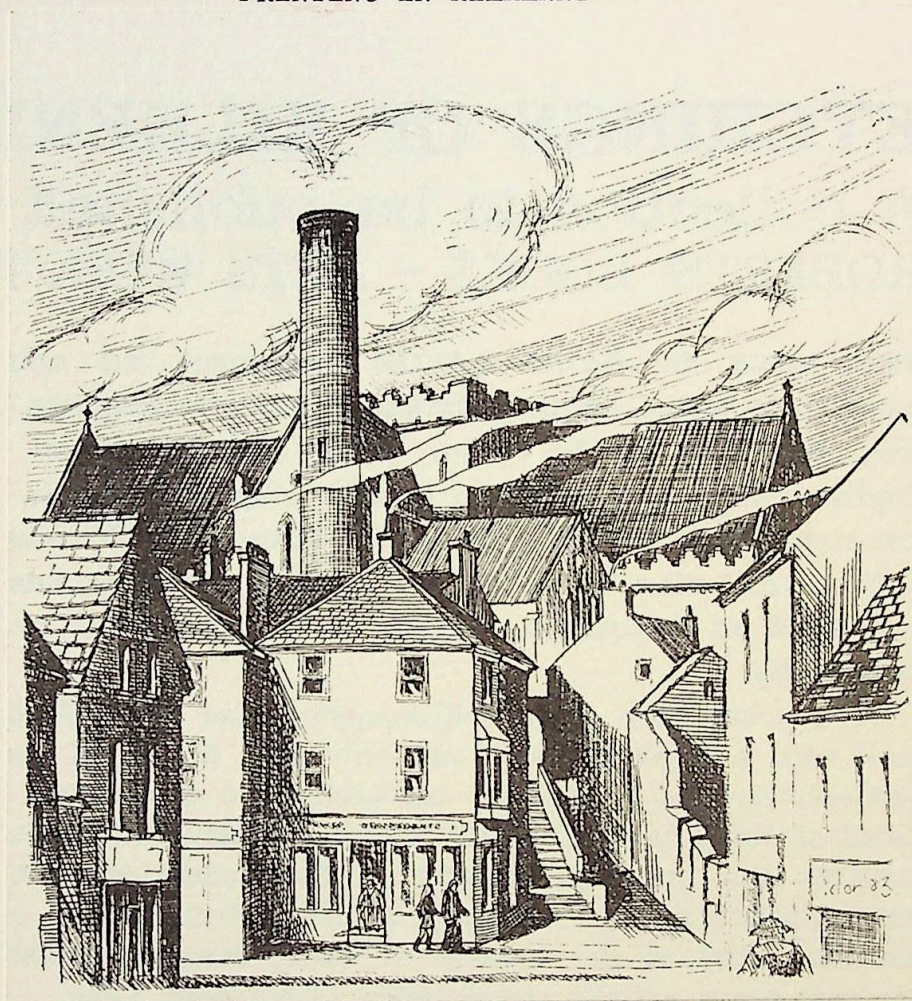


PRINTING IN KILKENNY



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4th Year
Visual Communication

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INTRODUCTION

The history of printing is an integral part of the general history of modern civilization and since its invention it has been the principal vehicle for the conveyance of ideas touching upon and penetrating almost every sphere of human activity throughout the years. It was the first way of broadcasting identical messages to a thousand or more people, a thousand or more miles apart.

As printing from moveable type was one of the earliest industries based on a technical process, the many changes that have occurred throughout its career, can be traced back to new needs necessitated, and new possibilities opened by technical improvements. These changes also brought with them new commercial considerations, not to mention many sociological changes which were brought about by a better informed public. This led to many new ideas with regard to taste and fashion on the part of the reading public.

In this written piece I will be talking about the formation and setting up of printing in Ireland with the main concentration of study being the city of Kilkenny. When I set about this task I soon found out that I was not the first individual to set about piecing together the history of printing as it came alive in provincial Ireland. A Dublin solicitor and historian named Ernest McClintock Dix along with other interested historians including James Coleman, Henry Bradshaw and Seamus O'Cassaide had already set about this task in the early part of this century. They were concerned with keeping a complete record of any printed work that had been done throughout Ireland, and continually informed each other of any new discoveries or ideas that they may have had with regard to unidentified pieces or new information that they came across.

They also kept in touch with the public regarding any new information recieved, and often even probed the public for information with regard to some unsolved queries that needed answers. This they were able to do through the readership of 'The Irish Book Lover' and sometimes 'The Dublin Penny Journal', which were publications that came out monthly and contained information, notes and letters on almost every subject, one of which was regularly printing.

As one can imagine the task of trying to make and keep a record of printed work carried out especially in provincial Ireland was not made easier by the very simple fact that up until very recently, and even today items which would be of great value in recording the activities of a particular subject such as printing were usually discarded and done away with as soon as their uses ceased to function. This very valuable and necessary documentation of such items which makes seemingly useless objects, valuable, as soon as they cease to exist is an area in which even today the general public are only becoming gradually aware.

As a result this task of recording provincial printing in Ireland was not an easy one for Ernest McClintock Dix, James Coleman and the others. They were able to make some very complete records, but what was complete in theory often lacked the substantial evidence of visual copy due to the fact that such evidence was no longer in existence. With regard to Kilkenny like most other places recorded there were and are still some missing links which in theory make sense but cannot be backed up due to lack of visual evidence.

Ernest McClintock Dix made his own private collection of as much of the printed matter that he could lay his hands on, which after his death he donated to the National Library of Ireland. It was here that I was able to look up most of my earlier information and it was from this collection that I was able to gain a lot of the visual material that I have used for this study. I was also given as much help and information as was possible when I visited the existing printing houses in Kilkenny.

This assignment became most interesting for me with the actual discovery of various printed pieces from the different periods throughout the history of printing in Kilkenny. From these printed pieces it is possible to see the various changes in taste and fashion that were taking place and which were, and are still being reflected in the printed pages of the period. Apart from the actual format and presentation of these printed pieces, many of them contain information which give a clear insight into the attitudes and codes of social behaviour that were the expected practice of the period. The early newspapers are a very readily available source of all kinds of information, as well as being fine examples of the quality of printing that was being carried out.

In my research I collected as many examples as possible of Kilkenny printed work. When these pieces are put side-by-side it becomes possible to analyse the changes in type style and format as they occurred. For the purpose of this thesis, I have delegated the different pieces that I have found into their correct periods, around which I hope to be able to give some of the relevant history. With some items I have included much more historical details than with others. This I have done, because I found that to talk about some items it was necessary to have good background information, while with others, a general knowledge of the printing of the time was sufficient. Knowing some of the background information with regard to any subject makes it easier to analyse in relation to the period in which it was done and the circumstances under which it was carried out.

Finally, in order to give the complete picture with regard to the setting up and commencement of printing in Kilkenny, I have included a brief synopsis of the commencement of the invention of printing, and how it actually travelled across Europe, into England and eventually entered Ireland and Kilkenny. In order to be able to judge rightly the good or bad features of types used for the printing of some of the Kilkenny printed pieces which I came across, I have also included some information in relation to the earlier forms from which our modern types have come.

With the late introduction of printing into Ireland it is very interesting to be able to compare the quality of printing that was done here with the standards of printing done in Europe at the same time remembering that England and Europe had far more practice in the trade than Ireland. This sort of information also gives us some idea of the origins of type used in Ireland, in this case Kilkenny, and also the origins of page size and layouts that were adapted here.

Ireland may have been one of the last countries to avail of this new art called printing, but from my research and the various examples of printed pieces that I came across, I am of the opinion that it did not take long to catch up with the rest of Europe. Ireland indeed produced some very commendable printing, even from a provincial place such as Kilkenny.

THE HISTORY OF PRINTING

According to the history of printing, the history of printing from moveable types can be roughly divided into the following periods:

1. 1450-1550: The creative century, which witnessed the invention and beginnings of practically every single feature that characterises the modern piece.
2. 1550-1800: The era of consolidation which developed and refined the the achievements of the preceeding period in a predominantly conservative spirit.
3. 1800- to the present: The period of tremendous technical advances which has radically changed the methods of production and distribution as well as the habit of producers and readers.

Printing in Ireland can only be traced back to the second of these three periods, with printing in Kilkenny commencing approximately one hundred years after the commencement of this second period.

China was the first place that true printing first began. It is thought that some time in the eleventh century a man called Pi-Sheng introduced separate or movable types. Chinese, however, was a non-alphabetic script and was not at all suited to the use of moveable type and so Pi-Sheng's invention expired with his death.

Printing does not appear in Europe until after the enterprising adventures of Marco Polo and other travellers to China. Before this time all books in Europe had been supplied by the labours of the scribes, but by the acquired power of literacy, the graphic word was unrested from conventional signs, and soon attained the enormous strength of mechanical multiplication. The enormous contrast between the scribe and the press soon showed printing to be a speedier way of getting messages into many people's heads, through their eyes. Contrary to what the vast majority of people have been led to believe, Gutenberg did not invent the printing press or discover the transfer by impression, but he can be acclaimed as the progenaster of the periodical press. His was the first successful venture in mass production, and his end product lost little in apperance and quality when compared with the hand product that had gone before.

Gutenbergs press remained in use without any very radical improvement for more than three centuries. Its working required a great deal of muscular force; the pull and weight of the machine made presswork toilsome, and it was incapable of printing a full sheet of paper at one pull. However it sufficed for its day, and for the then limited section of the public which could read its products.

TYPE DESIGN

The development of type design began in the fifteenth century in Germany. These first letters of type were one variety or another of what we have come to call gothic. This was usually a very decorative letter and was used in both the manuscripts and most of the early printed books. The regularity of each letter, the compactness of each line, along with the closely woven pattern of each page, rather than clarity and legibility were the effects a well trained scribe sought to produce. The printer unhesitatingly accepted this convention.

The early printers were their own typefounders and manufacturers of almost everything they required, but specialization soon appeared and separate workshops came into existence for the founding of type. Printing houses one by one closed down their founderies and allowed themselves to depend on the specialists for their material. This tendency led to a gradual improvement of the technical quality of type.

After Gothic, there was a turnabout to Roman types. These types can be classified as either old-face, modern or transitional. One of the most beautiful and legible of these roman types was used by Nicholas Jenson in Venice in 1470. Jenson and Griffi were the first type cutters and possibly the best and most famous in their field. Their influences and fame spread across Europe with the circulation of the books they printed or cut the types for, and most countries that turned to roman types adopted first a letter after the Jenson model, and later began to experiment for themselves. A slightly lighter version of Jenson's type was developed in France in the early sixteenth century by the famous type designer Claude Garamond, and it is still in use today by book printers.

As native designers and cutters arose, typefaces began to alter in appearance. Letters were made sharper, the serifs were given fuller and more graceful brackets, and the contrast between thin and thick strokes was accentuated. The Venetian flavour that had once distinguished the printed page was disappearing.

Among the main typecutters that have been influencing our printed page since the beginning of printing are William Caslon and John Baskerville. Many of their types are still used widely in the ordinary run of book production today.

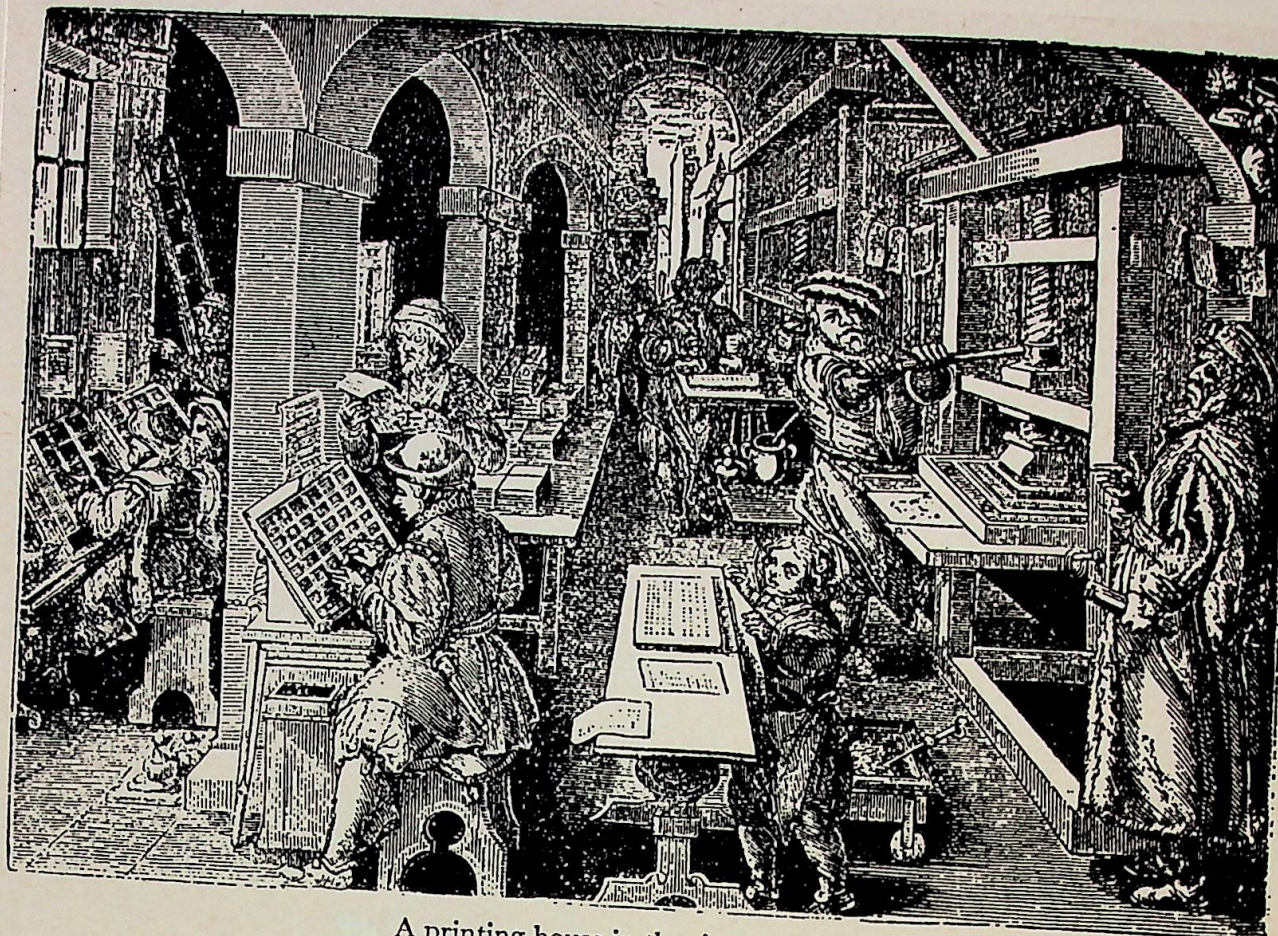
Apart from the old-faces and moderns, there was what were known as the transitionals. These type faces were what could only be called 'inbetween' typefaces as they were neither old-face or modern. A fine example of a transitional typeface is 'Clarendon' which is a victorian typeface which was originally cut in 1845. It became known in the trade as 'Egyptian' because of its slab serifs. It became very popular and is still in much use today.

It is to the above men, along with many others to whom we owe the style of our printed pages, as we flick through them today. It is also to the skills and inventive minds of Gutenberg, Pi-Sheng and others that we owe the very often taken for granted privilege of turning back from the page on which we have found something debatable, in order to find and re-read that point where the argument started.

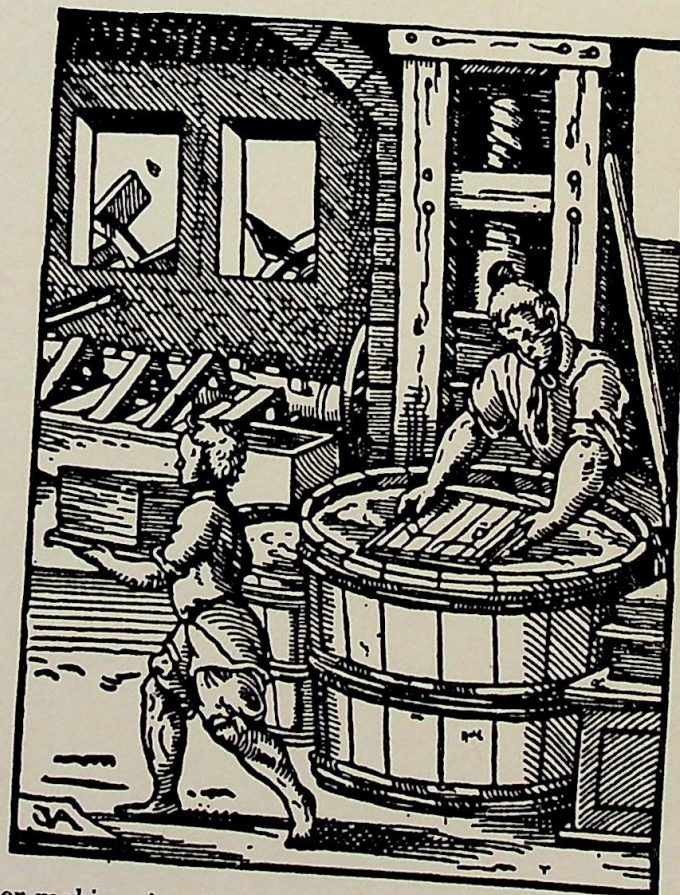
As I have already said, printing is one of those areas that at one stage or another has influenced and touched upon everyone's lives. It is also an area that can be very much taken for granted. Bearing this in mind, I hope to end up with a clearer picture of how this skilfull trade managed to be set up in Kilkenny, and the major contribution that it made from then onwards to the everyday hustle and bustle of a country town.

Being a native of this town, and also a student in the field of visual communication, the researching and writing of this subject was of special interest to me. I hope that my findings may also be of value to others with these same interests who may wish to read it. Most of all I would like to think that this written piece could be taken up by any individual, regardless of whether they have a special interest in print, type or simply Kilkenny and its origins, and be of some value to them. On this note I would like to proceed.

THE RISE OF PRINTING IN IRELAND
FROM DUBLIN TO THE PROVINCIAL PRESS



A printing house in the sixteenth century



Paper-making in the sixteenth century; in the background water-wheels operate a row of hammers to beat the pulp, and behind the vatman is a screw press

Ernest McClintock Dix,

a Dublin solicitor started on the work of registering all the books, pamphlets and newspapers printed in Ireland. He began collecting these items and compiled many articles and pamphlets on the history of printing in the various Irish towns.

It was from many of these articles and notes that I was able to piece together the various bits and pieces of information with regard to the commencement of printing in Kilkenny.

As one would almost expect, printing did not appear in Kilkenny on any great scale for quite a long time after it had first arrived in Ireland. Dublin was the main activity centre for any major printing jobs that were done in Ireland in the early days of this new technology.

Likewise, Ireland was also one of the latest of the European Nations into which the art of printing was introduced. According to Dr. Madden (a noted Irish historian), it was not until 1551 that printing found its way into Ireland, seventy seven years after Caxton had printed the first book at Westminster in 1474.

In 1551, "The book of Common Prayer and Adminestrative of the Churche" was printed in Dublin in alternate lines of black and red ink, by Humphrey Powell. This is believed to have been the first work printed in Ireland, a copy of which is preserved in the library of Trinity College, Dublin.

Four years later, two books were noticed in their title pages as having been printed at Waterford, but as there was no evidence of printing having been so early executed in that city, these books are alleged to have been printed in London. It seems that from this time forward, the few books that were published in Ireland, were usually reprints of London books.

The first attempts at printing in Ireland are enveloped in much doubt. The early printers, publishers, and booksellers of Ireland, in the eye of the law, were looked upon as a stubborn race of dare devils, who had not:

"The fear of God, nor the respect for the executive before their eyes."

It was often for very little reason that the authorities would swoop down upon these printers, seize their plant and if failing to capture the unlucky printers, outlawed them by warrant for their "seditious and treasonable practices". They were narrowly watched, and though some were granted a licence, they were scarcely trusted to carry out their job without a constant espionage. The state printers were the only exception to this rule.

This code of practice was the same in all areas where printing was allowed to be practiced. Kilkenny was no exception and the influence of the authorities of Law and the state printers bore a great influence on the progress of printing there.

As printing houses were set up in connection with several of the monastic and religious houses in England, and books issued there, it follows some of the very earliest printing carried out in Ireland was done in the Irish monastic establishments during the sixteenth century. As a result, the first efforts at printing in Ireland were confined most exclusively to pamphlets and books connected with the services of religion and the church.

Before 1600, very little of any sort of printing was executed in the country, and when it was done, it was usually connected to either the church or the state. It is interesting to find that Waterford speedily followed the example of Dublin in becoming one of the early homes of typography in Ireland. There are many pamphlets and prints bearing the date as printed at Waterford during the sixteenth century but as no data is available as to the existence of any press at Waterford so early, it is thought that some of these works were printed on the continent and possibly privately printed in this country.

All of this information is very interesting in relation to printing in Kilkenny, as Waterford and Kilkenny always had long standing relationships with each other with regard to any printing carried out in each city, so if printing was done in Waterford at that time, it would not have been unusual to find some connection with printing carried out in Kilkenny at the same time.

From the seventeenth century up until nearly the close of the eighteenth century, printers, publishers and booksellers in Ireland were obliged to be

careful of what they printed against the powers that ruled. Authors and printers, clerical and lay, unless they worked in the service of the state, worked at great risk of oppression in Ireland in the early days of the printing trade. This of course was not helped by the disturbed state of Ireland in the sixteenth and seventeenth centuries which proved very unfavourable to any progress in the art of printing. However, from the middle of the eighteenth century until its close, the printing, publishing and bookselling trades in Ireland made rapid strides, though a great quantity of the works were reprints of English and foreign books.

Comparatively speaking, very little printing appears to have been done in Ireland, outside the capital, until the early part of the eighteenth century. Journalism and periodical literature such as it existed down to the close of the eighteenth century and for a portion of the nineteenth century usually consisted of the rampant literature of the dominant ruling party. Many of the Irish newspaper press which were once powerful, popular and influential, declined in public favour despite the great exertions of their proprietors and were forced to give way to new aspirants who again, after dictating and leading opinion for many years, had also to give way to new comers.

This sort of political influence could also be seen to have had an effect on 'Finns Leinster Journal' of 1767, which later became known as the 'Kilkenny Journal' which was run by Catherine Finn after the death of her husband. I hope to be able to refer to this interesting little newspaper office at a later date, but at this point, I think it is interesting to note that the vast majority of the printed books, pamphlets and other publications issued in the provincial cities and towns such as Kilkenny during the early printing days were printed at newspaper offices such as 'Finns' and issued therefrom. Outside the capital, these little newspaper offices became the established printing houses for the provincial press.

PRINTING IN KILKENNY IN THE SEVENTEENTH CENTURY

As can be imagined from what I have already said, the actual setting up and running of a printing house in Ireland during these early days of printing took a lot of courage as it ²ment that as a printer, you would always be under the watchful eye of the law. Should a printer happen to publish something that was not looked upon favourably by the powers that ruled, it was quite likely that his whole operation would be closed down, leaving the printer without a means of earning a living, or worse, it would not have been unusual for the printer to end up in prison.

However, as in all oppressed circumstances, a number always manage to survive the heavy hand of the law and continued to work on in spite of all the drawbacks. Kilkenny was no exception, with its own printing presses going through some varied and turbulent times as printing in Kilkenny in the seventeenth century arose through the political emergencies of the time, and of the wars, principally between the royalist and parliamentary parties.

When the Catholic Confederation was established in Ireland, they took up their headquarters in Kilkenny and held their Parliament there, where they remained until the Royalist cause was defeated. Kilkenny city had its finest hour in the seventeenth century when the supreme council of Catholics ruled from there. Printing in Kilkenny during this period lasted a very short time and then ceased there. This printing was limited to a period of less than ten years, namely between the years 1642 and 1649 inclusive. This limited period can be divided into three parts:

1. The printing done prior to 1646 for the Supreme Council.
2. The press of the society of Jesus, which was taken over by the Supreme Council.
3. The printing by William Smith, printer to the Duke of Ormonde, during the very brief period he governed alone in Kilkenny for the King.

These will now be discussed in greater depth.

THE PRINTING DONE PRIOR TO 1646 FOR THE SUPREME COUNCIL:

The Confederate Catholic party of Ireland first got over a press from the continent. This press was established by Rinuccini, the popes Nuncio, for the purpose of giving publicity to his orders and those of the Supreme Council of the Confederate Roman Catholics, who at that time met in the city of Kilkenny. This press was worked for a time in Waterford by Thomas Burke, their printer. In the year 1646 an almanac was printed at Waterford and a similar one in London, each of which contained a short summary of Irish affairs. The latter was entitled "The bloody Irish Almanac."

However, printing in Waterford appears as far as this press was worked by the Confederate Catholic party, to have ceased in the year 1646. It is thought that Thomas Bourkes press was transferred from Waterford to Kilkenny, as at this time, printing ceased in Waterford and became much more abundant in Kilkenny, in the latter part of the fifth decade of the seventeenth century.

Kilkenny became a great stronghold of the confederate Catholics who printed many proclamations, declarations, and manifestoes while they were in power there. It was not possible to get copies of these declarations, but the titles are rather interesting as they tell us a lot about the powers that ruled at this time. One of the most famous of these declarations was called:

"The declaration of Owen O'Neill, which was published in the headquarters of that part of the army adhering to him, together with the right honourable the supreme council of the confederate catholics of Ireland in 1640."

Another manifesto published by the council assures the Roman Catholics in the English quarters that they shall

"not be molested the object of the council of the Confederate Catholics, being always to protect the catholics of the realm".

This manifesto was printed in Kilkenny in 1646. It was only 12" by 8" in size. A third manifesto which was also printed by the confederate Catholics in Kilkenny in 1648 is headed:

"by the Supreme Council of the Confederate Catholics of Ireland."

This manifesto was also very small in that it was only 16" by 12" in size. It becomes very obvious from these titles, that the Supreme Council of the Confederate Catholics were very much the ruling power in Kilkenny during that period.

THE PRESS OF THE SOCIETY OF JESUS:

As already stated, the first efforts at printing in Ireland were almost confined exclusively to tracts and books connected with the services of religion and the church. Up to and during this period very little printing was done outside Dublin and when it was carried out it usually had connections with either the church or the state.

The Rev. E. Hogan S.J., M.R.I.A. puts forward some very interesting information which throws light upon the printing in Kilkenny at this period. In father Hogan's chronological catalogue of the Irish province S.J. he states:

"McDavitt, Bryan, born in Derry in 1606; entered the society in Belgium in 1624. He bought in France the printing press for our Irish fathers, which the confederates took for national purposes."

It is not suprising therefore to find that the Jesuit order in Kilkenny had a printing press in their house of novitiate. Father Hogan continues on to note:

"SARRAZIN, GEORGE, born in Ireland or France, entered the society in 1644; was a temporal coadjuter (head assistant), and died at Evora after 1657. He had charge of our printing press in Kilkenny in 1648."

During this period they used this press for printing documents in connection with their order.

On one sheet which was printed there, Lord O'Neale, who was one of the Supreme Council, was reflected upon adversely. The result was, the Supreme Council took offence at this, reprovved the Jesuits for it, and subsequently issued a proclamation prohibiting anything being printed by the Jesuits unless it was signed by seven of the councillors. This proclamation was made in April 1648. The supreme council afterwards sent their secretary to take possession of the press. They also took over the men who worked at it, and ordered them to work for the councils wages.

This is a typical example of the role the authorities of both the church and the state played with regard to what was allowed to be printed and by whom, during this period. The interesting part of this little story is that it

confirms that there was a printing press in Kilkenny in use by the Jesuits, and that the first few items were printed at it, and not at Bourke's press as was often suggested. When this press was taken over bodily the Supreme Council, it was used at least in part for their own printing in Kilkenny.

It is also thought that it was possible that there were two presses used by the Supreme Council at Kilkenny, or if not, one was most certainly stationed in Kilkenny, and the other at Waterford. This was noted because of some undoubted difference of type in some of the printed pamphlets published in Kilkenny at this time. The last imprint with Bourke's name is dated 1646, at Waterford.

Many of these pamphlets which were thought to have been printed in Kilkenny are only known by the existence of a reprint in London of the Kilkenny printed pamphlet. On many of these pamphlets, no place of printing is given but from the type and ornaments or dates, or from the nature of the contents, it seemed almost certain that they were printed in Kilkenny.

The press at Waterford however, was ultimately seized by the Cromwellian party when they obtained possession of the town in August 1649.

THE PRINTING BY WILLIAM SMITH, PRINTER TO THE DUKE OF ORMONDE:

Ormonde landed in Cork on Michaelmas Day 1648, and on the 6th of January following (1649) he concluded a peace with the Supreme Council of the Confederate Catholics, who had for some time had their headquarters in Kilkenny. By this peace he consolidated the Royalist interest in Ireland.

In the calendar of state papers for Ireland the volume for "1647-1660" there is noted on page forty, that the Marquess of Ormonde issued a proclamation announcing the conclusion of a peace with the general assembly, and that all the king's subjects were to take notice thereof. This proclamation bears date the 17th of January 1648 and it is stated that it was printed at Kilkenny by William Smith. The original is in the public record office in London.

Ernest McClintock Dix, on being admitted a member of the Royal Irish Academy, found in a bundle in a strong room there of what is looked upon as being a very rare and perhaps a unique specimen of Irish printing. This unique specimen was another proclamation by Ormonde later in date to the one I have just mentioned, by five days. I was fortunate enough in being able to get a copy of this proclamation along with two other proclamations.

On this note I would also like to bring your attention to some other proclamations which I came across in a book called 'Irish History'. I was delighted to discover this little gem as it contained many of the proclamations and pamphlets that were printed in London and Dublin, which were very similar to some of the declarations I have just mentioned, which also included reprints of some Kilkenny printed proclamations of this same period.

The discovery of these proclamations was to my delight an added bonus in that one of these London printed proclamations was in fact a London reprint of one of the Kilkenny proclamations which I came across through Mr Dix's collections. Both proclamations have the title:

"The Articles of Peace".

Looking at these proclamations side by side, gives us the opportunity of being able to compare the work that was being done in Kilkenny with what was being done in London, which was among the major centres of the printing world during this early period.

THE
Bloody Diurnall
FROM
IRELAND

Being Papers of Propositions,
Orders, an Oath, and severall
bloody Acts, and proceedings of the
Confederate Catholiques Assembled at
K I L K E N N Y.

Ex: per Phillip: Kearnie Gen: Com.
Hibernia Cleric:



Printed by the Originall Papers from the Irish Commissioners,
which wee first Printed at Kilkenny, and now Reprinted at
LONDON: Anno Domini 1647.

1. Illustration taken from 'Irish History'

KILKENNY PRINTED PROCLAMATIONS OF THE SEVENTEENTH CENTURY contd:

These proclamations show us that , in comparison to London, Kilkenny printing was of a very high standard, and well able to stand up among the best. But with London print also being a reflection of the standard of print that was being done in Europe, it also shows us that Kilkenny printing stood as high up in the field of print as any of the best centres in Europe. This can be clearly seen in the proclamations which I shall go on to discuss.

Another of the London printed proclamations which I found was called:

"THE BLOODY DIURNELL FROM IRELAND"

(see illustration no.1.), on which it is stated that the original was printed in Kilkenny and the reprint, of which I have included a copy, was printed in London. Many of the items which I found in this book were almost all printed in London, but are almost all on the subject of Ireland, stating the political happenings here during that particular period. Many of them make reference to the activities of the Duke of Ormonde and the Confederate Catholics of Kilkenny. I have included photocopies of some of these printed pieces as I think they play an important role in showing us examples of type, style and the quality of printing that was done. It is very interesting to compare the two sets of proclamations which were printed simultaneously in London and Kilkenny.

These proclamations are all of a small size which means that they were likely to have been printed on one of the small hand presses common at that time. These hand presses usually consisted of a flat plate and the bed on which the forme is laid. Hinged on the bed was a frame, the tympon, holding a stretched canvas vellum sheet, on which the paper to be printed was fixed in a predetermined position. The forme was inked by rolling with a hand roller.

Once the type was inked, the tympon was lowered onto the forme. The bed was set on runners, so that by turning a handle it came to rest immediately below an iron plate, the platen. A lever was then pulled over to bring the platen down with considerable, but gradual pressure on the tympon, the lever was released, the bed withdrawn and the tympon raised. The sheet of printed paper was removed and hung over a line like a piece of washing for the ink to

dry. This cycle of operation was repeated for the next sheet until the edition was complete.

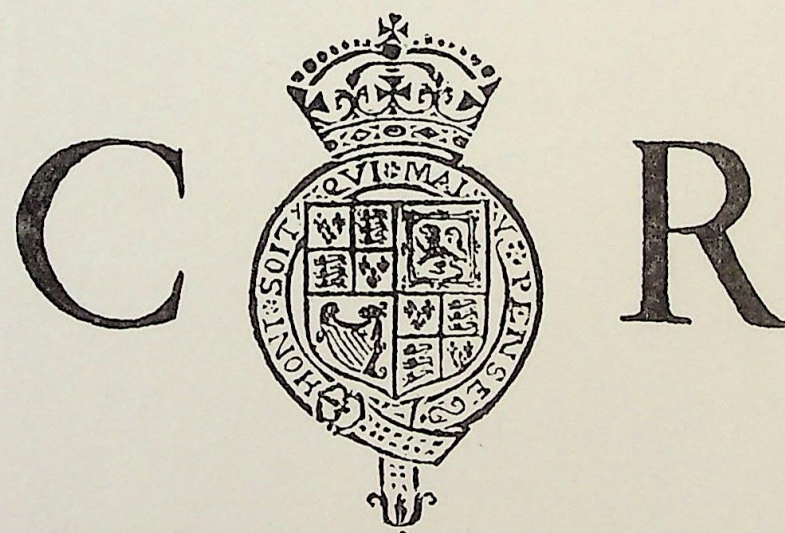
It is most likely that the early printing presses in use in Kilkenny during the seventeenth century by the Confederate Catholics, the Jesuits and the Duke of Ormonde were all ones similar to the one I have just described, as this type of hand press is typical of the type used for printing during this period, and was continued to be used by satisfied printers for over nearly four centuries.

The size of these proclamations also tells us that the presses that they were printed on must have been fairly small, which made it easy to have the presses lifted from place to place. This also made it easy for the authorities to shut down and remove a whole printing press if they did not approve of what was being printed. One instance of such happenings had already taken place in Kilkenny in the seventeenth century, which I have already mentioned, whereby the press was taken over by the Cromwellians. During their takeover of Kilkenny they also took control of the Royalist and Ecclesiastical presses which they either disposed of, or carried out of the country, no longer to be used in Kilkenny.

The three Kilkenny printed pieces done in successive years seem to have been printed by the same person, who in this case was 'William Smith' printer to the Duke of Ormonde. All three pieces would seem to be printed in what is known as old-style roman type, which was used by printers generally right throughout the seventeenth century and the greater part of the eighteenth century. This type would be a direct decendent of the roman type used by the early Italian printers, including the very great venetian printer, Jenson. Previous to this, the early printers struggled to try and reproduce lettering similar to that found in the early manuscripts, but with the introduction of the roman typeface during the renaissance in Italy, it soon spread to Spain and France, and later into England and Ireland leaving Germany the only land in which the use of the gothic letter continued to be practised.

THE ARTICLES OF PEACE

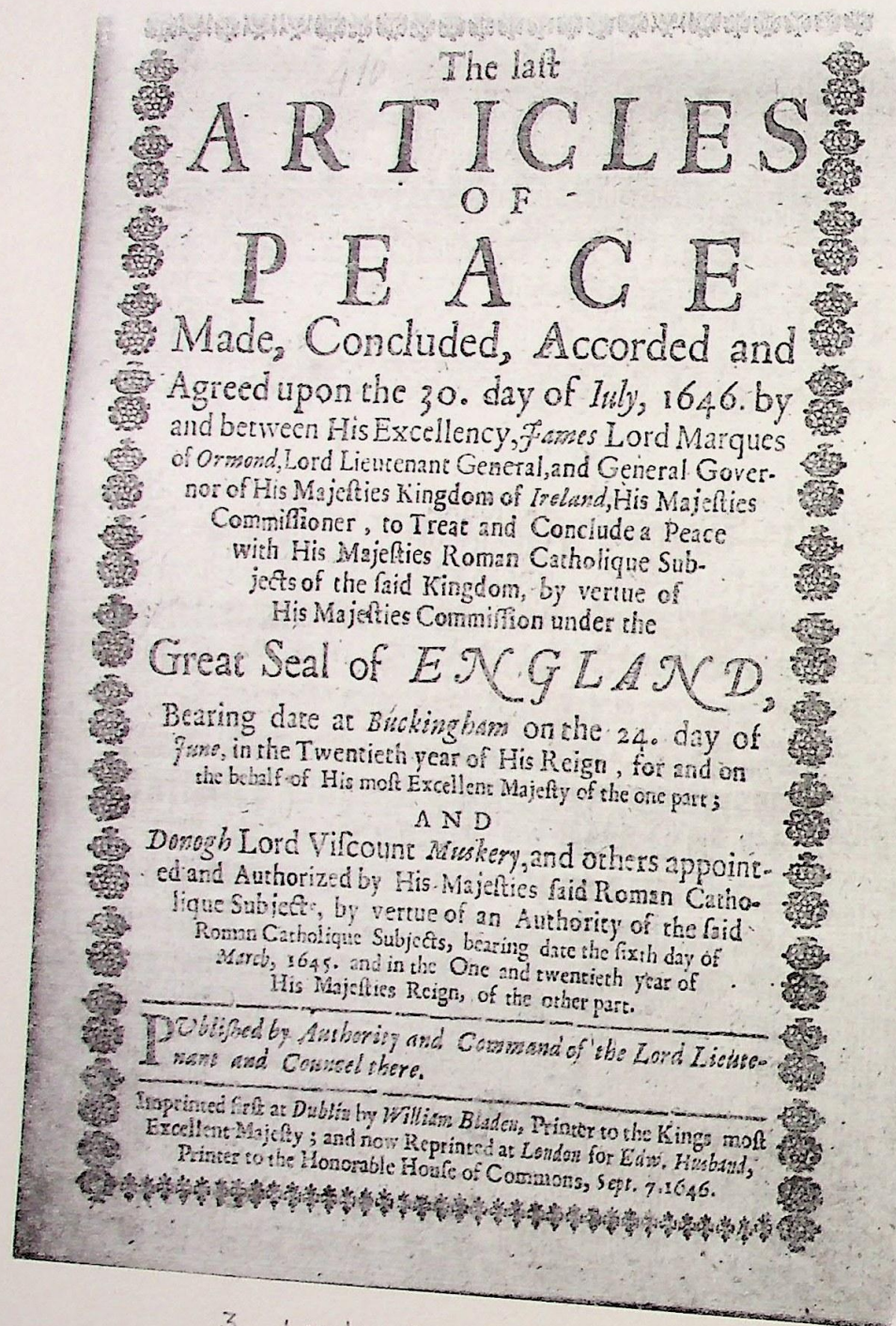
Made, concluded, accorded, and agreed upon,
by and between his Excellency IAMES
Lord Marquess of Ormond, Lord Lieutenant
Generall and Generall Governor of
His Majesties Kingdome of Ireland, His
Majesties Commissioner, to treat, and con-
clude a Peace, with His Majesties Roman
Catholique Subjects of the said kingdome.
&c.



KILKENNY,

Printed by authority in the yeare, 1646.

DIX—PRINTING IN THE CITY OF KILKENNY IN THE SEVENTEENTH CENTURY.



3. London Printed 'Articles of Peace'

THE ARTICLES OF PEACE:

To begin with I would like to take a comparative look at the proclamations entitled:

"THE ARTICLES OF PEACE" (see illustrations nos. 2. and 3.)

The very first thing that strikes me about these two pieces is the simplicity of the Kilkenny proclamation in comparison to the London one. The Kilkenny proclamation states very clearly 'The Articles of Peace' with a single block of type directly underneath the display type explaining who the Articles of Peace were agreed between. Underneath this in big bold type is the seal of the Duke of Ormonde, with the Kilkenny emblem inserted into it. The seal with its big bold letters C and R, is further emphasised by its placement on the page, with plenty of space left around it so that it stands out crisply and clearly on the page. In fact, in my opinion the layout and display of this proclamation is excellent and has as good a visual impact as many of the graphically designed notices that can be found in circulation today.

In comparison, when you look at the London printed 'Articles of Peace', (see illustration no. 3.) you see that it is a much more elaborate piece of work, but not necessarily a better piece of work. In fact, in my opinion there is so much information confined into the same, if not smaller amount of space as the Kilkenny piece, that one almost becomes swamped in text. This is not helped by the surrounding of the whole text area with decorative type flowers which make up an enclosed box into which all the information is fitted. In fact, when I first read this piece, all that it kept reminding me of, was the text that an optician would give to somebody when he is testing their eyes! The text begins with 'The Last Articles of Peace' which does stand out very clearly as it is done in big bold type similar to the Kilkenny piece. However as you read on down the page each line of type seems to get smaller and shorter, which makes you almost wonder if like the opticians text, you may end up not being able to read the last line!

The display type making up the 'Articles of Peace' (see illustrations nos. 4. and 5.) is almost identical on both pieces. However in the Kilkenny piece, 'Articles' was picked out as being the most important word, and made to stand out from the rest. In the London piece, 'articles' and 'peace', are both

THE ARTICLES OF PEACE

4. 'Articles of Peace' Kilkenny Printed

4/10 The last ARTICLES OF PEACE

5. 'Articles of Peace' London Printed

given the same amount of emphasis with the word 'Peace' gaining even more emphasis than articles, simply because it is a shorter word and was thus allowed more letter spacing.

In both pieces the letterspacing used is at times inconsistent, with more space being left between some letters than others. For example:

In the Kilkenny printed proclamation the word 'articles' reads almost as 'ar-ticles' because of the greater amount of space left between the R and T in comparison to the rest of the letters making up the word. In contrast, the words 'of peace' read almost as one word 'ofpeace' because of the lack of enough space between the letters F and P. This does not happen to the same extent in the London proclamation, but the letter spacing in the word 'article' could still be improved upon. However, in spite of these criticisms the display lettering on both these pieces are highly commendable, especially when it is remembered that at that time, display types were nothing more than large sizes of those typefaces that were used for the printing of the text type. The printers of these proclamations did not have available to them, such aids as instant display lettering.

Apart from the title displays, both proclamations are really very different from one another. There is much more text in the London proclamation, (see illustration no. 3.) which as I have stated earlier, seems to get smaller and smaller as your eye travels down the page. Emphasis when required is achieved by the use of italics for the particular word. The text type is very well set and evenly printed, with each line carefully centered on the page.

It is interesting to note the black lines which have been inserted to separate the publisher from the rest of the text. If you look closely at them you will see that they have been made up of single pieces of metal placed side by side to make up a thin line, which at times fail to meet. Similarly, a closer look at the decorative border surrounding the whole text area shows the same use of individual type flowers placed in a row to make up the border. This only goes to show the patience a compositor of that time needed to have as he patiently set about his task of composing each line of text, letter by letter, and

Made, concluded, accorded, and agreed upon,
by and betweene his Excellency I A M E S
Lord Marquess of Ormond, Lord Lieute-
nant Generall and Generall Governor of
His Majesties Kingdome of Ireland, His
Majesties Commissioner, to treat, and con-
clude a Peace, with His Majesties Roman
Catholique Subjects of the said Kingdome.
&c.

6. Text from Kilkenny Printed 'Articles of Peace'

Made, Concluded, Accorded and
Agreed upon the 30. day of July, 1646. by
and between His Excellency, James Lord Marques
of Ormond, Lord Lieutenant General, and General Gover-
nor of His Majesties Kingdom of Ireland, His Majesties
Commissioner, to Treat and Conclude a Peace
with His Majesties Roman Catholique Sub-
jects of the said Kingdom, by vertue of
His Majesties Commission under the
Great Seal of ENGLAND.

7. Text from London Printed 'Articles of Peace'

border, flower by flower.

In comparison to the more elaborate style of the London proclamation, the text of the Kilkenny proclamation seems very simple. All the text fits into one block which is placed underneath the title, and set to the column width of the word 'articles'. Again the text is very evenly set, but there is some difficulty in reading it which has possibly been created by an uneven application of ink at the printing stage. This block of type, when looked at as a unit seems rather grey in colour, especially when it is compared to the big bold letters of the word 'articles'. Other factors which possibly contribute to this unevenness of colour created in the text are:

1. The fact that the letters themselves seem to be rather roughly cut.
2. An unevenness of spacing, with no space at all left between some of the words, and so, when proper spacing is used it begins to create uneven gaps.

Emphasis on particular words in the text of this piece is created by the use of letter spacing as in the name 'JAMES', which in the London print was given emphasis by the use of italic lettering.

All in all, these two examples are very typical of the style of printing that was carried out in any ordinary printing house of the period. Having viewed one against the other I still hold very much the opinion that even at this very early stage in its printing career, Kilkenny was well able to keep astride the quality and standard of work that was being carried out in any of the other printing centres of Europe.

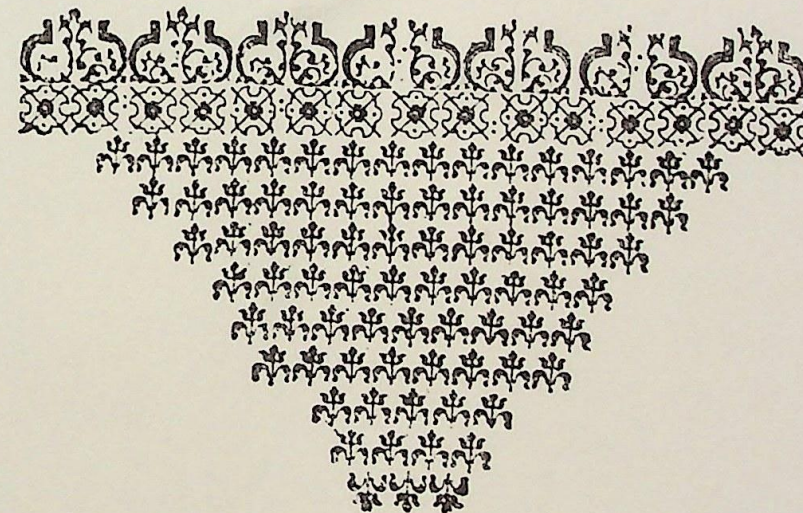
There were only two other Kilkenny printed proclamations that I was able to get copies of, that were actually printed by a Kilkenny press during this period. Apart from these pieces on which I would like to say a few words, I have also included three other examples of similar London prints on the subject of the Duke of Ormonde and Kilkenny, which were printed for distribution in Ireland. These pieces I have included simply for reference as they give a very good overall view of the standard of print and layout of the period.

(17)

charges for the fame as others of the said counties will doe
where they are to reside till they may returne to their for-
mer habitations, and not to annoy their Neighbours or any of
the Quarters, of the Confederat Catholicks at their pe-
rills.

Printed at Kilkenny 1647.

FINIS.

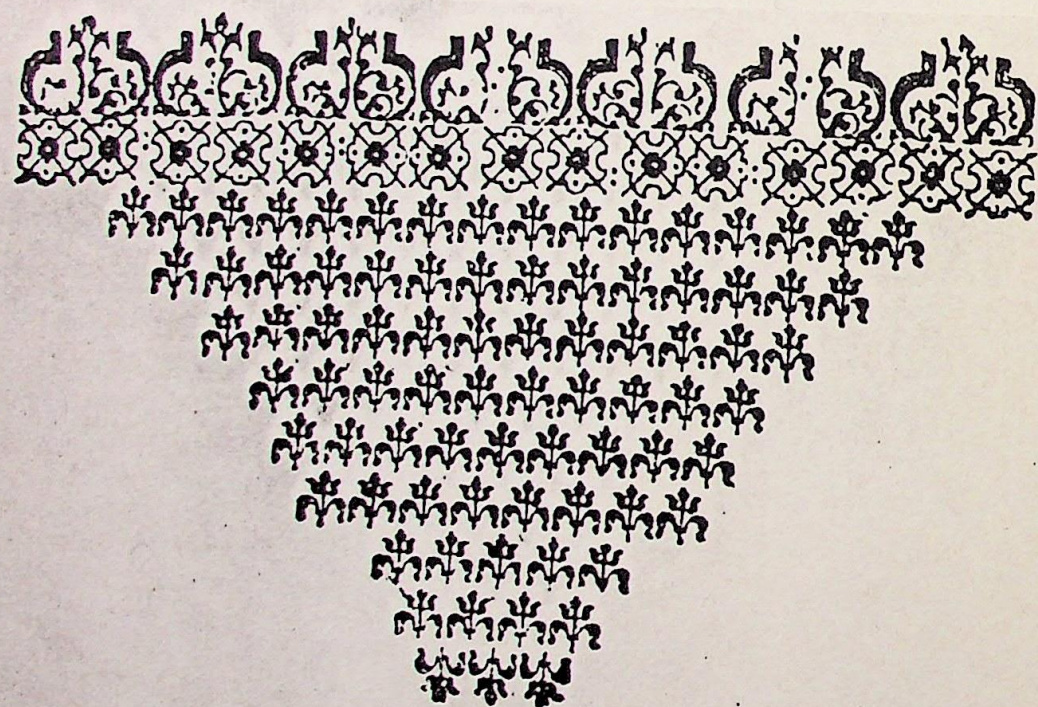


DIX.—PRINTING IN THE CITY OF KILKENNY IN THE SEVENTEENTH CENTURY.

(17)

charges for the fame as others of the said counties will doe
where they are to reside till they may returne to their for-
mer habitations, and not to annoy their Neighbours or any of
the Quarters, of the Confederat Catholicks at their pe-
rills.

9. Enlarged detail of typesetting



10. Enlarged detail shows clearly how individual type flowers have been put together to make this very decorative piece.

KILKENNY PRINTING 1647;

Moving on to the second plate showing a Kilkenny printed piece of 1647 (see illustration nos. 8, 9, and 10) to me, the most interesting thing of note here is the use of type flowers to produce a very decorative ending. On close examination it becomes very easy to see again how this block of printing was made up of small individual pieces. This can be seen by the way some of the elements, especially on the first line, are placed more apart than others. As a result, there are gaps created within the pattern, which allows us the opportunity of clearly being able to decipher the way in which such a pattern was put together by the printer.

The block of type (see illustration no 9.) on this piece also seems to have been unevenly printed, with some of the letters such as the 'w', 'e' and 'a' filling in. The print is of the same type face and set across the same column width as the type on 'The Articles of Peace', but the type size is much smaller and in my opinion, more difficult to read. The type seems to have been set more carelessly with many of the letters falling below the line of type. Again, there are spaces left between some of the words and none between others, as the printer seems to have made the effort to justify the lines. This would have been highly commendable if he had managed to make the whole text fit into four even lines, but somehow he managed to fit everything except for the last five letters of the last word, which make very little sense, hanging in mid air.



BY THE
LORD LIEUTENANT
GENERALL
AND GENERALL
GOVERNOR OF
IRELAND

OR MONDE.

VV Hercas many waightie affaires concerning the settlement of the Government, & Composure of the Army must take up our tyme, so as we may not attend particular suits and applications, Wee have thought fitt, for easing suitors from vnecessary attendance, to let them know that for the space of one & twenty dayes from the date heereof, neither wee, nor the Commissioners authorized by us in pursuance of the Articles of Peace, will enter into the dispatch of any particular buisinesse; nor intending heerby to debarr such as may have cause of Complaint for extortions or other misdemeanours tending to the breach of the peace, from petitioning vs vpon that subiect,
Given at Our Castle of Kilkenny the two and twentyeth of January 1648.

Printed at Kilkenny by *William Smith* in the yeare 1648.

the LORD LEVTENANT GENERALL AND GENERALL GOVERNOR OF IRELAND:
(Kilkenny printing 1648)

Finally, I come to the most famous of the three pieces that Dix came across in a bundle in the store room of the Royal Academy. Again this piece looks very similar in style to that of the 'Articles of Peace'. It is also printed in the same type face and across the same column width, twenty four picas, as the previous two.

The body type is the same as that used on the second plate, though on first glance it seems much more evenly set and also seems to have been printed with a much more even coat of ink. What strikes me most about this piece is the number of different type sizes that are used to make up the display heading. Out of the six lines of type, there are five different type sizes used.

All are set in capitals. Emphasis is given to 'General Governor of' by the use of the largest lettering. However, William Smith, the printer was not very conscious of keeping his lines straight and on a parallel to each other, as many of the letters fall above or below the line of type. This is especially noticeable in the word 'governor' in which the individual letters seem to be falling at all angles. (see illustration no. 12.)

The style in which the word 'Ormonde' is printed is worth noting, (see illustration no. 13.) in that the first letters 'Or' are printed as normal, but the remainder of the word 'monde' has been printed in italics. This is unusual, in that you would rarely see a word printed in such a manner today.

Another interesting point with regard to this proclamation is the use of a large initial, something which was not attempted in either of the other two pieces. This use of a large initial was and is a direct legacy from the manuscript. The printed initials that followed however were by no means as complex as those done by hand, and in the early days some of these were actually hand done onto the individual sheets, by a pen and a brush.

It is interesting to note the way in which the large initial 'w' has been printed on this piece. (see illustration no. 13.) If you take a second glance at this initial, you will see that it has in fact been made up of two large 'V's which have been placed side by side to make up the 'W' shape.

BY THE
 LORD LIEUTENANT
GENERALL
 AND GENERALL
GOVERNOR OF
 IRELAND

12. Ruled lines indicate the uneven way in which the display type has been set.

OR MONDE.
VV Hereas many waightie affaires concerning the settlement of the Government, & Composure of the Army must take up our tyme, so as we may not attend particu-

13. Detail of large initial made up by the use of two 'V's

This make up of large initials seems to have been common practice as with many of the other proclamations that I came across, (but have not included) as having been printed in London, the same large initial 'W' was made up of two large 'V's in a similar fashion. The lack of large type possibly accounts for such practices. The limited range of type is also possibly the reason for so many different type sizes being used on a single page.

The placement of the large initial is also worthy of some consideration here. In normal printing circumstances, today, the placement of such an initial would be done so that it would join with the word 'whereas' of which it is part, without danger of misapprehension. It would also agree with subsequent lines as though it were made to fit there, and not dropped haphazardly on the page.

However, being printed in 1648, it was not possible for 'William Smith' to enlarge or reduce his initial so that it fitted exactly an equal number of lines of text in depth. He had to make do with what he had and place it to the best of his ability. However, I do think that it is worth noting that if he had thought about making the initials fit more closely to the word, it would read more as one, rather than reading, 'W' Hereas. This of course is not helped by the continuation of the word in its own right. The text as a whole is carefully set, but tends to 'bleed' outside its margins. The length of the last line being longer than the length of the first line.

This printer seems to have been conscious of differentiating his subject matter and very nicely inserted his own name in italics to make it stand apart from the rest of the printed matter. He also made an effort at decoration by the use of borders made up from his printers flowers. These same flowers were also used to make up part of the pattern in the previous printed piece of 1647. The only pity is that he did not consider lining up these borders with the margins of type. Also, they could have looked so much nicer if they had been placed straight on the page.

However, looking at this piece as a unit, it is my opinion that it maintains as high a standard of printing (especially, when it is taken into consideration the very limited facilities under which these printers operated)

THE
Marquess of Ormonds
PROCLAMATION

Concerning the
Peace concluded with the Irish Rebels,
By the KINGS Command,
At the General Assembly at KILKENNEY,

WITH
A Speech delivered by Sir Richard Blake,
Speaker of the Assembly at Kilkenny.

Also a Speech by the Marquess of Ormond
in answer to the same.

Together with a perfect List of their severall Numbers of
Horse and Foot by them raised, amounting to 20000.
Foot, and 3500. Horse.

Imprimatur. *Gilbert Mabbott.*

LONDON,
Printed for Francis Tyson, and John Playford. June 27. 1649.

14. Illustration from 'Irish History'

THE
PROPOSITIONS

SENT
By the Irish Parliament held at Kilkenny,

TO
The Commissioners

AT
DUBLIN.

Signed by Lodwick O Bourk Speaker of the
House of Parliament in Kilkenny.

London Printed for I. H. and are to be sold
near the Royall Exchange, 1647.

15. Illustration from 'Irish History'
These pieces which were printed
in London could also have been
originally printed in Kilkenny.

as any other printed matter that I have seen produced during this same period. The quaint old english spelling takes a little bit of getting used to on first reading.

I would like to conclude this chapter on printing in Kilkenny in the seventeenth century by including some of the observations made by Ernest McClintock Dix, after he had examined this proclamation which he found. (see illustration no. 11.) One of the more interesting points that Dix refers to is the paper on which it is printed. He refers to the paper as being 'very thin' but goes on to say that:

"even though it may look fragile, it is tougher and made of stronger fiber than much of our modern paper".

Dix concludes his comments by saying:

"The ink is still very black and fresh, and though the whole is perhaps somewhat crude in execution, it is very interesting and well deserving of preservation."

The printing in Kilkenny during this period was brought to a conclusion by the Marquess of Ormonde, who, on behalf of the king had again obtained possession of the printing press in Kilkenny, which brought the work of the Supreme Council to an end. It would seem that the Marquess of Ormonde employed his own printer 'William Smith' to do his printing for him. This is verified by the imprint of 'William Smith' on the proclamations I have just talked about. It is thought that this 'William Smith' was brought over by the Marquess of Ormonde from England or abroad, as previous to this there is no record of this printer having done any other printing in Kilkenny or even Dublin, where all other major printing in Ireland was usually done. 'William Smith's' name in fact, first appears as a printer in this proclamation which Dix came across in the Royal Academy, the kindred one being in the Public Record Office in London.

Unlike his predecessor, Thomas Bourke, William Smith did not end his career as a printer in Kilkenny, but moved to Cork, where his name is to be found in the imprint of a few works between the years 1657 and 1690. Thomas Bourke, the printer of the Confederate Catholics disappears when their confederation was broken up and his name is not traced again.

Printing came to England through the Netherlands, who for long influenced it most. Following the style in vogue on the continent, they obtained most of their materials there, and also imported their workmen from Holland or France. Up until the beginning of the eighteenth century very little of typographical importance had happened in England, and as Ireland depended almost solely on England for its print materials and typographical influences, the same could be said of Ireland.

A whole century elapsed apparently before printing revived in Kilkenny. According to Ernest McClintock Dix, the first item may be dated about 1759 being a reprint of a work that appeared in London in the previous year.

"I can trace no other work with Crofton's imprint."

One of the most famous pieces ever to be printed in Kilkenny was done in the eighteenth century by Fr. Thomas Burke, and is known as 'Hibernia Dominicana' 1762. This famous printed piece is a history of the Dominican order in Ireland, up to and during the eighteenth century. It also contains many valuable documents which Dr Bourke, its author, was careful to insert at every stage of his narrative. As a result this book is a very valuable asset in the study of Irish History, especially for the second half of the eighteenth century.

I do not wish to go deep into its history, but I do think it is necessary to give some idea of how a book such as this, which under normal circumstances would have been printed in London or some of the other large capitals, came to be printed in Kilkenny.

HIBERNIA DOMINICANA was initiated by the master general of the Dominican order in 1748, who ordered that each province of the order should elect its own historiographer who should compile its history. When completed, the history of each province was to be forwarded to Rome for formal approbation. However, it was not until 1753 that this order was implemented in the Irish province, when Fr. Thomas Burke was unanimously elected for the task.



16. THOMAS BURKE (de BURGO), Bishop of Ossory.
From original painting, St. Kieran's College, Kilkenny.

Thomas Burke was born in Dublin in 1710. When he was fourteen years old he was sent to the Irish Dominican convent of St. Sixtus in Rome where his granduncle, Father Thomas Burke was prior. There he made his solemn profession in 1726. In 1743 he returned to Dublin, a Dominican priest.

On being appointed the task of compiling the history of the order in Ireland he set about it with enthusiasm. He already had some experience in literary work, so this was nothing new to him. Without any delay, he wrote to the superiors of Dominican Houses all over the country seeking information and transcriptions of any papers in their possession. He worked for four years on his history and finally in 1757 he had completed his task. He had now to make a copy of the entire work.

However, the seven years war was going on in Europe at the time and so he was very reluctant to hazard his precious original on the long journey to Rome. He decided to wait. In the meantime he was appointed bishop of Ossory in 1759 and went to reside in the Cathedral city of his diocese, Kilkenny. Tired of waiting for the troubles in Europe to cease, it seems he decided to go ahead and get his work printed himself at the office of Edmund Finn.

Edmund Finn founded the 'Leinster Journal' newspaper in 1767, which remained in his family until 1801 or even later. He is thought to have originally come from Cork, where he worked as a master printer, and it is also thought that he printed a book there in 1766.

Dated 1762

HIBERNIA DOMINICANA.

SIVE HISTORIA PROVINCIAE HIBERNIAE ORDINIS PRÆDICATORUM,

Ex antiquis Manuscriptis, probatis Auctoribus, Literis Originalibus
nunquam antehac impressis, Instrumentis authenticis, & Archivis, alijsque invictæ
Fidei Monumentis deprompta.

IN QU A

Nedum omnia, quæ ad memoratam attinent Provinciam, & Cænobia ejus, tam
intra quam extra Regnum *Hiberniæ* constituta (interjunctis singulorum Fundatorum
Genealogijs) atque Alumnos ipsius, seu Dignitate Episcopali, seu Munere
Provinciali, seu Librorum Vulgatione, seu Martyrio, publicave Virtutis Opinione
claros, succincte distincteque exhibentur.

SED ETIAM PLURA

Regulares generatim sumptos, Clerumque Sæcularem, necnon & Res Civiles
Hiberniæ, atque etiam *Magne Britanniae* spectantia, sparsim appositeque, adjectis
insuper Notis opportunis, inferuntur, & in perspicuo Ordine collocantur.

P E R

P. THOMAM DE BURGO, prælibati Ordinis Alumnum, S. Theologiæ
Magistrum, & Protonotarium Apostolicum, necnon *Hiberniæ Dominicana*
Historiographum, postea.

E. P I S C O P U M O S S O R I O S E M

COLONIAE AGRIPPINÆ,
Ex Typographia Metternichiana sub Signo Gryphi
Anno MDCCLXII.

Cum Permissu Superiorum, & Privilegio Sacrae
CÆSAREÆ Majestatis.

HIBERNIA DOMINICANA:

I was able to look at a copy of this work by Thomas Burke in the National Library Dublin, which was reprinted in 1970 by:

"Gregg International Publishers Limited", England, and printed in Western Germany.

I was very impressed when I saw the size of this work, alleged to have been printed in Finns Journal office in Kilkenny. The very fact that they were able to produce a work of this size in my opinion was a big achievement in itself.

There was a tradition in Kilkenny that this work was printed with the same fount of type used by the Confederate Catholics for their state printing, it would seem as if this printing press was also used for the printing of some of the earlier acts similar to the proclamations I have already mentioned.

I have included copies of some of the main pages including the title page of the original 1762 and the title page of the supplement of 1772. The title page bears much resemblance to the title pages of the early printed books of the sixteenth century.

The early manuscripts before this did not possess a title page but started straight into the text on pages one and two. But as the title page developed it was used as a means of giving the title of the book some significance, along with the name of the author and the printer. In this respect the title page of 'Hibernia Dominicana' bears much resemblance to those early title pages.

Here (see illustration no. 17.) you will find that much of the wording is printed in the same size and face of type as that used for the text. It should also be noted that unlike a modern title page, there is quite a vast amount of extra information given along with the essential information of the authors name and the names of the publisher and printer.

Larger sizes of type are brought in for the main line 'Hibernia Dominicana' which is printed in bold, the rest of the sub headings being printed in smaller and lighter typefaces. The typefaces used are very similar to those used on the 'proclamations printed almost a century before by 'William Smith' printer to the Duke of Ormonde.

SUPPLEMENTUM
HIBERNIÆ DOMINICANÆ,

Varia Virorum Generum complectens

ADDITAMENTA,

Juxtà memorati Operis Seriem

DISPOSITA,

Per eundem Auctorem

P. THOMAM DE BURGO, O. P.

Ep-sc-p-m Off-r-nf-m.

Anno Domini MDCCLXXII.

50

It is very interesting to note the difference in the setting of the first edition to that of the supplement. (see illustration no. 18.) The title page of the supplement is much closer to what one would expect to see in a printed book of this century in comparison to the title page of the first edition.

It is much clearer and easier to read because of the fact that all the finer details of the first page are abandoned and only the necessary and relevant pieces of information are included. This may have been done purely from a design point of view, but it could also have been done due to the fact that the printer was looking at it from the point of view that most of those who would be reading the supplement would already have read the first edition, so it would not be necessary to cover the same ground again.

The layout of the type has been altered dramatically and this has been achieved by a greater emphasis being placed on the positioning and spacing of the words, as spacing is the means by which lines can be placed in exactly the position that enhances and enforces them in relation to others.

'Hibernia Dominicana' is no longer the dominant type as is very much the case in the first title page. Here the emphasis has shifted to the words 'supplementum' and 'Additamenta'. This has been achieved by both placement of the lines and letter spacing used. Our attention is almost immediately focused on the word 'Additamenta' simply because it has been placed in the upper part of the page, approximately one third of the depth down, which has always been the custom to place the greatest weight of type. The reason for this being, the natural optical centre of the page is distinctly higher than the physical centre. Also the use of letter spacing is a very simple but effective means of achieving emphasis and enhancing legibility. This trick has been put to use very well here with different amounts of letter spacing being used to alter the words 'supplementum' 'Additamenta' and 'Disposita' each in a different way. Letter spacing has also been used in the first title page but it does not create anything like the emphasis that is created in the supplement title page.

E. O.

COLONIÆ AGRIPPINÆ,

(iii)

EMINENTISSIMO & REVERENDISSIMO PRINCIPI,
DOMINO NERIO CARDINALI CORSINO,
Regni HIBERNIÆ, ac Ordinis PRÆDicatorum Protectori.

F. THOMAS DE BURGO, Hib. Ord. Præd. E. O.

SOLEMNE est, & inveterato pridem scribendi Ufu receptum, PRINCEPS EMINENTISSIMÆ, ut qui aliquid evulgat, illud, nisi clarissimi cujuspiam Patroni Auspicijs fretum, ac mutatum, in Hominum Manus exire non patitur, quo & Tuius Clypeus Operi accedat, & diu fastis peroptata suppeditetur. *Occasione Venerationem suam, & Obsequium publicè profitendi.* Quem autem, quaeso, Patronum ambiret Opus, Hiberniæ Dominicanæ Historiam exhibens, quàm Vigilantissimum Hiberniæ Regni, & Dominicani Ordinis Protectorem (in quem perbellè quadrat) ut in ejus Sinu, ad quem spontè convolat, foveatur, in ejusque Humanitate fure quodam suo con- quiescat? Cui, amabò, Macenati qualemcunque meam Lucubrationem aptius aut accommodatius quàm peculiari meo Patrono (cui tantoperè additus sum Memoriam profusæ Beneficentiæ sempiternæ) dicare & devovere possem? Opportunam scilicet nactus Occasionem palam significandi conceptum jamdudum singularis Observantiæ & Gratitude Sensum ergà EMINENTIAM TUAM, necnon serio (etsi serò) ostendendi publico perennique quopiam Monumento acceptorum Beneficiorum juven- Recordationem, & ad omne Obsequium promptissimam Voluntatem. Planè eam esse in Beneficiorum Largitione Legem, Sapientes Viri desinere, ut licet qui Beneficium largitus est, perpetuè mandet Oblivioni, qui nihilominus Beneficium accepit, nunquàm à Memoria excidere sinat. Quæ quidem Lex, non humanis sancita Decretis, sed à Natura ipsa profecta, usque adeò latè mirandum in Mo- dum patet, ut non Homines tantùm Humanitatis Legibus excultos, sed Bruta etiam Animantia, im- mō & immanes Feras, Vi suâ devinciatur.

His permotus Rationibus, CARDINALIUM ORNATISSIME, meum induxi in Animum istius, quem molitus sum, Libri, crassiori quamquàm Minervæ contexti, quasi Vestibulum, ut ita loquar, Eminentiſſimo Tuo Nomine cobonestare, apertumque Venerationis meæ Specimen malui impar dare quàm nullum. Sed, ut candidè atque ingenuè fatear, deterruerant me statim summa illa Nobilitas, summaque Dignitas, quibus in Ecclesia Dei veluti Splendor fulges Firmamenti, ne Librum hunc cum præclarissimi Tui Nominis Inſcriptione Juris publici facerem, quatenus is nimirum & EMINENTIÆ TUE Splendori, & Desiderio meo, quod ferventiſſimum est, parùm oppidò respondere fa- cili Negotio intelligerem. At vero cum primùm eximiam Affabilitatem Tuam, ac Fuci omnis exper- tem Benignitatem, tantamque perpetuæ Humanitatis Constantiam, quanta vel in Homine optari possit, paulò accuratius perpendere licuit, abire Metus, Hesitationes procul aufugere, Agitationes cunctas

It is also interesting to note that attention was placed on the design relationship of the title page to that of the text. (see illustration no. 20.) This has been done by setting both title pages, but more noticeably the first one within the field of the text area. This has also been helped by setting it in the type-face used for the text. This is an important point of note with regard to the title page of any book as it is the introduction to the typography as well as to the subject of the book.

An interesting point of note is the dividing lines between the title and the imprint. (see illustration no. 19.) Rather than being made up of one long strip as one would expect, it is made up of single pieces of type which were placed together in order to make up two long thin lines. However the setting was not totally accurate, the result being a rather haphazard looking line. In contrast, on page twelve of this book, (see illustration no. 20.) two very similar lines are printed almost perfectly.

The text type on this page (twelve) is set in italics with emphasis being created by setting the first word and some others throughout the text in plain type. Despite the type being so small, and also having been set in italics, it is still legible. This must have been a very painstaking and time-consuming task for the compositor of these pages, which were composed solely by hand. To compose a book meant picking up each letter singly and assembling it with others in an instrument called a composing stick, according to the wording of the manuscript, which the compositor read phrase by phrase as he went along. A comparison to the time this must have taken is made when it is thought that a good man could set one page of the 'Gutenberg Bible' in a day's work. A very slow process when compared to today's technology.

Finally, I would like to note the way in which the index of this book has been laid out. (see illustration no. 21.) The heading is given clear prominence by the use of large letter spaced type, unlike the small word 'index' which we have become used to in books today. Full use has been made of the text area with type running from one side of the page to the other with the co-ordinating pagination being indicated directly underneath the

INDEX CAPITUM.

CAPUT PRIMUM PRÆAMBULUM.

DE Regni *Hiberniæ* Nomenclatura varia, Qualitatibus, Dimensione, Figura, Situ, Divisione tam civili quàm ecclesiasticâ, Sanctitate, Doctrinâ, Eruditione, Fidei Constantiâ, ergâ S. Sedem Apostolicam Reverentiâ, atque temporali Gubernio.

CAPUT SECUNDUM

De Institutione, & Nomenclatura Fratrum *Prædicatorum*, primoque eorum Adventu, in *Hiberni-*
am. Pag. 33.

CAPUT TERTIUM

De duobus prioribus *Hiberniæ Dominicanæ* Sæculis, ab Anno scilicet 1224 ad 1424, cû in Pro-
vinciam Ordinis nondum erectâ, sed Provinciæ *Angliæ* Natione existente. Pag. 46.

CAPUT QUARTUM

De Tertio *Hiberniæ Dominicanæ* Sæculo, ab Anno 1424 ad 1524 perducto, in quo primùm con-
stituta fuit peculiaris Ordinis Provincia, deindeque Congregatio Reformata evasit. Pag. 66.

CAPUT QUINTUM

De Quarto *Hiberniæ Dominicanæ* Sæculo (ab Anno nimirum 1524 ad 1624) in quo facta fuit ite-
rata ejus in Provinciam Ordinis Erectio. Pag. 90.

CAPUT SEXTUM

De Quinto *Hiberniæ Dominicanæ* Sæculo, & ultrâ, nimirum ab Anno 1624 ad 1759. Pag. 107.

CAPUT SEPTIMUM

Digressio necessaria, Statum exhibens *Magnæ Britanniæ & Hiberniæ* sub Rege *Jacobo* Secundo,
& usque ad præsentia Tempora. Pag. 135.

CAPUT OCTAVUM

Prosecutio Materiei Capituli penultimi, ab Anno scilicet 1694 ad 1759. Pag. 152.

CAPUT NONUM

De certis Fratrum *Hiberniæ Dominicanæ* Cænobijis, seu Domibus, Conventualibus, intrâ ipsum-
met Regnum sitis, Numero Quadraginta Tribus, juxta earum Antiquitatem; deque Vicariali-
bus eisdem annexis. Pag. 184.

- §. I. De *S. Salvatoris* Cænobio in Civitate *Dubliniensi*, tam Agri ejusdem Nominis, quàm Na-
tionis *Lageniæ*, quàm Universi *Hiberniæ* Regni Metropoli, Anno 1224. Ibidem.
- §. II. De *Pontenensi* Cænobio *S. Mariæ Magdalene* in *Louthano* Agro *Ultoniæ*, Anno 1224.
Pag. 198.
- §. III.

Index Capitem.

- §. III. De *Canicopolitano*, seu *Kilkenniensi*, Cænobio *Sacrofanctæ Trinitatis* in ejusdem Nominis
Agro *Lageniæ*, Anno 1225. Pag. 204.
- §. IV. De *Waterfordiensi* Cænobio *S. Salvatoris* in ejusdem Nominis Agro *Momonæ*, Anno 1226.
Pag. 207.
- §. V. De *Limericensi* Cænobio *S. Salvatoris* in ejusdem Nominis Agro *Momonæ*, Anno 1227.
Pag. 209.
- §. VI. De *Corcagiensi* Cænobio *S. Mariæ de Insula* in ejusdem Nominis Agro *Momonæ*, Anno
1229. Pag. 214.
- §. VII. De *Molingarensi* Cænobio *S. Mariæ Assumptæ* in *Mideni* Occidentali Comitatu *Lageniæ*,
Anno 1237. Pag. 217.
- §. VIII. De *Atthenriensi* Cænobio *SS. Petri & Pauli* in *Galviensi* Comitatu *Conaciæ*, Anno
1241; atque de *Kilcorbaniensi* Vicariali Domo *SS. Rosarij*, in eodem Comitatu, Anno 1444.
Pag. 220.
- §. IX. De *Casseliensi* Cænobio *S. Dominici* in *Tipperariensi* Comitatu *Momonæ*, Anno 1243.
Pag. 235.
- §. X. De *Tralcienfi* Cænobio *S. Crucis* in *Kerriensi* Comitatu *Momonæ*, Anno 1243. Pag. 237.
- §. XI. De *Villanova*, seu *Newtonensi*, Cænobio *Sancti Columbæ* in *Dunensi* Agro *Ultoniæ*, Anno
1244. Pag. 241.
- §. XII. De *Coltranensi* Cænobio *S. Mariæ* in *Londino-Derieni* Comitatu *Ultoniæ*, Anno 1244.
Pag. 243.
- §. XIII. De *Sligoensi* Cænobio *S. Crucis* in ejusdem Nominis Comitatu *Conaciæ*, A. 1252. P. 246.
- §. XIV. De *Stradensi* Cænobio *S. Crucis* in *Mayonensi* Comitatu *Conaciæ*, Anno 1252. Pag. 249.
- §. XV. De *Atbyensi* Cænobio *S. Dominici* in *Kildarensi* Comitatu *Lageniæ*, Anno 1253. Pag. 254.
- §. XVI. De *Roscomaniensi* Cænobio *B. Mariæ Virginis* in ejusdem Nominis Comitatu *Conaciæ*,
Anno 1253; Necnon quibusdam ei annexis Domibus Vicarialibus. Pag. 257.
- §. XVII. De *Trimmensi* Cænobio *S. Mariæ Assumptæ* in *Mideni* Orientali Comitatu *Lageniæ*,
Anno 1263. Pag. 262.
- §. XVIII. De *Arcloensi* Cænobio *S. Crucis* in *Wickloensi* Comitatu *Lageniæ*, Anno 1264. Pag. 265.
- §. XIX. De *Rosbercanensi* Cænobio *S. Mariæ Assumptæ* in *Kilkenniensi* Comitatu *Lageniæ*, An-
no 1267. Pag. 269.
- §. XX. De *Youghballensi* Cænobio *S. Mariæ Gratiarum* in *Corcagiensi* Comitatu *Momonæ*, Anno
1268. Pag. 271.
- §. XXI. De *Lotboriensi* Cænobio *S. Petri Martyris* in *Tipperariensi* Comitatu *Momonæ*, Anno
1269. Pag. 274.
- §. XXII. De *Ratbrannensi* Cænobio *S. Crucis* in *Mayonensi* Comitatu *Conaciæ*, Anno 1274. P. 279.
- §. XXIII. De *Deriensi* Cænobio *S. Dominici* in ejusdem Nominis Comitatu *Ultoniæ*, Anno 1274.
Pag. 281.
- §. XXIV. De *Killoeciensi* Cænobio *S. Salvatoris* in *Limericensi* Comitatu *Momonæ*, Anno 1291;
Atque Vicariali Domo *Burgi Anglorum* in memorato Comitatu. Pag. 283.
- §. XXV. De *Cavanensi* Cænobio *S. Mariæ Virginis* in ejusdem Nominis Comitatu *Ultoniæ*,
Anno 1300. Pag. 285.
- §. XXVI. De *Carlingfordiensi* Cænobio *Sancti Malachiæ* in *Louthano* Comitatu *Ultoniæ*, Anno
1305. Pag. 289.
- §. XXVII. De *Castelionensi* Cænobio *B. Mariæ Virginis* in *Corcagiensi* Comitatu *Momonæ*,
Anno 1307. Pag. 290.
- §. XXVIII. De *Nasensi* Cænobio *S. Eustachij* in *Kildarensi* Comitatu *Lageniæ*, Anno 1336.
Pag. 293.
- §. XXIX. De *Clonsbanvillensi* Cænobio *S. Crucis* in *Roscomaniensi* Comitatu *Conaciæ*, Anno 1385.
Pag. 294.
- §. XXX. De *Aghavoenfi* Cænobio *S. Canici* in *Reginæ* Comitatu *Lageniæ*, antè Annum 1400.
Pag. 296.

Et Pignus, præclarissimi Tui Nominis gestans Signaculum, non in Plumbi Lamina Stylo ferreo exaratum, aut Cæte sculptum in Silice, sed Libro Typis nunquam morituris infixum. Tenue quidem Munusculum si Operis Formam tantummodo consideres, severè ex Studio & Animo dantis, Amore flagrantis incredibili Gloriæ Tuæ, æstimes, minimè contemnendum: Id enim ex totis Præcordiorum Affectibus Tibi offero, eximia Felicitatis, ac summi Honoris Loco ducens, meam in omnibus, quas nanciscar, Occasionibus, Eminentissimæ Tuæ Personæ, Celsissimæque Genti Corsi-
næ sinceram proderè obsequendi Voluntatem. Quo circa illud pro summâ, quâ polles, Humanitate non repudiaturum. sed boni æquique consulturum spero, planè confido; Tibi namque, vel ipsâ Experientiâ edocto, compertissimum scio, aequè regium, ac magnificum esse & præstare magna, & parva serenâ Fronte suscipere. Quod si Materiam species, PRINCEPS CLEMEN-
TISIME, non exiguum, sed reipsâ magnum mehercè videbitur, utpotè Hiberniæ Regni, & Dominicani Ordinis, Tibi acceptissimorum, de quibus beatè mereri Jure optimo censeris, Histo-
riam, inclyta Monumenta & diuturnis nimium Tenebris in Lucem edentem. Plura etiam obiter appositæ tanguntur Theologica Dogmata, & sanè juxta incensuram tutissimamque Mentis Anglici & Quinti Ecclesiæ Doctores, DIVI THOMÆ AQUINATIS, divinae Voluntatis fidelis-
simi Interpretis, cujus Doctrinam probam incorruptamque speciali Constitutione (d) declaravit laudatus, & nunquam satis pro Meritis laudandus Tuus Patruus, CLEMENS PAPA XII, ut nihil dicam de tot ejus Prædecessoribus, qui eandem summis Elogijs, ab ipso insimul recensitis, & approbatis, celebrarunt. In quo quidem Opere si meum qualemcunque Laborem probari EMI-
NENTIÆ TUE intellexero, mihi ex hoc Animus erigetur ad ulteriora, jam Prælo matura, pro-
pitio Numine, edenda; sin aliter evenisse sensero, certè mihi plurimum videbor consecutus, quod meum erga Te, PATRONE MAXIME, Obsequium hac publicâ Testificatione consignavero. Va-
le, SÆCULI DECUS, & Vire. Deum immortalem, quem singulari Pietate colis, supplex ob-
nix efflagito, ut Ecclesiæ, Regno, Ordini, & mihi diu perstes in utroque Homine sanus, plenif-
simæque omnis Generis Felicitatis florentissimus, donec, Meritis & Annis planus, tatus resurgas in perpetuas Eternitates.

(d) Quæ incipit: Verbo Dei Scripto. Dat. 5. Kal. Sept. 1733.

Præfatio

Præfatio.

EN Obedientiæ Fatum tibi, quisquis sis, Amice Lector, in Historia hac exhibitum. Hinc cessabit Admiratio, si quam forte conceperis, cur in hac Regione Umbræ Mortis, at-
que in Occidentalibus Europæ Finibus, eructare abscondita Tenebrarum ausus fuerim. Enim-
verò Anno Æræ Christianæ 1748 Comitæ Generalia Bononiensia, Reverendissimi Patris
Magistri Generalis Fr. Antonini Bremond, piæ Memorix, electiva, Decretum edidit in Ac-
tis suis, Tit. Confirmationes, Num. V, Pag. 59, Tenoris sequentis: "Cum ad Res Ordinis Uni-
versis Annalibus excipiendas non semel per Generatiam Capitula sanctitum, confirmatumque sit,
ut cujuslibet Provinciæ, aut Congregationis Historia accuratè scriberetur, nec adhuc commu-
nibus Votis in Familiæ nostræ Ornamentum, & Decus, ea in Parte factum fuerit satis, priora
confirmantes, ac renovantes Decreta, omnibus & singulis Provinciarum, & Congregationum
Superioribus præcipimus in Virtute Spiritûs Sancti, Sanctæ Obedientiæ sub formali Præcepto,
immò sub Pæna Nullitatis Actorum Capituli Provincialis, ut in proximo futuro uniuscujusque
Provinciæ Capitulo, in communi Definitorio elegi faciant Virum doctum, solertem, acris su-
bactique Judicii, cui committatur propriæ Provinciæ, vel Congregationis Historia, summâ Fide
ac Diligentia scribenda; eidemque teneantur Priores sub Pæna Absolutionis ab Officio, infra
Trimesse à Celebratione Capituli, communicare quidquid in singulis eorum Conventibus ab
eorum Fundatione singulare, ac Memoriam dignum fuerit, atque ad Ordinis Ornamentum, &
Gloriam pertinere videbitur, ut ab ipso in Historicis Provinciæ Commentarios referatur, quo-
rum tamen Exemplar non antea Typis vulgetur, quam ad Magistrum Ordinis pro Examine,
& Approbatione mittatur."

ANNO autem sequenti 1749 celebratum quidem fuit Capitulum nostrum Provinciale Dublini-
in eo tamen electus non erat Historiographus, quatenus Decreti istius Notitia in hanc Hiberniæ
Provinciam nondum advenisset. Quapropter expectare oportebat Capitulum Provinciale Anni
1753, in quo unanimi Suffragio Historiographus fui electus; quod sanè mihi magis jucundum
foret nisi eo ipsissimo Tempore Prælo parasset Opus hoc inscriptum Titulo: *Promptuarium
Dogmatico-Canonico-Morale*. Incunctanter porrò ad Conventum tam intra Regnum Hiberniæ
constitutorum, quam Extraneorum Superiores, aliosque pro Informationibus scripti, sed ab ijs
(unum alterumve si excipias) quamquam etiam atque etiam rogatis, & urgentissimè exoratis, nul-
lam porfùs Opera literariam recepi, quod antiquè jam, & heu! nimium notæ Hibernigenarum
hæc in Rebus Ignaviæ (absit Injuria Verbo) partim attribuendum videtur, partim verò quia Cæ-
nobita omnia, eorumque proinde Archiva, adeoque & plurima præclarissima Monumenta, ex qui-
bus laudabilissima nunc Historia conscribi posset, Acatholicorum Rabiæ in haud interruptis Bellorum,
& Persecutionum Cladibus à Lapsum in Schisma Henrici VIII destructa fuere. Hinc post persecu-
tatos tam publicos quam privatos quosdam Metropolis Dublinensis Codices Manuscriptos, pau-
cosque Libros editos ad Rem meam spectantes, perbustrandum mihi erat universum quâ latè pa-
tet Regnum, quod, benedicente Domino, feliciter præstiti; demumque ut hanc, quam nactus
sum, Spartam pro virili ornarem, omnia, quæ à diversis, & in diversis Locis colligere poteram,
in unam hanc Historiam redigere adlaboravi, Horis nempe succisissimis, quantum assidua seu
Confessiones excipiendi, seu Concionis habendi, seu Infirmos visitandi Cura, aliæque Missionarij
Apostolici Exercitationes sinebant, ita ut intra Quadriennium, à memorato nimirum Capitulo
Provinciali 1753 ad immediatè subsequens 1757, qualecunque Opus ad Umbilicum perducerem,
immò & unum illius Exemplar propriâ Manu exscriberem, ne scilicet in longa ad Urbem Viâ,
Bellorum præsertim Tempore, primum deperderetur.

Cam.

text on the left hand side of the page. There such items as leader dots. All the sub-heads spaced and centered. There is a lot of inform yet everything as it is set out, reads simply achievement at any point in time.

Rev. Thomas Bourke is said to have supervised himself in the printing office of 'Finns Leinst that on its completion he would have been able which would have included all the additions and to have made. However, he never lived to see t September 1776, just four years after he had pu 'Hibernia Dominicana', in 1772.

Much controversy surrounds this book, 'Hibernia whether or not it was actually printed in Kilken 'Anthologia Hibernia' (1793) stated that this fa Edmund Finn under Dr. Burke's own inspection. D historian who speaks of the book as

"certainly executed in a way to do credit also holds this opinion.

Archdeacon Cotton (1866) accepted the tradition in Kilkenny and stated that the imprint was orig 'Canicopli, typis Jacobi Stokes juxta Proe but was altered through fear of the penal laws. have been a foreman of Edmund Finn).

According to Thomas Wall a noted contemporary iri "There is good reason to believe that, tho copies of 'Hibernia Dominicana' is a Colo book was really printed in Kilkenny. Some a Kilkenny imprint."

A copy in the National Library of Ireland, which novitiate of St. Sixtus in Rome has the imprint

22. Preface page from 'Hibernia Dominicana' These pages are fine examples of the very high quality of typesetting that was achieved in the printing of this book.

text on the left hand side of the page. There is no use or need made of such items as leader dots. All the sub-heads are set in capitals, letter spaced and centered. There is a lot of information gathered on one page, yet everything as it is set out, reads simply and clearly. Quite an achievement at any point in time.

Rev. Thomas Bourke is said to have supervised the printing of this piece himself in the printing office of 'Finns Leinster Journal'. He had hoped that on its completion he would have been able to make a revised edition which would have included all the additions and changes that he would liked to have made. However, he never lived to see that day as he died on 25th September 1776, just four years after he had published his supplement of 'Hibernia Dominicana', in 1772.

Much controversy surrounds this book, 'Hibernia Dominicana' with regard to whether or not it was actually printed in Kilkenny. H.D. Ledwich, in the 'Anthologia Hibernia' (1793) stated that this famous piece was executed by Edmund Finn under Dr. Burke's own inspection. Dr. Madden, a noted irish historian who speaks of the book as

"certainly executed in a way to do credit to Kilkenny", also holds this opinion.

Archdeacon Cotton (1866) accepted the tradition that the book was printed in Kilkenny and stated that the imprint was originally intended to stand:

'Canicopli, typis Jacobi Stokes juxta Proetorium', but was altered through fear of the penal laws. (Jacob Stokes is said to have been a foreman of Edmund Finn).

According to Thomas Wall a noted contemporary irish historian:

"There is good reason to believe that, though the imprint on most copies of 'Hibernia Dominicana' is a Cologne printing house, the book was really printed in Kilkenny. Some copies do in fact have a Kilkenny imprint."

A copy in the National Library of Ireland, which once belonged to the novitiate of St. Sixtus in Rome has the imprint of James Stokes, "Juxta

eface page from 'Hibernia Dominicana'
ese pages are fine examples of the
ry high quality of typesetting that was
hieved in the printing of this book.

Praetorium" (near the Tholsel) Kilkenny. A copy in the Jesuit Library in Dublin has the imprint of Edmund Finn.

Dr Thomas Wall justifies his beliefs by saying that apart from the technical evidence with regard to the typography displayed in this book,

"It is hard to imagine how all the notes and after-thoughts added after the main text was printed and paginated, could have been included with the printer as far away as Cologne."

Things which happened after the date of the book's approbation and almost to the day of its publication are recorded, these would seem to indicate a local printer. Thomas Wall also puts forward the point that the list of subscribers has a local bias.

Apart from this one very famous piece of printing which was done in the eighteenth century in Kilkenny, very little else has survived from this period. Ernest McClintock Dix, put together a list of any known Kilkenny printed pieces done during the eighteenth century, which he issued in the 'Irish Book Lover' 1928, but as he describes it himself:

"The list is meagre."

However from that list I was able to come across one of the printed pieces entitled:

"The first Annual Report of the Corporation instituted for the relief of the poor."

Because this is the only other printed piece besides 'Hibernia Dominicana' that was printed in Kilkenny during this period and that I was able to locate, I think it is important to take a short and closer look at it. For this purpose I have included a copy of the work. (see illustration no. 23.) This printed piece may not be as important or as historically valuable as 'Hibernia Dominicana' but it is a highly valuable piece for those who may be interested in the typography and print of the eighteenth century.

It is also interesting to note again that this second and only other piece of printing was also printed at 'Finn's Leinster Journal' ^{was} as 'Hibernia Dominicana'. This little printing stronghold, which was set up as a newspaper office, had

FIRST ANNUAL REPORT
OF THE
CORPORATION
INSTITUTED FOR THE
RELIEF OF THE POOR,
AND PUNISHING
Vagabonds and Sturdy Beggars,
IN THE
QUEEN'S COUNTY.

TO WHICH IS ADDED,

A V I E W
OF THE
P O O R L A W S,
At different PERIODS in this KINGDOM;
WITH
O B S E R V A T I O N S.

Published at the Request of the CORPORATION,
By EDWARD LEDWICH, L.L.B.

VICAR of AGHABOE, in the QUEEN'S COUNTY.

Æque pauperibus prodest, locupletibus æque.

HOR.

K I L K E N N Y:

Printed by EDMUND FINN, in High-street, 1776.

23. Title page from 'The first annual
Report of the Corporation'

TO THE
REV. CHARLES COOTE, D. D.
DEAN OF KILFENORA;

A
WARM AND GENEROUS FRIEND TO EVERY
PUBLIC AND USEFUL INSTITUTION;

AND
TO WHATEVER CAN PROMOTE THE HONOUR
AND HAPPINESS OF THE

QUEEN'S COUNTY:

THE FOLLOWING
REPORT AND OBSERVATIONS,
ARE INSCRIBED BY

HIS MUCH OBLIGED,
AND MOST OBEDIENT SERVANT,

E. L.

24. Dedication page from 'The first
annual report of the Corporation'

a rather turbulent career, in spite of which it lasted for nearly two hundred years. Because Finn's Leinster Journal plays such a major role in the history of printing in Kilkenny, I think it is important to give some background information with regard to the setting up and running of this press. This I shall do after a brief look at:

'The first Annual Report of the Corporation, instituted for the relief of the Poor.' (see illustration Nos. 23, 24, 25, 26.)

THE FIRST ANNUAL REPORT OF THE CORPORATION INSTITUTED FOR THE RELIEF OF THE POOR (1776)

This piece was one of the early printed works that Edmund Finn was commissioned to do after the setting up of his newspaper office in 1767. I would like to take a brief look at the title page and some of the other leading pages of this piece of work which was printed only fourteen years after the first edition of 'Hibernia Dominicana' and only four years after the supplement of that same book.

Having been printed around the same time and at the same printing office, one would expect to see many similarities between the title pages and layout of these three books. However, when you put all these pages side by side it becomes very apparent that many changes have taken place from the first attempts of printing in 'Hibernia Dominicana' to the printing of 'The First Annual Report'.

It is interesting to note that at this period in time there had been a complete swing away from ornament and decoration, and a new leaning towards simplicity. Printers were becoming more aware of the subtleties that could be created by the use of exact spacing. The use of a limited range of type faces and sizes had also come into vogue.

With this book, the printer seems to have suddenly become much more aware of the function of a title page as serving a purpose of information that is essential as a means of distinction and identification. In his awareness he suddenly sees the need to pick out the important points and create emphasis on certain words, and the need to acknowledge the publisher, with room for his own credits as the printer.

In trying to create some emphasis and variety with his limited availability of type, he has once again resorted to the much loved use of letter spacing. (see illustration no. 23.) However, in this case I think the effect has not been all that he may have set out to achieve.

In my opinion the overall effect has not been one of design and emphasis, but rather an overall lack of unity. This, I believe has happened because of the fact that when there are too many lines generously letter-spaced, it becomes trying on the eyes which prevents the instant grasp of word shapes.

In this printers efforts to create emphasis in his display he has made too much use of the space both between his lines and his words. He has used letter-spacing in both capitals and lower case letters. Capitals usually look better if they have been slightly letter spaced, on the other hand, when doing it with upper and lower case it should be done only with the greatest care. But in this instance the printer has resorted to using letterspacing with both upper and lower case and with both big and small sizes of type. For example: 'A VIEW', 'OF THE', and 'POOR LAWS', have all been letter spaced to the same extent regardless of the fact that there is an enormous difference between the type sizes of the three lines.

The need for imagination and sometimes even more importantly, discrimination are very necessary in the production of good design. These qualities become even more necessary in the design of 'plain' title-pages, rather than when decoration is resorted to. In many cases the design may rely more on the strength of the decoration than on the ability with which it is used.

These points apply very much to the production of the title page in discussion at the moment. The title page of this book is a plain title page in which the printer shows plenty of imagination without drawing on the support of decoration in the form of borders and rules etc. However what he shows in imagination, he seems to lack in discrimination. He seems to have become so concerned with the creation of variety and emphasis that he forgot to look at the whole page as a unit. Although emphasis implies vigour, variety, contrast and movement, what seems to have happened here is what could

T H E
First ANNUAL REPORT of the
CORPORATION.

BY an Act of the eleventh and twelfth of his present Majesty, the Grand Juries of every County, County of a City or Town, for ever may, and are authorized and required, at every Spring Assizes, after the 12th of February, 1773, to present a Sum, not less than one hundred, nor more than two hundred Pounds, to be raised from off a County of a City, or Town: and a Sum, not less than two hundred, nor more than four hundred Pounds, from off a County at large.

This Statute, so clearly in the affirmative, was interpreted, by the Grand Juries of several Counties, in a manner neither intended by Parliament, nor legal. For the Rule of Law is:—"Where a Statute directs the doing of a Thing, for the sake of Justice or the Public Good; the word *may* is the same as the word *shall*; for they are compellable so to do."—2 Salkeld, 609.

Some of the best Lawyers, who were in Parliament when the Law was framed, (and whose Humanity was equal to their Knowledge) when they went the Circuits, as Judges, explained the Act in this Manner; and declared, that Jurors by that part of their Oath relating to presentable Matters, were bound to conform to the direction of this Statute. The

B

Grand

25. Text page from 'The first annual Report of the Corporation'.

Note: the use of a decorative box in place of a large initial.

Sir Robert Staples, Bart.	—	22	15	0
John Parnell, Esq;	—	22	15	0
Hunt Walsh, Esq;	—	22	15	0
Richard Sherlock, Esq;	—	5	13	9
And One Guinea annually.	—	—	—	—
George Burdett, Esq;	—	5	13	9
Robert Stubber, Esq;	—	5	13	9
Rev. Sewell Stubber,	—	4	11	0
Rev. Chamberlain Walker,	—	5	13	9
And Three Guineas annually.	—	—	—	—
Mrs. Brereton,	—	5	13	9
Rev. Edward Ledwich.	—	4	11	0
And Two Guineas annually.	—	—	—	—
John Tydd, Esq;	—	3	8	6
John Rochfort, Esq;	—	2	5	6
John Bambrick, Esq;	—	2	5	6
John Barrington, Esq;	—	2	5	6
Edward Butler, Esq;	—	2	5	6
Richard Philips, Esq;	—	2	5	6
Richard Vicars, Esq;	—	2	5	6
Coulson Skottowe, Esq;	—	2	5	6
Alexander Fitzgerald, Esq;	—	2	5	6
William Drought, Junior, Esq;	—	2	5	6
John Baldwin, Esq;	—	2	5	6
Charles White, Esq;	—	2	5	6
Robert White, Esq;	—	1	2	9
Robert Flood, Esq;	—	2	5	6
Luke Flood, Esq;	—	1	2	9
Lewis Moore, Esq;	—	1	2	9
James Price, Esq;	—	1	2	9
Thomas Palmer, Esq;	—	1	2	9
Humphry Palmer, Esq;	—	1	2	9
William Palmer, Esq;	—	1	2	9
Robert Palmer, Junior, Esq;	—	1	2	9
Tobias Purcell, Esq;	—	1	2	9
Richard Steele, Junior, Esq;	—	1	2	9

A VIEW

A VIEW

Of the Poor LAWS, at different Periods, in this Kingdom:

W I T H

OBSERVATIONS.

Natural turn to Industry hath never been the general Character of the Natives of this Kingdom. Probable Causes have been assigned for it: but others, who think more favourably, say, those Causes equally apply to every Country, under similar Circumstances. While the Irish preserved their original Customs, the Tenure of Land determined with the Life of the Possessor: and as Crimes, Misfortunes and Political Changes, forced them frequently from one District to another, Property was eternally fluctuating, and new Partitions of Land made almost daily. Hence the Cultivation of Ground was only in Proportion to the immediate Demands of Nature, and * the Tribute to be paid to Superiors. With but

* LELAND'S HIST. OF IRELAND. Vol. I.

Of particular interest in these pages is the use of decorative borders which are built up of type flowers which were something that had originally appeared in the sixteenth century and were brought back into use in the eighteenth century. It should also be noted how a box has been made around the letter B of 'By', by the use of the same type flowers as those that have been used in one of the borders.

This would seem to have been a very old printing practice and is one which I came across earlier in many of the proclamations that were printed in London for the Duke of Ormonde dated 1645. This rather clever manipulation of type flowers around a capital letter resembles very much that of a large initial and is used in a similar fashion. Printed initials at this time could not compete with the illuminated one because they could not be elaborate in detail unless time was willing to be spent on them. In using type flowers in this fashion, the printer has overcome this problem to the extent that he has managed to create what looks on first glance to be a large initial with enough detail, giving the illusion of time seeming to have been spent in its creation. As a large initial it has been placed well on the page, agreeing with subsequent lines as though it were made to fit there, and not dropped haphazardly on the page.

I think it is also a worthy point to note that this same decorative box which has been inserted in the place of a large initial, has also been used in the same fashion on 'Finn's Leinster Journal' newspaper which had commenced its publication just eleven years earlier prior to the publication of this book.

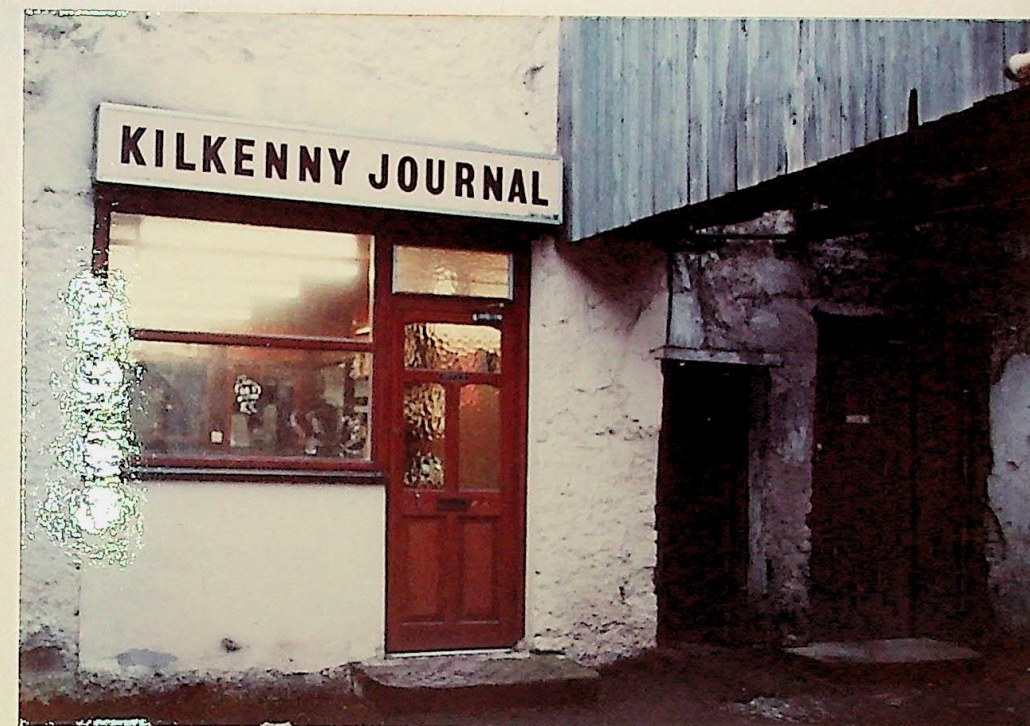
PRINTING IN THE EIGHTEENTH CENTURY Contd:

The eighteenth century was a period of many technical advances in the printing industry, which brought with it radical changes of production and distribution methods which were carried on at an even faster rate in the nineteenth and twentieth centuries.

As more and more newspapers were turned out in Dublin as the eighteenth century wore on, another regular pattern was established. Many newspapers came out on Tuesdays and Saturdays, to catch the post for the country. Thus it became established that there was a need for provincial newspapers.

The demand for newspapers in the country as well as Dublin, soon spurred on the provincial towns to establish their own weekly newspapers which they did with great success. Some of these newspapers survived for a very long time with some lasting well into the twentieth century. Not only did they fill a gap, but many of these small offices furnished several creditable representatives of journalistic literature.

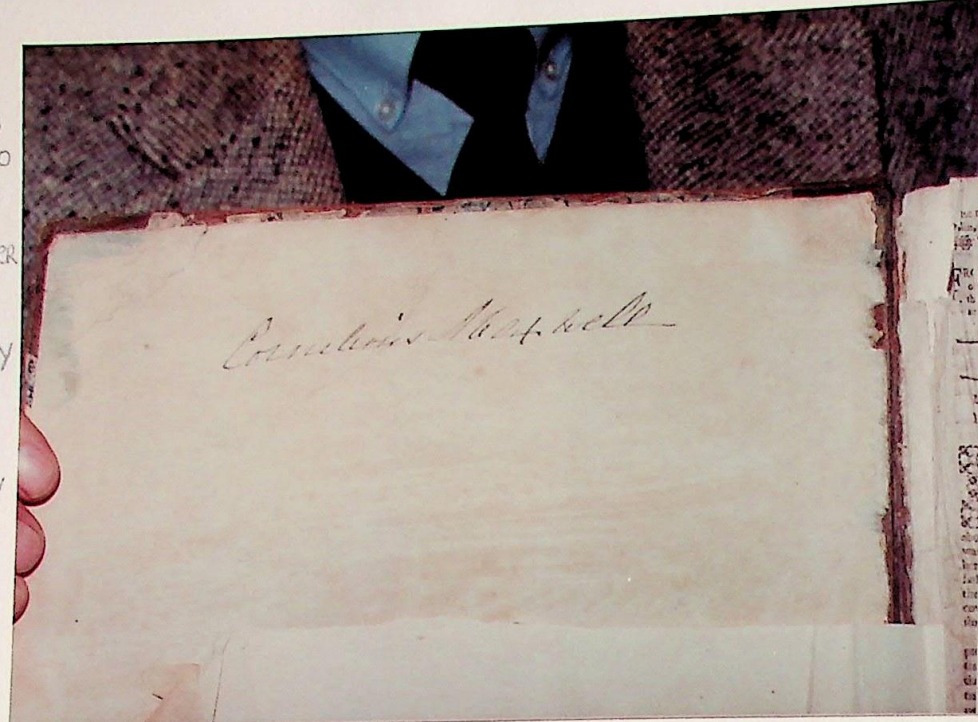
Kilkenny, being a major representative turned out some creditable publications, religious, historical and miscellaneous, many of which were turned out from the office of Finn's Leinster Journal.



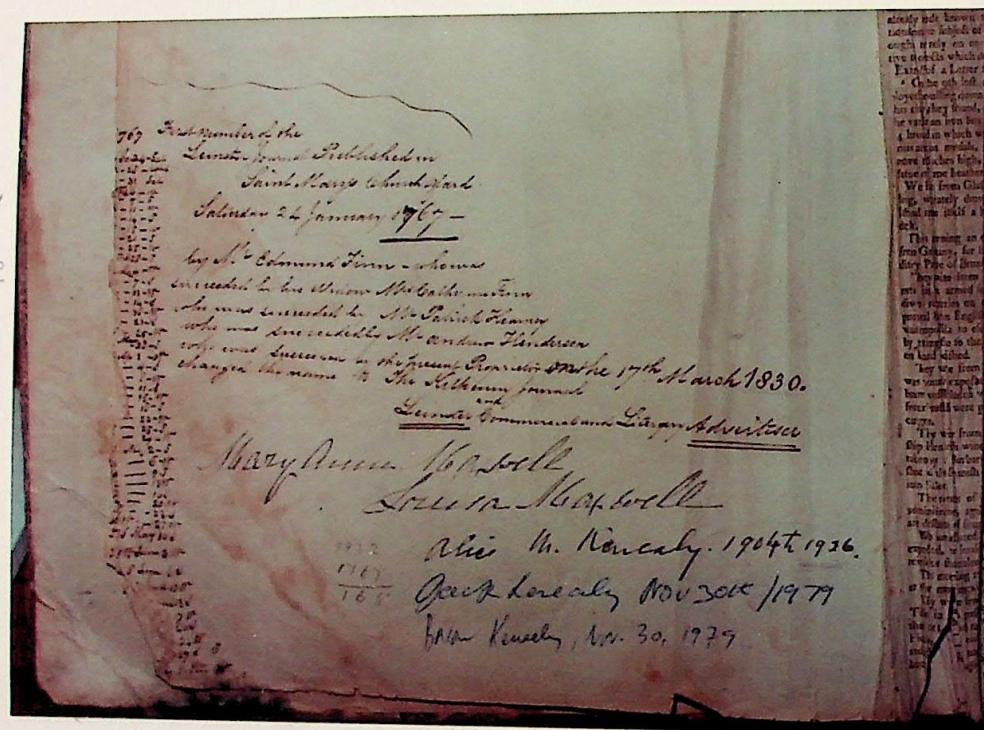
27. 'Kilkenney Journal Office' now owned and
Run by Mr Brian Kenealy.

28. Signature of 'Cornelius Maxwell' who changed the name of 'Finns Leinster Journal' to:

'The Kilkenny Journal and Leinster Commercial and Literary Advertiser'.

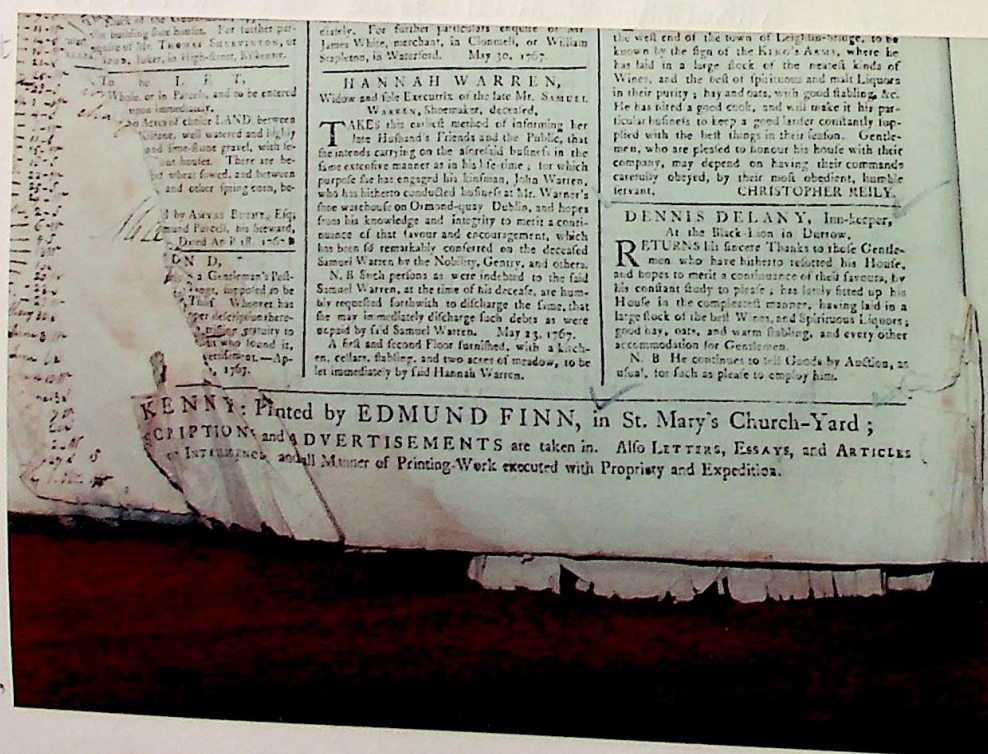


29. Signatures of the Maxwell Family, and the Kenealy Family who later became owners of this newspaper.



30. Advertisement which was placed at the bottom of each edition of 'Finns Leinster Journal'

stating "all manner of printing-work executed with propriety and Expedition"



FINN'S LEINSTER JOURNAL:

Before I talk about the printing style of this famous newspaper, I would first like to give the background information of the setting up and operating of this busy little printing office, out of which, as already discussed, the very famous 'Hibernia Dominicana' was printed along with many other printed pieces of note, which turned this printing house into one of the major centres of printing in Kilkenny throughout its career. It is still in existence as a printing house today, but unfortunately the newspaper ceased its publication in 1965, just two years before its two hundredth birthday.

This printing house began in the eighteenth century and continued right through the nineteenth century and into the twentieth century. Its lifespan can be divided into three periods:

1. 1765: It was founded in 1765 by Edmund Finn and called 'Finns Leinster Journal' until the early 1800's when it passed into the ownership of Patrick Kearney.
2. 1800's From this time until 1830, it was known as 'The Leinster Journal', the proprietors being Patrick Kearney and later Andrew Henderson.
3. 1830's From the 1830's onwards, was the third and longest period. During this time it was owned by the Maxwell and later the Kenealy families. During this period also the name was changed to 'The Kilkenny Journal and Leinster Leader'.

In 1926 it became a limited company, the directors being chiefly the members of the Kenealy family.

On the 24th of January 1767, Edmund Finn produced his newspaper from an address in St. Mary's Graveyard, and Kilkenny had its own newspaper. It cost 4d and was issued twice weekly. It consisted of two small sheets known in technical terms as a 'fly leaf' with three columns of type running down each of the pages. At the bottom of the last page appeared the following:

"Kilkenny: Printed by Edmund Finn, in St. Marys Churchyard; where subscriptions and advertisements were taken in. Also letters, essays, and articles of intelligence; and all manner of printing work executed with propriety and expedition."

Not only did Kilkenny have its own newspaper, it also had opened its first commercial printing house.

I would like to refer to some of the other items that were printed alongside the newspaper at a later date. Such items included books, pamphlets, leaflets and posters, but very few of these items still survive. Besides the newspaper and some of the books, most of the other printed items were merely discarded as their functions ceased.

The only other areas in which provincial newspapers were operating at this time were Limerick (1726) and Cork and Waterford(1729), so Kilkenny was well up among the starters in the field of provincial newspapers. It was circulated mainly in Co. Kilkenny and the adjoining counties where messengers brought it on horse-back to Carlow, Castledermot and Killcullen. It was also sent by post to Dublin, London and Edinburgh. The messengers being obliged to provide their own horses. In the issue of March 7, 1767, the following appears:

"Wanted, a person that will undertake riding twice a week, from Kilkenny to Clonmel, to convey this newspaper thither, on the days of publication. Also another person that will undertake riding from Kilcullen bridge to Kilkenny: They are to provide their own horses. Apply to the printer hereof."

If there were any delays in the newspaper reaching these outposts of its circulation area, Edmund Finn was in the habit of printing apologies to his subscribers in his next issue.

"The delays were due to the villainy of the messengers!"

Most of the material in this newspaper were long extracts from London and foreign papers. They did not offer any opinions of their own. There were few items of local news, the rest of the paper consisted of advertisements. Many of the advertisements and notices published in this newspaper in the early years are very entertaining when they are re-read today. They also

give some very vivid descriptions of social standards and codes of behaviour that were the norm at that time. For example in the issue of September 3, 1768, the following item appeared:

"Married, Sunday last, at Callan, Mr Edmund Ryan of Mullinahone, merchant to Miss Margaret Butler, daughter of the widow Butler of Callan, a young lady whose smallest accomplishment is a fortune of five hundred pounds."

Finns newspaper, which was said to have been partially financed by his brother William, a Carlow merchant, prospered and at the end of 1767, moved from his first abode at St. Mary's graveyard, to a much more high class establishment on the 'High Street', which was completely equipped with new equipment. The L & N supermarket now stands on the site today.

However, in 1777, only ten years after starting his paper, Edmund Finn died leaving behind a widow, and seven young children, the eldest of whom was only eight. This left Catherine Finn with the choice of letting the paper go, or taking it over herself.

A month later she announced in the columns of the paper that she intended carrying on. It is said of her that during the eighteenth and nineteenth centuries no other woman played such a major role in the Irish newspaper industry. She also turned out to be the only major newspaper owner and editor during these two centuries.

After her takeover, Catherine Finn wasted no time. She solicited the continued custom of the gentry, the catholic majority of Kilkenny. She also organised the editorial content of the newspaper, sold the advertisements, and oversaw the printing and distribution.

In her editorial approach copyright did not exist and she unhesitatingly gathered all kinds of foreign news and gossip from the London and Dublin newspapers. This often meant that some of the news was late and often inaccurate. Even local items covered were often extracts taken from the Dublin papers.

According to Dr. Madden (a noted Irish historian) he derided her efforts saying that he had not been able to discover any evidence of acquaintance with literature or political taste! However, the 'Journal' under her watchful eye, seemed to prosper well on a harmless diet of births, marriages and deaths.

During this time, She handed over the paper to her eldest son Michael who married a daughter of a Dublin bookseller who was also an agent for the journal. Her son knew nothing of how to run a paper successfully and along with becoming involved in a spectacular collapse of a bank, operating between Kilkenny and Dublin, he did not take long to go bankrupt. As a result, Catherine Finn took back control of the newspaper which she remained in control of until her death in 1832, aged 83 years.

Catherine Finn also lived through the merging of her paper into another which became known as 'The Leinster Journal'. This was in 1802, the new proprietor being Patrick Kearney. During this time Catherine Finn also on occasions produced numbers of 'Finn's Leinster Journal' and so there exist numbers of 'The Leinster Journal' with the printer being named 'C. Finn.'

This new paper 'The Leinster Journal' was very similar in style to 'Finn's Leinster Journal', the same masthead being used but with the elimination of 'Finn's' name. However, a more dramatic change took place in the format of this newspaper, changing over from a three column layout to an eight column layout.

Patrick Kearney lasted only six years after which time he sold out to Andrew Henderson. The paper was now being published from a building on the corner of High St., which became known as 'Maxwells Corner'. There are very few copies of the paper available during Henderson's ownership due to the poor quality of the paper manufactured at this time, which deteriorated rapidly.

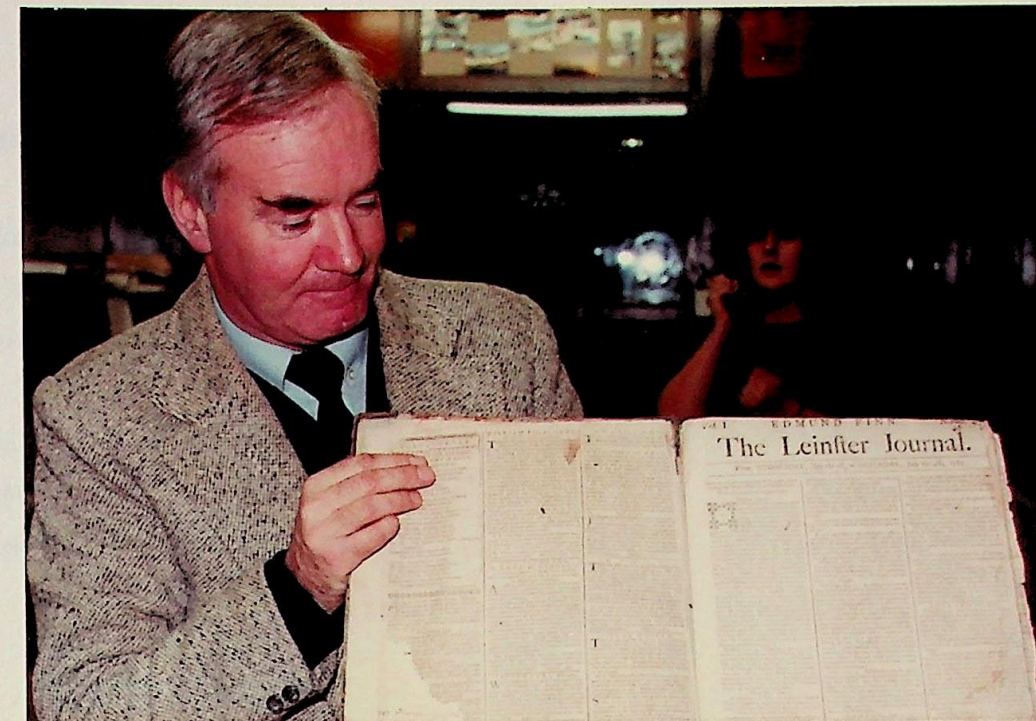
In 1830, Finns paper changed hands again. This time it was purchased by Cornelius Maxwell who once again changed the name to:

'The Kilkenny Journal and Leinster commercial and Literary Advertiser, the first number under this new name being published on the 17th March 1830.

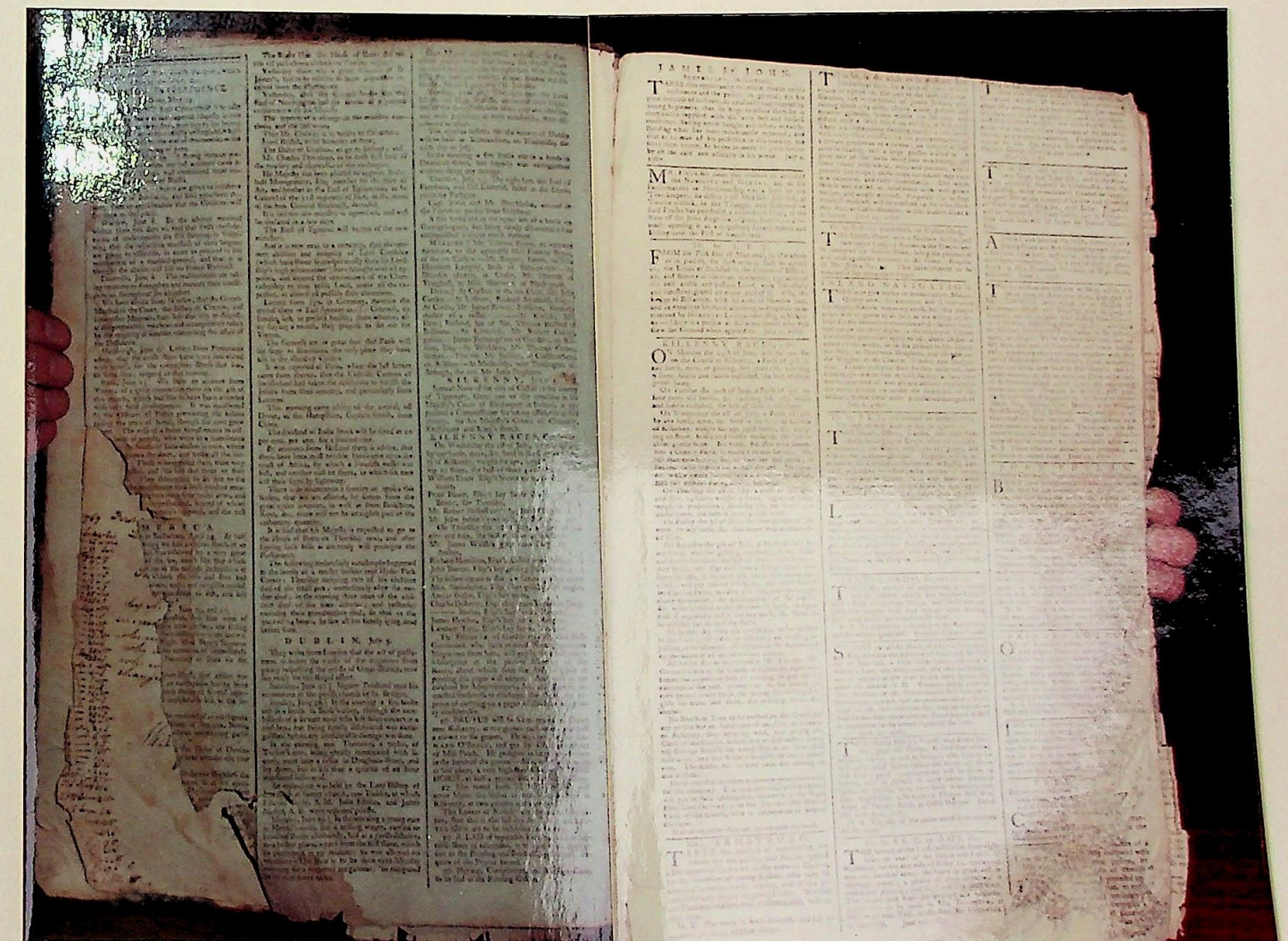
Maxwell was a strong supporter of Daniel O'Connell and so the newspaper from this time forward took a strongly nationalist line in politics. In 1851, Con Maxwell died, and once again history was repeating itself and the newspaper was run by a woman, Mrs Maxwell.

In the early 1850's a young writer was composing a song which he called "The moon behind the hill". This was an 'exile' song which was sung nostalgically by the Irish in America. It is also a very well known and sung, song, in Ireland today. The writer was William Kenealy, a Corkman.

In 1856, this corkman, William Kenealy was appointed editor of the Kilkenny Journal. Two years later he married Rose Maxwell and on his marriage he received a half share in the newspaper, with the option of purchasing the other half on the death of Mrs Maxwell. However he died at the early age of 48 in 1876, The paper remained in that family's name up until its closure in 1965, being just two years away from two hundred years of continuous publication.



31. Mr Brian Kenealy owner of 'The Kilkenny Journal' showing Vol. 1 of 'Finn's Leinster Journal'.



32. Double page spread showing the second and third pages of 'Finn's Leinster Journal'.

FINN'S LEINSTER JOURNAL ANALYSIS:

Like all newspapers of that period, the page layouts and display of 'Finn's Leinster Journal' depended entirely on the machinery available to the printer, and also on the imagination and individuality of that particular printer.

The early tradesmen had no design courses to attend. They did their own layout which they learnt about as they went along. The rules which these tradesmen followed were usually simple and traditional:

"The work must fit into the line"

or

"The line must be filled and the text must be easy to read".

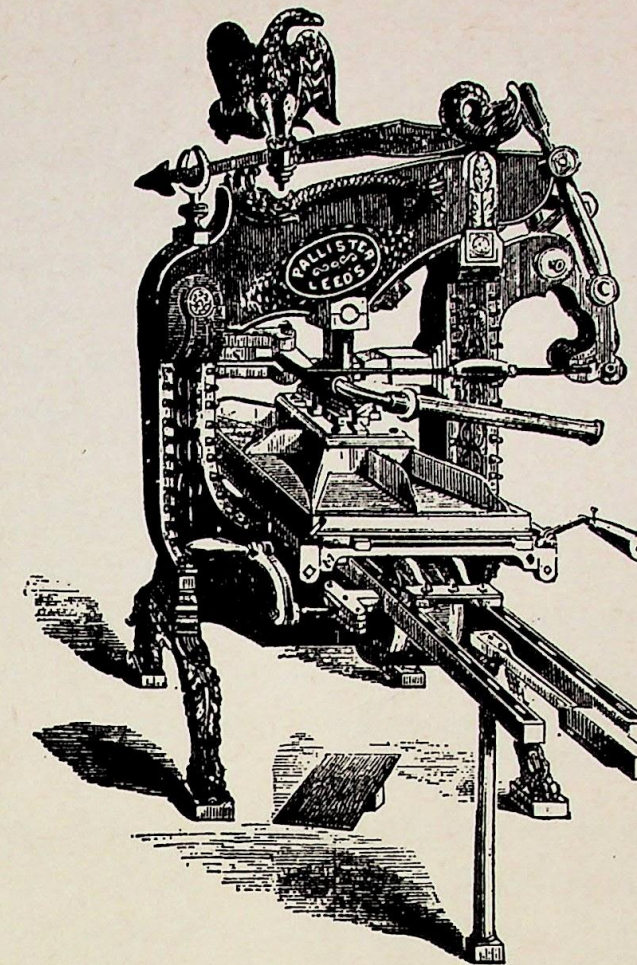
However, all that has changed and in this century all apprentices are sent on special block releases to the various colleges throughout the country to learn about design and layout,

On making a quick comparison of some of the early copies of Finn's newspaper, with some of the later copies, many changes can be seen to have occurred with regard to its style, format and size.

This is only a reflection of some of the dramatic changes in society during that same period. The growth of newspaper design also depended very much on the technology available and on the customs of the period.

For example: In the 1840's and 1850's type-revolving presses were used which required type to be locked into the formes by wedge-shaped column rules. For the type to stay in place, column rules had to run from the top of the forme to the bottom. The result of this sort of technology was that headlines running across more than one column were impossible to achieve. However with the invention of the rotary press, horizontal layout was made feasible, but for the most part vertical layout continued to be used.

The first presses were cumbersome affairs, sometimes these were converted



33. A nineteenth-century iron hand-press—the Columbian

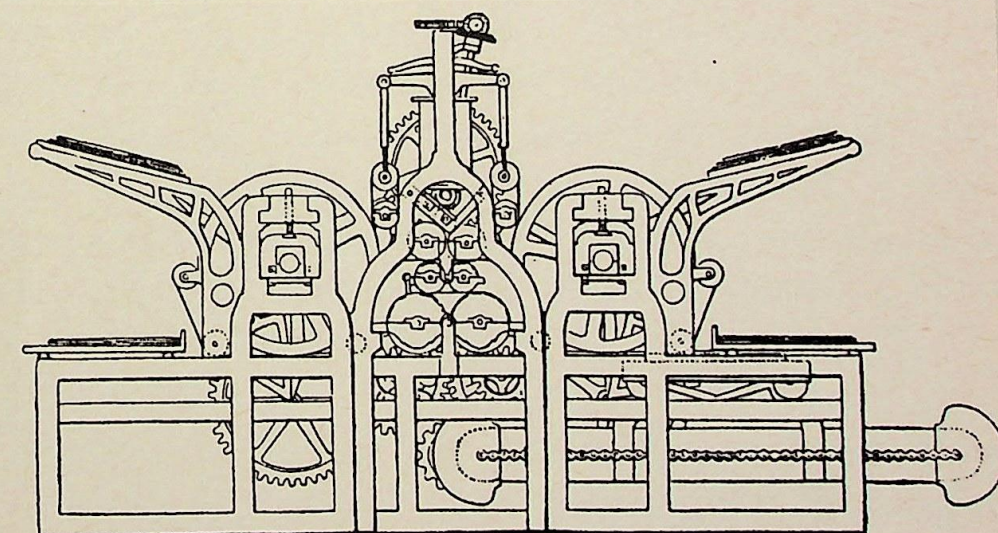


Diagram of a Koenig and Bauer double-cylinder press built for *The Times* in 1814. This machine printed two sheets at once. The sheets were fed in from the upper-feeding boards at left and right, passed round the cylinder, and were taken off on to the lower boards.

'bookbinders' screw presses adapted or modified.

Before this time printers of news-sheets needed tremendous muscle power to ensure that the primitive hand presses produced clear impressions on the paper. A strong printer could turn out one hundred and fifty sheets an hour. These presses were the basic appliances by means of which a sheet of paper was pressed against the inked surface of a forme of type, so that the ink was transferred from the type to the paper.

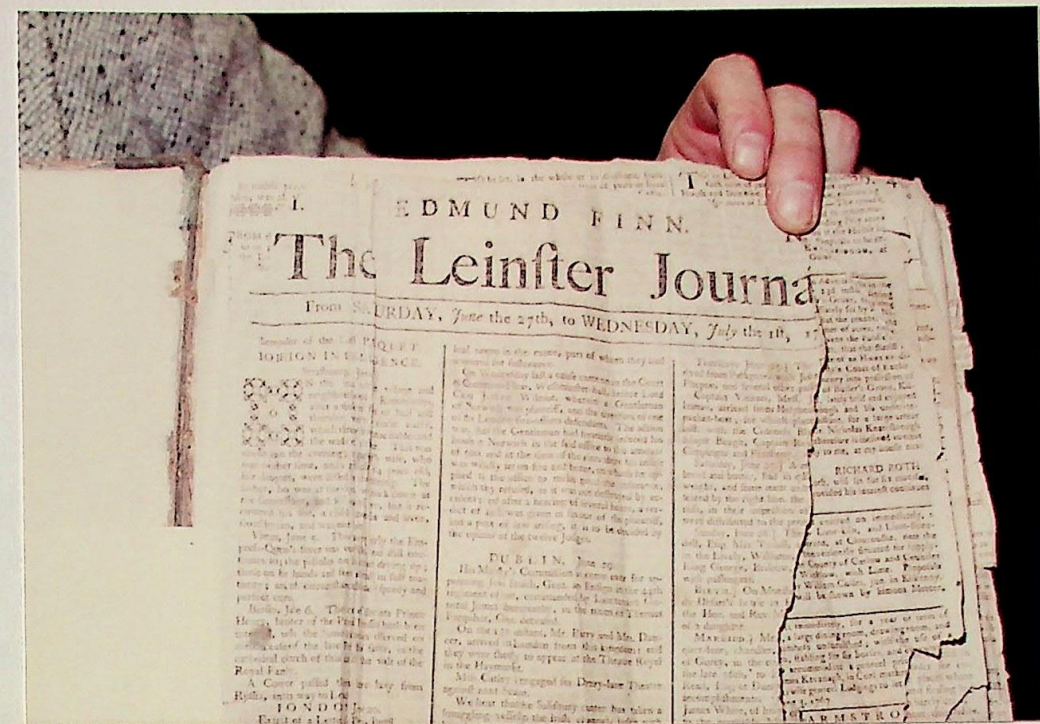
The printing of 'Finn's Leinster Journal' would have been done on such machines as the 'wharfedales' which have been built since 1858 by Dawson and sons. These machines were two-revolution, stop/cylinder hand fed, flat bed machines and most of the provincial newspapers were printed on these and similar machines in their early days of publication.

In the 1820's the 'Koenig press' (see illustration No. 34.) was invented which was able to turn out one thousand copies an hour. 'The London Times' installed this new machine which replaced rows of 'Stanhope' presses which had been little more than metal equivalents of the hand operated wooden presses in use since newspaper printing started in the seventeenth century. Soon a less elaborate but mechanically advanced press, 'the Columbian', topped by a giant eagle became a common sight in Irish newspaper offices.

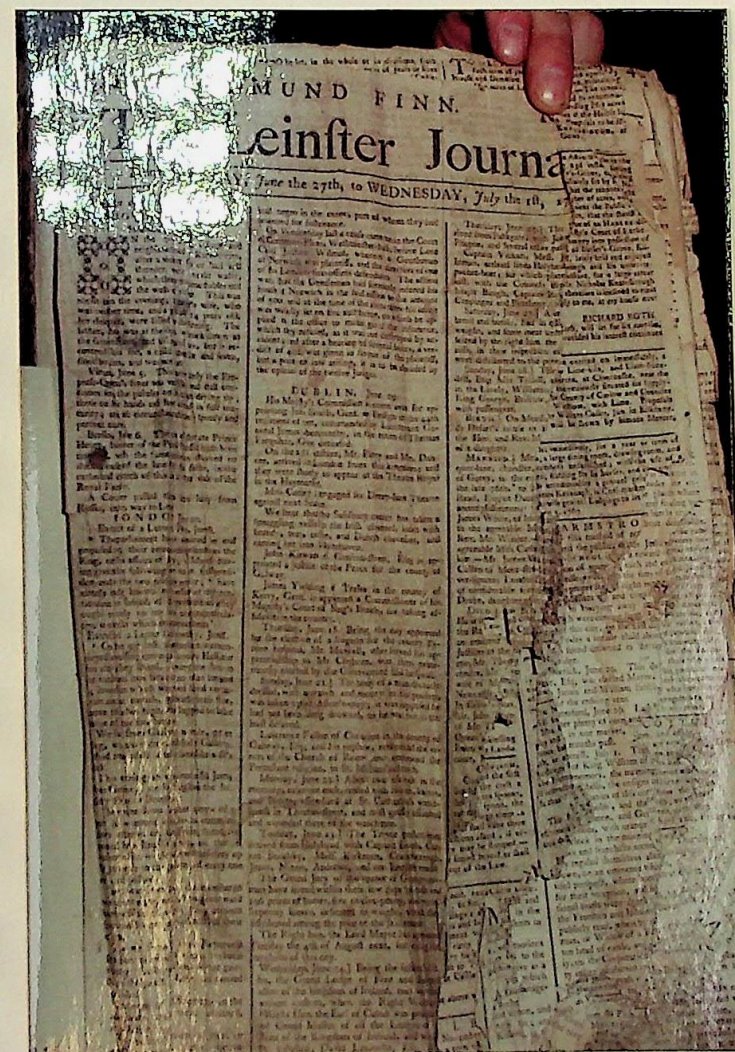
While doing some research on this paper I came across a piece of information in the 'Irish Book Lover', vol. 19, 1931 which read:

"The authorities of the National Library of Ireland were fortunate enough to acquire by purchase recently, practically a complete set of eighteenth century volumes of a rare old Irish provincial newspaper, viz, 'Finn's Leinster Journal', (continued on as the Leinster Journal) first published in 1767-8.

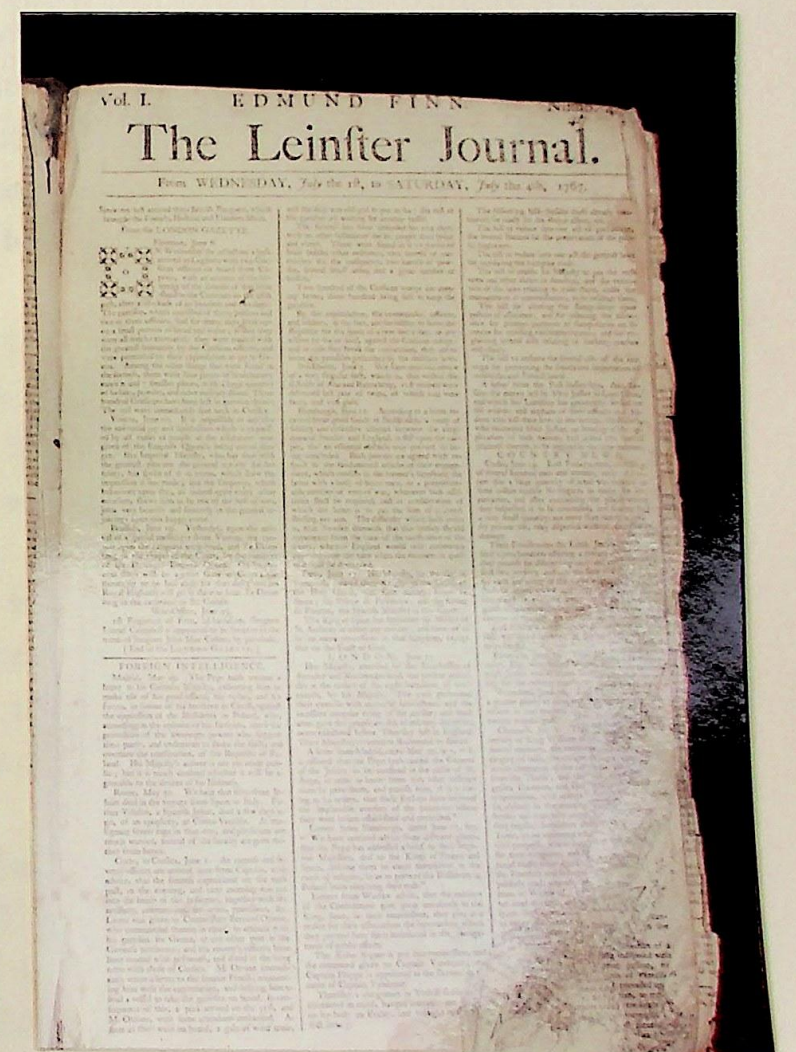
Without hesitation I looked up this old newspaper and was very thrilled to be handed the very first volumes of its publication. The first actual publication Vol. 1, no. 1, was published on 24th January 1767, but the very first publication in the hands of the National Library is Vol. 1, no.4.



35. Front pages Vol. 1 of 'Finn's Leinster Journal'



36.



37.

For the purpose of this thesis I was not able to gain copies of the front pages of this newspaper due to malfunctioning copying facilities. However, I was able to get photographs of a second volume of this newspaper held by the Kenealy family. This second volume is almost identical to the first.

I think it is important to take a good look at this first and very early newspaper publication as it gives us a very good idea of the standard of both newspaper and book printing that was being carried on at that time. It indicates the standard of design which may have been done by intent or otherwise, all of from which we may learn a great deal. It is also interesting to note the tremendous changes that have occurred in newspaper design since these publications. Last, but not least, they also give us a very intimate and interesting insight into the codes of behaviour and accepted customs of the period.

This first journal consisted of two small sheets. The most distinguishing mark on 'Finn's Leinster Journal' at this early stage was as one would expect the masthead (see illustration nos 35-37). This reads 'EDMUND FINN' set in the centre of the page, letter spaced in capital letters. Underneath this heading in much larger type is the heading:

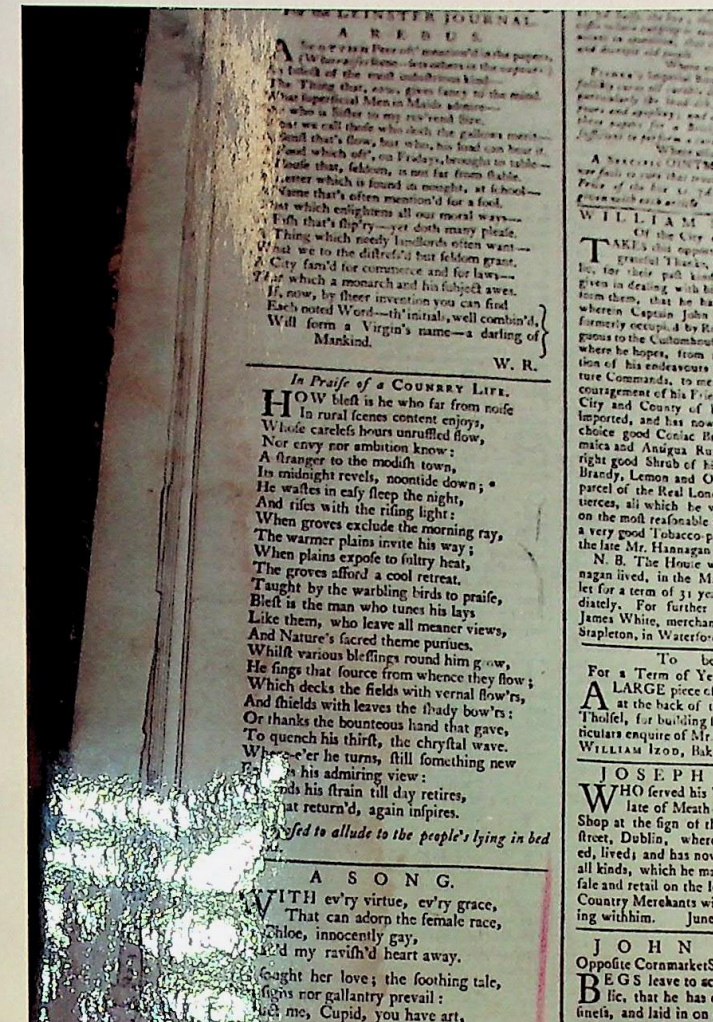
'The Leinster Journal'.

This masthead is beautifully set in upper and lower case letters, to fit across the text type of the page. The word 'Leinster' is spelt with the old english spelling of 'Leinfte' which reads rather quaintly and looks very well in the way the 'F' of Leinster almost runs into the 'T' distinguishing it as a ligature ft. Above this heading set on the same line as 'Edmund Finn' is placed the 'vol' no. directly in line with the left hand margin of the heading and the text type. On the far side the 'edition' no. is neatly lined up with the right hand margin.

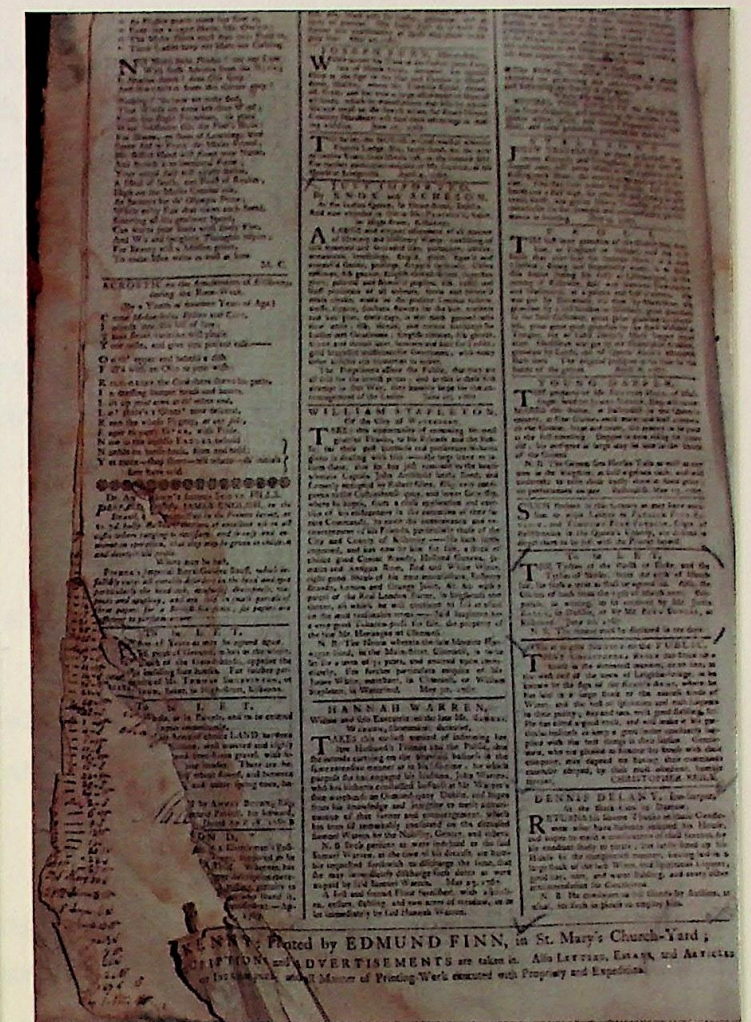
Directly underneath the heading 'Finn's Leinster Journal' is a thin rule, underneath which is set the date of publication of the particular edition:

From WEDNESDAY, Feburary the 11th

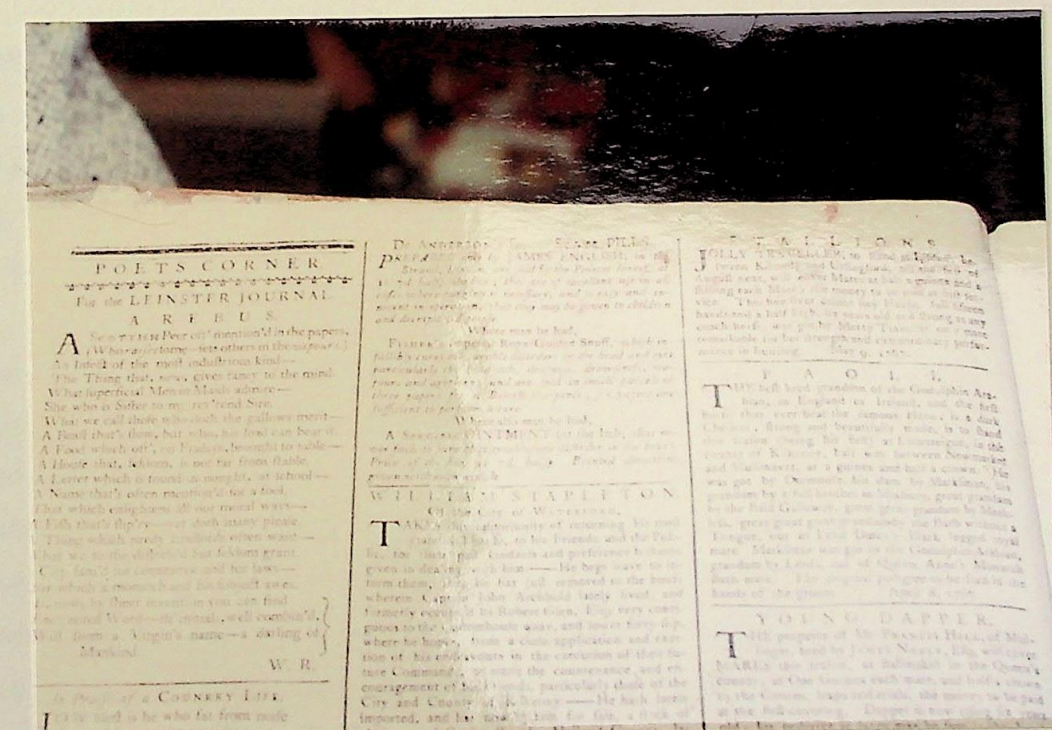
To SATURDAY, Feburary the 14th 1767,



38. Page two was usually used for poems and letters.



39. Last page shows the sort of layout and display used for advertisements.



40. 'Poets Corner' was a permanent feature in each edition of 'Finns Leinster Journal'.

the days WEDNESDAY and SATURDAY being set in block capitals. This information is underlined by a black thin rule which brings to completion all the necessary information needed to make up the masthead.

The page itself is divided up into three columns of type each of which is eighteen picas per column width. This was a far cry from the eight columns per page that are to be found in newspapers today. Between each of the columns there is a dividing black line. The type begins approximately fourteen picas from the top edge of the page and finishes almost six picas from the bottom edge of the page.

The type of this newspaper is beautifully set giving a very even, overall colour to the page, and in spite of the fact that there is very little display used with most of the information being printed in small print, there is a crispness and clarity here that is often very lacking in many of the newspapers which we buy today.

Like most newspapers published during the eighteenth and nineteenth centuries there was very little use made of vertical display by putting a headline over the main story. In fact there were many instances in which the main story did not even begin at the top of the page.

FRONT PAGE:

The front page usually consisted of an assortment of news both local and foreign. There was very little use made of display type to highlight items. Any display type that was used usually consisted of capital letters belonging to the text type.

There seems to have been no such thing as a main story, and even if there happened to have been some 'hot' news at the time of printing this did not necessarily mean that it would be printed at the top of the page so that it would be the first item to be read. Any topical news when printed was more likely to be found in the middle of the 'mass' of the page among all the other news, local and foreign. However the problem of display for the main news item did not often occur, as was already stated, most of the material in this newspaper were long extracts from London and Foreign papers with

very few items of local news. It was even customary to find adverts and notices, printed in the same formula as the rest of the text type and placed on the front page.

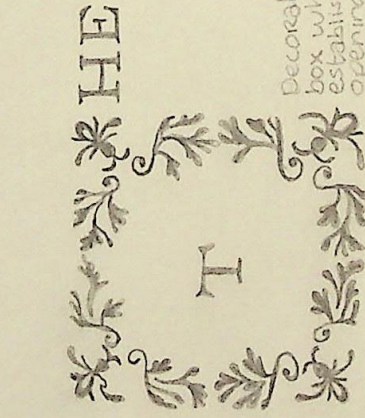
This in fact happens in the very first issues of the Journal where in Vol. 1. no. 4. the very first item printed is a letter to the printer asking what is going to be done about delinquent children. The only indication with regard to who wrote and sent in this piece being: the capital letters T.Y. This piece ends in the middle of the second column directly underneath which is a new heading 'GENERAL ADVERTISER' which is set in letterspaced capitals fitting across the column width. This piece consists of a combination of extracts, advertisements, and notices gathered from the Dublin and Munster papers. These extracts are further broken up into many sub-headings such as 'PUBLIC NOTICE' - 'TO BE LET' - 'TO BE SOLD' ETC., which as a further differentiation from the text are all set in italics.

In this early newspaper and this would possibly apply to most of the other early provincial newspapers, there was a general lack of any decision about the relative importance of individual items of news or features. There was very little use made of any varying typographical treatment, with hardly any attention paid to the detail of feature headings. However there was a certain uniformity created in the way each news item ran into each other. It may not have been the most topical news, but in spite of this fact each edition was made up of the same news headings which were printed in the same fixed position from edition to edition.

This is so unlike the newspaper design of today where the space on a page is divided accordingly to a scale of values. The most considerable happening on the front page with the largest headline, and the most trivial happening being tucked somewhere inside the newspaper, possibly to be found at the foot of a column under a very small heading. This 'subject and place categorization' as it is referred to is a modern development of newspaper design and one that has proved to be very effective.

SECOND PAGE:

Turning to page two of this newspaper, the column grid which has already been set is fixed at three columns per page, the first column of the second page



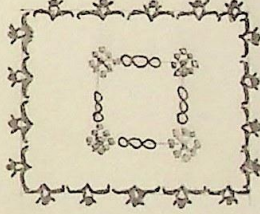
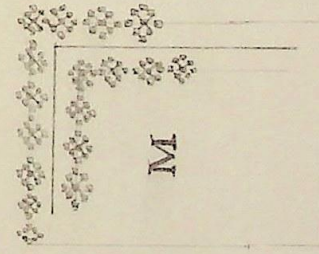
Decorative box which established the opening of news on first page

GENERAL ADVERTISER

Decorative borders which can be seen throughout most editions of 'Finns' newspapers.



Adds from 'Finns' printing office all begin with this sign.



Other decorative boxes used.

41. sketches show some of the various rules and borders which were made up from 'printers flowers' and can be seen throughout the many editions of 'Finns Leinster Journal'.

being headed by three black rules, underneath which is written:

'Since my laft arrived, two British PACQUETS which brought the Foreign Mails.

Fariona, in Corsifa, Aug. 29'

This heading should give some idea of the sort of news items that were included for local readership! This page is then initialed with a similar decorative box as I have already talked about in an earlier book, and which I first came across in the early printed proclamations of the Duke of Ormonde. The rest of the text continues with:

THE information which we
have from Baftia, Bay...

The type on this second page begins approximately five picas from the top of the page, with the same width being applied to both margins, with the greater depth of seven picas being left at the bottom. Again there is a dividing black rule being made between each of the columns.

After the news from Corsica, we read on into news from London which eventually runs into news from Dublin.

THIRD PAGE:

Finally on the third page halfway down the third column, one eventually comes to a small heading: 'COUNTRYNEWS' under which is given the local news from round and about Kilkenny. This includes lists and accounts of the local court, continued by lists of deaths, and finally rounded off by a list of ads from the printers office. The rest of this page is taken over by advertisements.

The only use of display type that is suggested here is the use of a bold capital initial, the remainder of the word being printed in large caps.

[illegible]

The text is finally concluded by the use of a black rule, with the next new heading commencing directly underneath.

FOURTH PAGE:

The fourth and final page is again headed by three black rules, underneath which is written in spaced capitals 'POETS CORNER'. This column which is found in the exact same position in each edition, includes letters and poems sent into the printer for publication. One such inclusion being a poem written by a Clonmel reader, the finishing lines of which read:

"Kilkenny therefore, is the city you've hinted,
Where, for profit and pleasure a journal is printed"

Many similar entries fill up this column with the final two concluding columns of the paper again being filled with advertisements this time from Dublin and Cork.

These advertisements are nothing like what would be expected to be found in newspapers today. They are inserted in the column width in the same fashion as was done with the type on the previous pages. The only variation of type size and design is created by the name of the owner being inserted above the text of the ad. in letter spaced capitals. eg:

S E E D S

L U K E S E P P A R D

continued with the beginning of the actual text, the beginning of which , use is made of a large initial.

HATH just imported the undernamed goods.

This text continues on similar to the text of a book, and it is rather amusing to find the advert being concluded by the thanking of all his friends and the public for the many favours he experienced since he started in business. A custom which is only customary to find in newspapers today at christmas time. The conclusion of this advert as with all the others is done again by the drawing of a black rule. Thus concludes the fourth and last page of the first edition of 'Finn's Leinster Journal'.

The size of this first edition of newspapers by Finn is ninety eight picas by fifty nine picas. However in the last publication of Vol.1. there is an advert placed there by Edmund Finn stating that he is moving his business

premises to High Street where:

"He will be constantly supplied with all new publications, and transact every article in the printing, bookfelling, and stationary Bufinets with that care and punctuality with which he flatters himself."

(note the use of old english spelling throughout the text of these early newspapers).

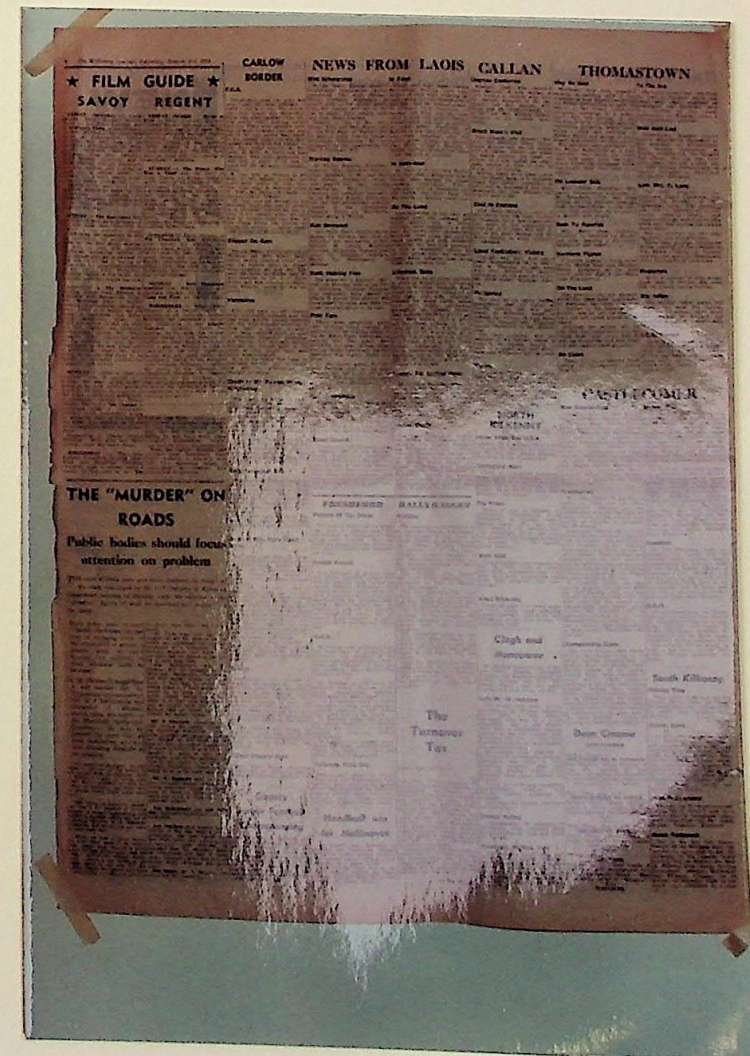
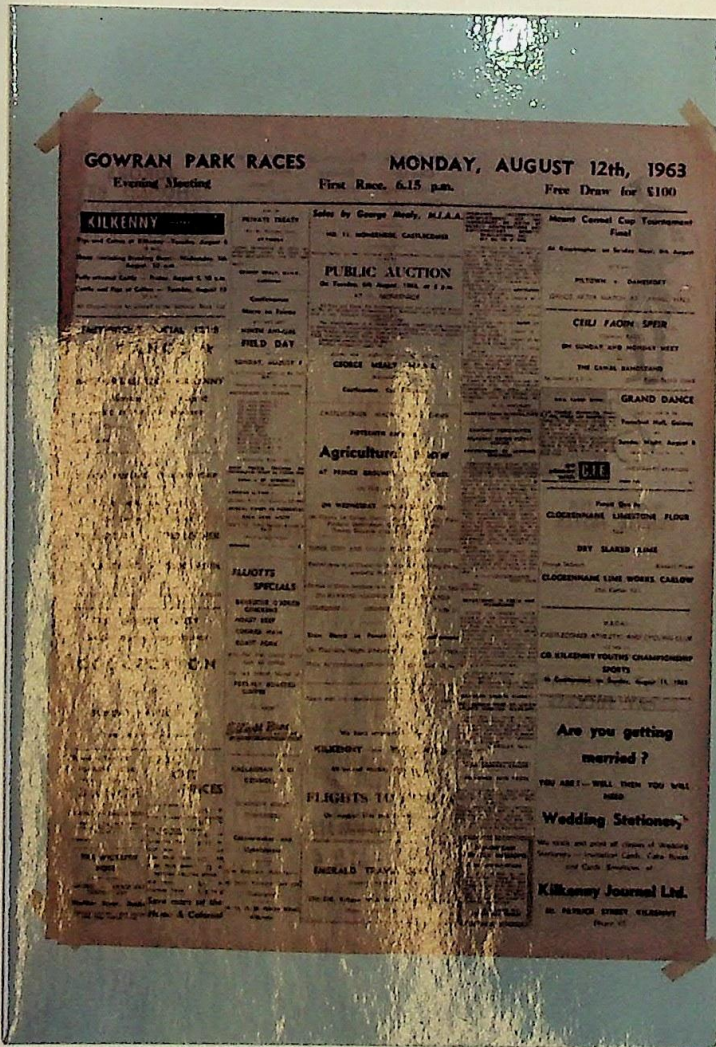
Along with this move came a change in the size of the newspaper, the page size having increased by one hundred and seven picas to sixty four picas. This page increase was welcomed by many of the subscribers, as was indicated in the following letter to the newspaper, issue 1, Vol.11:

To the printer of 'The Leinfiter Journal, Sir.

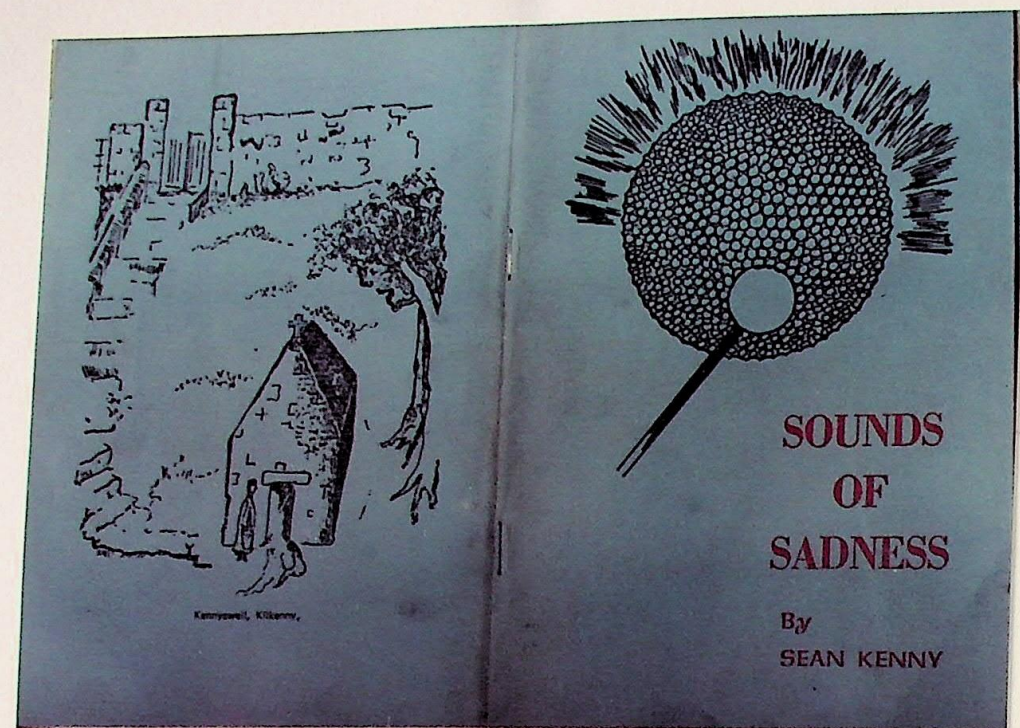
DARE to affirm it, your subscribers are highly pleased with the revolution you have taken to enlarge the size of your newspaper at the commencement of the new year...

The letter is signed 'Your confitent reader'

A FARMER.



42. Four pages taken from one of the last editions of the 'Kilkenny Journal' before it ceased publication in 1965.



Publications printed in more recent years by the 'Kilkenny Journal'?

Having gone into some detail with regard to this early newspaper, I think the relationship between book design and the printing of newspapers through this transitional period becomes very apparent.

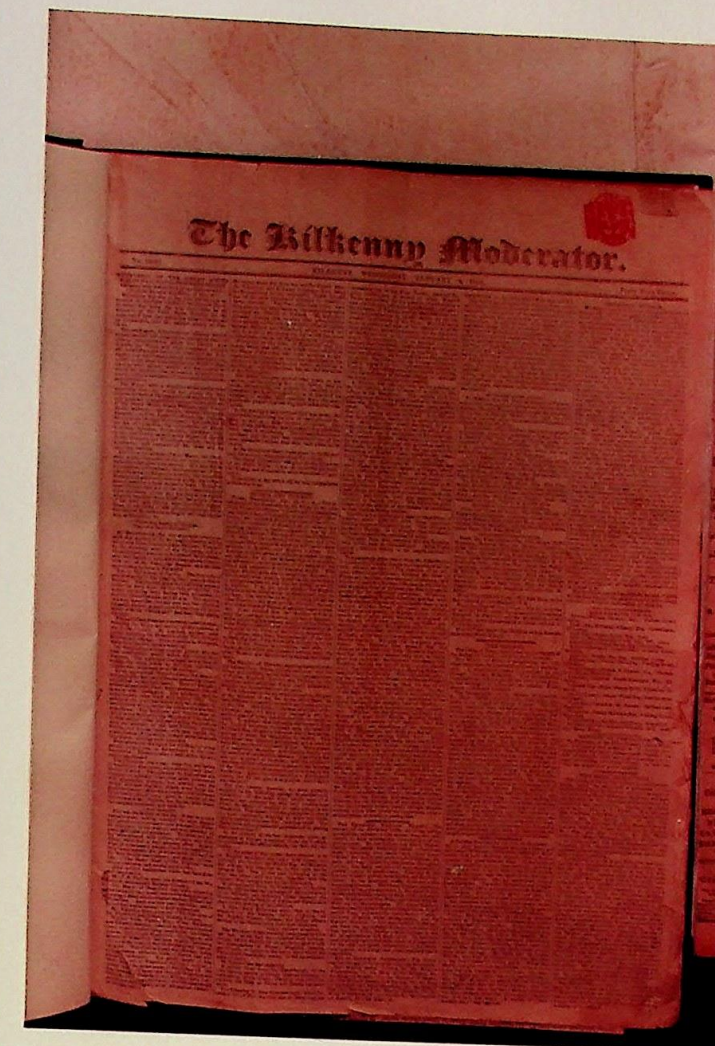
As newspaper makeup and design was in the early stages done by those same craftsmen who were accustomed to doing book design and printing, it almost goes without saying that there would be many links and similarities between book design and the early newspapers, something which in my opinion is quite distinctive in the first editions of Finn's newspaper.

If you look at the front page of this newspaper and also the first pages of 'The fifth Annual Report of the Corporation, (illustration No. 25.) you would soon begin to notice some very distinct similarities. To begin with the same type-face is in use on both publications. The printer has also made much use of the same decorative border surrounding the first initial, which he used as a focal starting point both in this book and on his newspaper page layout. The display type, which as I have already stated, is an enlarged version of the text type, and is also set in a similar fashion.

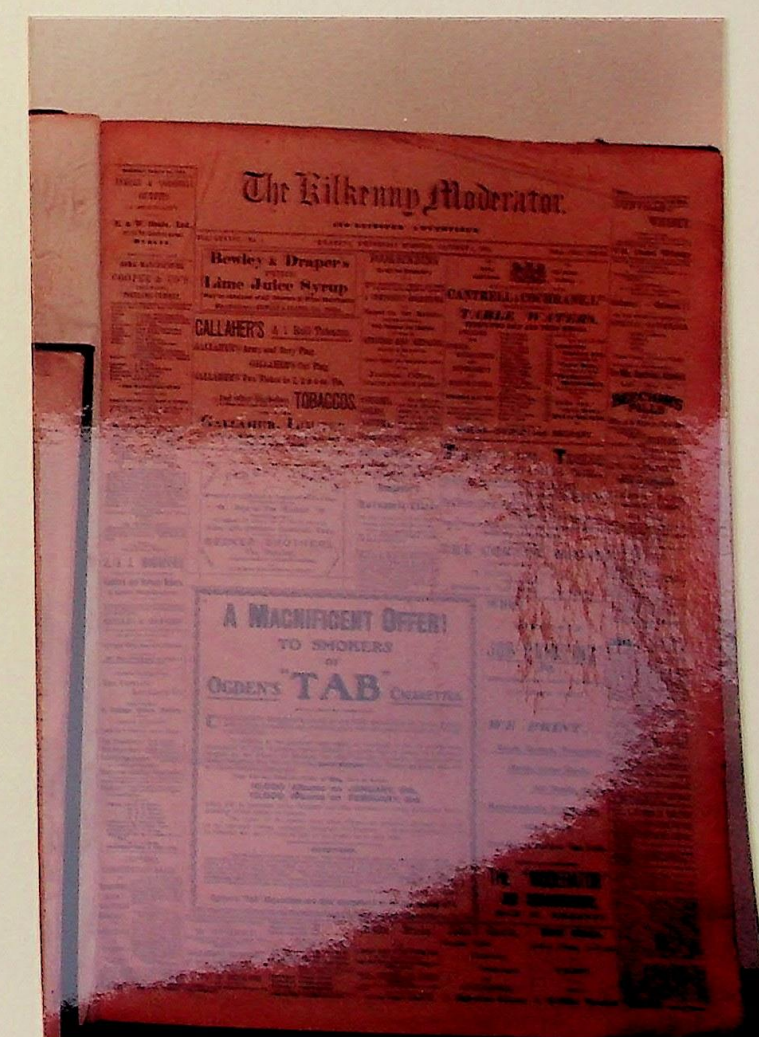
Rules, borders and any other decoration when used can be seen to have been made up of the same printers flower types and placed on the newspaper page in a similar fashion to that of 'The First Annual Report'. The newspaper pages of Finn's Leinster Journal from 1775 until 1808 were made up of three columns of type, each column of type being similar in size to the width of the text type printed on the pages of this book.

With so many elements in common I do not find it hard to imagine the first page of 'The First Annual Report' being lifted up and placed in one of the newspaper columns as an item of news, without altering the layout or display, and fitting in very cosily without looking at all out of place. This in fact could be one of the reasons for the division of this newspaper into three columns of type. It was possibly based and calculated on the average width of text type used in the printing of their books during the same period.

PRINTING IN KILKENNY IN THE NINETEENTH CENTURY



43. One of the first editions of 'the Kilkenny Moderator' which was set up in serious competition to 'Finns Leinster Journal'!



44. A later edition of 'the Kilkenny Moderator'

Note: the change in display and also the change from five to seven columns.

It was not until 1813 that any form of competition appeared against 'Finns Leinster Journal' whose name had at this stage been changed to 'The Leinster Journal'. This was in the form of a paper called 'The Kilkenny Chronicle', and was published by a John Reynolds. 'The Kilkenny Chronicle' was more expensive than 'The Leinster Journal' costing 5d and it appeared three times a week. However this paper only lasted a few years.

It was not long before more serious revalry came the following year 1814. when Abraham Denroche started a protestant newspaper called 'The Moderator and Leinster Advertiser'. This paper was owned by a man called William Lawlor who was a Unionist supporter and in direct competition to Catherine Finn.

Several of the printed books, pamphlets and other publications issued in the provincial cities and towns were printed at newspaper offices and issued there, instead of any distinct printing and publishing firm. With the setting up of these various newspaper offices it was becoming very apparent that printing was fast becoming very fashionable and much more abundant. It must have been a viable proposition in Kilkenny during this period as in my research on this subject I came across no less than six different printers operating in Kilkenny city during the nineteenth century.

Three out of the six were newspaper printers, these being:

1. Edmund Finn - Kilkenny Journal Office.
2. Abraham Denroche - Moderator Newspaper Office.
3. John Reynolds - 'The Kilkenny Chronicle'

It was a common sight to find adverts placed in their own newspapers by the printers looking for all other types of work:

"All manner of printing work executed with propriety and expedition."

The other three printers were:

4. T. Shearman
5. Coyle Brothers
6. John G.A. Prim, all operating from the 'High Street'.

These printers must have been in constant competition with each other as all the book and leaflet printing that was done during this period was done by one of the six above named printers. Some of these publications were writings of local artists, but most of the publications that I was able to locate are usually books to do with the church, Annual reports, Rules and Regulations and catalogues. I would think the reasons behind these being the main publications, is the fact that large bodies and societies were the only people who could afford to get printing such as this done.

Ernest McClintock Dix gives a very consise list of all the printed pieces that he was able to find printed in Kilkenny during this period. Following in his tracks I went about looking up many of these publications. I did not manage to locate them all, but those that I did find proved to be very interesting, (copies of which I have included).

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZ 1234567890
 WXYZ 1234567890
 abcdefghijklmnopqrstuvwxyz - old face
 abcdefghijklmnopqrstuvwxyz - modern face

45. Top alphabet illustrates 'Old face' type
 Bottom alphabet illustrates 'Modern face' type

IT is with a great Deal of Pleasure, that
 I lay hold on this first Occasion, which
 the Accidents of my Life have given me, of
 writing to your Lordship: For since at the
 fame Time, I write to all the World, it will
 be a Means of publishing (what I would
 have every Body know) the Respect and

Baskerville's type, 1757

46.

In all I have examples of thirteen books which were printed in Kilkenny at various stages throughout the nineteenth century. These examples include a good range of material produced in Kilkenny from the early half of the century to the later half.

I do not think it necessary to make a comment on each book individually as I think this would be rather fruitless and time consuming. However as I have gathered a number of samples of work done throughout this period, I think it a good idea to look first of all at the collection as a unit, noting the differences, similarities and any possible changes that may have occurred during this period.

Having done this I think it would be then beneficial to look at some of the individual pieces in relation to format, layout, typefaces and typography as I think this would give a much clearer view of the changes and advances that had occurred in the field of printing from the eighteenth century through to the nineteenth century.

Technically speaking the early half of the nineteenth century is looked upon as having been a period of great advances, much improvement being made in the manufacture of new typefaces and in the use of printing implements and materials.

It was also during this period between the eighteenth and nineteenth centuries that much development of book faces took place. Up until this time, what were distinguished as 'old type faces' were in general use. These 'Old type faces' were easily distinguishable because of the very little difference in weight that was made between the up-strokes and the thicker down strokes. (see illustration no. 45.)

Amongst the types which were in general use by the founders, none enjoyed such successive favour as Caslon's 'Old-face' in its various sizes and nearly two centuries after it was first cut it was, and still is being used more than any other face of type for printing fine books.

However to counteract these old type faces there came the development of what became known as 'The modern face', (see illustration no. 45.) which showed a much more pronounced difference between the thick down-strokes and the thin up-strokes. These modern faces were more typical of the practice of the engraver rather than that of the scribe.

The engraver, rather than working with a pen as the scribe did, worked with what is known as a burin. This instrument produced a much finer line which modified the curves of the letters making them more stilted and less open.

The tail of the 'R', which in Jenson's type is thrust forward at an angle of about forty-five degrees, at the hands of some of the seventeenth^{century} engravers, tends to drop more vertically, as in the 'R', of modern type.

However, the 'modern face' is due more than anyone else to Bodini, a scholar and printer of Parma. He cast a large number of founts, narrow in the 'set' or width of the letters as compared with their height. His type also had the excessively fine lines and the close loops and curves which are characteristic of that face. He printed his books with very great care on a spacious page in large and heavily leaded type. His books caught the taste of his day, and his type was copied by all the english typefounders of the time. The new fashion completely drove out the older tradition which dated from the very invention of printing, and from the closing years of the eighteenth century to the middle of the nineteenth century books were almost exclusively in 'Modern faced' type.

With the development of 'the modern face' from the old face there also came the development of typefaces which formed an intermediate group. Most of these 'transitional' typefaces (see illustration no. 46.) were cut in the late eighteenth century and early nineteenth century and were very legible and well shaped. There was more balance and not the same contrast made between thick and thin strokes, and their general appearance had a crispness and precision about them which was some times lacking in many of the old faces. The serifs were bracketed and were notable for a lack of fussiness.

FADING SUN

Another Disaster

THE HEBRIDES.

NEATEST

FANCIFUL



GEMME.

AMERICAN

RURAL ARCHITECTURE

MAGNIFICENT

A FANCY LETTER

BRITISH BALLADS.

John Baskerville's types designed in 1762 are a good example of transitional faces. His type is looked upon as being vigorous and legible with few letters surpassing it for sheer beauty combined with absolute simplicity. It also had a remarkable printing quality.

Also in the late eighteenth century and early nineteenth century there was a massive return to both ornament and wording, and also much development of letter design intended for display. Up until this time display types were nothing more than large sizes of book faces as already mentioned and seen in 'Finn's Leinster Journal'. These type faces appeared in greater numbers than ever. They began to simulate everything and anything that inspired the ingenuity of the designer (see illustration no. 47.). It almost came to the stage where nothing was too strange or far-fetched to be made into the letters of the alphabet.

Used discreetly this sort of ornamental lettering posse^{ssed} charm and novelty, but when it was used frequently and without discretion, it quickly became irritating. The fact that the primary purpose of lettering is that it is legible, seemed to be quickly forgotten. Its purpose of bringing beauty and pleasure to the appearance of the page should be given secondary consideration. However, with this invention of so many new and decorative typefaces, ornament began to become the dominant element. Also, the fact that when these ornamental and decorative types were placed together as words that did not read very well was of little consequence. In fact, the overall design of the page began to take second position. In spite of these facts, many of these novelty display types were used in books for chapter headings, title pages and even book jackets.

Bearing in mind some of the above points, with regard to printing in the late eighteenth and nineteenth centuries, I would like to make some comments with regard to the sort of character and atmosphere (if any) that was created in some of these Kilkenny printed pieces of the same period.

Taking a quick overall view of the material in front of me, what amazed me most about these pieces on first glance, is the array of different typefaces that^{have} become evident. With many of the pieces that I have looked and talked

about up to this time, such as 'Hibernia Dominicana' and 'The First Annual Report', the most striking feature I found about them was the visibal lack of more than one type face, with the text type doubling up as display type, also, there was an incredible number of different type sizes to be found on one page, and practically every line on the page was letter spaced. However, when I go on to look at the printed pieces of the nineteenth century many distinct changes seem to have occurred, when compared to similar work done in the eighteenth century.

Apart from this array of some very elaborate display faces, there also seems to have been a decided effort to clarify and print only that information which is important and relevant to the subject. Taking a look at the 'First Annual Report' printed by Finn in 1776, and 'The Evil of Separation from the Church of England', printed by Denroche in 1815, the change that seems to have taken place within the space of thirty nine years becomes very obvious.

Not only is there the noticed introduction of display type in the title pages, but there is also a very noticable change from the use of the 'Old type-faces' to the use of modern and transitional typefaces.

Apart from the apparent changes in the typefaces both book faces and display, the actual format and way in which the title pages have been laid out, show enormous change. Looking at these title pages I think the sudden awareness that seems to have arisen with regard to page layout, and the exploration of all the possibilities of type on a page, along with all the possibilities of totally different and often ornamental typefaces on the same page becomes very apparent. There also seems to have been a sudden emphasis on the catagorization of information and the setting out of that information according to the scale of values, the most important points being given the most elaborate presentation with the less relevant information being presented in a more relaxed style. There is an apparent awareness of the need to be much more discerning with regard to the actual amount of information displayed. A new leaning towards simplicity of information with the elimination of unnecessary wording becomes evident.

THE EVIL
OF
SEPARATION

FROM THE

Church of England,

CONSIDERED IN A

SERIES OF LETTERS.

ADDRESSED CHIEFLY

THE REV. PETER ROE,

MINISTER OF ST.

KILKENNY

With some Preliminary Observations, and a concluding Address.

In necessariis Unitas,
In dubiis Libertas,
In omnibus Charitas.

KILKENNY:

PRINTED BY ABRAHAM DENPOCHE,

At The Moderator Newspaper Office, High-Street;

AND SOLD BY

Gray and Henderson, *Milkenny*; Edwards and Savage, *Cork*;

Watson, Dugdale, Jones, Keene, and Johnston, *Dublin*;

Hatchard and Seeley, London

1815.

48. Title page of 'The evil of separation from the Church of England'

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49. Contents page from 'the Evil of Separation from the Church of England'.

PRELIMINARY OBSERVATIONS.

For several years past, the minds of multitudes in this island, have been led to an examination of the sacred scriptures, and the result that might have been expected, has arisen. "What is truth?" has become a subject of general inquiry. The blessing of God has most evidently accompanied the investigation, and many, through the influence of his spirit, who were *once darkness are now light in the Lord*, walking in obedience to his will, and adorning his Gospel. Ignorance, superstition, and that pharisaic spirit, which contents itself with the mere form of godliness, have been successfully attacked by that weapon which alone is able to overcome them—the *word of God*. The Saviour whom they degrade and oppose is now *riding on with his honor*; he is lifted up in the declaration of his own truth; sinners of various characters and descriptions are drawn to him; they have found

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renewed sinner, that he shall have the "Spirit of God bearing witness with his own spirit that he is a child of God." Perhaps this is not sufficiently attended to in the present day, for it seems to be the fashion (if I may so say) to cry down the happy feelings that are inseparable from the belief of the truth. The kingdom of God is not meat and drink, but righteousness, peace, and joy in the Holy Ghost. Pray then that the "God of hope" may fill you with all joy and peace in believing, that you may abound in hope through the power of the Holy Ghost." Great peace have they that love the law (or word) of God; Seek this peace for it passeth all understanding; pursue it and let it not depart from you, by your falling into sin, or acting against the voice of conscience. The walk of a Christian embraces so many particulars, that I cannot, on the present occasion, dwell upon them. In all things Jesus Christ is proposed as your example; and an apostle directed the children of God to follow him *only* as he followed Christ. In his bright character you may behold unexampled forbearance, unspotted purity, disinterested love, fervent zeal, patient perseverance, and an uniform desire to do the will of his Father and to finish his work. Now, in the same proportion in which you partake of his spirit, those things will dwell in you. O! that they may abound in, and that fruit

even an hundred fold may be brought forth by, *each* of you to the glory of God. I say *each*, for religion is a personal concern; it will afford you no happiness if all else in the world are saved and you lost. "Examine yourselves therefore whether ye be in the faith." "Watch and pray, lest ye enter into temptation." "Wait upon the Lord," that your scriptural strength may be renewed. "Walk in love as Christ also hath loved you, and given himself for you."

"Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things." Phil. 4, 8.

FINIS.

KILKENNY:

Printed by Abm. Dennoche,
At The Moderator Newspaper Office.

As the title page is the introduction to the typography as well as to the subject of the book, I think a look at the sort of title pages that were printed in Kilkenny during the nineteenth century will give us a good idea of the standards of typography that was done there during this period.

THE EVIL OF SEPARATION FROM THE CHURCH OF ENGLAND
(see illustration no. 48.)

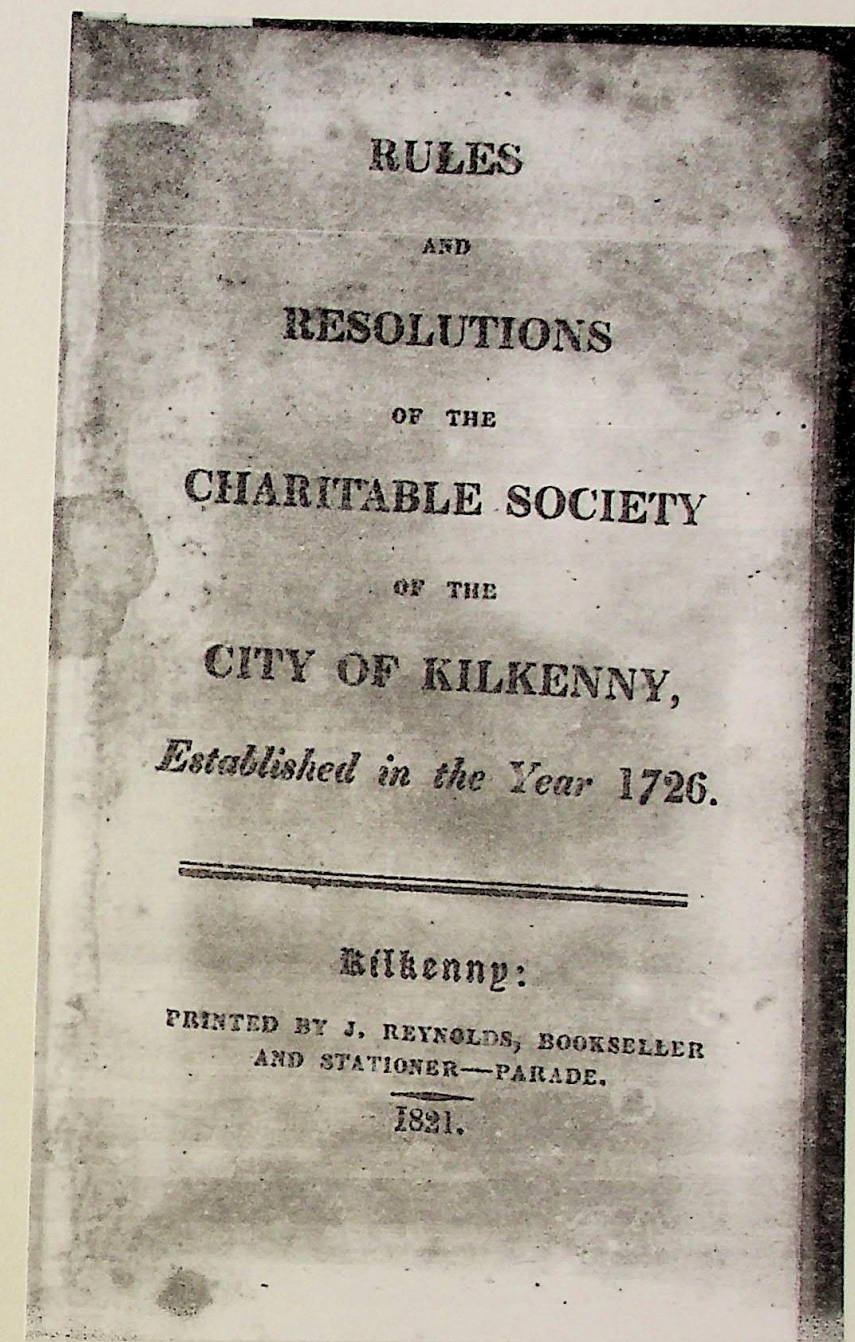
Take for example 'The Evil of Separation from the Church of England'. Although the title is still very longwinded, it is nothing like 'The First Annual Report of the Corporation instituted for the Relief of the Poor and punishing vagabonds and Sturdy Beggars in the Queens County.'

The way in which the first title has been broken up and presented with the emphasis on 'SEPARATION' and 'CHURCH OF ENGLAND' directs your eye almost immediately to the word 'SEPARATION' and from there continues to read down to the next most prominent words 'CHURCH OF ENGLAND'. The result is the whole title reads almost 'SEPARATION from the CHURCH OF ENGLAND' with the rest of the information following on in second position to the first statement.

The manner in which this title page and the various other title pages of these nineteenth century pieces have been laid out all follow a very distinct formula. The title of the book and the name of the author being set in the upper part of the page, with the name of the printer in the lower. Each title and authors name is set in a very precise fashion according to the style of the book. The title is no longer seen to be 'rambling' over two thirds of the page with very little distance or breathing space left between that and the printers name and date.

RULES AND RESOLUTIONS OF THE CHARITABLE SOCIETY

Moving on to 'Rules and Resolutions of the Charitable Society', the clarity in which this title page is presented in comparison to what has gone before is very apparent. It is possible to read all the necessary information of this page in a glance. There is absolutely no extra information added, something which would possibly have happened at an earlier date. Emphasis is only given to the title and the author, the name of the printer being given least prominence. The further your eye travels down the page, the



52. Title page from 'Rules and Resolutions'.

RULES

AND

RESOLUTIONS, &c.

RULE I.

THAT on proposing a new Member, every Member of this Society, resident in town, shall be served with a written notice, after the Petition of said new Member shall be lodged; which is to be seven nights before he is balloted for; in which ballot three black beans exclude him; and 15 Members constitute a Club.

II. THAT no person is an object before this Society, but a tradesman, or trading person, an inhabitant, who had resided seven years successively in this City, or the widow of such, and confined to his or her bed by sickness.

53. First page from 'Rules and Resolutions'

6

XII. THAT no Rule of this Club shall be altered, nor any additional Rule made, unless by a majority of fifteen Members; and the Resident Members to be duly summoned for that purpose.

XIII. THAT the President shall distribute the Weekly Charity ordered by the Club; and give in an account of the objects on the next Monday night, under the penalty of One English Half Crown.

XIV. THAT on balloting for one or more Members, if any Member shall expose to view his bean or beans, he shall forfeit One Guinea for said offence;— and on refusal to pay the same, shall be expelled this Society.

RESOLUTIONS.

I. Resolved, That after the 17th day of March, 1777, every new Member, on his admission, shall pay Five Shillings and Five Pence, by himself, or the person who introduces his petition, otherwise not to be entered; the said admission money to defray expences, and as a help to the fund; and all Members living outside the City Liberties, shall, at the time of their admission, pay One Guinea each.

II. Resolved, (the 29th April, 1782, seventeen Members present,) That if any Member of this Society shall bring any charge against any other Member of any matter whatsoever, not warranted by the Rules of this Society, shall pay one Penny for every such charge.

III. Resolved, (the 3d January, 1785, 20 Members present,) That no charge for expulsion shall be brought against any Member without serving him with fifteen days previous notice.

54. Last pages from 'Rules and Resolutions'.

smaller the type becomes.

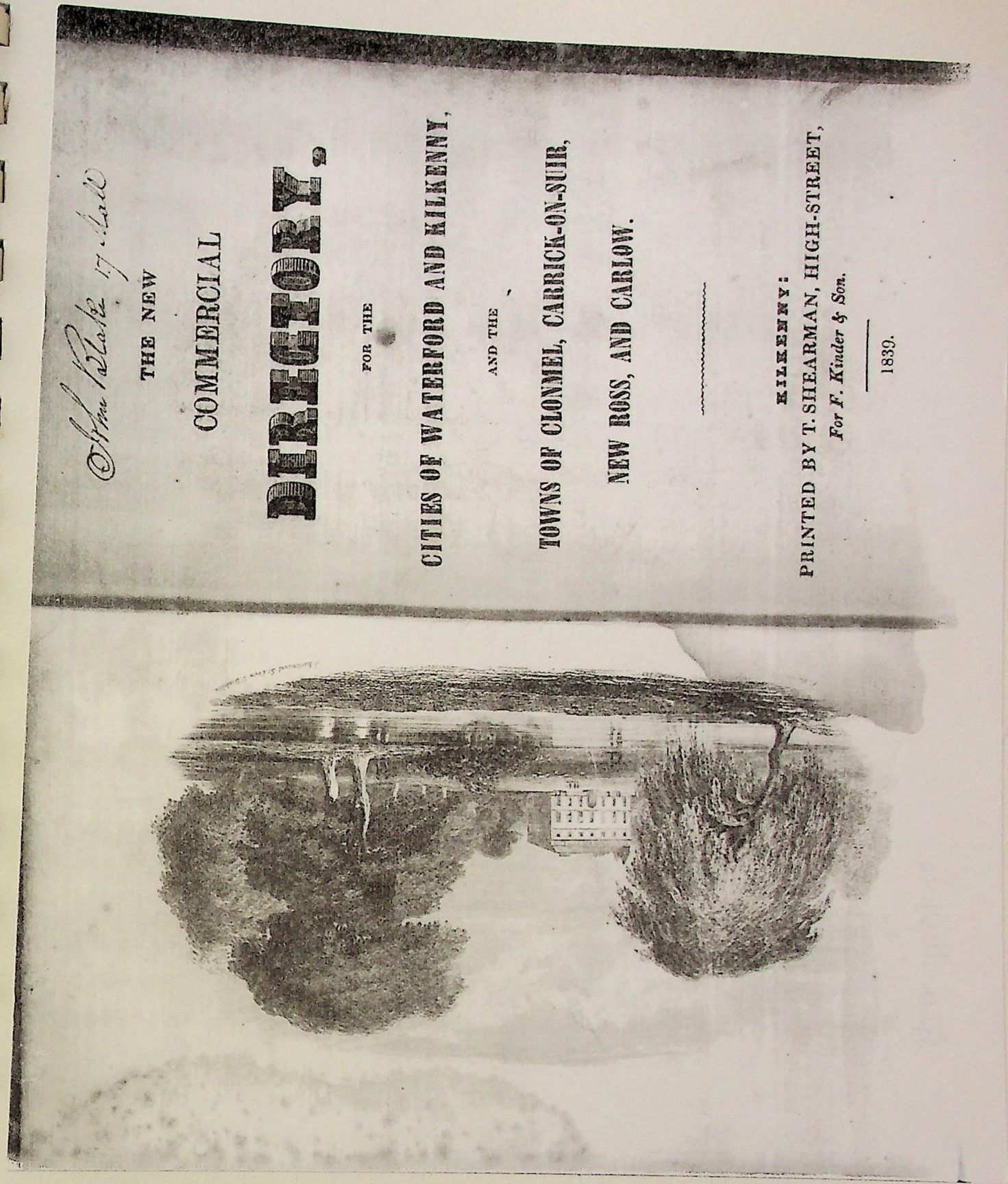
There was no longer the same emphasis put on letter spacing, but rather a turn to the use of some of the multitude of display types which were flooding the market during that period. For example: looking at the title page of 'Separation from the Church of England' (illustration no. 48.) it is easily noticed that a number of different typefaces have been used. Not only are they not the same size or members of the same family of type but each line has been made up of display types which are totally independent of each other. This does not imply however, that what has been done here is bad. There is absolutely no reason why the type used on a title page or chapter head should be confined to the series in which the text is set if it is possible to achieve a more suitable effect by using different type.

Some would possibly not agree that the use of a multitude of display type-faces as can be seen on many of these nineteenth century Kilkenny printed pieces is good design. It could be argued that they served no purpose other than giving the printer the opportunity of displaying the number of different typefaces that he possessed, the title page acting as a catalogue for his printing workshop.

THE NEW COMMERCIAL DIRECTORY FOR THE CITIES OF WATERFORD AND KILKENNY
(see illustration nos. 55-64.)

This case could possibly have been put forward when one looks at 'The New Commercial Directory for the cities of Waterford and Kilkenny', this being the first of this kind of work ever to be printed for Kilkenny and Waterford. This little book which is only twenty four picas by forty one picas, (which is very small in size when compared to today's commercial diaries) could also be looked upon as a typefounders catalogue. It is beautifully printed with the title page again showing a collection of display faces, the most elaborate being the word 'DIRECTORY'. This in itself is a rather unusual display type by any standards. It is printed in block capitals with the 'shadow' being on what most would refer to as the 'wrong' or opposite side of the type. At any rate it has a very unusual and an almost quizzical look about it. (see illustration no. 55.)

With this title page it can be noticed that absolutely no use has been made of letterspacing with emphasis and variety being secured by the



In compiling a work of this kind, where every individual should be waited upon, to insure any thing like correctness, much labour and expence is incurred. The Publisher ventures to hope it may meet with encouragement and patronage from the inhabitants of the towns and neighbourhood for which it has been compiled.

When the Publishers undertook to compile a Directory for the Cities of Waterford and Kilkenny, and the Towns of Clonmel, Carlow, New Ross, &c. &c., they were not aware of one being compiled for the first of the places they had selected: finding, however, that a respectable Stationer in the City of Waterford had recently published a list of names, with the Almanack, as a Directory, it was intended to omit Waterford and insert Limerick in its place. Upon reading over that list, and consulting with many of the respectable inhabitants, it was thought advisable to proceed as at first intended, and to compile a Directory upon the same plan as that so successfully adopted in England. First, by giving a brief notice of the various Public Buildings, Institutions, and Commerce; next, an Alphabetical List of the Nobility, Gentry, and Clergy, within the range of each Post Office, and giving to each his proper society; and an Alphabetical arrangement of the various Professions and Trades, under which will be found the name of each individual, being a master tradesman or employer, as obtained from himself personally, wherever practicable, and including with a list of the various conveyances, by land or water, to and from each town respectively.

ADDRESS.

KILKENNY.

KILKENNY.

Asylum for Decayed Servants.

10 Males and 10 Females.

The very munificent bequest of the late Joseph Evans, Esq., of Belevan, who died in the month of August, 1818, to the different Charities of Kilkenny, would require a very lengthened and particular notice, were it not for the very full and ample manner in which this truly noble bequest is set forth in a pamphlet recently printed by Mr. Thomas Shearman, which should be in the hands of every resident householder in the City. We may, however, enumerate the different Charities, and the annual amount left to each—the Trustees for which, are the Dean of Ossory, the Mayor of City of Kilkenny, the High Sheriff of the County, the Minister of the Parish of St. Mary's, and the Vicar of the Parish of St. John's—all for the time being:

Charitable Society of the City of Kilkenny is entitled to an annuity of	£100	0	0
Benevolent Society, ditto, ditto	100	0	0
Fever Hospital, ditto, ditto	100	0	0
Lee's Lane Poor House, ditto, ditto	100	0	0
Subscription School, ditto, ditto	100	0	0
Kilkenny Library Society, ditto	100	0	0
Public Dispensary, ditto,	100	0	0
Penny Society, ditto	100	0	0
Savings Bank, ditto	50	0	0
Servants' Asylum, yearly annuity,	500	0	0
To provide Apprentices Fees, yearly, for 20 Children.....	200	0	0
To provide Marriage Portions, yearly, for 2 young Women	100	0	0

Charitable and Benevolent Societies.

In each of these Institutions, there are a considerable number of bed-ridden objects and poor persons visited weekly by the Members, and a sum, varying from £5 to £10 and upwards, distributed according to the distress of the individuals. Both those Societies have existed upwards of a century, and depend entirely on the voluntary contributions of the Gentry of the neighbourhood, the shopkeepers, and persons in trade in the City.

KILKENNY.

Excise Office,

PATRICK-STREET.

Collector—Mr. John Rucastle.
Pro-Collector—Mr. Arthur Quinn.
Supervisor—Mr. John French.

Capuchin Convent of the Order of St. Francis,

WALKIN-STREET.

Rev. Thomas McCarthy, } Guardians.
Rev. Peter J. Mulligan, }
Rev. L. O'Flinn, } Community.
Rev. Jeremiah O'Reilly, }

Dominican Convent,

BLACK ABBEY.

Rev. John Brookes, Principal.
Rev. Thomas Bourke.

Convent of the Presentation Order,

(Established in 1800.)

Consisting of a Superioress and 15 Nuns, who gratuitously instruct from 3 to 400 Poor Children.

Chaplain—Rev. Michael Dempsey.

Burrell's Hall Seminary,

JAMES'S SQUARE.

This Establishment is to be removed to St. Kyran's College as soon as that portion of the building, now in progress, is completed.

Rev. Edward Nolan, President.
Rev. Nicholas Kealy, } Professors.
Rev. John Delany, }
Mr. John McDonald, English Master.

ALPHABETICAL DIRECTORY FOR KILKENNY.

Agar, George, smith, King-street.
 Aikenhead, Alexander, boot and shoe maker, Mary's-lane.
 Aikenhead, Thomas, grocer, Rose-inn-street.
 Aikenhead, William, ironmonger and inspector of weights and measures, Parade, Rose-inn-street.
 Alcock, Nathaniel, M. D., Coal-market.
 Aylward, Catherine, haberdasher and linen draper, High-st.
 Aylward and Murphy, provision merchants, James's-street.
 Bailey, C. Bettsworth, professor and teacher of music, King-street.
 Baim, Michael, fishing tackle warehouse, John-street.
 Banks, S. William, haberdasher and linen draper, High-st.
 Barton, Benjamin, attorney, William-street.
 Barton, William, meal, bran, corn dealer, and publican, High-street.
 Batenan, John, boot and shoe maker, King-street.
 Batenan, Richard, cabinet maker, Rose-inn-street.
 Bergin, Denis, cart and car maker, Upper Patrick-street.
 Bergin, John, timber merchant and builder, King-street.
 Bergin, John, publican, Irishtown.
 Bergin, Peter, skinner, Green-street.
 Bibby, Henry, attorney, Coal-market.
 Bibby, Thomas, publican, Green's-bridge.
 Birch, Catherine, publican, Irishtown.
 Bishop, Frederick, publican, Irishtown.
 Blackdale, Jonathan, and Co., London lat mart, Coal-market.
 Bowden, Thomas, grocer and spirit dealer, tobacco and snuff manufacturer, Butts-green.
 Bowe, William, publican, New-road.
 Brady, Thomas, grocer, High-street.
 Brennan, Catherine, haberdasher and linen draper, High-st.
 Brennan and Cormac, brewers, Penny-feather-lane.
 Brennan, Denis, cooper, John-street.
 Brennan, John, publican, Barrack-street.
 Brennan, Mary, trimming-shop, High-street.
 Brennan, Nicholas, hat maker, Dean-street.
 Brennan, Thomas, haberdasher and straw bonnet maker, Parade.

Brennan, Thomas, publican, barrack-street.
 Brit, William, corn buyer, Upper Patrick-street.
 Bryan, William, leather seller, High-street.
 Brophy, Mary, publican, Black-quarry.
 Brophy, Michael, spanish leather dresser, Green's-bridge.
 Browne, Joseph, publican, Water-gate.
 Bruant, Margaret, confectioner, John-street.
 Bryan, John, publican, Dublin-road.
 Bryan, John, publican, Rose-inn-street.
 Bryan, Patrick, corn buyer, Upper Patrick-street.
 Bryan, Patrick, publican, Lower Patrick-street.
 Buggy, John, flannel and blanket manufacturer, High-street.
 Bulger, Joseph, publican, New-street.
 Burke, John, rope maker and spirit dealer, Coal-market.
 Buralani, George, haberdasher, linen and woollen draper, High-street.
 Butler, Anne, publican, Upper Patrick-street.
 Butler, Bartholomew, coal and timber merchant, corn dealer, &c., Coal-market.
 Butler, James, publican, King-street.
 Butler, Joseph, painter and glazier, Maudlin-street.
 Butler, Michael, publican, Walkin-street.
 Butler, Walter, saddler and harness maker, Rose-inn-street.
 Byrne, Daniel, iron merchant, grocer, &c., John-street.
 Byrue, Edward, attorney, Coal-market.
 Byrne, Fanny, stay and corset maker, King-street.
 Cahill, Patrick, agricultural machine maker, Upper Patrick-street.
 Cahill, Patrick, publican, Upper Patrick-street.
 Callanan, John, grocer, Rose-inn-street.
 Campion, Bridget, pawn broker, King-street.
 Campion, John, paper stainer and house painter, Patrick-st.
 Campion, William, publican, Green-street.
 Campbell, James, gun maker, Walkin-street.
 Cane, Robert, Esq., M. D., William-street.
 Carey, James, clothes broker, Coal-market.
 Carew, William, apothecary, High-street.
 Cass, James, publican, Upper Patrick-street.
 Cassin, Richard, cooper, Butts-green.
 Chaplin, Thomas, auctioneer, undertaker, and cabinet maker, Rose-inn-street.

Gresham, Elizav, High-street.
 Hoban, Catherine, King-street.
 Laprelle, Mary, King-street.
 Manning, Margaret, Walkin-street.
 McEvoy, Judith, (and haberdasher) King-street.
 Peard, Margaret, Blackmill.
 Pritchard, Lucy, King-street.
 Walsh, Mary, William-street.

News Papers.

The Journal, published on Wednesdays and Saturdays—
 C. Maxwell, printer and publisher, Parade.
 The Moderator, published on Wednesdays and Saturdays—
 Abraham Denroche, printer and publisher, High-street.

Nursery and Seedsmen.

McCaith, John, High-street.
 Spong, Frederick, Coal-market.

Oil, Paint, and Colour Dealers.

Ryan, Patrick, High-street.
 Smithwick, Peter, (and window glass) High-street.
 Walsh, James, (and window glass) High-street.

Painters and Glaziers.

Butler, Joseph, Maudlin-street.
 Fitzpatrick, John, Chapel-lane.
 Montgomery, Thomas, James's-street.

Paper Stainers and House Painters.

Campion, John, Patrick-street.
 Hennessy, Richard, High-street.

Pawnbrokers.

Campion, Bridget, King-street.
 Murphy, James, King-street.
 Porter, John, Coal-market.
 Rourke, Ellen, King-street.

Physicians and Surgeons.

Alcock, Nathaniel, M. D., Coal-market.
 Cane, Robert, M. R. C. S., William-street.
 James, John, High-street.
 Lawler, Joseph, Patrick-street.
 Pack, Thomas, Patrick-street.
 Purcell, John, Coal-market.

Plumbers.

Kavanagh, Joseph, John-street.
 Wright, Joseph, (and builder) Rose-inn-street.

Printers, Letter Press

Denroche, Abraham, High-street.
 Maxwell, Cornelius, Parade.
 Shearman, Thomas, High-street.

Professors and Teachers.

Bailey, C. Bettsworth, (of music) King-street.
 Cody, James, Walkin-street.
 Jephson, George Hastings, (of music) William-street.

Provision Merchants.

Aylward and Murphy, James's-street.
 Reade, Redmond, James's-place.
 Sullivan, Michael, and Co., Friars-Bridge.

Provision Dealers (Hunters.)

Bamin, Martin, John-street.
 Connors, Mary, John-street.
 Doyle, Margaret, Rose-inn-street.
 Hardinge, Thomas, Walkin-street.
 Hogan, Lucy, High-street.
 Keefe, Michael, High-street.
 Nolan, Mary, John-street.
 Shortall, Martin, Walkin-street.

Miscellaneous.

Aikenhead, William, inspector of weights and measures, Parade.
 Borlgin, Denis, cart and car maker, Upper Patrick-street.
 Brennan, Mary, trimming shop, High-street.
 Cahill, Patrick, agricultural machine maker, Upper Patrick-street.
 Coonan, Thomas, dealer in bed ticks, moleskins, and cotton goods, High-street.
 Dowling, Michael, land surveyor, Patrick-street.
 Glendon, John, woollen, silk, and cotton card maker, New-building-lane.
 Gregory, James, agent for Morrison's pills, William-street.
 Holihan, Thomas, carver and gilder, John-street.
 James, William, gardner and land steward to the Earl of Ormonde, Archer-street.
 Kelly, Johana, midwife, Walkin-street.
 Lalor, Joseph, surgeon dentist, Patrick-street.
 Landy, Thomas, book binder, Walkin-street.
 Meuton, James, wholesale trimming, hardware, and feather warehouse, Walkin-street.
 McCreery, John, grazier, John-street.
 Molyneux, Robert, veterinary surgeon, John's-bridge.
 Morris, Edmund, woollen and cotton weaver, Irishtown.
 Murphy, Daniel, cart and car maker, Walkin-street.
 Poyntz, Luke, hosier, High-street.
 Purcell, Tobias, worsted manufacturer, Bullalley-lane.
 Stephens, John, clerk to Mr. Douglas, auctioneer, Blackmill-street.
 Williams, William, salt manufacturer, William-street.

Conveyances.**COACHES**

FROM MR. PURCELL'S COACH OFFICE, PATRICK-ST.
 To DUBLIN.

The Kilkenny Day Mail, every morning, at 30 minutes after 8.

The Cork Mail, every night, at 30 minutes after 10.

The Waterford Mail, every night, at 30 minutes after 9.

The Waterford Day Coach, Tuesdays, Thursdays, and Saturdays, at half-past 11 o'clock in the forenoon.

The Clonmel Day Coach, Monday, Wednesday, and Friday, through Castlecomer, at 9 o'clock in the morning.

To CLONMEL.

From Dublin, the Day Coach, every evening at 6 o'clock.

To COUK.

From Dublin, the Royal Mail, every morning, at 10 min. after 3.

To WATERFORD.

The Royal Mail, from Dublin, at 20 minutes after 3, every morning.

From Dublin, the Day Coach, Monday, Wednesday, and Friday, at 5 in the evening.

FROM THOMAS LALOR'S, BUSH INN, ROSE-INN-STREET.
 To DUBLIN.

The Fair Traveller, every morning, except Sundays, at a quarter before 6, through Carlow.

CARS.

MR. BIANCONI'S CARS, FROM THE BUSH INN, ROSE-INN-STREET.

To CLONMEL.

Every morning at 5 o'clock.

To CARRICK-ON-SUIR.

Through Kells and Kilmagany, at 6 o'clock every morning.

Miscellaneous.

Aikenhead, William, inspector of weights and measures, Parade.
 Borlgin, Denis, cart and car maker, Upper Patrick-street.
 Brennan, Mary, trimming shop, High-street.
 Cahill, Patrick, agricultural machine maker, Upper Patrick-street.
 Coonan, Thomas, dealer in bed ticks, moleskins, and cotton goods, High-street.
 Dowling, Michael, land surveyor, Patrick-street.
 Glendon, John, woollen, silk, and cotton card maker, New-building-lane.
 Gregory, James, agent for Morrison's pills, William-street.
 Holihan, Thomas, carver and gilder, John-street.
 James, William, gardner and land steward to the Earl of Ormonde, Archer-street.
 Kelly, Johana, midwife, Walkin-street.
 Lalor, Joseph, surgeon dentist, Patrick-street.
 Landy, Thomas, book binder, Walkin-street.
 Meuton, James, wholesale trimming, hardware, and feather warehouse, Walkin-street.
 McCreery, John, grazier, John-street.
 Molyneux, Robert, veterinary surgeon, John's-bridge.
 Morris, Edmund, woollen and cotton weaver, Irishtown.
 Murphy, Daniel, cart and car maker, Walkin-street.
 Poyntz, Luke, hosier, High-street.
 Purcell, Tobias, worsted manufacturer, Bullalley-lane.
 Stephens, John, clerk to Mr. Douglas, auctioneer, Blackmill-street.
 Williams, William, salt manufacturer, William-street.

Advertisements.

A. PIRINOLO,
OPTICAL, MATHEMATICAL AND NAUTICAL
INSTRUMENT MAKER,

QUAY, WATERFORD.

Has always on hands, a great variety of the undernamed Articles, being all of the best. Manufacture can warrant, their being made with the utmost care and best Materials.

Telescopes, on Stands or Portable, Single and Compound
Microscopes, Magic Lanterns, Sextants, Time Glasses,
Theodolites, Levels, Circumferentors, &c., &c. Spectacles,
Eye-Glasses, Reading Glasses, Ships Telescopes,
Quadrants and Compasses; Parallel Rulers and Dividers;
Barometers, Thermometers, best London made Mathematical
Drawing Instruments, Marine Barometers.

Globes with the most recent discoveries, supplied to order.
&c. Mathematical Optical and Philosophical Instruments,
Cleaned, Repaired and accurately adjusted.

Second-hand Instruments bought or exchanged.

PHEONIX FOUNDRY.**SAMUEL WOODS,**

38, BARRONSTRAND-STREET, WATERFORD,
 Bell, Brass, Pewter & Iron Founder,
 STILL, WORMS, AND BREWING COPPERS;
 PLUMBING, COOLING PIPES, COCKS, VALVES, &c., &c.

SHIP, HOUSE AND PORTABLE WATERCLOSETS;
 WASH-HAND BASINS WITH VALVES.

FORCE AND LIFTING PUMPS, &c., &c.

VAPOUR, HOT, COLD, AND SHOWER BATHS;

Plain and Ornamental Gates, Grates, Stoves, Palsading, Verandahs, and wrought Iron Work of every description for Ships, Stores, and Dwelling.

Importer of Foreign sheet Zinc, Speltre, Block and Sheet Tin, Sheet Lead, Patent Pipes, Sheet, Bolt and Tile Copper, Pig, Bolt, Bar and Rod Iron, Patent Metal Ware, &c., &c.

The Trade supplied as usual on the most encouraging Terms.

Advertisements.

COMMERCIAL HOUSE,
 58, MERCHANTS-QUAY, WATERFORD,
JAMES CARROLL
 Proprietor.

Strangers visiting this City will always find in this Establishment, a most extensive Stock of the undermentioned Goods selected by the Proprietor monthly, from the most eminent Houses in England, Scotland, &c., &c.

<i>Silks,</i>	<i>Silk Stocks,</i>
<i>Merinos,</i>	<i>Ready made Shirts</i>
<i>Cashmeres,</i>	<i>SHAWLS of</i>
<i>Satins,</i>	<i>every manufacture.</i>
<i>Ribbons,</i>	<i>French Flowers,</i>
<i>Hosiery,</i>	<i>Perfumery,</i>
<i>Gloves,</i>	<i>Work Boxes,</i>
<i>Straw Bonnets,</i>	<i>Writing Desks, &c.</i>
<i>Furs,</i>	<i>do. Laces,</i>
<i>Muslins,</i>	<i>do. Quillings,</i>
<i>Culicors,</i>	<i>Childrens Dresses,</i>
<i>Linens,</i>	<i>Baby Linen,</i>
	<i>Silk Handkerchiefs</i>
	<i>Haberdashery, &c.</i>

Attire and Dress Materials attached to this Establishment.

COMMISSION'S**COMMERCIAL AND FAMILY**

HOTEL,
QUAY, WATERFORD.

This Hotel combines all the Comfort and Accomodation which Families or Commercial Gentlemen may require, the Proprietor having built a very extensive addition to it, which gives him the advantage of a number of neatly fitted up single Beaded Rooms.

Mr. Bianconi's Day Cars and Coaches &c. to all parts of the Kingdom.

Livery Stables, Post Horses,
Carriages, &c., &c.

Advertisements.

EDWARD O'NEILL,

Printer, Bookbinder, Bookseller, Stationer, Account-Book Manufacturer, &c.

Having recently enlarged his Printing-Office, and added to an already well-selected supply of Types, continues to execute

EVERY DESCRIPTION OF PRINTING,

Quickly, and in a style not to be excelled. The moderation of his Charges is now a matter of notoriety.

BOOKBINDING, IN A VARIETY OF PATTERNS,

Put out of hand elegantly, and with the least possible delay.

PLAIN AND FANCY STATIONERY.

Under this head, his Stock may be justly said to include every Article likely to be had in any similar Establishment in the South of Ireland. Letter and Copy Papers, at 4s. 6d. per ream!

SCHOOL-BOOKS

In the Hebrew, Greek, Italian, French, and English Languages, are always selected with a view to the improvements and additions which are almost constantly making in that important Branch of Literature.

STANDARD WRITERS

Including the Productions of the most popular Writers of the day, and Books "to Order" procured from Dublin weekly, and monthly from London.

E. O'NEILL is constantly supplied with well-known Publications at very reduced Prices.

Imperial Moulded Candles at 1s. 8d. per lb.—Sperm and Composition do., at Prices equally low.—Wax Tapers, Bouges, &c.—Cork, Cephalic, Princess Mixture, Welch, Scotch, Napoleon, Rappee, and other sorts of SNUFF. CIGARS in great variety.

Account Books, from One Penny to Five Guineas each.

Teas, Sugars, fresh roasted Coffees, Spices, &c.

OF SUPERIOR QUALITY, AND MODERATE PRICES,

AT CASEY'S GROCERY WAREHOUSE,

9, BAGWELL-STREET, CLONMEL;

Agent for the Sale of the Genuine Horqua's Mixture, and Horqua's small Leaf Gunpowder Teas.

JAMES SHANLY, PRINTER, &c. MAIN-STREET, CLONMEL.

Advertisements.

EDUCATION.

FEMALE BOARDING & DAY SCHOOL,

JOHNSON-STREET, CLONMEL;

MRS. WM. FOLEY,

Principal,

Assisted by a highly qualified Resident Governess, and the best Visiting Masters.

The number of Boarders limited to twelve. The branches embrace the English, French and Italian Languages, Geography, History, Writing, and Arithmetic, Dancing, Piano-forte and Singing; Landscape, Fruit and Flower Painting, Mezzotints, Pencil and Water Colour Painting, and Ornamental Works.

The system of Education pursued in this School, is one founded on such solid principles as cannot fail of producing a highly and well educated female. COMPOSITION AND LETTER WRITING are branches to which Mrs. FOLEY gives much attention, (being but too generally neglected); she obliges her Pupils to correspond with her one day in each week, on *Literary and Historical Subjects*, and once each month with their Parents. After the morality of the Pupils, Mrs. FOLEY next attends to their manner about which (most attractive point in a female) she is so anxious, that her Pupils never leave her; they are her constant companions with or without company; they surround her and form her first care, which constant association cannot fail in producing that ease and elegance of manner, which, to be truly attractive, must be natural and unceasingly practiced.

Mrs. F. begs leave to state, as a further inducement to Parents and Guardians, that Dr. FOLEY, who is a Licentiate of the Royal College of Surgeons in Ireland, and has obtained the degree of Master of Arts, from Trinity College, Dublin, resides at the Seminary, which must be considered, both in a Literary and Professional light, of very serious advantage to the Pupils.

Each Young Lady to bring two pair of Sheets, and six Napkins for her own use. Each Quarter paid in advance. Washing and Dancing, extra charges. Terms to be had at the Seminary, which are regulated by the Age of the Pupils, and what they may learn. Public Examinations twice in the Year. One Month's Vacation in Summer only. A Quarter commencing to be paid in full, and a Quarter's notice to be given previous to the removal of a Pupil, that the vacancy may be filled up.

Advertisements.

① **EDWARD O'NEILL,**

Printer, Bookbinder, Bookseller, Stationer, Account-Book Manufacturer, &c.

Having recently enlarged his Printing-Office, and added to an already well-selected supply of Types, continues to execute

② **EVERY DESCRIPTION OF PRINTING,**

Quickly, and in a style not to be excelled. The moderation of his Charges is now a matter of notoriety.

③ **BOOKBINDING, IN A VARIETY OF PATTERNS,**

Put out of hand elegantly, and with the least possible delay.

④ **PLAIN AND FANCY STATIONERY.**

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⑤ **SCHOOL-BOOKS**

In the Hebrew, Greek, Italian, French, and English Languages, are always selected with a view to the improvements and additions which are almost constantly making in that important Branch of Literature.

⑥ **STANDARD WORKS,**

Including the Productions of the most popular Writers of the day, and Books "to Order" procured from Dublin weekly, and monthly from London.

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Imperial Moulded Candles at 1s. 8d. per lb.—Sperm and Composition do., at Prices equally low.—Wax Tapers, Bouges, &c.—Cork, Cephalic, Princess Mixture, Welch, Scotch, Napoleon, Rappee, and other sorts of SNUFF. CIGARS in great variety.

Account Books, from One Penny to Five Guineas each.

⑦ **Teas, Sugars, fresh roasted Coffees, Spices, &c.**

OF SUPERIOR QUALITY, AND MODERATE PRICES,

⑧ **AT CASEY'S GROCERY WAREHOUSE,**

9, BAGWELL-STREET, CLONMEL;

Agent for the Sale of the Genuine Horqua's Mixture, and Horqua's small Leaf Gunpowder Teas.

JAMES SHANLY, PRINTER, &c. MAIN-STREET, CLONMEL.

Advertisements.

KILKENNY FEINAGLIAN BOARDING SCHOOL FOR GENERAL EDUCATION, MORE VIEW.

JAMES ST. JOHN, A. B., T. C. D.
Principal,

The course of Education adopted in this Establishment, embraces all the usual branches of School Education, including CLASSICS & MATHEMATICS, as required for the Universities, Naval and Military Colleges, French, Italian, &c. &c. and an extensive course in the English Department, which is not considered as a subject of little value, but is taught & explained in a manner suitable to its great importance, comprising Spelling, Reading, and Elocution, English Grammar, Writing, Arithmetic, (Practical and Theoretical,) Geography, History, (Ancient and Modern,) Construction of Maps, Letter Writing, Book-keeping, &c. &c. In addition to these, the more advanced Classes are instructed in Walker's Logic, Euclid's Elements, Lloyd's or Donaghy's Algebra, and the Elements of Astronomy, as being considered the best preparation for the Science Course of the University. These objects, as well as all elementary parts of Education, are taught by Lecture on the Solid system of the efficient method of imparting Sound information, and improving the reasoning faculties of Youth, and at the same time the most expeditious. PREPARATORY CLASSES. Junior pupils are admitted as soon as they are capable of learning, and are instructed in a manner, particularly suited to the tender age of Children. The most unremitting attention is paid to the manners, health, and the moral and religious education of the Pupils. The domestic arrangements are under the care of Mrs. St. John, and are formed on a liberal scale, calculated to ensure the satisfaction of the most anxious Parent or Guardian. The concerns of Religion, as they are of primary and indispensable importance, are most particularly attended to. The number, (being limited to twelve,) forms a family circle, and consequently admits of that personal attention to the morals, address, accent and manners, by which one of the serious objections to a numerous Establishment is removed. The degradation of corporal punishment is excluded, except in extreme cases, and an honorable ambition is encouraged in its stead, by the distribution of Weekly Medals, &c. as being a stronger and more worthy motive to application. The Dormitory in which each boy has a separate bed, is spacious and airy, being 40 feet by 18, and kept with great neatness. An Assistant retires to rest in the same room, at the same time with the boys, and is always present during their hours of recreation. The house, which was built by Mr. St. John, for the purpose to which it is applied, stands in a healthy situation, commanding an extensive view of the country, with a suitable rear, for the purpose of exercise. Public Examinations in all the branches of Literature, are held previous to the July and Christmas Vacations.

Advertisements.

All payments made Quarterly in advance. No allowance for occasional absence.

A Quarter's Notice is required, previous to the removal of a Pupil, in order that the Vacancy may be supplied.

Each Pupil brings with him Sheets and Towels for his own use. Any young Gentlemen, who, from delicacy of health, or otherwise, has not been able to finish his Education at the usual period, can have the advantage of private instructions from Mr. St. John, and a separate bedroom if necessary. The Terms are moderate, and regulated according to the Pupil's age, and course of instruction.



MILITARY & FASHIONABLE TAILORING

AND

LEATHER BREECHES

Establishment,

(Within one Door of the Stamp Office,)

HIGH-STREET, KILKENNY.

JOHN REEDY

In returning Thanks to the Nobility and Gentry of Kilkenny and its Vicinity, for the extensive Patronage he has received since his arrival from London, takes leave respectfully to apprise them that he has succeeded the late Mr. DANIEL BOLGER in the Leather Breeches and Gloving Business, and has just received a large Stock of the best English Buck and Doe Skins; he has also procured some of the most skilful workmen.

J. K. flatters himself that he cannot fail to give that satisfaction which the Establishment has maintained for more than 30 years.

Gentlemen who favour J. K. with Orders, and purchase their own Cloths, if not satisfied with fit and workmanship, will have the value of their Cloth returned.

positioning and use of display type on the page. This page also shows a discerning of values with regard to the amount and sort of information used. It gives the minimum information with regard to the areas covered by the directory, no extra miscellaneous information being added.

As one continues to go through this directory it soon becomes apparent that as a book, the whole publication is concise, very clearly laid out and well presented. It is also very well printed with an evenness of colour being consistent throughout.

In the nineteenth century it was a common feature to fill the last few pages of a book with commercial advertisements. The 'New Commercial Directory' is one such case, and when you look at many of the advertisements that have been placed there, I am sure you will agree that some of these pages could also, almost function as a typefounder's catalogue.

One such advertisement (see illustration nos. 62, 63) is by 'Edward O'Neill, printer, &C, Main-st. Clonmel, who;

"Having recently enlarged his printing office and added to an already well-selected supply of types, continues to execute 'Every description of printing'".

And every description of printing is exactly what he presents, as he has every single display line printed in a different typeface. IN all, I count eight different display faces, ranging from funny block capitals to 'sans serif' and 'outline' typefaces, all of which have been set on a page which is only twenty four picas by forty one picas in size. Quiet an achievement, especially when the page is still seen to read very clearly.

Indeed, instead of looking like chaos as one would expect, this and the other various pages which consist of totally different advertisements, but set in a similar fashion, actually have a grace and atmosphere about them that is both visually pleasing to the eye and also very readable.

This only goes to show that where infinite variations of ornament or display typefaces are used, with proper discretion and good judgement, it can add to the harmony of the whole design, provided care is taken to ensure that the ornament does not dominate the design. This does not go to say that the use of ornament will ensure the success of a good design,



THE CRUCIFIXION.

THE
POOR MAN'S MANUAL
OF
DEVOTIONS;
OR
THE DEVOUT CHRISTIAN'S
DAILY COMPANION.

CONTAINING
MORNING AND EVENING PRAYER,
DEVOTIONS FOR SUNDAYS AND HOLIDAYS, PRAYERS AT MASS,
THE THIRTY DAYS' PRAYER,
PRAYERS BEFORE AND AFTER CONFESSION AND
COMMUNION, THE SEVEN PENITENTIAL PSALMS, THE PSALTER,
THE ROSARIES AND LITANIES;

WITH MANY OTHER APPROVED DEVOTIONS.

TO WHICH ARE ADDED,

THE VESPERE IN LATIN AND ENGLISH.

PERMISSU SUPERIORUM.

KILKENNY:
PRINTED BY T. SHEARMAN,
PRINTER AND BOOKSELLER,
HIGH-STREET.

n.d. [1839]

but if used properly and in context, it can prove to be an added bonus.

In the case of this new directory, I find this almost 'overuse' of elaborate display typefaces brought an atmosphere and feeling of excitement to what could otherwise have been a very dull and boring book.

Before I finish I would like to refer to the frontispiece of this directory. This is one of only two frontispiece illustrations that I came across between all the different Kilkenny printed pieces. This is a delightfully engraved illustration, but although it was printed by T. SHEARMAN, in Kilkenny, it seems to have been a commission which was done by a J. KIRKWOOD, of Dublin. His credits can be read in tiny print underneath the illustration.

As I was only able to come across two illustrations out of all the work that I looked up, both as it happens were printed in the same year, and by the same printer, T.SHEARMAN, I can only conclude that there was very little if any other illustrations or work of this nature carried out in Kilkenny.

THE POOR MAN'S MANUEL OF DEVOTIONS:

(see illustration no. 65.)

The second illustration is the frontispiece of another small book called:

"The Poor man's Manuel of Devotions".

This publication was in fact a poor mans prayer book, and it is interesting to note that on the title page of this book, there is no use made of fancy display type. In fact there seems to have been a decided effort made to use a limited range of typefaces.

When you compare this book with 'THE NEW COMMERCIAL DIRECTORY', a decided subtlety can be noticed with regard to the use of a strictly limited range of type faces and typesizes, along with the use of exact letter spacing and a very definite breakdown of information. This may have been because of the fact that it was 'A POOR MAN'S JOURNAL' the book being a reflection of the type of person who might use it? Whatever the reasons behind it, it shows a decided effort on the part of the printer to take into account the subjects of the individual books and print accordingly.

THE
P R E S E N T M E N T S
OF THE
G R A N D J U R Y
OF THE
C O U N T Y O F K I L K E N N Y,

GRANTED AT
Spring Assizes, 1821.

HONOURABLE BARON SMITH,
HONOURABLE JUSTICE MOORE, } JUSTICES.

G R A N D J U R Y:

SIR JOSIAH COGHILL COGHILL, Bart., Foreman.	
2 Hon. Pierce Butler,	13 Nicholas Aylward,
3 Sir Jonah W. Cuffe, Bart.	14 William Greene,
4 John Flood,	15 Robert Flood,
5 Michael Cox,	16 Garrett Neville,
6 George Bryan,	17 Samuel Waring,
7 William Bayly,	18 Robert Langrishe,
8 William M. Reade,	19 Michael D. Keating,
9 George Rothe,	20 James P. Poe,
10 Joseph Greene,	21 Arthur St. George,
11 William Izod,	22 William Hartford, and
12 Henry Wemys,	23 Gorges Hely, Esqrs.

WILLIAM WARING, ESQ., High-Sheriff.
ABRAHAM BALL, ESQ., Sub-Sheriff.

Kilkenny:

PRINTED BY ABM. DENROCHE,
At The Moderator Newspaper Office, High-street.

1821.

PRESENTMENTS, &c.

GOWRAN BARONY.

	£.	s.	d.
To the Rev. Wm. Latta, Rev. John Mullins, and John Keffe, to repair 98 pchs. of the road from Gowran to Castlecomer, between the stream at the Widow Dennis's & Pierce Keffe's house at the 5-mile-stone, at 5s per perch,	24	10	0
Wages,	1	4	6
To Sir Wheeler Cuffe, Bart., the Rev. Anthony Pack, and David Moore, to repair 84 perches of the road from Castlecomer to Thomastown, between Sandford's Court and Temmartin,	20	0	0
Wages,	1	0	0
To Sir Nichs. Loftus, Bart., Walter Blackney, Esq. and James Boyle, to repair 75 perches of the road from Graigue to Ross, between the turnpike gate at Nicholas' cross and Patt Meighan's house at Neigham, at 4s per perch,	15	0	0
Wages,	0	15	0
To Thomas Neville, Esq. and James Loughlan, to repair 100 perches of road from Thomastown to Kilkenny, between Maurice Bryan's House & Killarney forge, at 6s per perch,	30	0	0
Wages,	1	10	0
To William Bayly, David Burtchaell, Esqrs. and John Brenan, to repair 198 perches of the road from Gowran to Castlecomer, between Thomas Griffith's kitchen garden and James Fitzgerald's house, at 4s 6d per perch,	44	11	0
Wages,	2	4	6
To Thos. Kavanagh, Joseph Greene, Simon Blackmore, Esqrs. and Michael Shearman, to repair 152 perches of the road from Kilkenny to Enniscorthy, between William Cummin's house and Rich. Walshe's at Clashmagrath, at 2s 6d per pch.	19	0	0
Wages,	0	19	0
To Nicholas Aylward, John Flood, Esqrs. and James Butler, to repair 88 perches of the road from Gore's-bridge to Castlecomer, between Thomas Clear's house at Shankill and Thos. Kealy's at Shankill, at 5s 5d per perch,	23	16	8
Wages,	1	3	10
To Thomas Kelly, Esq. and James Butler, to repair 114 perches of road from Thomastown to Castlecomer, between the street of Kilmagar and the Castle of Clara	32	6	0
Wages,	1	12	0

F

County of Kilkenny.

The following Gentlemen have been appointed Supervisors, without Salary, in the different Baronies in the County :—

GOWRAN BARONY.

SUMMER ASSIZES, 1815.

Sir Edward Loftus, Bart. and Sir Nicholas Loftus, Bart. appointed at Summer 1818.	{ Of that part of the road leading from Ross to Gowran, between Mount-Loftus and Gowran; and of that part of the road leading from Graigue to Leighlin-bridge, between Gore's-bridge and the bounds of the County, near the Royal Oak—(700 perches.)
Sir W. Cuffe, Bart.....	{ Of that part of the road leading from Kilkenny to Thomastown, (by Maddoxtown) between the City Liberties and Bennett's-bridge—(1054 pchs.)

SPRING, 1816.

Joseph Robbins, Esq.....	{ Of that part of the road leading from Innistogue to Waterford, between Mr. Tighe's gate and the bounds of the Barony of Ida—(729 pchs.)
John Power, Esq.....	{ Of that part of the road leading from Kilkenny to Graigue, between Bennett's-bridge and Coppana Gap—(2051 perches.)
William Bayly, Esq.....	{ Of that part of the road leading from Callan to Gowran, between Ballylinch bridge and the turnpike road leading to Gowran—(770 perches.)

SUMMER, 1816.

Anthony Gale, Esq.....	{ Of that part of the road leading from Kilkenny to Carlow, between the corner of Martin Butler's field at John's-well and Dr. Baker's bridge at the Liberty bounds—(822 perches.)
Henry A. Bushe, Esq.....	{ Of that part of the road leading from Thomastown to Gowran, between the Castle of Stroan and the mail coach road at Huntingtower.

SPRING, 1817.

Earl of Carrick.....	{ Of that part of the road leading from Kilkenny to Thomastown, between the turn to Kilfane and the turn to the bridge of Ballylinch—(about three miles.)
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Looking at the illustration of 'THE CRUCIFIXION' I think it resembles that of a wood engraving rather than a copper engraving. Wood engraving is done with engraving tools on the end grain of the wood. Like a woodcut, only one tone can be achieved, that being a black line. However, halftones can be stimulated by a means of fine shading and cross-hatching.

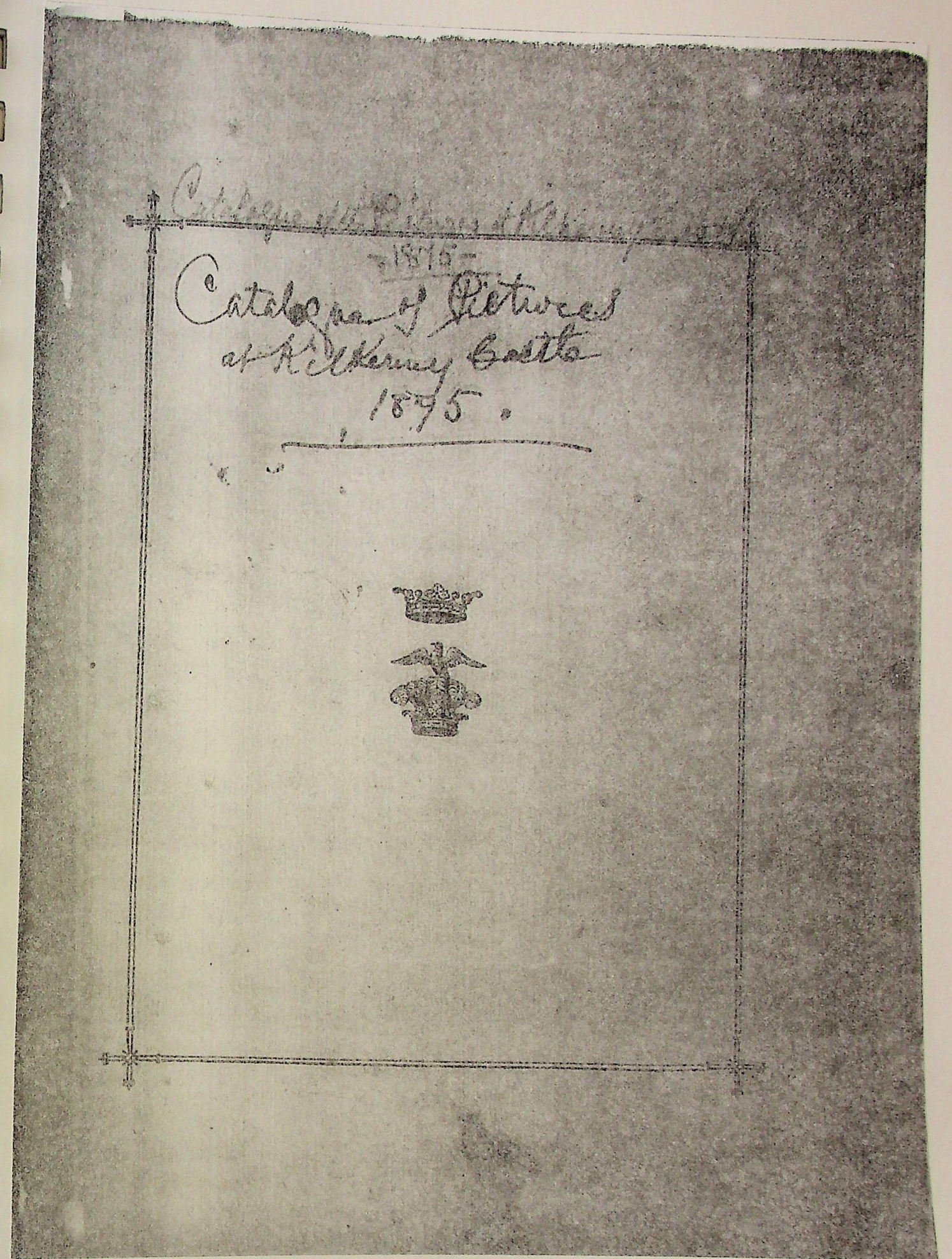
Although the illustration of 'THE CRUCIFIXION' is done with precision and shows much detail, in my opinion, the overall effect is more one of a 'very fine line drawing'. This difference in illustration techniques can be more clearly seen when you compare it to the fine detail that shows through in the frontispiece of 'THE NEW COMMERCIAL DIRECTORY'.

THE PRESENTMENTS OF THE GRAND JURY OF THE COUNTY OF KILKENNY
(see illustration nos. 66, 67, 68)

Some note should be taken of 'THE PRESENTMENTS OF THE GRAND JURY OF THE COUNTY OF KILKENNY'. This piece, printed in 1821 is the largest printed page in the whole collection. I think it is worth looking at, as it is not a book, but a catagorization of all the appointed supervisors in the different baronies, in the county of Kilkenny.

The layout of this book is very much worth noting. The title page being very clearly presented with nice use being made of the new display typefaces which were very much in vogue during this period. On the title page the twenty five names of the 'Grand Jury' have been presented, and rather than cluttering up the page with text as one would imagine, they are made to fit in very neatly and clearly with the whole design. There is a sense of organisation and proportion in the design of the elements on this page, and balance in their distribution. Although this title page contains a lot of information, it remains very legible, easy to follow, and still holds on to a sense of unity.

Inside, it is just as clearly laid out with good use being made of bold type for the headings and a continued uniformity being created throughout by the use of the same text area and the same margins. Good skills and imagination were put to use in the laying out of this publication.



69. Front cover of 'Catalogue of pictures'

Kilkenny Castle: Pictures.

CATALOGUE OF THE PICTURES

AT

Kilkenny Castle.

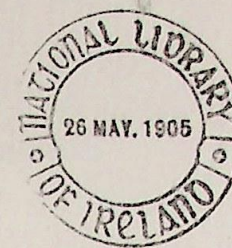


KILKENNY:
PRINTED BY JOHN G. A. PRIM, HIGH STREET.
1875.

2040
12

750844 k1

70. Title page.



KILKENNY CASTLE.

Catalogue of the Pictures.

GALLERY.

- 1 James, 1st Duke of Ormonde W. Dobson.
- 2 King George I. Sir Godfrey Kneller.
- 3 James, 2nd Duke of Ormonde Sir Godfrey Kneller.
- 4 King William IV. Sir David Wilkie.
- 5 King George III.—Sir Thomas Lawrence—[From the Picture painted by Sir Joshua Reynolds.]
- 6 Queen Adelaide Sir David Wilkie.
- 7 Thomas, 10th Earl of Ormond F. Zuccherro.
- 8 Queen Victoria Copy by Rothwell, of a Picture by Solly.
- 9 James, 9th Earl of Ormond Hans Holbein.
- 10 King Charles II. Sir Godfrey Kneller.
- 11 Walter Butler, Esq., Father of John, 17th Earl of Ormonde.
- 12 Henrietta Maria.
- 13 Anne Hyde, Duchess of York Sir P. Lely.
- 14 Duchess of Grafton Sir P. Lely.
- 15 Earl of Leicester
- 16 Duchess of Richmond Sir P. Lely.
- 17 Glengarnock Castle, Ayrshire Mrs. Terry & Miss Nasmyth.
- 18 Still Life Neda, (1644.)
- 19 John, 17th Earl of Ormonde Stubbs.
- 20 St. Peter Spagnoletto.

71. First page of Catalogue.

One of the later books of this period that was printed in Kilkenny and which I was able to get a copy of is:

A CATALOGUE OF PICTURES AT KILKENNY CASTLE

This catalogue also contained a cover which was made from heavy olive green card and printed with an identical ornamental black border on both front and back. The cover gives no indication of what is printed inside.

One of the reasons why I feel I should mention this piece is that it contains one of the few title pages in which all the information is enclosed in a decorative border, which if you look closely, you will find it to be made up of printers flowers and rules. I think this title page also shows very clearly the way in which only the very minimum information has been printed. Besides the actual title, the only other information given is the name of the printer.

This title page is almost a direct contrast to that of 'THE PRESENTMENTS OF THE GRAND JURY OF THE COUNTY OF KILKENNY'. There has been a total elimination of any unnecessary and irrelevant material which puts it much more in line with the title pages of todays books. Even more dramatic contrast is created when you look back at the earlier title pages of 'Hibernia Dominicana' and 'The First Annual Report of the Corporation'.

Without doubt I think it can be said that the printing of the nineteenth century brought many changes both technically and typographically, although they may have been initiated in Europe and followed on into England. Ireland was never far behind, and I think this has been reflected very clearly in many of the pieces that I have found to be printed in Kilkenny.

PRINTING IN KILKENNY IN THE TWENTIETH CENTURY

PRINTING IN KILKENNY IN THE TWENTIETH CENTURY

During the eighteenth and nineteenth centuries the main developments were in the design of many new typefaces. However with the twentieth century came the new technological era which brought along with it radical changes in most industries, but none more so than in the printing industry.

The composition of type, and the make-ready on the machine are the two principal preliminary changes in printing since the fifteenth century.

After printing with the hand presses came the power of steam which was coupled with rotary motion. Although this type of printing machine was soon superseded by an improved version, it was the ancestor of the presses of the present day. The stop cylinder and two revolution machines used for printing books are derived from it. Steam was also eventually superseded when the presses were linked to the new power of electricity.

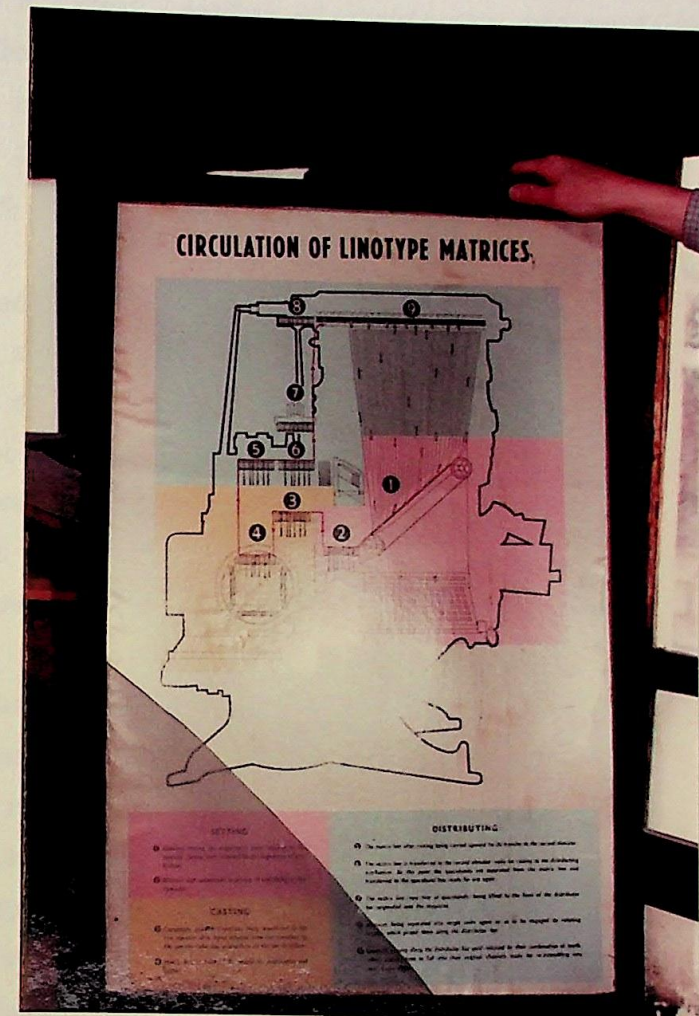
In the composing room the early equipment and methods of the twentieth century were virtually the same everywhere. There were broadly only four choices of equipment manufacture. These included Monotype, Linotype, Intertype and Ludlow composing machines.

These machines were devised in the latter half of the nineteenth century in an effort to perform the whole operation of composing type more efficiently. Up until this time, type was composed solely by hand and was a very tedious and time consuming job indeed.

Two major problems presented themselves with the invention of these new type casting machines.

1. Justification, which was the spacing out of the line to the full width of the measure.
2. The problem of what to do with the type the machine composed after the book was printed and it was no longer needed.

The solution to these problems came with the invention of the Linotype composing machine, the first commercial model of which appeared in 1886.



72. Typical board to be found in any printers office in the earlier part of the twentieth century, showing the 'Circulation of Linotype Matrices'

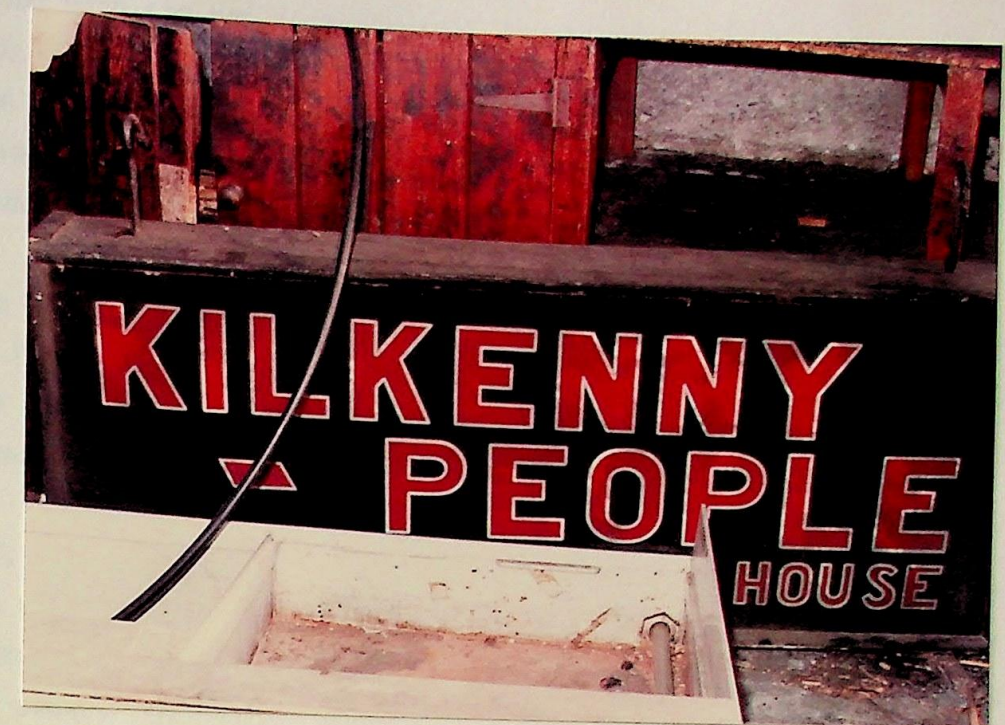
This machine did not hold type, but matrices or moulds for casting the type face. These matrices were assembled by the operation of a keyboard, which could set and cast a whole line of type in one piece. Justification was achieved by a system of wedges. The used type went back into the melting pot for re-use in the machine. So this new process was a combination of typesetting with composing.

In the 1890's Tolbert Lanston of Washington was perfecting the monotype machine. This machine also operated from a keyboard, using matrices and a mould for casting the type. However, the big difference in the monotype machine was its ability to produce separate types rather than a complete line of type as was produced by the linotype machine.

The completed monotype page presented on the printing machine the same proposition as hand set type, with the important difference that every letter was new and sharp. It also offered the advantages of easy correction and manipulation and did not demand a procedure in handling any different from the way it was always done through four centuries of printing. This machine also brought with it an ambitious policy of revival of old types, coupled with the issue of newly designed faces of a great many varieties.

Both these machines were used widely in the early printing of the twentieth century. Each machine suited a different use, Linotype being used principally in magazine and newspaper offices, with its solid slug being a distinct asset in the rush and bustle of getting out a newspaper. It was in fact one of these linotype machines which was used in the 'Kilkenny People Office', the remains of which can still be seen in the old and disused part of that building today.

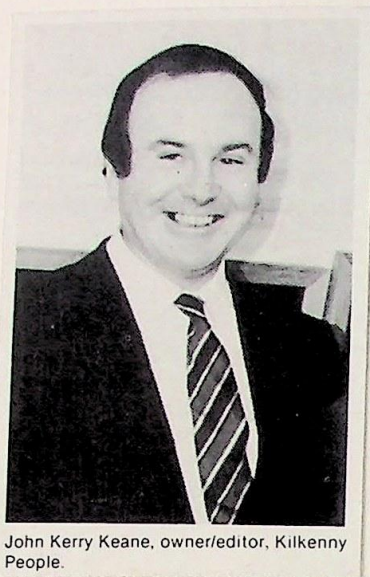
With the invention of new type casting machines, there was also the invention of new printing presses, which being power driven provided for the automatic inking of the type, for the feeding of the paper into the machine and for its removal afterwards, as well as for the fundamental business of impression.



73. Old sign that was used on the frontage of the old office.



74. New frontage to the 'Kilkenny People office'



John Kerry Keane, owner/editor, Kilkenny People.

75.

THE COMMENCEMENT OF THE KILKENNY PEOPLE NEWSPAPER:

Along with the new technological developments which were taking place so quickly, another new paper was being established in Kilkenny in 1900. This was called 'The Kilkenny People' which became a very direct and serious rival of the 'Kilkenny Journal' up until 1965 when the Kilkenny Journal finally ceased its publication.

The 'Kilkenny People' originally started its publication from a premises in James st.. When it was first set up, it had joint ownership by P.J.O'Keefe and E.T. Keane who were both Nationalist supporters. Later on it was finally taken over by E.T. Keane who became the sole owner.

E.T. Keane, who had come from Kerry to found 'The Kilkenny People' in 1892 was to become known as one of the towering personalities of early twentieth century provincial journalism. In 1940 he was still going strong as editor and owner.

He had what could only be described as a volcanic temperament that often impressed itself on the staff of the paper. He was brilliant in his command of language and made much use of it to the discomfiture of many of the town's inhabitants. For example, one local dignitary who offended Keane was thereafter always referred to in the paper as 'Mr... B.A. Pass.' The lack of standing in the man's university degree became the means by which Keane continually berated him. E.T. Keane, not only saw out the Golden Jubilee of 'The Kilkenny People', but also the end of world war 11.

The 'Kilkenny People' took over from the 'Kilkenny Moderator'. However, it was not a continuation of this newspaper, but was set up as a complete new enterprise. Most of the 'Kilkenny Moderator' newspaper records are still on file in the Kilkenny People Office, photographs of which I have included here. It is interesting to look at the styles and format of some of the last editions of the 'Moderator' newspaper and some of the first editions of the 'Kilkenny People'.

The change in the appearance of newspapers over the last one hundred years tells us a great deal about the changes in society. The conclusive effects

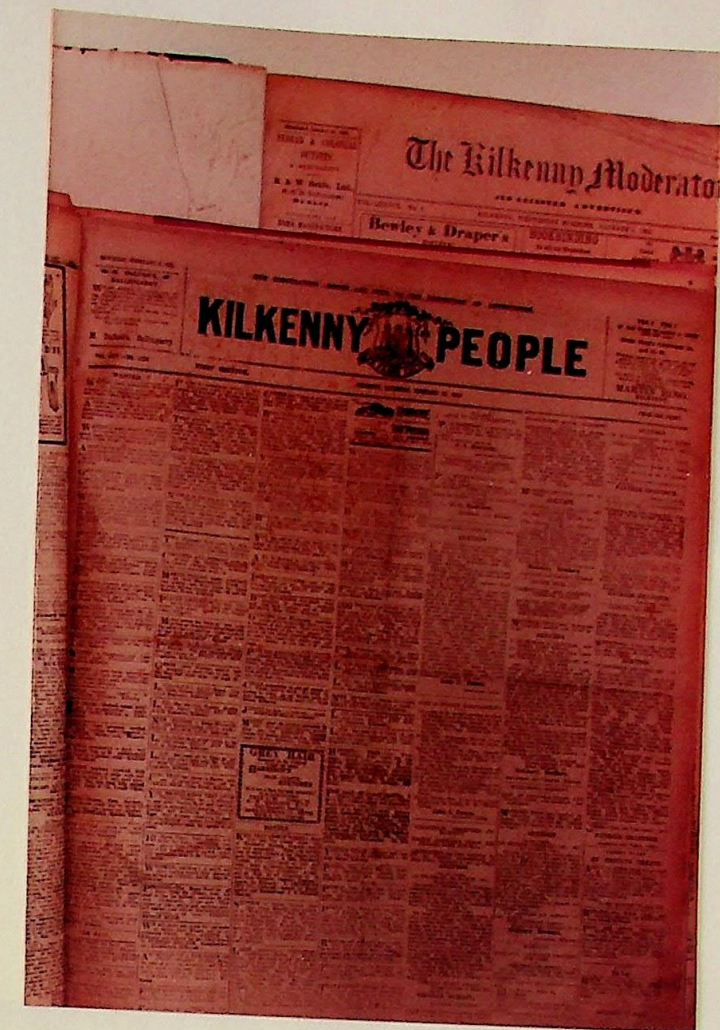
of war are apparent in the spasmodic changes of newspaper design. Newspaper display also reflects the changes in tastes, inventions and the advent of broadcasting.

Newspaper design was always influenced by custom and technology. IN the beginning of the nineteenth century, newspapers made no effort in their vertical display, nor was there any effort made to put a headline over the main story, or simply making sure that the main story began at the top of the page. Although this attitude was changing abroad in Europe and America in the latter part of the nineteenth century, it was not until the early twentieth century that Ireland followed their example.

If you take a brief look at the front pages of the 'Kilkenny People' and the 'Kilkenny Moderator' it becomes very apparent that although these newspapers are much later in date to 'Finns Leinster Journal' the format and layout has remained very much the same. Prominence is given only to the mast-heads. However, there is one big noticeable change, and that is the breaking up of the pages into five and seven columns rather than three columns as is found in 'Finn's Leinster Journal'. This change in grid breakup marks the beginning of many other dramatic changes which were to take place in newspapers from this time forward.

I do not wish to go into an analytical study of newspaper design during this period, but if one had the time to go through the files at the Kilkenny People Office, which also houses most of the files of the 'Kilkenny Moderator' newspaper, you would soon begin to note marked innovations and improvements, such as the placement of a headline over the main story, and even such basic changes as the beginning of the main story at the top of the page. Another major development can be seen to have been the introduction of broadsheet design which allowed the page a bigger base for projecting on one page a wide range of news at one time in an obvious order of priority.

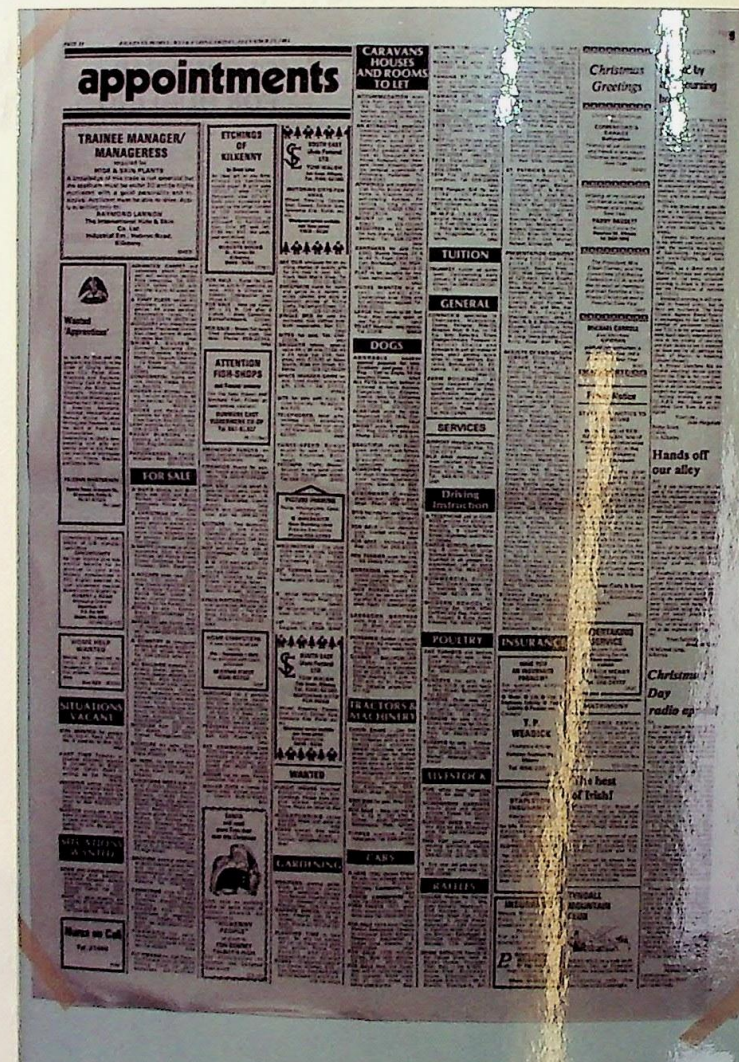
Offset printing also gave greater improved half-tone pictures and with the invention of photo composition, the designer was soon freed from the many limitations of hot metal.



76. Front page showing one of the first editions of the 'Kilkenny People Newspaper'



77. 'The Post' which was owned by 'The Kilkenny People' was in publication only from 1925 until 1960.



E.T. Keane, and later John Kerry Keane, being innovative people always kept themselves aware of what was happening in the printing world, and so the 'Kilkenny People' newspaper was always as up to date with the technology and design skills that were available at any given time of print.

In 1917, the 'Kilkenny People' gave rise to some interesting newspaper history.

In 1882, E.T. Keane had established the Nationalist newspaper tradition in the city and in the run-up to the Parliamentary election in Kilkenny in August 1917, the decision of De Valera to nominate W.T. Cosgrave as the Sinn Fein candidate was made in the offices of the 'Kilkenny People' in High Street. Cosgrave went on to win the election, gaining twice as many votes as the Irish Parliamentary party candidate. After this significant urban breakthrough for Sinn Fein, the 'Kilkenny People' was suppressed.

However, the day was saved when a British army squad arrived to remove parts of the printing press. One of the officers asked a young journalist who was with the paper, to point out the press. The officer knew nothing of printing, so when the journalist showed him an old poster press, the soldiers dismantled that!

'The Kilkenny Post' was another newspaper owned by 'The Kilkenny People' and was in publication from 1925 until 1960. It was a mid-weekly publication and was rather like a supplement of the Kilkenny People. However, unlike the broadsheet size of the Kilkenny People newspaper, 'The Kilkenny Post' was tabloid in size. The reason for this being that it was printed during the war years, and the tabloid size was a bid to try and conserve the available paper stocks. However, this paper was finally suspended in 1960 after the second world war, due to paper shortage.

After world war 11 came the technological war which presented enormous communication problems, so that by the 1950's, the quickening introduction of new technology and the social reorganisation which was taking place throughout Europe required communication systems to present these changes

78. Illustrations show the main pages from 'The Kilkenny People' newspaper as published in December 1983.

to the public. However in the printing industry especially, the most tremendous changes did not take place until the past twenty years. This of course has been brought about by the new computer era.

What has really taken the printing industry by storm is not a revolution in the character of type, but the almost revolutionary developments in electronics and computers which again have especially had an impact on the composition of type, or as it is now known, typesetting. This revolution is still far from complete and typesetting has become an intrinsic part of 'the information industry'.

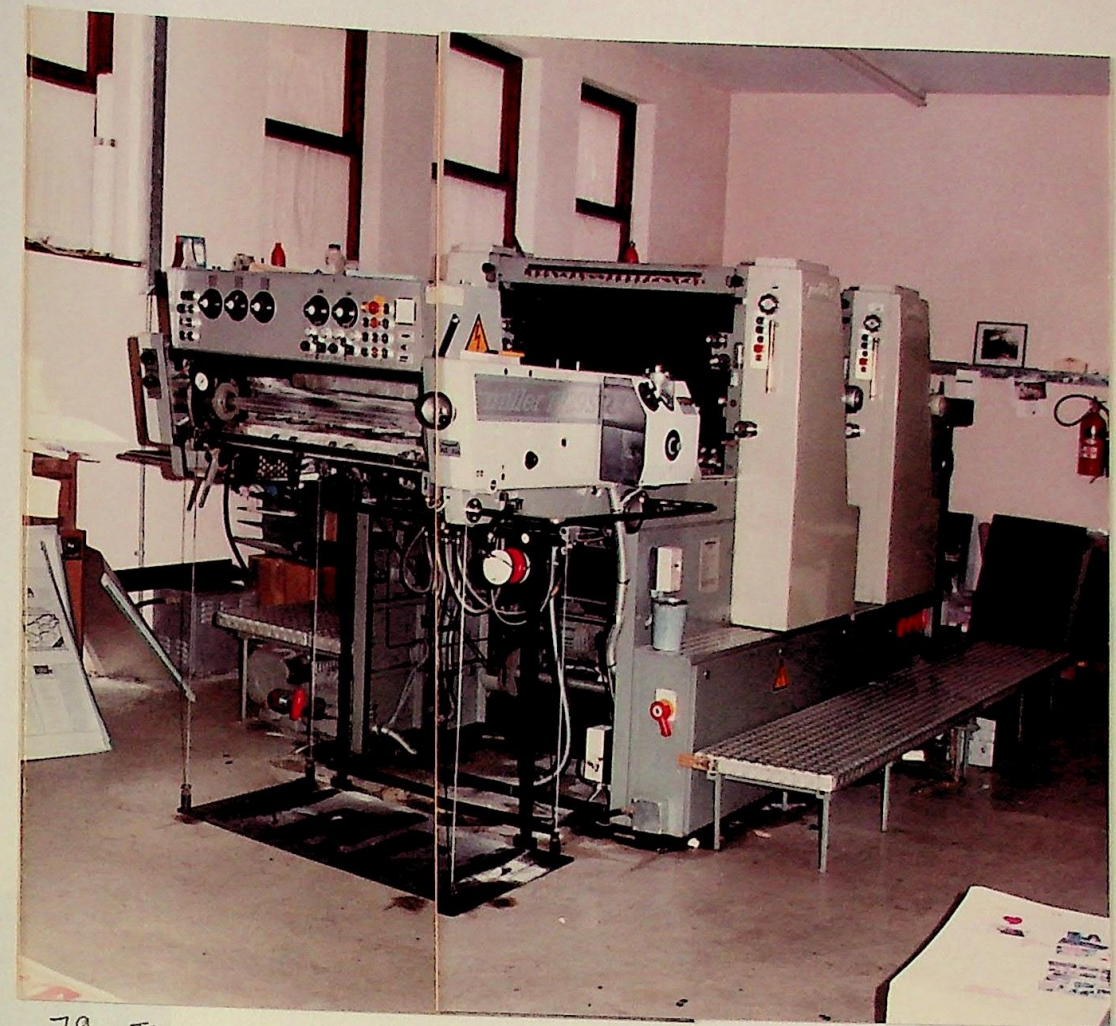
To facilitate this new printing industry, general purpose micro computers have been adapted to run typesetting programs. In 1953, the newly formed compugraphic company launched its first keyboard operated headliner. It quickly became apparent that the composing room of the future would become a smaller but altogether more powerful place.

At first, the users had to be content with the original one to one approach where the operator keyed in the text, and commands, and then output to the typesetter line by line. Throughout the next ten years however, many other facilities were added, such as better editing facilities, paper tape and later disc storage, and the ability to allow the input of one job and the simultaneous output of another job.

Better font libraries were added and towards the end of the 1970's, links were forged with word processing. Thus, from humble beginnings, the direct entry technology grew into keyboard controlled photo-typesetting systems.

When the 'Kilkenny People' was taken over by John Kerry Keane, son of E.T. Keane, he quickly set about building up this paper to become one of the classic weeklies in Ireland.

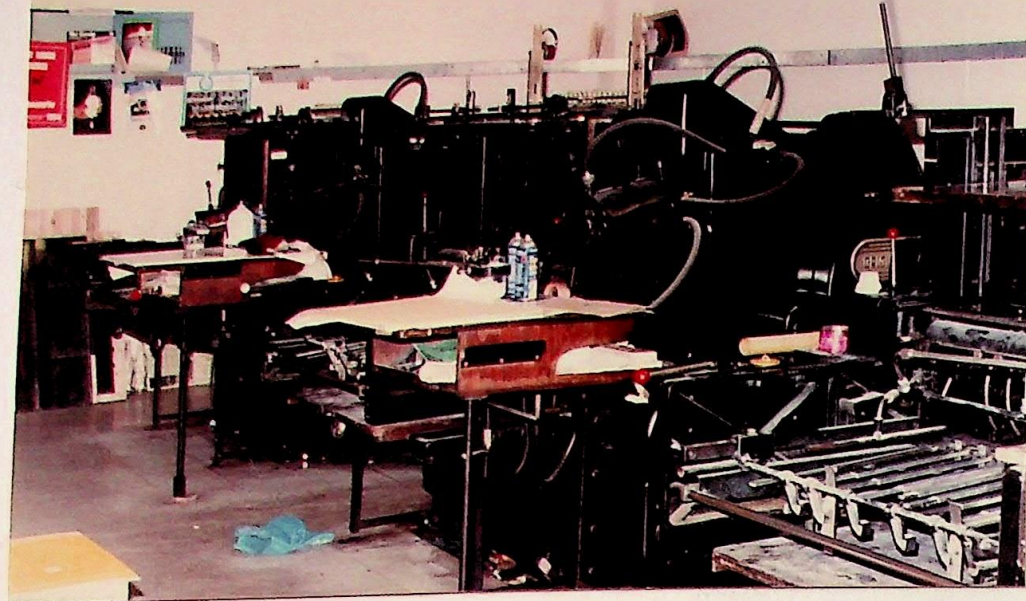
As already stated, the 'Kilkenny People' originally started its publication from a premises in James St., but in 1965 it set up offices on High Street, but retained the old building to house their printing press.



79. The new 'Miller TP 29S' as installed by John Kerry Keane, which stands in the new offices.



80.



81.



82.



83.

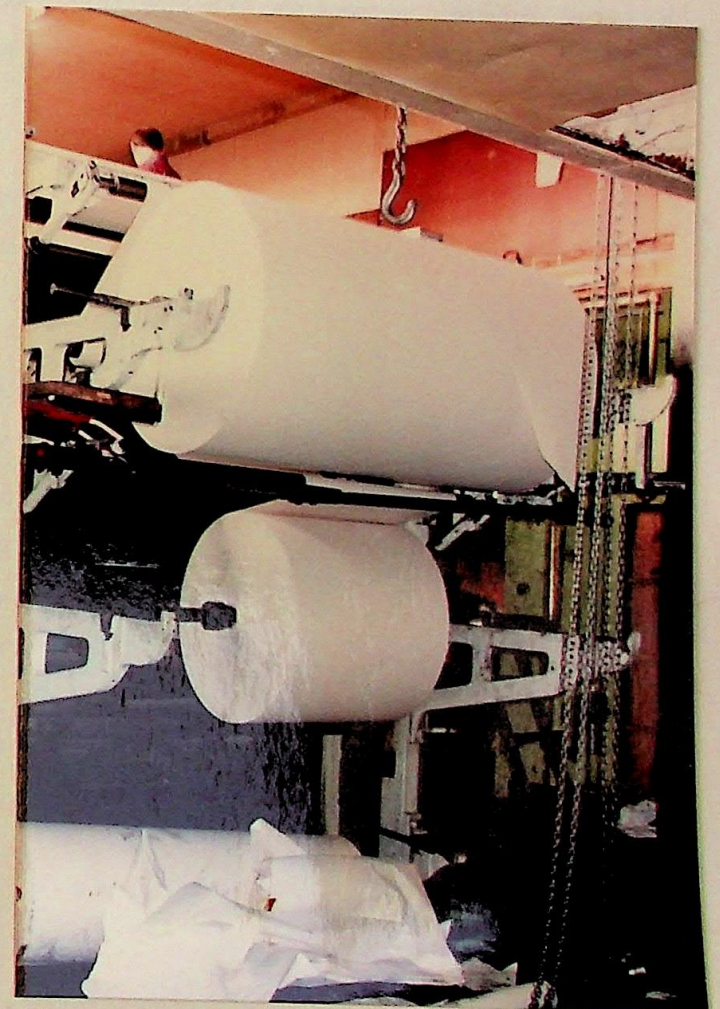
scenes from
the new
'Kilkenny
People offices'



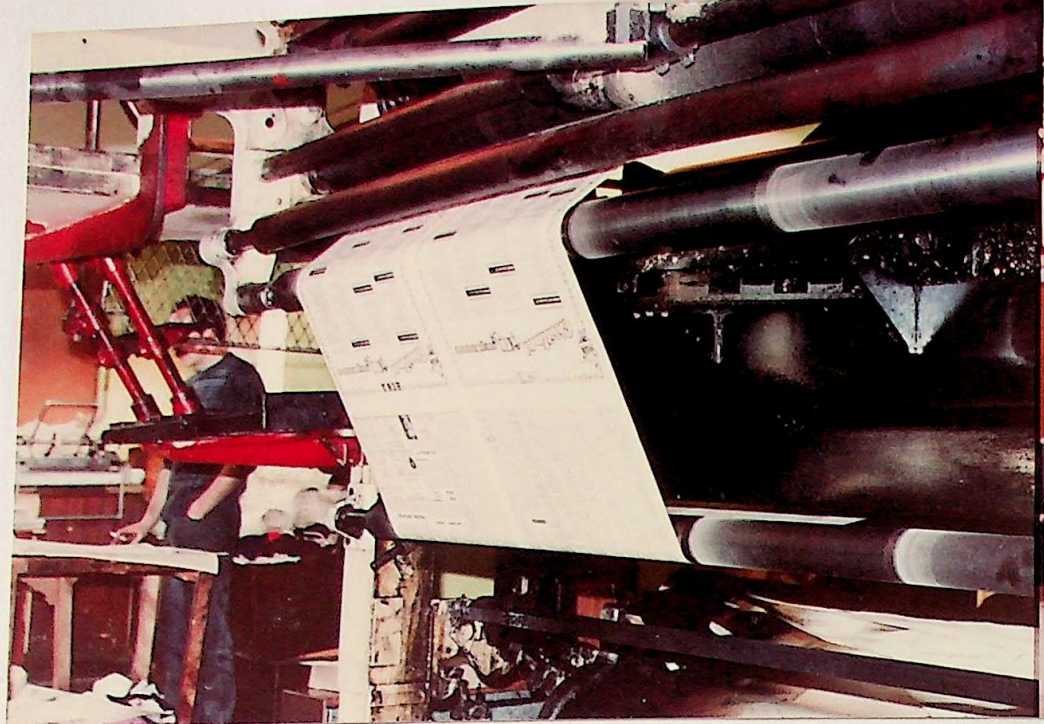
84. Large rolls of paper used for the printing
of the newspaper are imported from Europe.



85. Disused plates which were
used for the printing of
the newspaper.



86. Paper is fixed on the machine
ready for printing.



87.

Up until this point in time, all their printing was done from 'Hot metal' type, however the Kilkenny People went out of hot metal setting well over five years ago as continuing in his zest for excellence John Kerry Keane changed to photosetting and nyloprint, which is the ideal type of printing for short runs.

In 1982 there was a complete renovation done of all the old offices with new factory space added. This investment also includes the introduction of Miller Web offset printing which can run up to 12,000 sheets an hour, and the installation of new computerized typesetting facilities. This new miller press sits in a brand new machine hall which was included in the complete renovation of the working areas, including offices, editorial and advertising departments for the paper, composing and makeup departments. There was also a new frontage built onto the high street.

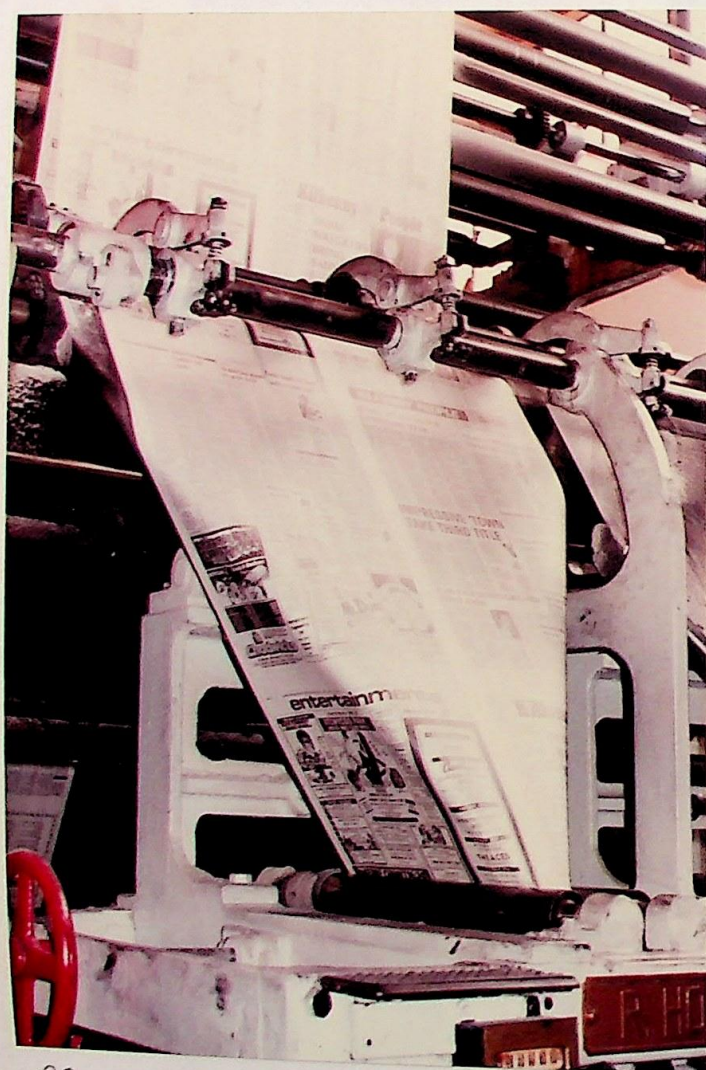
In the old James St. building the 'Kilkenny People' newspaper remains printed by a nyloprint newspaper printing press which has been in operation there for the last twenty years.

Altogether the Kilkenny People office has a staff of fourty two and in addition to its own newspaper and jobbing work, prints about thirty magazine titles a month.

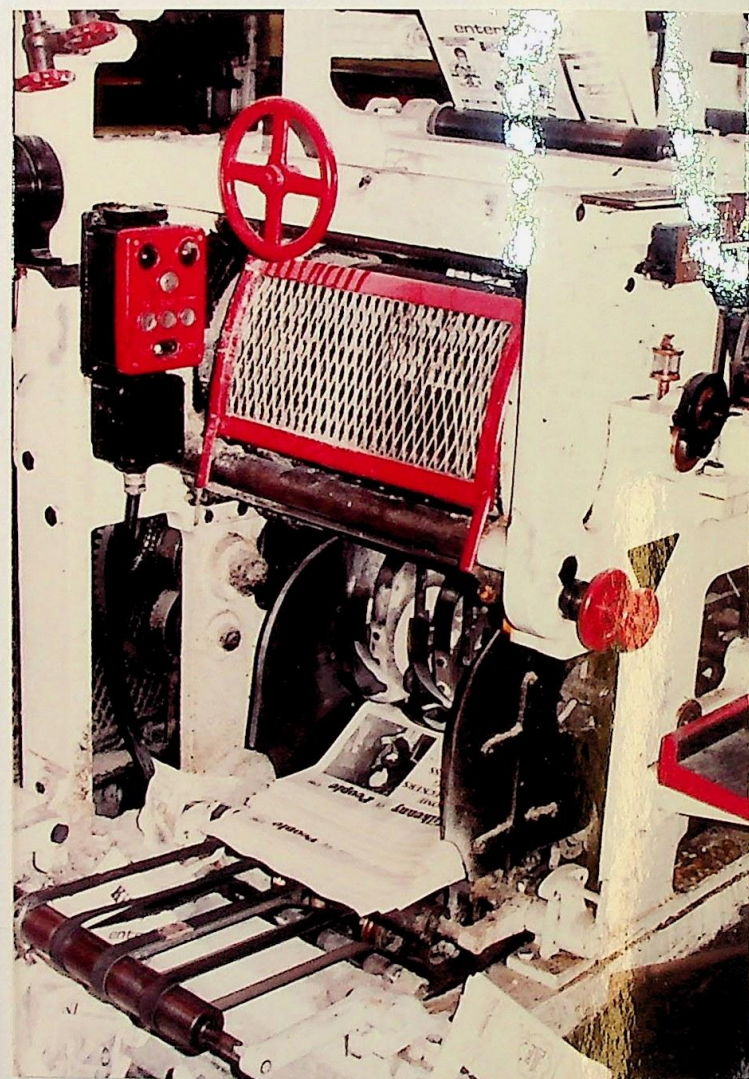
I was given a grand tour of these offices, old and new, and it was quite astonishing to see computer typesetting being done in one building and ten minutes later to find yourself surrounded by wooden type, which is still scattered all over the offices of the old building, along with old hand printing machines and cutting machines. It was rather like a journey back in time. The contrast in working areas and equipment was extrodinary.

My only thought was: 'what a long way Kilkenny had come since the first introduction of wooden type and hand presses to this provincial town in the seventeenth century.

The last and final newspaper to be launched in Kilkenny to date, was called



88.



89.

Illustrations show the printing of 'The Kilkenny People'.



90.



91.

Illustrations show the old Offices.



92.



93.

'The Kilkenny Standard'. This paper in direct contrast to the Kilkenny People was launched on a shoestring and was printed by the PMPA, owned 'Leinster Express' in Portlaoise. Later, the latter paper took over the 'Standard' which was closed down early in 1983 after suffering severe losses.

The closure of this last newspaper brings to a conclusion the progress of printing in Kilkenny as it took place in the seventeenth century up to the present day.

The Kikuyu Standard, which was launched on a subscription basis, was the first newspaper to be published in Kenya. It was founded by a group of Kikuyu nationalists who were active in the struggle for independence. The newspaper was published in Nairobi and was one of the most influential newspapers in the country at the time.

The closure of this newspaper was a significant event in the history of the Kikuyu Standard. It was the result of a decision by the government to shut down all newspapers that were considered to be subversive or inflammatory. This decision was part of a broader policy of censorship and control over the press.

CONCLUSION

In conclusion I would like to point out that this study is by no means a complete and absolute guide to the history of printing in Kilkenny, as this was not my aim, but within this written piece I have tried to put together as complete a picture as possible with regard to printing in Kilkenny, in relation to the information that I was able to uncover within a given time. It also includes many of my own personal observations which can be agreed or disagreed with in relation to the readers own concepts, some of which I would hope are of value to the reader.

In this study I came across lots of very interesting material. Some of it was perhaps of specialised interest to me in the sense that I had a personal interest in the typographical aspect of the subject. However, I soon learned that not alone is it valuable to have a record of a given subject to enable one to analyse the value of the material that came before and after a given period not to mention the valuable information that it provides in relation to the creation of new such material in the present period. But, with regard to printing, not alone does the keeping of printed material enable us to analyse the material in the way it was executed, but this subject has the added bonus in that the actual reading of that material in itself makes a complete record of the various social attitudes and codes of behaviour that were peculiar to a particular place in a given period.

This concept became very evident as I began to uncover many of the printed pieces and newspapers of this city. I am sure that it would make some very interesting reading, for those simply interested in life in Kilkenny during these periods.

I already mentioned in my introduction that it is to the skills and inventive minds of Gutenberg, Pi-Sheng and others that we owe the very often taken for granted privilege of turning back from the page on which we have found something debatable in order to find and re-read that point where the argument started. Likewise it is to the dedication of such men as Ernest McClintock Dix, James Coleman and many others that I owe the privilege of being able to look up this subject of printing in Kilkenny and find readily available records and information. Their dedication has provided the nation and in this particular case Kilkenny with some very valuable information which could otherwise have been lost forever. I know their efforts have not been wasted.

OTHER KILKENNY PRINTED PIECES

- 1830: Charter of the City of Kilkenny.
Printer: T. Shearman, High Street.
- 1865: Kilkenny Library Society (Catalogue)
Printer: at 'Journal Office' Parade, Kilkenny.
- 1872: 'Chatsworth and Clough'.
Printer: Coyle Brothers, High Street.
- 1876: 'St. Ciaran, Patron of Ossory'.
Printer: at 'Journal Office', Parade, Kilkenny.
- 1885: Annual Reports of the Kilkenny District Lunatic Asylum.
Printer: Coyle Brothers, High Street.
- 1898: Rules and Resolutions of the Orphan Society of Kilkenny.
Printer: John Reynolds, High Street.

CHARTER

OF THE

CITY OF KILKENNY,

7th JAMES I. 11th APRIL, 1609.

TRANSLATED FROM THE ORIGINAL LATIN.

KILKENNY:

PRINTED AND PUBLISHED BY T. SHEARMAN,
HIGH-STREET.

1830.

Kilkenny Library Society.

(Instituted A.D. 1811.)

CATALOGUE

OF THE

BOOKS BELONGING TO THIS INSTITUTION,

On 29th September, 1865.

KILKENNY:
PRINTED AT THE "JOURNAL OFFICE, PARADE.

1865.

Printed 1865

A
STATEMENT

RELATING TO THE

OUTRAGES

COMMITTED AGAINST

THE KILKENNY HUNT.

DECEMBER 27, 1869.

KILKENNY:

PRINTED BY JOHN G. A. PRIM,
HIGH-STREET.

1870.

Printed 1870

CHATSWORTH AND CLOUGH;

OR,

Falsehood and Cowardice

UNMASKED.

BY

GEORGE BRYAN, ESQ., M.P.

KILKENNY:
PRINTED BY COYLE BROTHERS, HIGH-STREET.

1872.

195
2. H. 26

Printed 1872

ST. CIARAN,
PATRON OF OSSORY:

A MEMOIR OF HIS LIFE AND TIMES,

COMPRISING A PRELIMINARY ENQUIRY
RESPECTING THE PERIOD OF HIS BIRTH;
AN HISTORICAL COMMENTARY ON THE LEGEND OF HIS LIFE;
SOME NOTES ON HIS DEATH, AND ON THE SURVIVING
MEMORIALS OF HIS MISSION,

BY

JOHN HOGAN,
KILKENNY.

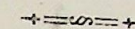
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PRINTED AT THE "JOURNAL" OFFICE, PARADE.

1876.

Printed 1876

THIRTY-THIRD.
ANNUAL REPORT
OF THE
KILKENNY
District Lunatic Asylum,
FOR THE YEAR ENDED 31ST DECEMBER,
1884.



PRESENTED TO THE BOARD BY
The Resident Medical Superintendent.



KILKENNY:
PRINTED BY COYLE BROTHERS,
HIGH-STREET.
1885.

Printed 1885

RULES
AND
RESOLUTIONS
OF THE
ORPHAN SOCIETY,
OF
KILKENNY,
Established in the Year 1806.

—*—
KILKENNY:
PRINTED BY JOHN REYNOLDS, BOOKBINDER, BOOK-
SELLER AND STATIONER, HIGH-STREET.
1806

Printed 1898

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Kenealy, Mary:
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The Old Kilkenny Review

Oran, Hugh:
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M.O. Books

Newdigate, Bernard H:
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British types for printing books

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"500 years of printmaking"
Pelican Books

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"The case for legibility"

Wall, Dr. Thomas:
'Hibernia Dominicana'

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"Materials in Printing Processes"

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"The rise and progress of printing in Ireland
The Irish Builder, Vol XIX no. 421

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Issue no 97 vol. 2 (1832-1836)

Irish Printer
"News Feature" - (£ $\frac{1}{4}$ m. spent by Kilkenny People)