that which has been left us by Moss. The Opinions of the Philosophera are, for the most part, absurd, incoherent, and contradictory; whereas the Mosaick Account, if rightly understood, carries with it all Not. I

FIGURE 37



WORKS

THE

J.S, D.D. D.S.P.D.

Four VOLUMES.

Core



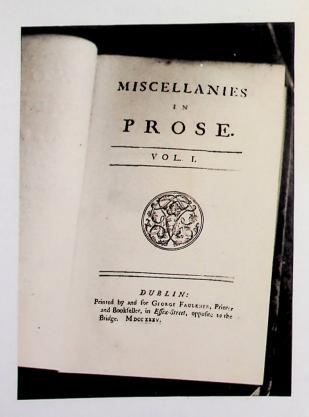


FIGURE 40



FIGURE 41



FIGURE 42

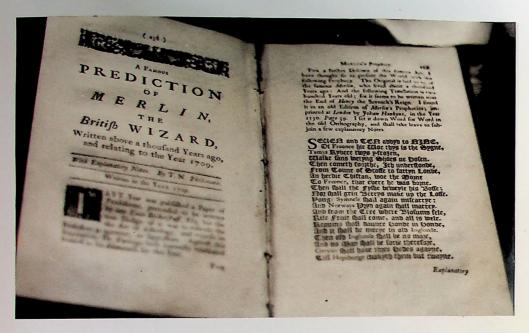
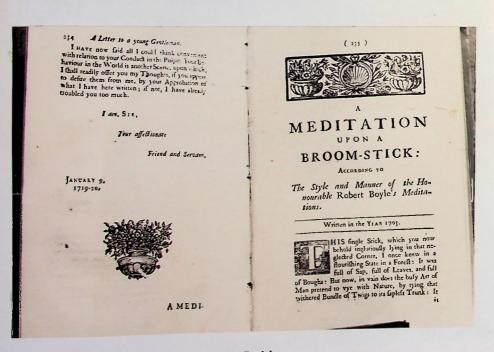


FIGURE 43



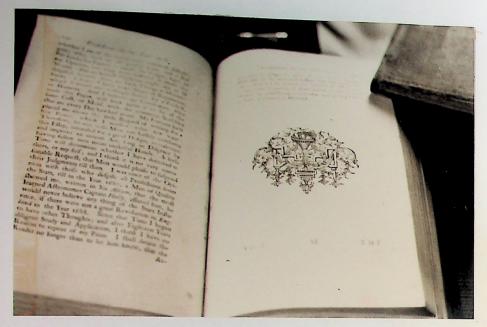


FIGURE 45



FIGURE 46

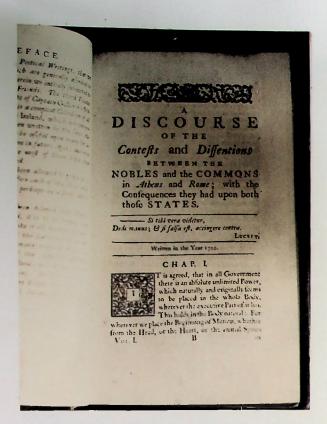


FIGURE 47

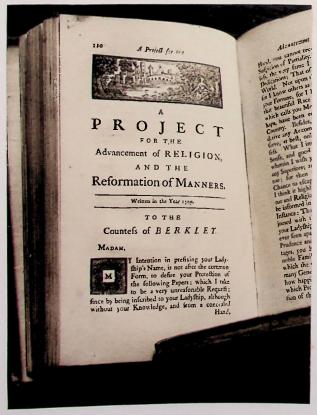


FIGURE 48

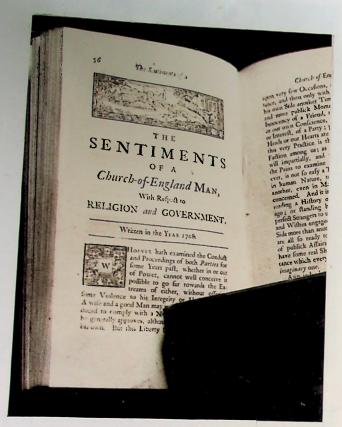
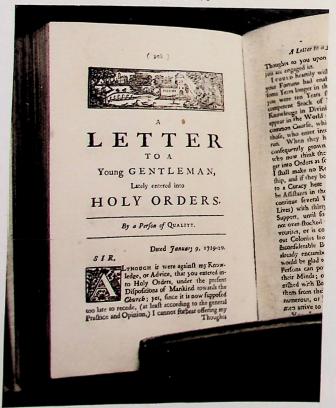


FIGURE 49



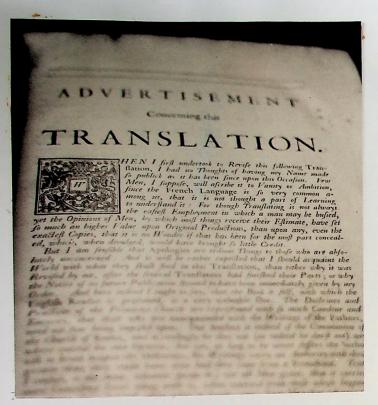


FIGURE 51

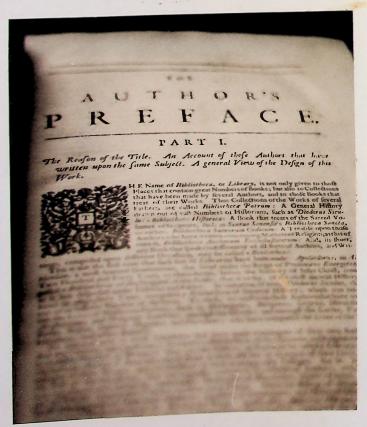




FIGURE 53

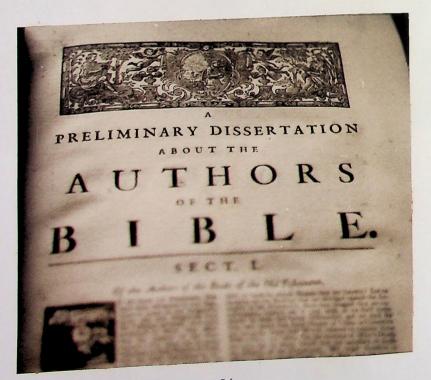


FIGURE 54

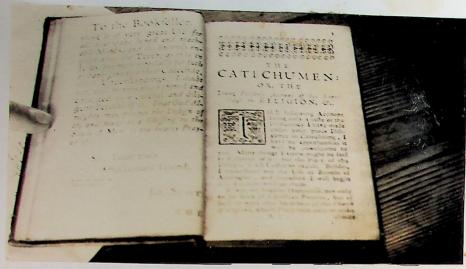


FIGURE 55

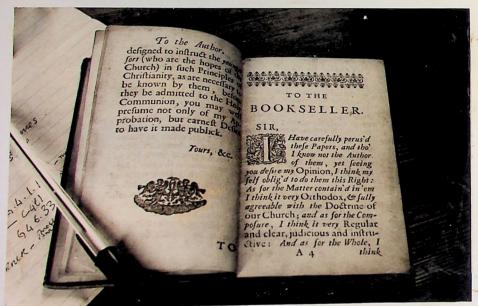
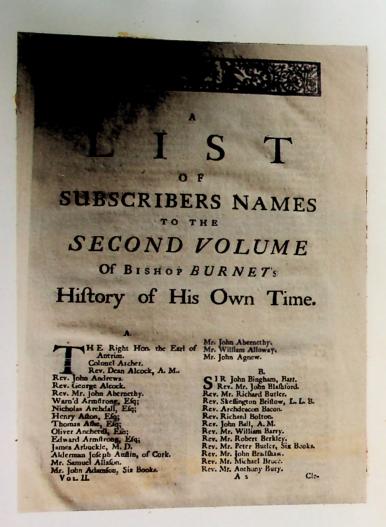


FIGURE 56







# HISTORY

## My Own Times.

#### BOOKI

A fummary Recapitulation of the state of Assairs in Scotland, both in Church and State; from the beginning of the Troubles, to the Restoration of King Charles the Second, 1660.



E

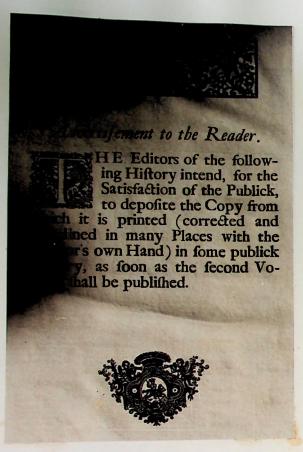
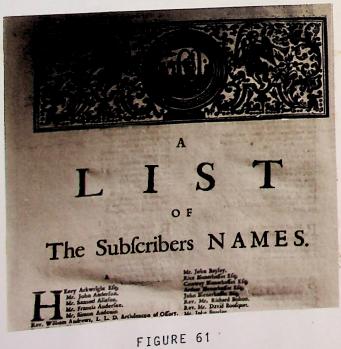


FIGURE 60





THE

## ISTORY

My Own Times.

BOOK. V.

Of the Reign of King WILLIAM and Queen MARY.



NOW begin, on the first day of May, 17c3, to profecute this Work; and have before me a reign, that drew upon it the an universal expectation of great things to follow, from fact the aspicious beginnings; and from fo general a joy as was formed out the state of the frost of the state of the frost of the promise, that the check which the Revolution in England to promise, put a new life in those, who before were fank in despation. It is a deal of the frost of

That



THE BOTH AND THE

## HISTOI

My Own Times.

The PREFACE.



AM now beginning to review and write over again the hiftory of my own time, which I first undertook twenty years ago \*, and have been continuing it from year to year ever since:

And I see some reason to review it all. I had while I was very young a greater knowledge of affairs than is usual at that age; for my Father, who had been engaged in great friendships with men of both sides, living then retired from all business, as he took my education

"This billing he writ fome time before the year 1901, but how long, he has not any where to'!! to the popular it was then findful, because in the best sting of the reign of king stillness and Quire for the commission of his bilding on the did styll Myy, 1901.

wholly

FIGURE 62

### CONCLUSION

Ireland, the most westerly country in Europe, was as expected, late to receive the craft of printing. It arrived, through England, in 1551 when the first book was printed in Ireland. But from that point onwards until the beginning of the 18th century the development of the Irish booktrade was hampered. A series of restrictions and laws imposed by England on Dublin printers kept the state of the trade at a vertical standstill. The worsening restrictions culminated in 1609, when a situation arose whereby a single printer, appointed by the King, was entitled to a complete monopoly of the Dublin printing trade. Little could be done to relieve the situation until the 1680's. Then, due to conditions at the time, a successful challenge was made to this monopoly. The reasons for the successful breakthrough are many and varied, but the most important being the social conditions at the time. The great increase in the population of Dublin lead to an increased need to produce more books and one printing press alone could hardly fill the needs of the city.

Added to this was the fact that the lack of competition induced negligence and a lowering of standards by the King's Printing house. The combination of circumstances resulted in public demand for more and better books from the Dublin booktrade. England could no longer ignore the situation and relaxed her control on the Dublin presses.

With the leash slackened the Dublin booktrade lost no time in gaining ground with Europe. The booktrade and all it

involved - booksellers, printers, binders, journalists, papermakers, typefounders, engravers and publishers - blossomed and flourished. Bookshops and presses mushroomed throughout the city. All eager to find a place for themselves in the new market.

Despite a few setbacks with the legalities of copyright and other aspects of printing, Dublin produced its best works, both in printing and bookbinding in the short span of the 18th century.

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