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(IRISH TYPEFACES : 1571 - 1680)

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TABLE OF CONTENTS

ILLUSTRATIONS 5

INTRODUCTION 6

Chapter:

I. THE PROPAGANDA WAR. 9

II. THE IRISH COLLEGES. 15
Louvain
Queen Elizabeth's Typeface

III. AN IRISH ALPHABET EMERGES. 27
The Poets
Protestant Literature
The Franciscans Retaliate

IV. UNDER EUROPEAN INFLUENCE. 36
Advances in Book Design
Three Later Irish Typefaces

V. A DETAILED EXAMINATION OF VARIOUS PUBLICATIONS 47

Graphic Design

Bookbinding

A 17th Century Hand

CONCLUSION 60

FOOTNOTES 64

BIBLIOGRAPHY 68

ILLUSTRATIONS

No.

1. Irish Majuscule from the *Book of Kells*, c. 800.

2. 17th century Irish script from *The Annals of the Four Masters*, scribe: Cuchoigriche O Cleirigh, 1632-'36.

3. Queen Elizabeth's Irish Typeface from *Aibidil Gaoidheilge agus Caiticiosma*, 1571.

4. Ditto.

5. Ditto.

6. Page from Geoffroy Tory's *Horae*, 1499.

7. Louvain Type A from *Teagasc Criosdaidhe*, 1611.

8. Griffo's Italic from *Opera*, 1501.

9. Louvain Type B from *Riaghuil Treas Uird S. Froinsias*, 1641.

10. Rome Type A from *Lucerna Fidelium*, 1707.

11. Moxon's Type from Bedell's *Bible*, 1680.

12. Moxon's Irish punches.

13. *Tuar Ferge Foighde*.

14. Pages from *The Dream of Poliphilus*, published by Aldus Manutius, 1499.

15. The gold tooling on the binding of O'Kearney's *A. G. agus C*.

16. Title page from *Tiomna Nuadh*, by William O'Donnell.

17. Antonius Haly's handwriting from ms. Z3.5.3 in Marsh's Library.

18. Ditto.

19. Title page from *Parrthas an Anma* by Anthony Gearnon.

20. *P. an A.*, pages 216-217.

INTRODUCTION

The first Irish typeface was designed by order of Queen Elizabeth in 1571, to instruct the native Irish in the Protestant principles of faith. However, this aim was subverted by the Irish Franciscans at Louvain, in Belgium - then under Spanish government - who designed a better and more complete typeface. Numerous Catholic devotional texts were printed in Irish at Louvain and smuggled to Ireland where they played a major role in the Counter Reformation there. Although the preservation of the Irish language was undoubtedly an added impetus to the Irish friars abroad, their main purpose in printing books in Irish was to retain the loyalty of the native Irish population to the Church of Rome.

St. Anthony's College at Louvain, founded in 1607, was one of many Catholic institutions set up abroad by the Irish Franciscans. The establishment of these continental houses arose out of the Council of Trent's decree that all future priests should be seminary trained, a decisian which coincided with the banning of Catholic education in Ireland. Amongst these isolated islands of Irish culture, Louvain was the great literary centre. St. Anthony's boasts important Irish scholars and theologians amongst its alumni, including the historian Michael Clery, who was a chief collaborator in the compilation of The Annals of the Four Masters.

Historical works such as the above were inspired by similar projects in European countries. In many other ways, the books printed at Louvain were influenced by European trends, both literary and artistic. The tendency towards classicism arising out of the Renaissance proved influential to all European publishers, including the Irish Franciscans at Louvain. The booming Dutch book trade of the 17th Century also had an impact on the appearance of the volumes issued from Belgium.

Although the English authorities authorised two designes for the Irish typeface, Queen Elizabeth's in 1571 and Moxon's in 1680, neither was of great typographic merit. The former was a half-hearted, if interesting, attempt to solve the problems presented by the Irish character in print, while the latter is based on the design cut for the Irish Franciscans at Louvain in 1611. This typeface shows some continental influence, after all it was probably cut by an Antwerp craftsman. Another design, very like the first, was cast at Louvain in 1640. A third type was made for the Irish Franciscans at Rome in 1676 which showed several improvements on its predecessors.

However, none of these 17th Century typefaces are inspiring from a technical point of view. They are innovative - their freshness and crudity convey that they are the first attempts at disciplining the wild Celtic letters of the Irish alphabet. All of the designers - Irish, English and European - were faced with the same problem of how to combine legibility with the integral beauty and character of the Irish hand.

CHAPTER I - THE PROPAGANDA WAR

17th Century Ireland was a battleground for the right to ownership of land. As well as many rebellions, there was a battle for the minds of the Irish people. Education was a crucial weapon. Colleges founded by the Franciscans and the Dominicans sprang up across Europe, as monastic foundations were outlawed in Ireland. To these schools and seminaries young Irishmen were sent to be educated and often to begin new lives on the Continent. Many of them joined the French army:- "all bare exiles, soldiers, scholars, priests" as Padraic Colum's poem says.(1)

Meanwhile, the English and Irish Parliaments ensured that by the beginning of the 18th Century most of the land was in the hands of the Protestant ascendancy. They could not, however, ensure the political allegiance of the majority of its people who remained loyal to the Pope. Consequently the maintenance of the Catholic religion was of major importance to many people, particularly the peasantry.

The printed word proved an invaluable tool of education and propaganda in the battle for the minds of the native Irish. The Franciscans were not slow to take advantage of this tool and published many books on Doctrine during the 17th Century, which were smuggled into Ireland.

But it was Queen Elizabeth, and not the Franciscans, who took the initiative in 1571 of publishing O'Kearney's Aibidil Gaoidheilge agus Caiticicsma, (An Irish Alphabet and Catechism), in a specially designed Irish typeface. The alphabet used for this book contains no more than 9 Irish characters. The rest of the letters were taken from an ordinary Roman face. But the publication of this typeface was important not only in itself but because it spurred the Franciscans to design and cast their own by way of retaliation. When their first book, O'Hussey's Teagasc Criosaidhe left the presses in 1611 at Antwerp, the religious propaganda war was on. (2)

Queen Elizabeth's Protestant Catechism was succeeded by others. As late as 1712 John Richardson, Rector at Kilmore, published A Proposal for the Conversion of the Papish Natives of Ireland. Against those who could not see any value in perpetuating the Irish language, he argues that many literate Irish would dismiss out of hand a book that was written in English, obstinately perusing only Irish literature. Of this there was plenty, thanks largely to the Irish Franciscan houses abroad which diligently churned out Catholic textbooks. Once one was resolved to print in Irish it made sense to utilise an Irish typeface. Richardson points out that the latter gave the reader an understanding of the sounds of the language unequalled by the Roman letterforms and spelling. Also, substituting the "seimhiu", or aspiration mark, for "h" economised on space and printing costs. (3)

It would be a mistake to assume that either Protestants or Catholics were motivated to print in Irish primarily out of love for the language itself. At best, the promotion of the native tongue was a secondary aim. "Nach do mhunadh Gaoidhilge sgriobhmaoid ach do mhunadh na haithridhe", ("We write not to teach Irish but to teach repentance"), wrote Aodh MacAingil, one of the foremost Irish scholars of the 17th Century. The primary aim was to propagate a particular religious credo.

Religion and politics were not easily distinguished in those times. In a Papal Bull to the Irish rebels, dated 1641, Pope Urban VIII praises the long suffering patience of his Irish flock. He describes them as: "...willingly groaning under the Egyptian Yoake of Heresie, more heavie than that of Pharaoh's..." Lest this be mistaken for an attitude of pacifism, the Pope further admonishes the rebels that "..by no means ye withdrawyour hand from this plough, least yee be everafter unfit for the glorious society of heavenly triumphant Catholiques". As a final inducement to continue the armed struggle against the English authorities in Ireland, the Pope guarantees allowances for arms, vituals and other necessities. (5)

17th Century Ireland became an increasingly oppressive country for the Catholic population. Beginning with the Flight of the Earls in 1607, and later reaping the harvest of the unsatisfactory Treaty of Limerick, this era saw more and more Irish Catholics, particularly the upper classes, fleeing to the continent. There at least thay could find religious tolerance or a career in the army or church.

In the heat of the Williamite campaigns, the Earl of Ormond wrote to the Earl of Devlin:-
"More forces are arrived from England. We are likely to be beset on all sides, and for ought I see so be devoured .... I will shortly over too,"(to the continent) "...leaving all to the Arbitrament of Fortune,

rather than to see the miserable slavery of my nation, and utter treading down of my country by the barbarous merciless Scots, and proud insulting English.

Written March 14, 1641

Charles Ormond." (6)

Despite the worst fears of Ormond and the oppression of the Catholic Church, it sustained itself in Ireland so successfully that in 1733 James Burke was prompted to exclaim in disgust:-"If their loose behaviour, clandestine marriages, their public quarrels did not discover them, the government would wink at them, and it is a truth very notorious that there are as many priests and friars as there are Catholics to give them diet and lodging". (7)

The publication of devotional books in Irish, using Irish typefaces, played an important part in maintaining the Catholic religion in Ireland at this time. The seminaries abroad where they were printed provided the influx of priests and friars which Burke so bitterly lamented.

CHAPTER II - THE IRISH COLLEGES

In an era of religious oppression and intolerance, besieged by wars and famines, the mainstay of Irish culture and tradition were the Irish colleges abroad. From the dissolution of the monasteries in 1540 to the banning of Catholic education under Charles I, the English government dealt many blows to Ireland's great centres of learning. The Council of Trent had decreed that all future priests should be seminary trained, and this also prompted the first pioneers to open Irish colleges in university towns across Europe. (1)

The first of these founding-fathers was John Lee. A Waterford man, his merchant family had strong trading links with the continent. This mercantile background was a characteristic of many pioneers who founded colleges in Europe, and proved to be advantageous to them. Lee began teaching six Irish students at the College de Montaigue in 1578, and twenty years later the Irish finally got their own house in the Rue de Sevres, Paris. In the following years colleges were founded at Salamanca, Lisbon, in the Spanish Netherlands, at Donai, Antwerp, Tournai and Lille, all by Catholic Anglo-Irish stock. (2)

The native Irish colleges - for mostly Ulster and

Connaught students - were founded too, such as St. Anthony's College, Louvain, founded in 1607 by Florence Conry. Although he did not have the "savoir-faire" of his merchanting Anglo-Irish compatriots, Conry did belong to the International Order of Franciscans, and was a close friend of Hugh O'Donnell. (3)

By the end of the 18th Century, a network of about thirty colleges extended from Lisbon in the west to Prague in the east, and from Capranica in Italy to Vielun in Poland. Paris was the most important centre in terms of its turnover of truly well-educated young men, many of whom became active in the Counter Reformation in Ireland. It is estimated that almost two thousand Irish students took degrees at Paris in the 17th and 18th centuries. Lecky said of these graduates:- "If they produced little or nothing of lasting value in theology and literature they had at least the manners and feelings of cultivated gentlemen and a high sense of clerical decorum." (4)

St. Anthony's at Louvain was a smaller college with an extraordinary literary output in proportion to its size. It was the Irish section of an illustrious university made up of forty-four colleges and was founded in 1425.

Several colleges were set up by ex-alumni of St. Anthony's: St. Isidore's at Rome, 1625(another great literary centre); Prague, 1629; and Voelun, Poland which opened in 1645 and closed in 1653. (5)

The students of the Irish college at Louvain were accustomed to poverty, as they were almost always "in the red". Sometimes friars were sent home to tour the country and collect alms. Fr. Canice Mooney, in his history of the college, relates an incident on one such pilgrimmage reported by English spies. Father Turlough MacCroddyn, from Louvain, was seen preaching in the Glens of Antrim, in the year 1613. Sermon over, and Mass having been said, he proceeded to collect for the college:-sixty cows; one hundred sheep; and the poorpeople, the spy reported, gave twelve pence each. (6)

The officers and men of the Irish regiments serving France and Spain were amongst the most generous benefactors of the Irish friars. Many of the latter worked as chaplains and almoners in the army and navy.

For some time the friars were not allowed to ask alms of the people of Flanders, but when this rule was relaxed this proved an important source of income for the college. When their books were printed, distributed and sold, the sales brought in some "hard cash" but details are not available. (7)

However hard times were, the friars somehow managed to finance the printing from their own presses of several classics in the Irish language. Their motivation for persevering in writing and printing came partly, I think, as a result of their new position on the Continent, which exposed them to a more cosmopolitan experience. Certainly, what they saw in print encouraged or sometimes goaded them to exertion, not only in the fields of writing and printing, but also in the newly-discovered area of type-designs for the Irish hand.

European historical chronicles such as the Protestant production: The Magdeburg Centuries, (Basle, 1559-1624), and the Vatican reply to it: Annales Ecclesiastici, (1597), set a precedent for Irish writers. National pride rose to the occasion, resultingin the research and writing of The Annals of the Four Masters. In this manuscript, thanks largely to the efforts of the Franciscan laybrother Michael O'Clery, the heroic deeds and historic events of Ireland's past are recorded. Other outstanding scholars from the Irish colleges abroad include

Luke Wadding, Anthony Hickey and Aodh MacAingil. Books written by the Anglo-Irish, such as Campion's History of Ireland, (1571), gave the necessary impetus to native Irish writers to contribute their story. (8)

By the time Tadhg O'Clery, (circa 1590-1643), became a Franciscan laybrother, he was a fully trained historian of the highest reputation amongst others of his profession in Ireland. He was born in Donegal and studied under Baothghalach Ruadh MacAodhagain, also a renowned Irish scholar. (9)

Called Michael in religion, he was one of the many Irish friars who sustained a close association between Ireland and Louvain by travelling extensively from one place to the other. His primary purpose in returning to Ireland was to seek out and assemble material for future publications to be undertaken at Louvain. This was part of an endeavour to impress upon European peoples the glory that was Ireland, and to vindicate her reputation as the "Island of Saints and Scholars". (10)

The Annals lists the Medieval achievements of Irish society. This consisted mostly of ecclesiastical history since the Church was the single great institute of state. In a cabin by the River Drowes O'Clery and his three collaboraters: his brother Cucoigcriche, Fearfasa O Maolchonaire, and Cucoigcriche O Duibhgheannain, assembled The Annals of the Four Masters. At other times they met on the shores of the River Lee where friars from Athlone were in hiding, and again at Lisgoole in Co. Fermanagh. Many other works were planned by these scholars but the 1641 rebellion drained money which they could have used to print books into military schemes. (11)

The Annals are an historical mosaic put together from former writings. Events are chronicled briefly and often drily, but in this the authors followed the style of their predecessors. As regards material they would probably have laid no claim to originality. Still, as O'Clery's Provincial, Fr. Valentine Browne wrote to him in a letter of encouragement, The Annals filled a great gap in Irish literature, and rescued the old stories from "the almost Stygian darkness in which they were enshrouded". (12)
However, it was to be 200 years before The Annals were rescued from a comparable darkness and published in their complete form by Gill in 1851. (13)

O'Clery himself wrote:
"Should the writing of them be neglected at present, they would not again be found to be put on record or commemorated, even to the end of the world". (14)

Only one of his manuscripts found its way into print during his lifetime. This was his glossary of difficult words: Focloir no Sanasan Nua, which was printed at Louvain in 1643. O'Clery's Focloir is not primarily a scholarly tract, but one designed "to give a little knowledge to those who are ignorant of their ancient mother-tongue, and also to incite the learned to make another such work, better and fuller". (15) The author claims to have translated only words that had already been explained to him by the expert Irish scholars, principally Baothghalach MacAodhagain - O'Clery's teacher and a namesake and kinsman of the Bishop of Elphin, to whom the book is dedicated. (16)

The task of collecting the necessary material could not have been easy. O'Clery mentions several other living scholars as sources, but adds that:
"Because we have on this side of the sea where we are in exile only a few of the books on which they made interpretations, we have been able to follow them but little".(17)

Many interpretations of difficult words were found in old vellum manuscripts and books. The author seems to have generally printed the words just as he found them, without reducing them to one uniform system of orthography.

Queen Elizabeth provided the greatest literary inspiration of all for the Franciscans when she had O'Kearney's Aibidil printed in the first Irish typeface, in 1571. Ironically, it was an Irishman's book and the very first proof of the typeface appeared one year earlier,when the poem of an ex-Jesuit, Pilib O Huiginn, was published on a single sheet. This was done, presumably, to make the Protestant religion more acceptable to the native Irish. (18)

In 1602 this was followed by an Irish Protestant translation of the Tiomna Nua or New Testament, and the Book of Common Prayer was printed in the Elizabethan Irish typeface in1608. (19)

The above-mentioned design had only 9 specially drawn-up Irish characters, so the Franciscans at Louvain got to work to produce a complete fount of 18 Irish letters. In 1611 Bonaventura O'Hussey's

Teagasc Criosdaidhe was printed at Antwerp, in a typeface probably based on his own handwriting. O'Hussey belonged to one of the literary families of Co. Fermanagh. Fr. Mooney describes his Catechism as a "fine piece of devotional literature"; and O'Hussey himself as "a theologian of merit as well as an Irish scholar". This book was one of many classics in the Irish language written at Louvain. O'Hussey was an important Irish scholar and lectured on Irish language, style, prosody and grammar. (20)

Most of the books written and printed at Louvain were devotional tracts which were circulated among the Irish-speaking clergy and soldiers in the armies of France and Spain, used in seminaries by students, and also smuggled back to Ireland. Judging by the numbers of sections - or even whole books being transcribed, the Louvain literature had a powerful impact on Irish Catholic society, and played an important part in the conservation of the Catholic religion during Penal times.

After O'Hussey's Catechism was printed the Franciscans managed to acquire their own printing-press, from which emerged ,between 1614-'19, a second edition of the Catechism;Florence Conry's Irish version of Desiderius; and Aodh MacAingil's *Scathan Shacramuinte na hAithridhe*. Widely distributed, these booksand others found their way into the Scottish highlands and western islands. It is not impossible, according to Fr. Mooney, that some could have reached the Irish who were transported to the slave-plantations of the West Indies. (21)

English spies and reporters in the Low Countries sent complaints to their government about this mass of Catholic devotional literature, fearing that the Protestant religion, as well as the political link berween Ireland and England, would suffer from such propaganda in the Irish language. The Archdukes were asked to halt these proceedings, but they declined to interfere.

About the year 1641, the Franciscans at Louvain scraped together enough money to set up a new fount of Irish type. Several Irish bishops and chieftains helped them, though at this time a great deal of money was being expended on arms for the rebellion. The old Irish aristocracy had been largely swept away, and the bardic schools were at an end: "Continuity of scholarship had been broken". After famines, wars, and Cromwell's military campaigns, native Ireland was at a low ebb.(22)

CHAPTER III - AN IRISH ALPHABET EMERGES, 1571

The Gaelic typefaces of the 16th and 17th centuries derived from manuscript sources. they were not based on the majuscule or half-uncial, but on the style of writing of the 16th century which came from the minuscule hand. (Figs. 1 and 2). This was a swift, forward slanting script which became extensively used in manuscripts of the 12th-16th centuries. Its popularity was due partly to its economy, as the minuscule script used up less space and was a swifter hand than the round and solid majuscule which was favoured by earlier scribes :
"Almost alone in Western Europe, Irish scribes, at no time influenced by the cursive or Court hands of copyists or writing masters, have continued to use, in unbroken succession.., a formal book-hand which for beauty and legibility has few equals. (1)

No types definitely derived from a distinctively Irish script were cut by the early continental printers for books either in Latin or in the vernacular language of any European nation. This was due to the rising prominence of the Gothic hand which gradually overshadowed the Irish book-hand until the latter had disappeared by the 14th century.

So it was that while the Black Letter, the White Letter, the cursive or italic all gave types to Europe, the Irish script, from which many beautiful types might have derived, was forgotten. This omission was not rectified until more than 120 years after the advent of printing in Europe.(2)

Meanwhile in Ireland, the oppression and the gradual breaking-up of Irish literary culture, following on the Tudor re-conquest of Ireland and the continued resistance of the Irish people to the foreigner's culture, resulted in a sad state of affairs for the Irish language. It was neither the language of law nor of commerce, except in so far as Irish chieftains-aided by their churchmen, lawyers, bards, scholars and scribes-were able to carry on their work in spite of English interference. (3)

These men played a parallel role in 17th Ireland to that of the druids of old, who were primarily concerned with education, the development and preservation of knowledge of all types, and with religion.

Though Christianity reduced their numbers, the druids survived as the order of "filid" or poets. (4)

Poetry was a family craft. The welding of words together in an artistic form was regarded as analgous to smithcraft or metalwork, but was also the result of inspiration by the gods. When the poet praised his chieftain it was a religious act. With his oratory he could bestow a blessing or a curse. The belief in the power of the poets remained at least until the 16th century. However, a poet's wealth and status was dependent on that of his patron, so that with the collapse of the structure of Irish society in the 17th century, beginning with "The Flight of the Earls" in 1607, the influence of the poets on Irish society dwindled. (5)

Carney estimated that the poets were numerous until the 17th century. This gave rise to a standardisation of the Irish language, and generally speaking verse was intended to be understood by its upperclass audience. But when the poet wanted to be cryptic he used a jargon called "berla na filed", or "language of the poets". (6) Michael O'Clery's tutor, Baothghalach MacAodhagain, is described in a tribute by Lugaidh O'Clery as being knowledgeable in:
"Obscure history, laws of our ancients,
The dark language of the poets". (7)

Irish society in the 17th century was at a disadvantage because it lacked a printing-press. The wars which devastated the Irish countryside throughout the 16th century made every form of industry impossible, while in the loyal districts the Government kept printing under strict control. They did allow some books to be printed in Irish, but only because the majority of the people understood no other language. Like most of the books printed in Irish on the Continent, these were religious texts, as both Catholic and Protestant authorities wrangled in a lengthy propaganda campaign for the loyalty of the Gaelic-speaking people. While more vernacular literature was being published by European printing houses, Irish poets suffered the effects of continuous warfare and censorship. (8)

The dissolution of the monasteries under Henry VIII and the proscribing of the Catholic religion drove not only scholars, but also many accomplished scribes into exile. These were to carry on the tradition of the Irish script and translate it, in the 17th century, to the medium of type. To the Irish colleges at Louvain and Paris, to Rome and Salamanca went the Irish students for the priesthood. Many returned when ordained to take up their ministry in Ireland, in the heat of the 16th century wars. It was at this time that printing in the Irish language began. (9)

Queen Elizabeth was well aware of the threat posed to English authority by the unruly native Irish who dwelt mostly in Ulster and Connaught. These provinces were the last strongholds of the ancient Irish culture which nourished the bardic tradition. An astute politician, the Queen realised that in order to make the people more amenable to English government, she must seduce them from allegiance to the Catholic Church through their own language. But the Irish language seemed inseparably bound up with the Irish script, which was totally different to the book-hands of England or the Continent. Therefore, when Queen Elizabeth decided to print books in Irish for the propagation of the Protestant faith in Ireland, she or her advisors decided that a special type should be cut, and this made its first appearance in 1571.

Most of the letters of this first Irish typeface preserved the normal form of the Roman equivalent then in use. Only 9 lowercase letters and some capitals were specially cut. For most of the capital letters the Roman forms were used. The new lowercase characters were: d, e, f, g, i, p, r, s, and t. Both lowercase and capital "a" were italic. Some of the manuscript contractions and subscripts were preserved and 2 forms of lowercase r and s are used. (10)

As a typeface it was not a very wonderful achievement. (Figs. 3, 4, and 5). For instance, the italic a is incongruous, as is the slender lowercase e . The Irish letters have no particular grace or continuity of design to recommend them. The result is a rather odd looking amalgamation of letters of different shapes and sizes. At least uprightness and regularity of line are achieved by the insertion of the more disciplined Roman letters, and these give the type rather good legibility. They also lessen the imbalance in size of the Irish letters, letting the bulbous m and g recede a little.

The puplication of this Catechism was obviously an attempt at reaching the large Gaelic speaking population as it contained:
"...certain articles of a Christian faith, which are proper for everyone to adopt, who would be submissive to the ordinance of God and the Queen of

this Kingdom..." It was printed at the cost of John Ussher, an Alderman of Dublin. (11)

The publication of books in the Elizabethan typeface had the beneficial effect of stirring up the Irish Franciscans at Louvain to design and have cut the first truly Irish typeface. It may have been based on O'Hussey's own handwriting, and it was first used to print his Teagasc Criosdaidhe. This typeface contained all 18 letters of the Irish alphabet- j, k, q, v, w, x, y, and z being exempt. It is at least thoroughly Irish. However, the individuality and over-crowding of the letters makes this a less legible typeface than its predecessor. Some of the lower -case , eg: i, e, and n, are dwarfed by b and g. On the other hand, the a is an improvement on the italic of the Elizabethan fount. Well-judged variation between thick and thin strokes gives the Louvain design a distinctly calligraphic appeal -and in over-all appearance it retains much of the dynamism of the sloping book-hand on which it was based.

A later book by O'Hussey was innovative for another reason - he was the first scholar to bring the old Irish system of grammatical tracts into line with the framework of the Latin grammar, in his Rudimenta Grammaticae Hibernicae. It has since been copied, plagiarised, and utilised by many later grammarians.

But despite their brave first attempt at designing an Irish typeface, and their eagarness to come into line with the general European trend towards classicism, the Louvain friars were many years too late to put the Irish typeface on an equal footing with other continental alphabets. Printing had already advanced too far in Europe - the forms of capital and lowercase had become set and unalterable. Therefore, typefounders or typedesigners failed to recognise in this new Irish print a collateral development of the Roman form. (12)

CHAPTER IV - EUROPEAN INFLUENCES

By the time the first truly Irish typeface had been designed, in 1611, the Roman letterform had become dominant throughout Europe. Important developments in book production began during the Renaissance. The publication of classical literature and the work of the Italian humanists was closely bound to an innovative approach to book design. Typography, layout, ornament, illustration, book binding, in fact the total design of the book were all rethought by Italian printers and scholars.

The birthplace of this new approach to book design was Venice - which was the centre of commerce and Europe's gateway to trade with the eastern Mediterranean states, as well as India and the Orient. Designers such as Jenson and Griffs developed new typefaces based on the Roman letter during the late 15th Century. The 16th Century was the Golden Age of French typography, with brilliant graphic artists such as Geoffray Tory and Claude Garamond creating visual forms that were embraced by printers for two hundred years. The former achieved a precise harmony of the various elements of book design : text initials, borders and illustrations (see Fig. 6). The effect was light and graceful, with an innovative attitude toward form and a new clarity of thought. (1)

The 17th Century saw the Dutch taking a leading place in the fields of literature, science, learning and the arts. Combined with unbroken economic prosperity, this justifies the appellation of the Golden Age which the Dutch have given their 17th Century.

The flowering of the Dutch book trade had its beginning in Antwerp. Christopher Plantin was born in France and moved to Antwerp in 1549. He soon became the foremost publisher in the southern, Roman Catholic part of the country, employing the best French typecutters. More than half of all books printed in the Low Countries before the mid 16th Century had come from Antwerp presses. In the 17th Century this great centre went from strength to strength. The Dutch book trade reached its culmination with the rise of the House of Elzevir. The founder of this firm, "Louis I" (1540-1617), a native of Louvain, entered the trade in Plantin's shop in Antwerp. The firm of Elzevir which Louis set up in Leiden dominated the Protestant north, specialising in the publication of books by classical ancient authors. This trend coincided with the great age of Dutch classical scholarship.

Due to this famous dynasty of printers, books became more important as an export commodity. (2) The handy and practical little volumes produced by the firm of Elzevir had solid, legible Dutch types surrounded by economically narrow margins and featured engraved title pages. Competent editing, economical prices, and convenient size enabled the Elzevirs to pioneer an expansion of the book-buying market. The business spread to Utrecht and Amsterdam from Leiden. Books in English, French, German and Latin were published and exported throughout Europe. Many of their typefaces were designed by the great Dutch designer and punchcutter, Christoffel van Dyck.

Certain aspects of these current trends in book design may have influenced the early publications at Louvain by the Irish friars. Like the popular Elzevir volumes, the Irish books were small pocket-size editions. This meant, of course, that they were economical to produce, easy to transport(to Ireland) and suitable for use as instructional texts by a schoolteacher. Lynam refers to the first truly Irish typeface which appeared in O'Hussey's Teagaisg Criosaidhe(Antwerp, 1611) as Louvain type A (see Fig. 7). Although it is thought by some to be based on O'Hussey's own handwriting, Lynam notes that this type little resembles any of the better-known contemporary Irish hands. These show in general a heavier and simpler design of letter. He compares the Louvain type A with the italic type of the 16th Century, which was itself an attempt to adapt a cursive manuscript hand to the requirements of printing. It is likely that the cutter of this Irish type, presumably an Antwerp man, took italic as his general guide (see Fig. 8). However, these letters are sprawling and untidy, unlike neat italic. (3) Also, to be used successfully in print, all letter-forms must be simplified to achieve unity. These individual Irish forms are complicated, and are made even less clear and legible by being cast on too small a body. (4)

The tendency towards the Roman letter and the classics, encouraged by the spread of the Renaissance, influenced the kind of books that were printed. O'Hussey's grammar is an example of the standardising tendency towards conformity with classical models.

Printing helped spread such intellectual ideas, and so unify different peoples. It preserved, or in some cases, caused the elimination of the literature of small and poor countries. If Irish literature has survived to the present day, it is due to the early efforts of exiled Irish writers.whocompiled manuscript summaries of ancient texts, as well as printers of the 17th and 18th Centuries who published these books in Irish type.

A second type design, cut for the Franciscans, was used in the printing of the Rule of the Third Order of Franciscans, Riaghuil Treas Uird S. Fransias(1641). This type shows some improvements on the earlier one: the letters are more upright, more uniform and better spaced (Fig. 9). Still Lynam calls it "ugly" and says the letters "badly shaped and straggling". Again, there was no attempt to simplify and unify the alphabet, though legibility had improved. At any rate this type only appeared in three or four books, and after 1662 not at all. (5)

A third Irish typeface of some worth was designed by the priests at Rome for the press of the Sacra Congregatio de Propaganda Fide (Fig 10). As at Louvain, the books produced there were religious. Lynam praises this typeface as being "a decided improvement on its predecessors". (6) The designer obviously realised that he must forego the flowing slanting script of contemporary Irish book hands in order to achieve legible and beautiful typography. The letters are therefore quite independent of each other, but together form a handsome and regular line. "They are also upright, well spaced, boldly made and boldly printed." (7) Lynam still despairs at the lack of proportion between some of the letters, and compares F to a large policeman trying to keep an unruly crowd in order. Also, the tails attached to ascenders and descenders are not in keeping with the character of the type. (8)

This typeface was "lifted" by Napoleon when he sacked Rome and was brought to the Imprimerie Nationale in Paris. Apparently a second typeface had been designed by the Irish priests at Rome and was also lodged at Paris. The Director of the Imprimerie made some use of it but it was ugly and ungainly. (9)

By the late 17th Century the Protestant religion was quite firmly established in Ireland - due to colonisation and the Cromwellian conquest. Bishop Bedell decided it was time for an Irish translation of the Old Testament to be published. He had already been responsible for the printing of an Aibgitir or elementary catechism in Queen Elizabeth's typeface. But by the time the Old Testament translation was ready for printing, no Irish type was available as Queen Elizabeth's had disappeared. Bedell was then forty years dead. (10)

Robert Boyle, a scientist who was interested in religious matters, decided to pay for the design and casting of a new Irish typeface, in order that Bishop Bedell's manuscript could be published (Fig. 11). The cutter of this type in 1680 was Joseph Moxon, author of Mechanick Exercises (1683). This was the first manual of printing in any language, preceding others by about forty years. It became a standard text-book, plagiarised by technical encyclopaedias and printers' grammers. (11)

Moxon was an innovator and designer but hardly a great craftsman, due perhaps to the fact that he never devoter himself to learning one skill for a sufficiently lengthy period. He dabbled in many other projects apart from letter founding, which may have been just as well for him economically, as letter-founding was a poorly paid occupation. He learnt the trade of printing in Holland, but it is not known for certain where he learnt to cut type, or if indeed he was a typefounder or simply commissioned someone else to do the work for him. What he wrote in his Mechanick Exercises about the customs of the founders' chapel he must have picked up by talking to workmen. They could also have informed him about the practice and language of the trade. Moxon himself says:- "Letter cutting is a Handy-Work hitherto kept so conceal'd among the Artificers of it, that I cannot learn any one hath taught it any other."(12) The only set of punches made by Moxon which have survived till this day are his Irish ones which were cast in 1680.

These Irish punches have a technical defect characteristic of a self-taught practitioner, i.e. in some characters he had filed out the angles between divergent strokes so deeply that it made them liable to spread when the punches were struck in the copper (Fig. 12). (Each character in the font:- lowercase; capitals; numbers; punctuation; and ligatures had to be engraved into the top of a steel bar to make a punch. This punch was driven into a softer matrix of copper or brass to make a negative imprint of the letterform. From this matrix type was cast.) Whether Moxon actually cast the type himself is dubious - there are no records of his being a master of the trade. He could have been working illegally - the trade was strictly controlled by the government. Soon after the Restoration the number of typefounders in the kingdom was limited to four by the Licensing Acts of 1662-95. T.B. Reed was of the opinion that Robert Andrews, to whom Moxon's foundry material eventually passed, could have been his typefounder. This would account for the want of any record that Moxon worked the trade himself. (13)

Andrew Sall, an ex-Jesuit from Douai, and a good Irish scholar, prepared the manuscript of Bishop Bedell. Lynam says that at Douai Sall would have been familiar with Irish books from Louvain, so he could have provided Moxon with designs based on the Louvain A type. (14)

Moxon's type was first used in a little Christian Doctrine or Teagasg Criosduighe by Robert Ebheringam, printed in London, 1680. It was used now and again in the eighteenth century, and in several books printed in London and Dublin during the 19th Century. It last appeared in E.O'Reilly's Chronological Account of Irish Writers (A.O'Neill, Dublin, 1820). (27) Moxon's is definitely an improvement on the original Louvain typeface. It is upright, the line is even, spacing good, and the differences in size between letters is less marked. However, it is not very beautiful. Moxan's became the standard Irish typeface for the next one hundred and forty years only because there was no other in existence. (15)

CHAPTER V - A DETAILED EXAMINATION OF VARIOUS PUBLICATIONS

As part of the Tudor policy of conquering Ireland both physically and spiritually, the first fount of Irish letters for printing was made in London by Queen Elizabeth's order, and sent over before 1571 to Dublin where an Irish printing-press was set up at once.

The first known piece of printing with this fount was a religious poem, Tuar Ferge Foighide by Pilib O'Huiginn, printed in 1571. It must have been a trial piece, for the poem appears on a folio sheet(Fig. 13). Though many of O'Huiginn's poems are well-known, little is forthcomming about the poet himself. It seems he was alive when Tuar Ferge Foighide was printed, and was probably a convert to the Church of England. (1)

The initials which appear along the left margin of the sheet are decorated with woodcuts depicting figurative and narrative scenes. These were obviously cut specially for the new typeface, though they include superfluous letters such as the K,V,X,Y, and Z. The simple three-column layout with its vertical emphasis is easy to read and pleasing to the eye. The reversed P which starts the poem is puzzling but seems to serve no other purpose than decoration. The stars-and-curves pattern used for justification of the text appears again in some other books which will be referred to later.

John O'Kearney's Aibidil Gaoidheilge agus Caiticiosma was the first book to be printed in this typeface, in 1571, as he informs the Irish reader "...being produced for you and put forth in your own national tongue and in its own dear alphabet." He goes on to tell of the difficulties and exertion involved in the production:- "I have accordingly taken (as no other man has seen fit to take) instruction and travel to give this type to the form of the fashion in which it is now seen at the cost...etc..." (2)

The woodblock initials which decorate the Tuar Ferge Foighde broadsheet appear again in O'Kearney's Catechism as does the simple ornamentation.(Figs 3,4 and 5) The text is set one column per page, with well proportioned margins and wide leading space between lines. The weight of the capitals is sufficient, blending with, rather than dominating, the text. The wide leading and generous spacing of paragraphs is in contrast to the rather cramped text of the Louvain volumes. The symmetry of shaped text that tapers down (Fig. 4) echoes the innovations of Manutius masterpiece printed in 1499: Hypnerotomachia Polophili, which set standards in typography and overall book design that have never been surpassed. (Fig. 14) Manutius also introduced a more spacious layout which became characteristic of Renaissance book design, and which can be seen to have influenced later books such as Aibidil Gaoidheilge agus Caiticiosma. Aldus' great type-cutter, Griffo, designed the italic typeface which first appeared in a 1501 edition of Virgil's Opera.(Fig. 8) Griffo's italic was closely modelled on the cancelleresca script, a slanted book-hand which was finding favour among scholars who liked its writing speed and informality. This may have been the typeface which inspired the Antwerp cutter of what Lynam calls the Louvain A typeface of 1611. (3)

O'Kearney's catechism also contains an introduction to the Irish alphabet. Presumably he hoped his book would be read by the Protestant Anglo-Irish as well as the Catholic peasantry.

The gold tooling on the leather binding of the National Library's copy of Aibidil Gaoidheilge agus Caiticiosma would rarely have been seen in English bookbinding before the 16th Century. (Fig. 15) Up until that time blind, rather than gold, tooling was the rule. (Blind tooling is the technique by which impressions are made on the leather using brass stamps.) But the influence of French design crept into English bindings as the reputation of European craftsmen caused the English patrons to commission work from French and Italian bookbinders. The change from blind to gold tooling had more impact than anything else in the history of English bookbinding. Then in the reign of Henry VIII a French man named Thomas Bethelet settled in London to decorate books in the French style. (4) He embellished his leather bindings with several new motifs including interlaced parallel lines, like those decorating the binding of O'Kearney's Catechism. However, the preference of Queens Maryand Elizabeth for textile rather than leather bindings retarded the development of gold tooling in England. Elaborate binding was a luxury trade, and the abscence of the monarch's patronage was deeply felt. A foreign visitor to the Queen's library at Whitehall in 1598 described the numerous books as all "bound in velvet of different colours, though chiefly red, with clasps of gold and silver; some have pearls and precious stones set in their bindings." (5)

An Anglo-Saxon typeface was cut by one John Day about the year 1566. The resemblance of the 9 Irish letters in Queen Elizabeth's fount to this typeface of Day's has led some bibliographers to state that they were one and the same. Lynam says that the resemblance is misleading, for all the letters except s are different in the two founts. It is possible that the Irish letters were modelled on Day's to some extent, as they were cut in England and nothing is known of their designer or cutter. It was for Archbishop Parker that Day cut the Anglo Saxon typeface to enable him to publish a series of texts. (6) The aim was not to revive that particular form of speech, but to underpin the tenets of the Elizabethan Church. The first edition of the Gospel in Irish was printed in Queen Elizabeth's typeface in 1602. (Fig. 16).

O'Donnell's book opens with a dedication to King James I, and he pays tribute to the efforts made by Queen Elizabeth "in conscience of dutie" to lead the native Irish away from "superstition", ie: Roman Catholicism. Despite these past valiant efforts, it would appear that O'Kearney's Catechism had little influence on the minds of the native Irish:
"Both the unnaturall barbarous rebell, and the proude

bloudie Spaniard, under the colours of the Romish Antichrist, proclaimed themselves absolute Lords of the land: having cast lots for the lives, lands and goods of those few, that professed either religion or subjection unto God and his annointed". (8)

The page format is a double column one, with generous margins.(Measurements are about 23 by 16cm.) The title page mixes a Roman typeface with Queen Elizabeth's Irish fount. Throughout the text, in fact, Roman initials are used . As there are only 9 truly Irish letters this appears quite logical, and not incongruous. The same decorated initials first used in Tuar Ferge Foighde appear in chapter openings, and some ornaments in the Renaissance style adorn the title page and chapter endings, as tailpieces. Based on floral motifs, these designs follow the precedent of great printers such as Plantin. Overall, decaration is restrained, following the current trend.

In answer to these protestant productions, the Irish Franciscans at Louvain had their own typeface cut, and their first publication was Bonaventura O'Hussey's Teagasc Criosdaidhe, which was printed at Antwerp in 1611. (Fig. 7). It is a pocket-size edition, about 7 by 10cm. Despite its small size wide margins are left, manuscript-like, to accomodate references. The latter are in a Roman typeface. Large calligraphic initials are used at chapter openings, though Roman initials are used in the first 3 chapters.

O'Hussey was the author of about 12 classical poems. He was educated for a bard, ut afterwards became a Franciscan in Louvain. A later edition of the Teagasc Criosdaidhe was printed at Rome in 1707. As with the first edition, both Roman and Irish typefaces are found together on the title page. Unsuitable Roman initial letters are inserted into the Irish text, but one of O'Hussey's poems which appears near the end of the book, is decorated with several Irish initials. The typeface used in this 1707 edition is a great improvement on its predecessors. The letters are independent of each other and the spacing is good. They are also superior from a technical point of view, being better made and more sharply printed. In the later edition, there are Renaissance style decorations , eg: cherubs, urns and leafy motifs. Illustration is scant. Two woodcuts depict the

Crucifixion and the Coronation of the Virgin. The technique is crude, the figures are stolid and lifeless, and the standard of illustration is not high.

The first book printed in the Rome type, (as Lynam refers to it), was Lucerna Fidelium or Lamp Of The Faithful (1676), by Fr. Francis O'Molloy. (9) The title page has tapering taxt, again indebted to Italian Renaissance printers. Technically, the printing in this volume is markedly superior to that in O'Donnell's Tiomna Nuadh of 1602, which was in places too faint and elsewhere heavy and blotchy. The heavy capitals which descend below the line of type may owe something to Geoffrey Tory's Horae, or Book of Hours (1525) that set the style for the era. Tory achieved a light, delicate effect in his books, adding darker accents with heavy initials. The typefounder responsible for the Roman type achieved a comparable lightness in typography, though the capitals could benefit from being slightly smaller. The text is set in the classic one-column format. (The pages are about 9.2 cm x 15.2 cm) (10)

Anthony Gearnon came of noble family, descended from the normans. His Parrthas an Anma, published at Louvain in 1645, was the first printed Irish Catholic prayer-book. (Figs 19 & 20) Gearnon's simple, expressive literary style endeared this book to many Irish people. Frequent transcripts were made of parts, or the whole, of it. This was also one of the few well-illustrated books to issue from Louvain, and Irish scribes often used tailpieces and initial letters borrowed from Parrthas an Anma. It is easy to understand the popularity of Parrthas an Anma, with its lavish ornamentation and profuse illustrations - about eighty - six in all.

Although it was printed in 1645, by which time a second fount of type had been cut, the old typeface of 1611 was used. Pages 1 to 248 are a Teagasc Criostai or catechism, and pages 249 to 503 a Leabhar Urnaithe, or prayer-book. For the first part, Gearnon was indebted to O'Hussey's Teagasc Criostaidhe from which he stole parts and simplified them. Much of the book is written, therefore, in question and answer form. The influence of the Irish poets on even the prose writers of the 17th Century tended to make their style rather flowery but Gearnon was an exception to this rule, keeping his style simple and lucid.

Parrthas an Anma has a high standard of book design, compared with many of the other Louvain volumes. As can be seen from Fig. 20, the illustrator was highly gifted. His lively figures, each enthusiastically characterised, are in contrast to the stiff Crucifixion and Coronation of the Virgin, from the 1707 edition of O'Hussey's Teagasc Criostaidhe. The solid, realistic figures, accurate detail, and perspective show the influence of contemporary printing - even miniaturist work. The artist was experienced and daring - see how he not only cuts off the rays of grace, but also the figures kneeling on the right hand side. These friends of the sick man point to the central standing figure, the strongest vertical in the composition - obviously a representative of Christ come to minister to the sick man.

In Marsh's library is a small volume comprising six different tracts. The short Summary of the Rule of St. Francis printed in Irish at Louvain in the early part of the 17th Century, and the handwritten transcriptions in Latin and Irish made from other books make an interesting comparison. Two scripts are used, European bookhand for the Latin, and Irish Miniscule for the Gaelic texts. (Fig. 17 & 18) Part of the transcription is taken from Rudimenta Grammaticae Hibernicae transcribed by Antonius Haly in 1634. There are some notable similarities between the Irish bookhand used here and the printed type in the Summary of the Rule of St. Francis. The capital and lower case forms of the Irish "A" are almost identical with each other. The distinctive curves of the capital "A" and the pointed small letter were surely taken from contemporary manuscripts.

Lynam identified the type in this volume as Louvain "A" in a letter to the library dated 8th of December, 1932. He was working in the Map Room of the British Museum at this time. (The Irish Character in Print, his thorough study of the printing of Irish from Elizabethian times to the twentieth Century, appeared in 1924). "The type is what I call Louvain A type, which dates from about 1611 to 1728. From the size of the page, and from the little printer's ornaments I should say your book was printed about 1650 - 60 - but this is pure conjecture. The book was certainly printed by the Franciscans on their own press for their own use ... It is quite possible that your copy is unique." (11)

There is speculation as to what sources were used for the first truly Irish typeface which appeared in 1611.

Some say Bonaventura O'Hussey's handwriting was copied, but the punches were obviously cut by a continental typefounder, presumably an Antwerp man. In this case, the continental italic, of which we have here in handwriting, was the model for the cutter. This would account for the script-like appearance of the Louvain A typeface of 1571, which was a Roman fount.

CONCLUSION

What characterises the books of this period printed in Irish, apart from their subject matter and unique typogrophy, is their totally conventional approach to book design. The Franciscan volumes printed on the continent tend to follow Dutch books in their compact size and neatness. English publications of Gaelic texts are on a larger scale, tending to be less decorative, with a more rigid layout and fewer printer's ornaments than the continental books. The innovative and experimental approach to the design of Irish typefaces did not extend to the overall design of the books' layout. Typefounding was an art in itself, not necessarily associated with a genius for general book design. Although some talented and imaginative craftsmen designed and cut Irish typefaces, it would not necessarily have occurred to the printers to produce a truly complete Irish identity for their publications.

Since the Renaissance, publishers such as Manutius had pushed forward the concept of the book as a whole, harmonising the various elements of subject matter - typography, illustration, layout and presentation. Manutius made book design and publication into an art, and although new ideas may have permeated most of the printing houses of Europe by the 17th Century, the masterpieces printed during the Renaissance remained the highest ideals - to be aimed for but not always achieved.

It may be said that the publications here examined could not compare with such high standards. However, it must be remembered that their goals were entirely different to those of Manutius and Tory, Griffo and Garamond. They did not concern themselves with producing high quality design of lasting value but with reaching as many people as possible with their own particular message, on a very low budget. Lack of funds would also account for the scarcity of illustration in the continental books. Perhaps the Protestant publications eschewed decoration in favour of simplicity in order to contrast with the lavish Catholic volumes of European printers. There may also have been a Puritanical preference for plainness in Protestant religious works.

Irish literature, and especially the bardic tradition, remained impoverished despite the many books printed on the continent. Unfortunately, most of them were devotional texts, as the Franciscans felt the need to propagate their true faith as keenly as Queen Elizabeth did hers. Interminably planning the next rebellion, Irish chieftains probably had little inclination and less funds with which to set up a printing-press in defiance of English authority.

There was some awareness of the need to protect the old culture of native Ireland. Michael O'Clery sought to take advantage of the new method of mass-production, at least new to Irish society, called the printing-press to preserve the ancient sagas. Still, the fate of his greatest work - to be left unprinted for another two hundred years - says much about the singularity of his vision.

If religious and political zealousness are partly responsible for the dearth of Irish literature during the 17th Century, it could also be said that this enthusiasm for propagating the true faith - both of them - brought about the introduction to the printing industry of an Irish alphabet.

FOOTNOTES

CHAPTER I

1. Poem by Padraic Colum "The Old College of the Irish, Paris", quoted by Liam Swords, Soldiers, scholars, priests (A short history of the Irish College Paris), Paris, The Irish College, 1985.
2. Edward W. Lynam, The Irish Character in Print, Shannon, Irish University Press, 1968, p. 7.
3. John Richardson, A Proposal for the Conversion of the Popish Natives of Ireland, London, J. Downing, 1712, p. 6.
4. Canice Mooney OFM, "St. Anthony's College Louvain", edited by Bartholomew Egan OFM, The Donegal Annual, Vol. VIII, No. 1, 1969, p. 32.
5. Two Remarkable Letters from Ireland, edited by John Thomas, London, John Thomas, 1641.
6. Ibid.
7. John Burke, a letter to unnamed, Paris 6 December, 1733, quoted in "Some Problems of the Irish Mission 1733-74", Roman Archives, the Franciscan Library, Killiney, Dublin.

CHAPTER II

1. Swords.
2. Ibid.
3. Ibid.
4. Ibid.
5. Mooney, p. 20.
6. Ibid, p. 22.
7. Ibid.
8. Ibid, p. 31.

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1. Poem by Padraic Colum "The Old College of the Irish, Paris", quoted by Liam Swords, Soldiers, scholars, priests (A short history of the Irish College Paris), Paris, The Irish College, 1985.

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9. O'Lochlainn, p. 75.

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11. John O'Kearney, Aibidil Gaoigheilge agus Caiticiosma, Dublin, 1571, title page.

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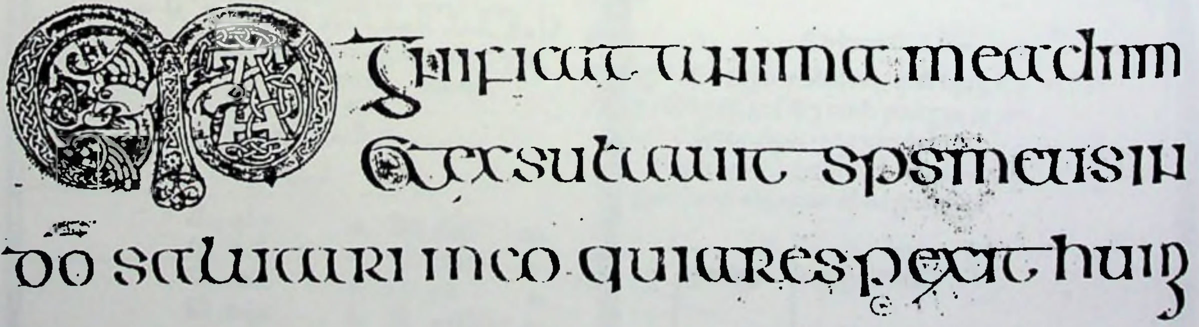


MAgnificat anima mea dominum
Exsultauit sps meus in
do salutari meo quia respexit hum

Fig. 1

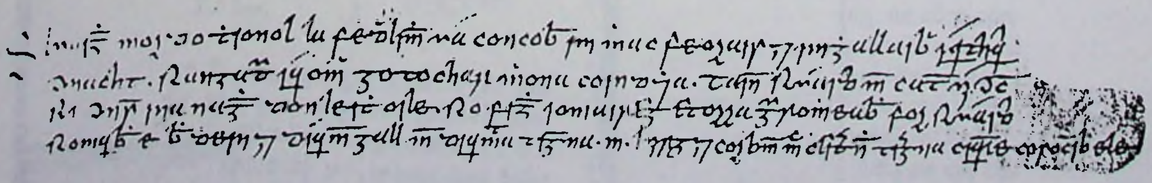
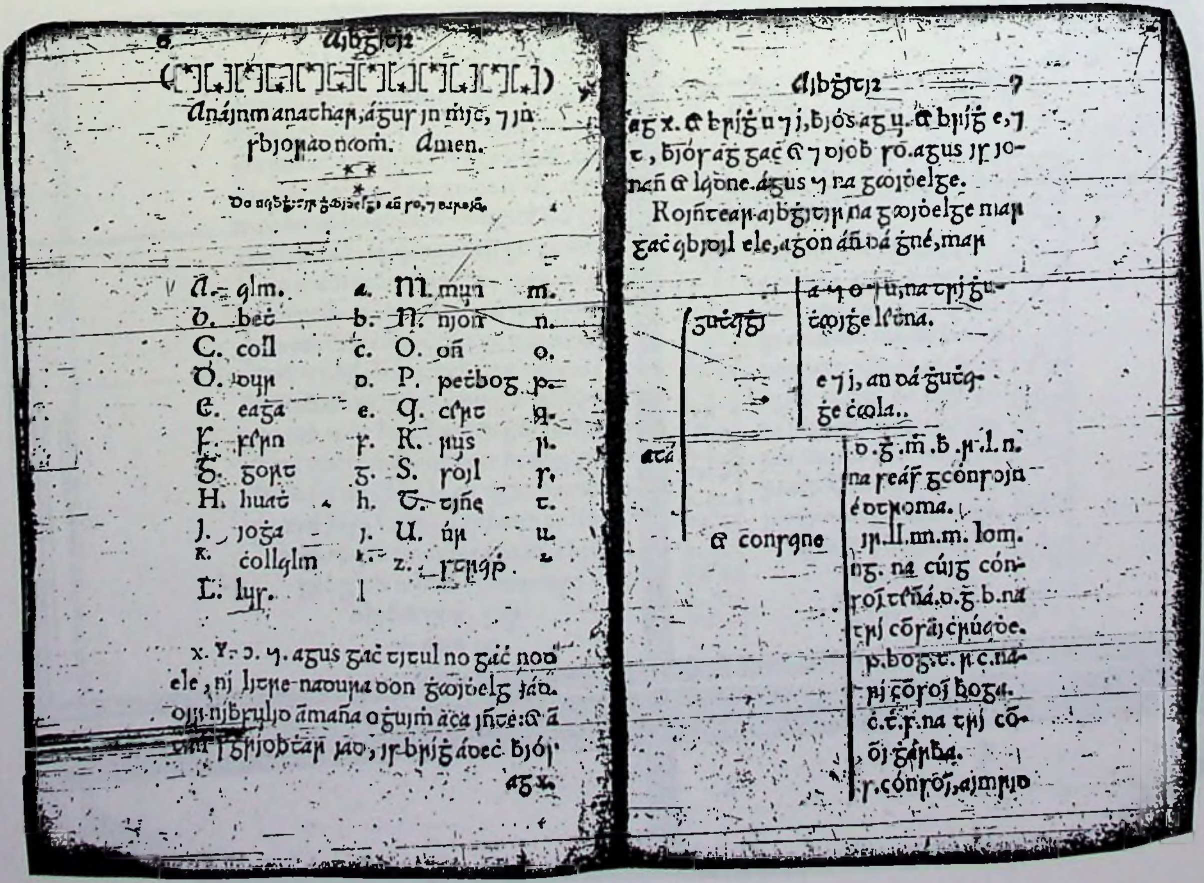


Fig. 2



6 Aibgitir

Anáinm an athar, agus in mic, 7 in spioraid naoimh. Amen.

* * *

Do aibgitir gaoidhelgi an so, 7 [illegible]

A.	ailm.	a.	M.	muin	m.
B.	beith	b.	N.	nion	n.
C.	coll	c.	O.	onn	o.
D.	duir	d.	P.	peithbog	p.
E.	eadha	e.	Q.	ceirt	q.
F.	fearn	f.	R.	ruis	r.
G.	gort	g.	S.	suil	s.
H.	huath	h.	T.	teine	t.
I.	iogha	i.	U.	úr	u.
K.	collailm	k.	Z.	straif	z.
L.	luis.	l			

x. y. ꝺ. 7. agus gach titul no gach nod ele, ní litre-naduira don ghaoidhelg iád. oir ní bfuilid amhána o ghuim aca innte: a ainm sgriobhtar iad, is brígh áoeċ bhíos ag x.

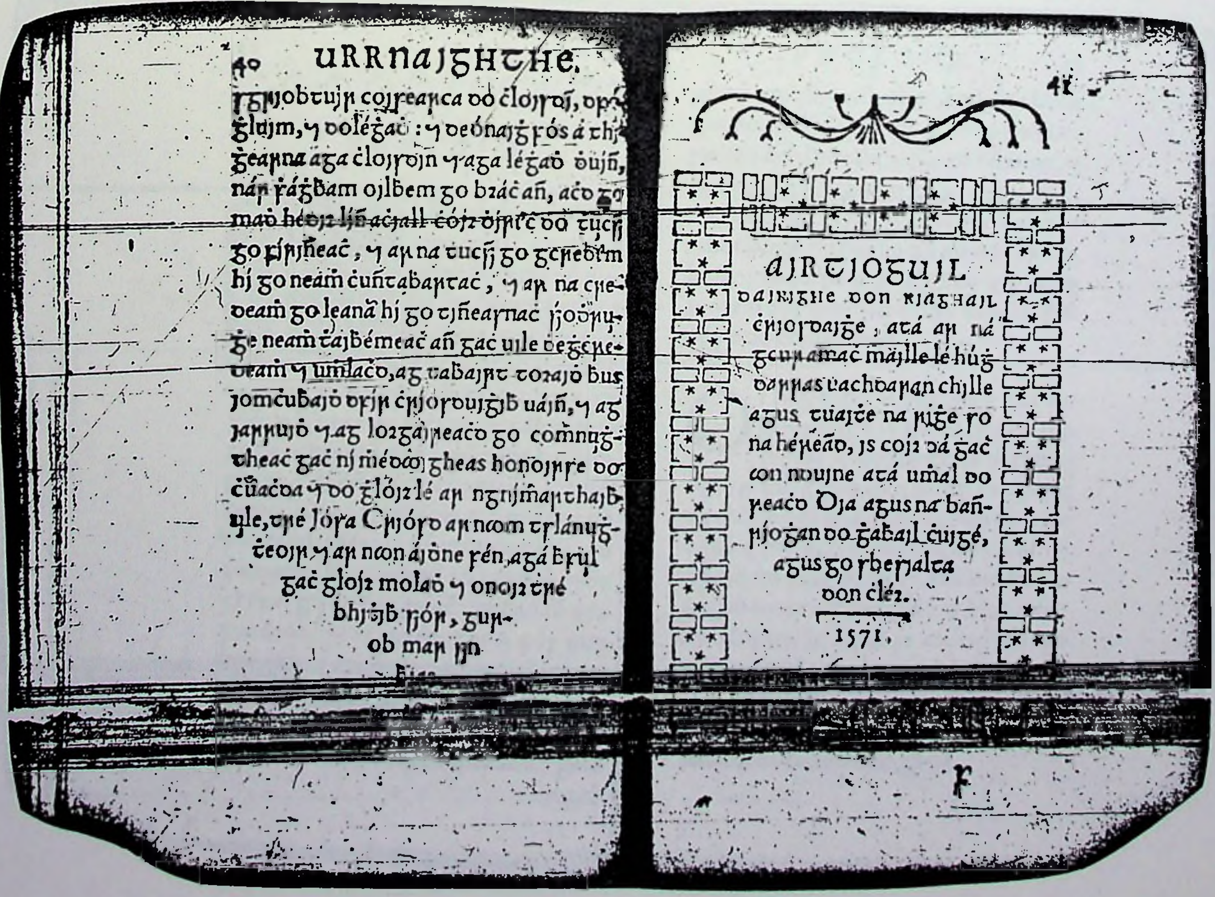
Aibgitir 7

ag x. a brígh u 7 i, bhíos ag y. a brígh e, 7 t, bhíos ag gach a 7 diob so. agus is ionann a lóne. agus 7 na gaoidhelge.

Roinntear aibgitir na gaoidhelge mar gach aibidil ele, a gon an dá ghné, mar

atá	guthaigh		a 7 o 7 u, na trí guthaighe leathna. e 7 i, an dá guthaighe caola.
	a consoine		.d.g.m.b.r.l.n. na seacht gconsoine éadtroma. ir.ll.nn.m. lom. ng. na cúig consoine troma. d.g.b. na trí consoine chruaidhe. p.bog.t. r.c. na trí consoine boga. c.t.f. na trí consoine garbha. s. consoine aimrid

Fig. 3



40 URRNAIGHTHE.

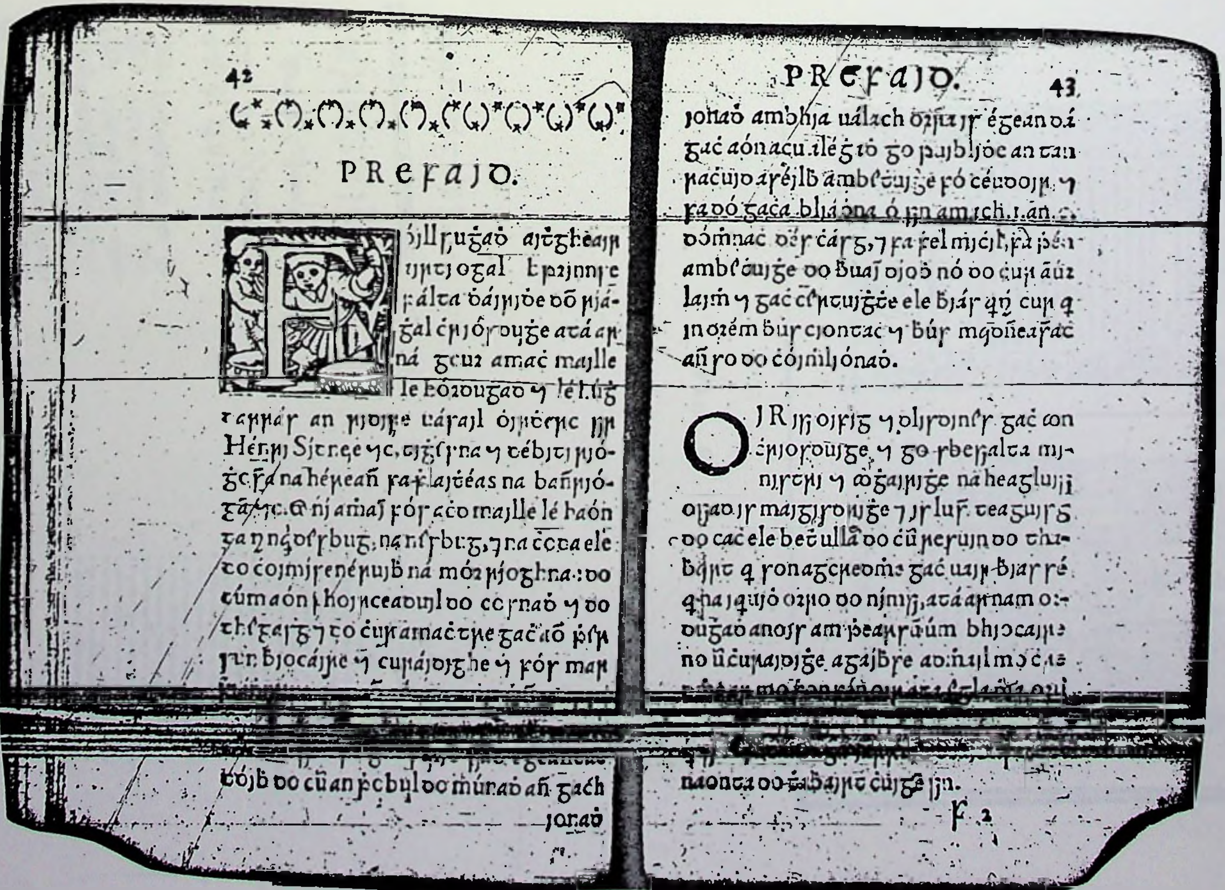
sgriobtuir coisrearca do ċloisdin, ór
ġluim, ⁊ do léġaḋ : ⁊ deónaiġ fós a thi
ġearna aga ċloisdin ⁊ aga léġaḋ ḋuinn,
nár fáġbam oilbem go bráċ ann, acht go
maḋ héoir linn aċiall ċóir ḋírċ do tuigsi
go fírinneaċ, ⁊ ar na tuigsin go gcreidim
hí go neaṁ ċuntabartaċ, ⁊ ar na cre-
deaṁ go leanam hí go tinneasnaċ fíodru-
ġe neaṁ ṫaiḃémeaċ ann gaċ uile deġ ġre-
deaṁ ⁊ umlaċt, ag tabairt toraiḋ bus
ioṁċubaiḋ dfir ċriosduiġiḃ uainn, ⁊ ag
iarruiḋ ⁊ ag lorgaireaċt go coṁnuiġ-
theaċ gaċ ní méduiġheas honóire do
ċumaċda ⁊ do ġlóir lé ar ngníomharthaiḃ
uile, tré Iosa Críosd ar ncom tslánuiġ-
ṫeoir ⁊ ar ncon áióne fén, agá ḃfuil
gaċ glóir molaḋ ⁊ onóir tré
ḃithiḃ síor, gur-
ob mar sin.

41

AIRTIOGUIL
DAIRIGHE DON RIAGHAIL
ċriosdaiġe, atá ar ná
gcur amaċ maille lé húġ-
darras uaċhdaran ċhille
agus tuaiṫe na ríġe fo
na héreann, is cóir dá gaċ
aon nduine atá umal do
reaċd Dia agus na ban-
ríoġan do ġaḃail ċuige,
agus go sheirialta
don ċléir.

1571.

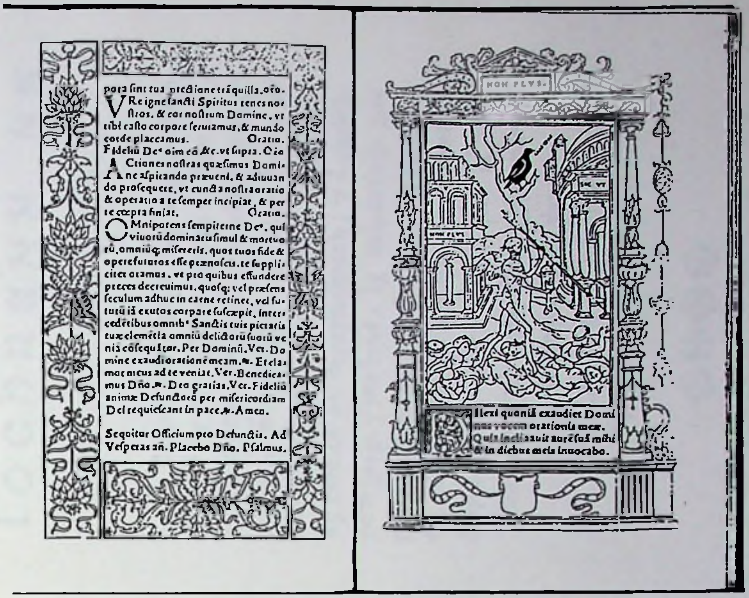
Fig. 4


42

PREFAJD.

PREFAJD. 43

Fig. 5



pora ſint tua protectione trāquilla. oro.

VRe igne ſancti Spiritus renes noſtros, & cor noſtrum Domine, vt tibi caſto corpore ſeruiamus, & mundo corde placeamus. Oratio.

Fideliū Deus oim cō &c. vt ſupra. Oro

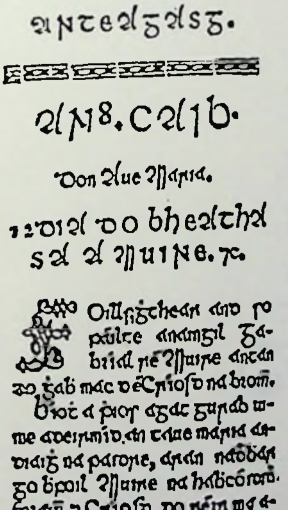
ACtiones noſtras quæſumus Domine aſpirando præueni, & adiuuando proſequere, vt cuncta noſtra oratio & operatio a te ſemper incipiat, & per te cœpta finiat. Oratio.

OMnipotens ſempiterne Deus, qui viuorū dominaris ſimul & mortuorū, omniūq; miſereris, quos tuos fide & opere futuros eſſe prænoſcis, te ſuppliciter oramus, vt pro quibus effundere preces decreuimus, quoſq; vel præſens ſeculum adhuc in carne retinet, vel futurū iā exutos corpore ſuſcepit, intercedentibus omnib' Sanctis tuis pietatis tuæ clemētia omniū delictorū ſuorū veniā cōſequātur. Per Dominū. Ver. Domine exaudi orationē meam. ℟. Et clamor meus ad te veniat. Ver. Benedicamus Dño. ℟. Deo gratias. Ver. Fideliū animæ Defunctorū per miſericordiam Dei requieſcant in pace. ℟. Amen.

Sequitur Officium pro Defunctis. Ad Veſperas añ. Placebo Dño. Pſalmus.

Dilexi quoniā exaudiet Dominus vocem orationis meæ. Quia inclinauit aurē ſuā mihi & in diebus meis inuocabo.

Fig. 6



AN TEAGASG.

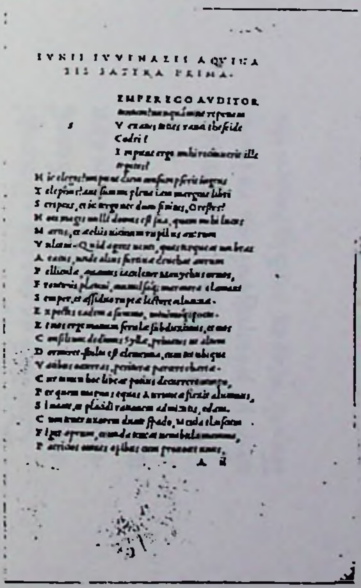
AN 8. CAIB.

Don Aue Maria.

DIA DO BHEATHA SA A MUIRE. ⁊c.

Foillſighthear ann ſo fáilte aingil Gabriel re Muire an tan do gab mac Dé Críoſd na broinn. Bíot a fios agat gurab tuine adeirmid an tan Maria ardiaig na parone, agan nachbean go bráth Muire na habcómhforcán, ⁊ Críoſd, do réir ing a-

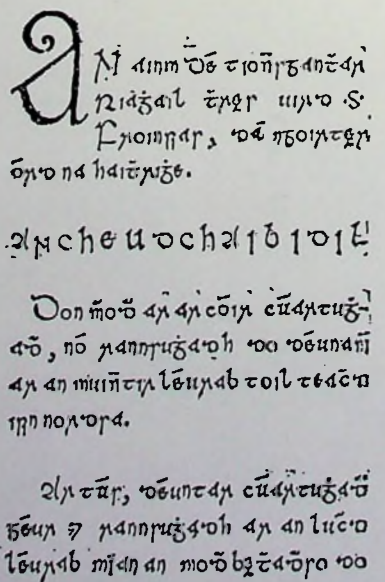
Fig. 7



IVNII IVVENALIS AQVINATIS SATYRA PRIMA.

SEMPER EGO AVDITOR

Fig. 8



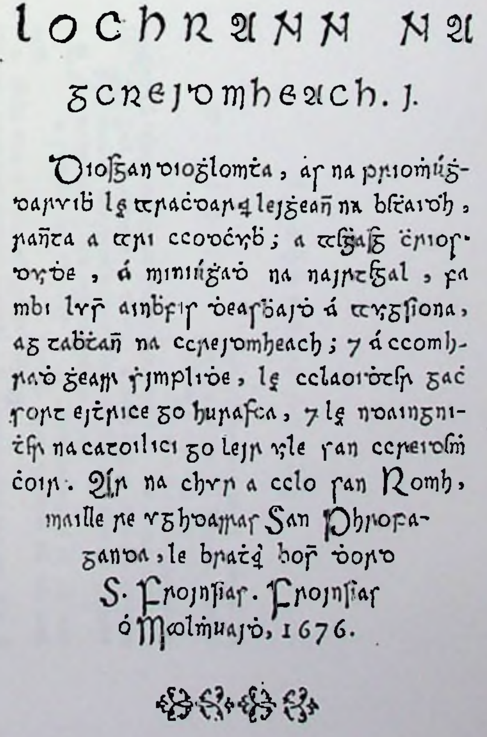
AN ainm Dé tionnsgantar Riaghail threas uird S. Froinnsis, dá ngoirtear Ord na haithrighe.

An cheud chaibidiol.

Don modh ar ar cóir cuartughadh, nó rannsughadh do déunamh ar an muinntir léurab toil teacht ionn ord-sa.

Ar tús, déuntar cuartughadh géur 7 rannsughadh ar an luchd léurab mian an modh bethaidh-so do

Fig. 9

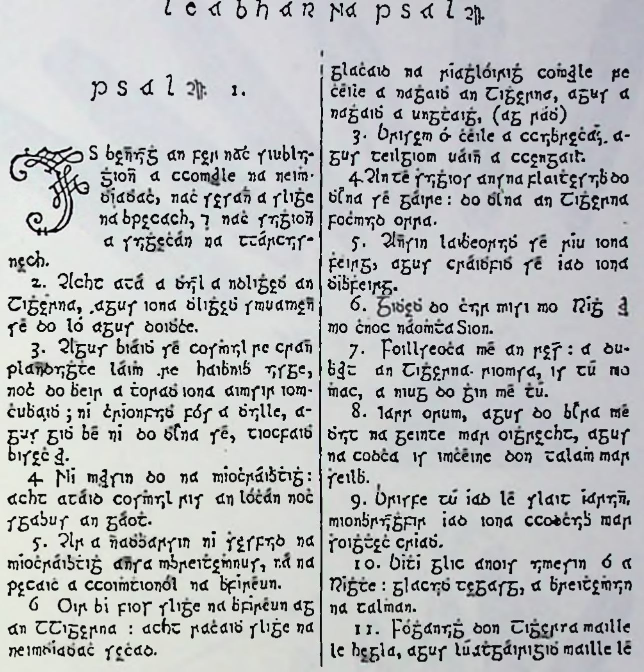


LOCHRANN NA
gCREIDMHEACH. I.

Diosgan dioghlomtha, as na priomhúghdaruibh le ttractoaracht leigheann na bfealsamh, ranta a ttri ccodcaibh; a ttéagasg Criostuide, á miniúghadh na nairteagal, sa mbi lus ainbfis dearbhaidh á ttuigsiona, ag tabhairt na ccreidmheach; 7 á ccombrádh géarr simplide, le cclaoidhtear gach sort eitrice go hurasca, 7 le ndaingnitear na catoilici go leir uile san ccreidimh coir. Ar na chur a cclo san Romh,
maille re ughdarras San Phropaganda, le brathair bocht d'ord
S. Froinsias. Froinsias
ó Maolmhuaidh, 1676.

* * *

Fig. 10



Leabhar na Psalm.

Psalm. 1.

IS beannuiġ an fear nać siubhluiġionn a ccomhairle na neimhdiadhach, nać seasann a sliġe na bpeacach, ⁊ nać suiġionn a suiḋeachán na ttarcuisneach.

2. Acht atá a thoil a ndliġeḋ an Tiġearna, agus iona dhliġeḋ smuaineann sé do ló agus doiḋċe.

3. Agus biaiḋ sé cosmhuil re crann planduiġthe láimh re haibhnibh uisge, noċ do ḃeir a ṫoradh iona aimsir iomċubhaidh; ní ċrionfuiḋ fós a dhuille, agus giḋ bé ní do dhéana sé, tiocfaiḋ bisseach dhe.

4 Ní marsin do na mioċráibhṫiġ: acht atáid cosmhuil ris an lócán noc sguabus an gaoṫ.

5. Ar a nadhbharsin ní sheasfuid na mioċráibhṫiġ annsa mbreitheamhnus, ná na peacaiġ a ccoimhthionól na bfíréun.

6 Oir bi fios sliġe na bfíréun ag an TTiġearna: acht raċaiḋ sliġe na neimhdiadhach secad.

glaċaid na riaghloiriġ comhairle re ċeile a naġaiḋ an Tiġearna, agus a naġaiḋ a ungthaiġ, (ag ráḋ)

3. Brisem ó ċeile a ccuibhreaċa, agus teilgiom uainn a ccengail.

4. An té suiḋios annsna flaitheasaibh do dhéana sé gáire: do dhéana an Tiġearna foċmhuid orra.

5. Ansin laibheoraiḋ sé riu iona feirg, agus cráidhfiḋ sé iad iona dhibfeirg.

6. Gidheadh do ċuir misi mo Riġ ar mo ċnoc naomhṫa Sion.

7. Foillseoċa mé an reacht: a dubhairt an Tiġearna riomsa, is tú mo ṁac, a niug do ġin mé ṫú.

8. Iarr orum, agus do bhéara mé duit na geinte mar oiġreacht, agus na coḃċa is imċéine don talamh mar ṡeilb.

9. Brisfe tú iad le slait iarainn, mionbhruiġfir iad iona ccoibhċuibh mar ṡoiġṫeaċ criaḋ.

10. Biṫi glic anois uime sin ó a Riġṫe: glacaiḋ teagasg, a bhreitheamhain na talman.

11. Fóġanaiġ don Tiġearna maille le heagla, agus lúaṫġáiriġiḋ maille lé

Fig. 11

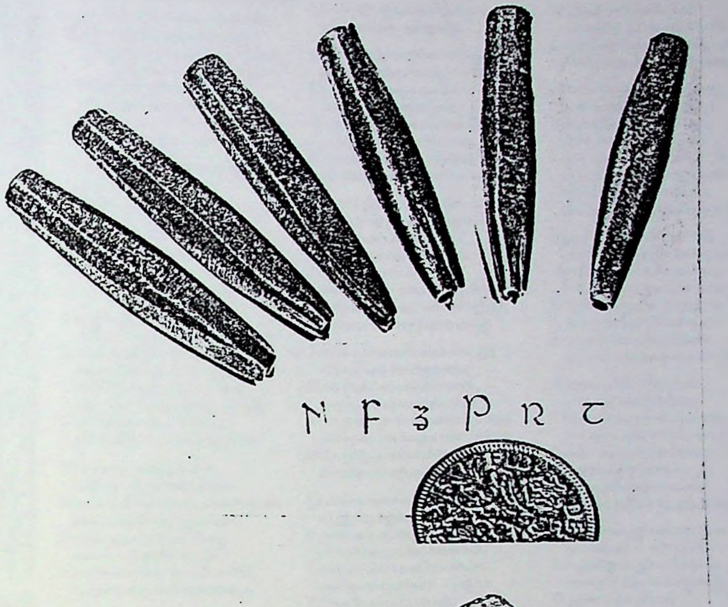
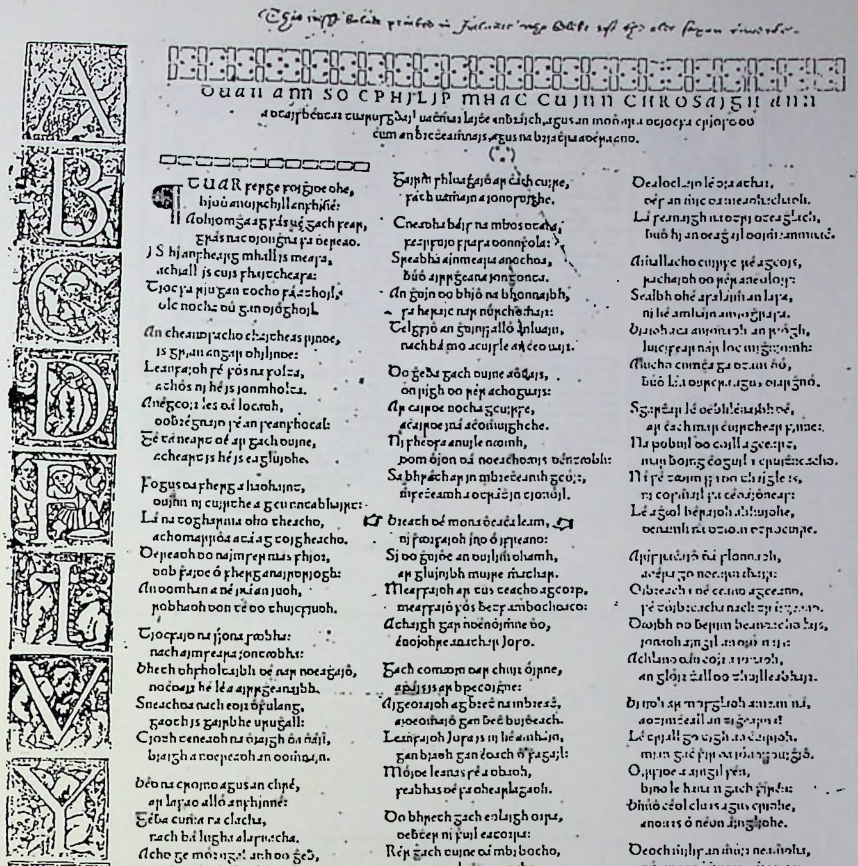


Fig. 12



Ouan ann So Cphjlip mhac Cujnn Chrosajgh ann

Tuajr ferge foighide

Fig. 13

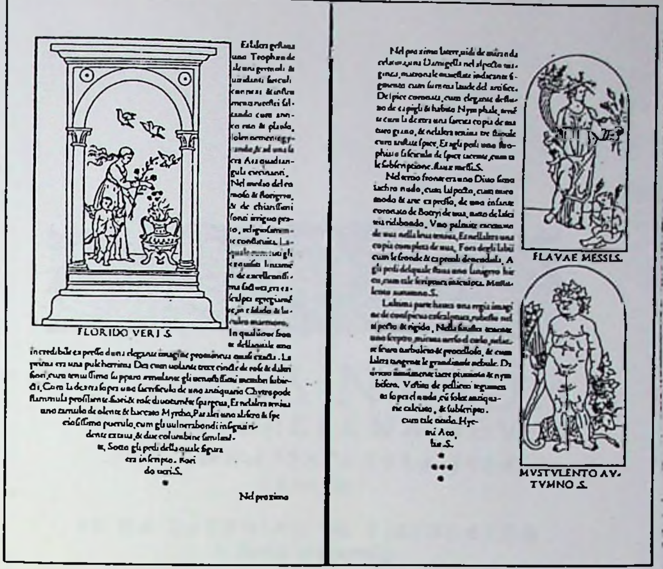

FLORIDO VERI S.
FLAVAE MESSIS.
MVSTVLENTO AV-
TVMNO S.

Fig. 14

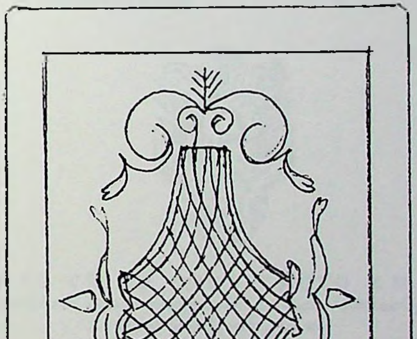
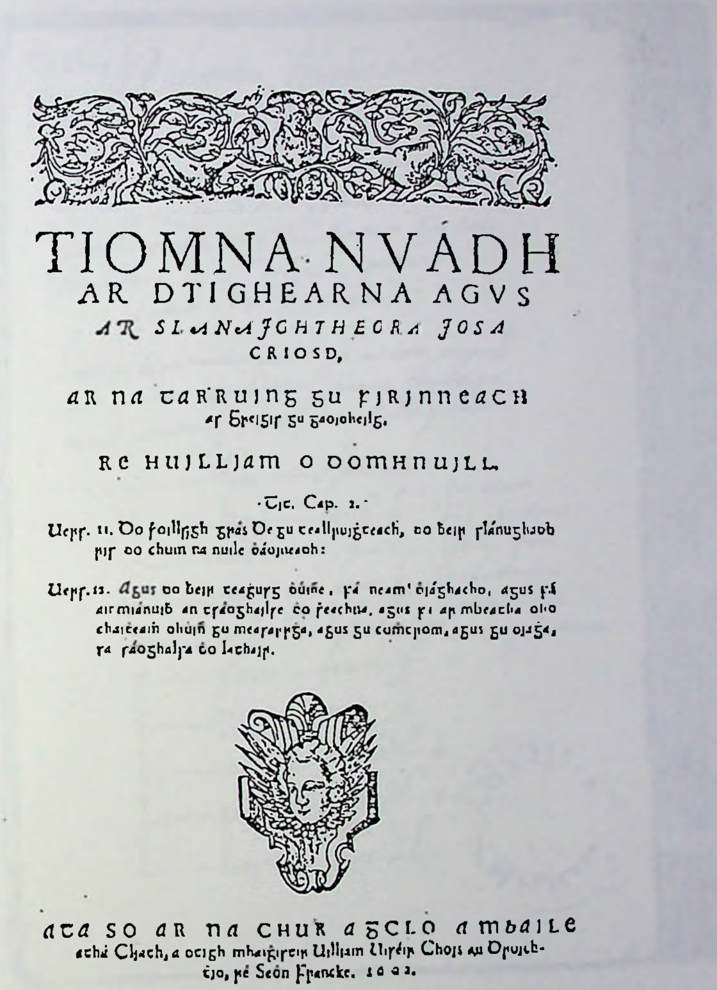


Fig. 15



TIOMNA NUADH
AR DTIGHEARNA AGUS
AR SLANAIGHTHEORA IOSA
CRIOSD,

ar na tarruing gu firinneach
as Greigis gu Gaoidheilg.

RE HUILLIAM O DOMHNUILL.

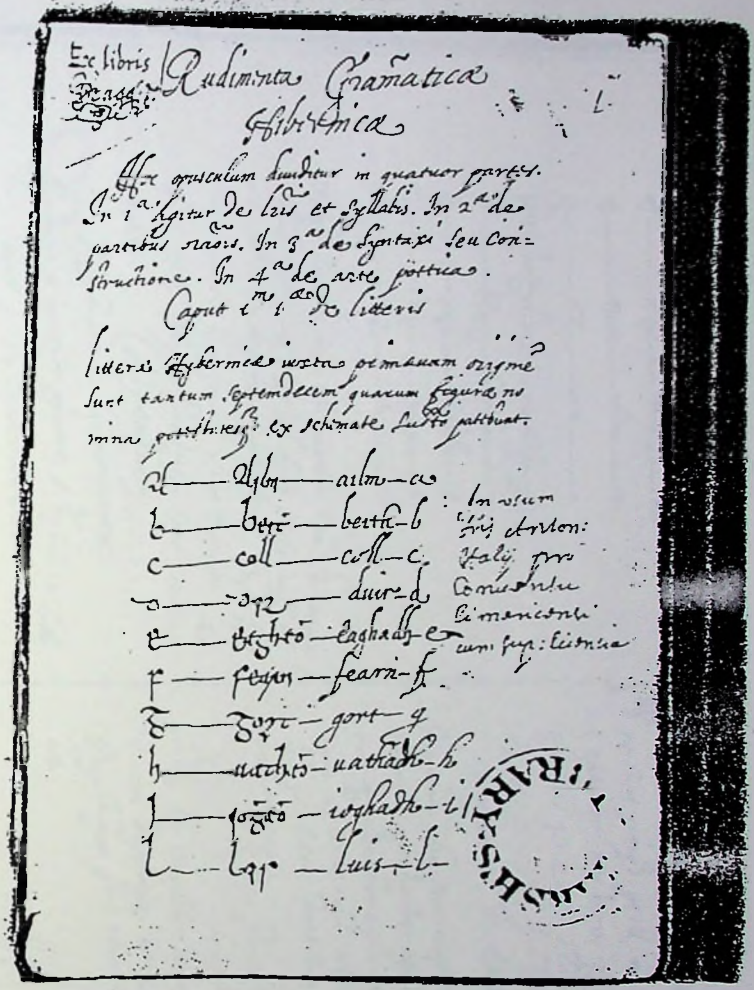
·Tit. Cap. 2.·

Uers. 11. Do foillsigh grás Dé gu teallsuighteach, do beir slánughadh sir do chum na nuile dhaoineadh:

Uers. 12. Agus do beir teagusg dúinne, fá neamh'dhiaghacht, agus fá airmhianuibh an tsaoghailse do feachna, agus sinn ar mbeatha do chaitheamh dhúinn gu measarrdha, agus gu cuthrom, agus gu diadha, sa tsaoghalsa do lathair.

ATA SO AR NA CHUR A GCLO A MBAILE
Atha Cliath, a ttigh mhaighistir Uilliam Uiséir Chois an Droichid, ré Seon Francke. 1602.

Fig. 16



Ex libris [illegible]

Rudimenta Gramatica Hibernica

1.

Hoc opusculum dividitur in quatuor partes. In 1ª agitur de lr̃is et syllabis. In 2ª de partibus orõis. In 3ª de syntaxi seu constructione. In 4ª de arte poëtica.

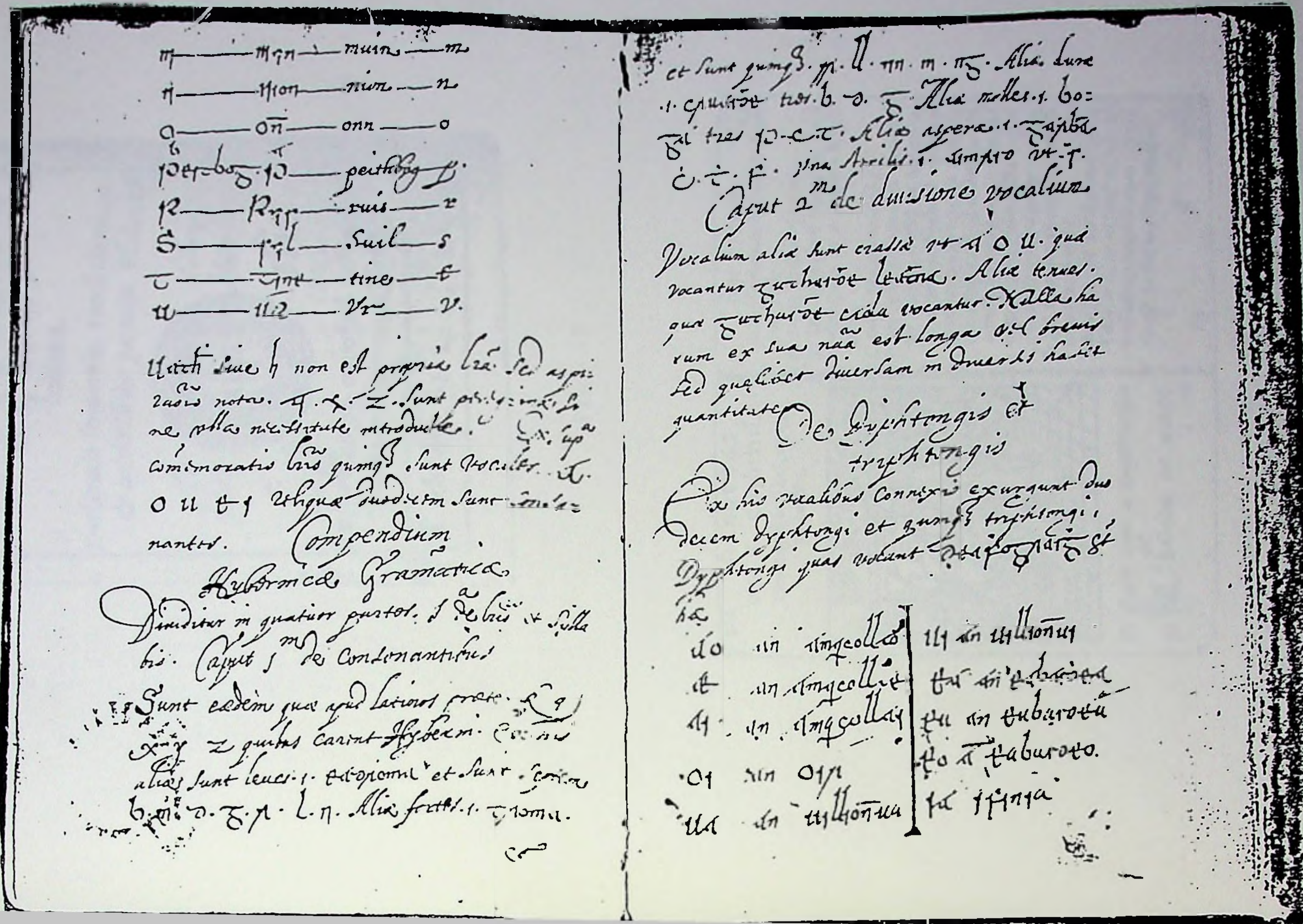
Caput 1ᵐ partis 1ᵃᵉ De litteris

Litteris Hybernicis iuxta primaevam originem sunt tantum septemdecem quarum figura nomina potestatesque ex schemate subito patebunt.

a — ailm — ailm — a
b — beith — beith — b
c — coll — coll — c
d — duir — duir — d
e — eadhadh — eaghadh — e
f — fearn — fearn — f
g — gort — gort — g
h — uathadh — uathadh — h
i — iodhadh — ioghadh — i
l — luis — luis — l

In usum [illegible] Itali pro Comoditate [illegible] cum sup: litteris

Fig. 17



m — [illegible] — muin — m

n — [illegible] — nuin — n

o — [illegible] — onn — o

p — [illegible] — peithbhog — p

r — [illegible] — ruis — r

s — [illegible] — suil — s

t — [illegible] — tine — t

u — [illegible] — ur — u.

[illegible] sive h non est propria littera sed aspirationis nota. q. x. z. sunt [illegible] nulla necessitate introductæ. [illegible] commemoratis literis quinque sunt vocales. a. o u e i reliquæ duodecim sunt consonantes.

Compendium Hybernicæ Grammaticæ

Dividitur in quatuor partes. 1a de literis et Syllabis. Caput 1m de Consonantibus

Sunt eædem quæ apud Latinos præter q x y z quibus carent Hyberni. [illegible] aliæ sunt leues i. [illegible] et sunt [illegible] b. [illegible] d. g. p. l. n. Aliæ fortes i. [illegible]

et sunt quinque. [illegible] ll. nn. m. [illegible]. Aliæ duræ i. [illegible] tres. b. d. g. Aliæ molles i. [illegible] tres p. c. t. Aliæ asperæ i. [illegible] ċ. ṫ. f. una Stridula i. [illegible] s.

Caput 2m de divisione vocalium

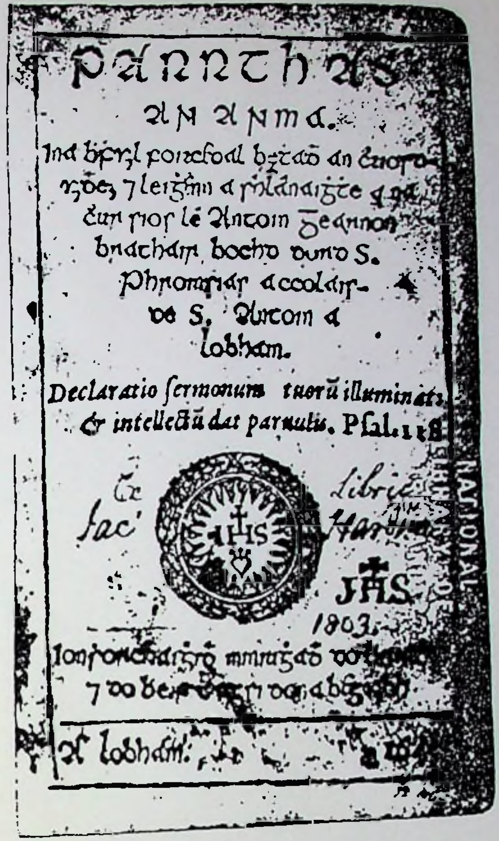
Vocalium aliæ sunt crassæ ut a o u. quæ vocantur [illegible] leathana. Aliæ tenues quæ [illegible] caola vocantur. Nulla harum ex sua natura est longa vel brevis sed quælibet diversam in diversis habet quantitatem.

De Dipthongis et tripthongis

Ex his vocalibus connexis exurgunt duodecim dypthongi et quinque trypthongi. Dypthongi quas vocant [illegible]

[illegible]

Fig. 18



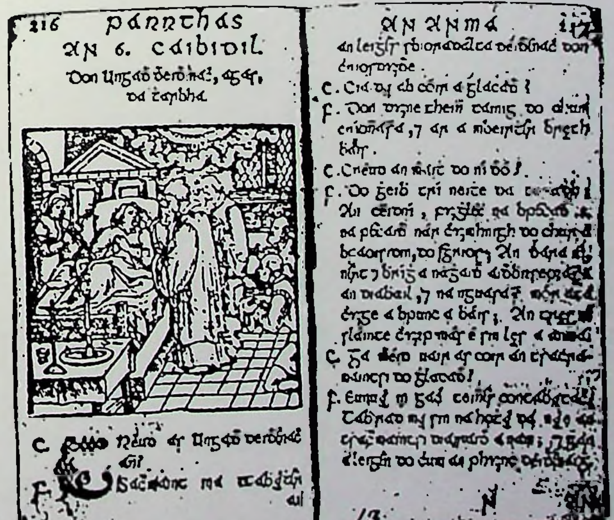
PARRTHAS
AN ANMA.
Ina bḟuil foirceadal beaṫaḋ an Ċríosta-
iḋe, 7 leiġinn a ffilánaiġṫe
cur sios le Antoin Gearnon
bráthair bocht dUird S.
Phroinsias a cColáis-
de S. Antoin a
Lobháin.

Declaratio ſermonum tuorũ illuminat: & intellectũ dat paruulis. Pſal. 118

Ex libris
fac' Hart
IHS
1803

A Lobháin.

Fig. 19



216 PARRTHAS
AN 6. CAIBIDIL.
Don Ungaḋ deiḋeanaċ, agas, da tarbha.

AN ANMA 217

13

Fig. 20