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THE STORY OF BOOKS

ROBERT BINGHAM DOWNS



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CHAPEL HILL

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*Librarian of the University of North Carolina*



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## TABLE OF CONTENTS

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I. PRIMITIVE WRITING .....	5
II. HIEROGLYPHICS OR PRIEST WRITING .....	7
III. ORIGIN OF ALPHABETS .....	9
IV. WRITING MATERIALS .....	11
V. PAPER .....	13
VI. MONASTIC SCRIBES .....	15
VII. ILLUMINATED MANUSCRIPTS .....	17
VIII. BOOK BINDING .....	18
IX. BLOCK BOOKS .....	20
X. INVENTION OF PRINTING IN EUROPE .....	21
XI. SPREAD OF PRINTING IN EUROPE .....	23
XII. WILLIAM CAXTON AND ENGLISH PRINTING .....	25
XIII. HOW FIRST PRINTED BOOKS WERE MADE.....	27
XIV. PRINTING IN THE NEW WORLD .....	29
XV. THE MODERN BOOK .....	32
XVI. LIBRARIES .....	34
SPECIAL REFERENCE BIBLIOGRAPHY .....	36
ADDITIONAL REFERENCE BIBLIOGRAPHY .....	38
SCHEDULE OF MEETINGS .....	40



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## CHAPTER I

### PRIMITIVE WRITING

The story of writing goes far back into prehistoric times, passing through various crude stages which can hardly be dignified by the term writing, but which nevertheless played important rôles in the evolutionary process. The most ancient of these examples belong to the Old Stone Age (10,000-15,000 B.C.). The cave dwellers of France and Spain left numerous drawings on the walls of caves depicting bisons, mammoths, woolly-haired rhinoceroses, reindeer, saber-toothed tigers, and other animals, now extinct, which they hunted or which hunted them. These drawings are the earliest surviving attempts of man to record objects about him. The cave-men also left pebbles painted with curious designs never deciphered, but believed by some archaeologists to be a form of writing or record keeping.

Among primitive peoples in more recent ages there has developed a variety of so-called mnemonic devices or memory aids. Typical of these is the quipu or knot writing of the ancient Peruvians. Involved messages could be transmitted by strings of different colors with differently tied knots. Similar examples are the wampum belts of the North American Indians. The belts of colored shells or beads were arranged in diverse patterns to convey simple types of information. Naturally quipus and wampum belts were extremely restricted in range and ordinarily required an interpreter.

With advancing civilization there developed the picturegram, a pictorial representation of the message or record to be transmitted or preserved. Picturegrams are the oldest forms of actual writing and the legitimate ancestors of modern alphabets. Picture writing is found among barbaric peoples throughout the world. It reached its most advanced stage among the American Indians, who did not, however, go beyond it. By means of pictures the Indians marked their property, wrote records of war and the hunt, personal names, and even songs. Picture messages became increasingly conventionalized and simplified with use and a pictorial symbol would often have the same meaning among widely separated tribes and races.

The greatest limitation of the picturegram was in expressing complex ideas. How, for example, could the artist draw a picture of faith, or hope, or charity? There grew out of this difficulty a further advance in writing called the ideogram, an expression of abstract ideas by means of pictures. The written characters of the Chinese language, once entirely pictographic, are the best known example of the ideographic stage. The process of development is illustrated by the word "light," which is represented in Chinese by combining the symbols for "sun" and "moon"; the word "east," made by combining the symbols for "tree" and "sun"; and the word "jealousy," made by joining two symbols for "woman." This scheme has given the Chinese the most cumbersome written language in the world today, with many thousands of characters or signs as contrasted with our alphabet of twenty-six letters.

#### *Subjects for Study*

1. Prehistoric Cave Drawings of France and Spain.
2. Peruvian Quipus.
3. Wampum Belts of North American Indians.
4. Indian Picture Writing.
5. Development of Ideograms in Chinese Language.

#### *Special References:*

- Clodd, Edward. *Story of the Alphabet.*  
 Hackh, I. W. D. "History of the Alphabet." *Scientific Monthly*,  
 25: 97-118, Aug. 1927.  
 Mason, W. A. *History of the Art of Writing.*

#### *Additional References:*

- Davenport, Cyril. *The Book: Its History and Development.*  
 Hamilton, F. W. *Books Before Typography.*  
 Ilin, M. *Black on White.*  
 Locke, L. L. *Ancient Quipu.*  
 Locke, L. L. *Peruvian Quipu.*  
 Osborn, H. F. *Men of the Old Stone Age.*



## CHAPTER II

### HIEROGLYPHICS OR PRIEST WRITING

Not easily classified are the several great systems of hieroglyphics, literally "writing of priests," used by the ancient Egyptians, Hittites, Maya of Central America, and the mysterious inhabitants of Easter Island in Polynesia. These hieroglyphs contain elements of picturegrams and ideograms, as well as the more advanced alphabetic or phonetic stage of writing.

Because of Egypt's major historical importance, the Egyptian hieroglyphics are of particular interest to the modern world. For centuries the meaning of these strange drawings was hidden and all attempts to decipher them were unsuccessful. The key to the enigma was finally supplied at the beginning of the nineteenth century by the discovery of the Rosetta Stone, carrying an inscription in two forms of Egyptian writing and a translation into Greek. Thousands of Egyptian monuments have since been read. The most famous and most widely distributed Egyptian work was the *Book of the Dead*, a guide to the hereafter, containing hymns, prayers, and magic formulae, which was placed in tombs and painted on mummy cases. A total of one hundred and sixty-six chapters of the *Book of the Dead* have been found, written over a period of several millenniums.

The hieroglyphic writing of the Maya, pre-Columbian inhabitants of Mexico and Central America, has been called "the foremost intellectual achievement of ancient America." Thousands of Mayan inscriptions were destroyed by religious fanatics among the Spanish conquerors. Sufficient examples have survived, however, to show the high state of development reached by the Maya, with a system of writing comparable to that of the Egyptians and other advanced civilizations of the past.

"The Unsolved Mystery of the Pacific" is the hieroglyphic writing found on Easter Island, one of the Polynesian group, two thousand miles west of South America. Numerous wooden tablets covered with queer written characters were discovered there two centuries ago. Who wrote them, in what language, at what period, and their subject matter, are fascinating puzzles still engaging the attention of archaeologists and historians.

One of the great nations of antiquity, Babylon, evolved cuneiform or wedge-shaped writing which was in some respects a considerable improvement over contemporary Egyptian hieroglyphics. The Assyrians and Persians later adopted the Babylonian style. Cuneiform characters began as simple picturegrams, as did other writing systems, but a gradual transition occurred through the centuries in the direction of a pure alphabet, with each symbol standing for the syllable of a word. The shape of cuneiform figures was due to the use of soft clay tablets for writing material, and this material, because of difficulties in drawing, is also believed to have influenced changes away from a pictorial script. Equally important is the fact that clay tablets, after baking, were practically indestructible and thousands have endured to aid in the reconstruction of ancient literatures.

#### *Subjects for Study*

1. Calendar of the Maya.
2. Mystery of Easter Island Hieroglyphics.
3. Finding and Decipherment of Rosetta Stone.
4. Egyptian *Book of the Dead*.
5. Methods and Materials of Babylonian Writing.

#### *Special References:*

- Budge, E. A. W. *Book of the Dead*.  
 Budge, E. A. W. *Rosetta Stone*.  
 Casey, R. J. *Easter Island*.  
 Mason, W. A. *History of the Art of Writing*.  
 Morley, S. G. *Introduction to the Study of Maya Hieroglyphs*.

#### *Additional References:*

- Clodd, Edward. *Story of the Alphabet*.  
 Holliday, Carl. *Dawn of Literature*.  
 Morley, S. G. "Foremost Intellectual Achievement of Ancient America." *National Geographic Magazine*, 41: 109-130, Feb. 1922.  
 Sandberg, H. W. "Easter Island, the Mystery of the Pacific." *Pan American Union Bulletin*, 35: 897-910, Nov. 1912.  
 Spinden, H. J. *Ancient Civilizations of Mexico and Central America*.

### CHAPTER III

## ORIGIN OF ALPHABETS

The final step forward in the evolution of writing is the phonogram, with symbols representing the sounds of spoken words rather than ideas or objects. The phonogram involved a radical departure from more primitive picturegrams and ideograms. At first the graphic symbol represented the sound of an entire word, later the sound of a syllable, and at last the simplest elements of sound, letters. Some beginning toward an alphabet was made by the Egyptians, who had alphabetic characters for personal names, and further advances were made by the Babylonians, but neither nation could ever entirely rid itself of the earlier picturegrams and ideograms.

There seems to be little question that the final process of discarding all signs except the few representing the primary sounds of human speech was accomplished by the Phoenicians. The Phoenicians were a trading people of Semitic origin living along the eastern shore of the Mediterranean Sea. Their alphabet consisted of twenty-two letters, all consonants, no vowels. The oldest extant inscription written in Phoenician letters is dated in the twelfth century B. C. The source of this alphabet has been a matter of almost endless speculation and theory. It is probable that the Phoenicians did not originate it without outside help, and there is strong evidence to show Egyptian hieroglyphics made an important contribution, if they were not the sole inspiration. The Phoenicians carried their alphabet all over the known world, introducing it wherever they went. Through various lines of descent the Phoenician is the common mother of all the fifty alphabets in use today. No matter how widely they may differ at the present time, the alphabets of Europe, Asia, Africa, and America all go back to the one source. The genealogy of our own alphabet is Phoenician, Hebrew, Greek, Latin, English. Innumerable variations have crept in during the past three thousand years, but some of our letters still bear striking resemblance to the original Phoenician.

*Subjects for Study*

1. The Phoenicians.
2. Possible Origins of Phoenician Alphabet.
3. Discovery of Moabite Stone.

*Special References:*

Hackh, I. W. D. "History of the Alphabet." *Scientific Monthly*,  
25:97-118, Aug. 1927.

McMurtrie, D. C. *Golden Book*, chapter 2.

Mason, W. A. *History of the Art of Writing*.

*Additional References:*

Clodd, Edward. *Story of the Alphabet*.

Taylor, Isaac. *History of the Alphabet*, vol. I.

## CHAPTER IV

### WRITING MATERIALS

Practically every type of material capable of bearing an impression has first and last been used for writing purposes. A mere listing of all such materials would require considerable space. Prehistoric man left his drawings on the walls of caves, rock cliffs, and the bones of animals. In later ages, stone monuments, palm leaves, bark of trees, flat pieces of wood, broken pieces of pottery, wax tablets, leather scrolls, and metal plates were a few of the substances employed for writing surfaces. Historically the four most important materials have been clay tablets, papyrus, parchment and paper.

Among the Babylonians and Assyrians the use of clay was universal for every kind of utensil. Several thousand years before the Christian era these nations began making clay tablets, cones, cylinders, and prisms on which to write. While the clay was still moist the scribe wrote his inscription and then baked the tablet in an oven or dried it in the sun, forming a virtually permanent record. In size, these tablets varied from less than an inch square to over five inches in width and nine inches in height. The majority of tablets so far discovered deal with religious rituals and commercial transactions.

Papyrus was made from a reed which in ancient times grew in vast quantities along the Nile River in Egypt. Sheets of papyrus were glued together to form long rolls up to twenty or thirty feet in length. For at least four thousand years papyrus was practically the only writing material in use for all the great works of literature in Egypt and the Greek and Roman world. It was not completely displaced until well into the Middle Ages with the coming of parchment and paper. Unfortunately papyrus was among the worst possible materials for permanency. In the course of time it became as fragile and brittle as dead leaves and if it had not been for the dry climate of Egypt few papyrus records would have survived to the modern period.

A boycott by the Pharaoh of Egypt, directed against Pergamum in Asia Minor, is reputed to have led to the invention of parchment. There, in the second century B. C., a process was discovered for

preparing the skins of animals to make parchment, perhaps the most satisfactory of all writing materials. Sheep or lambskin was ordinarily used for parchment, though other animal skins were not at all unusual. Vellum, a fine quality of parchment, was made from calfskin. The famous Alexandrian Codex, one of the oldest known copies of the Bible, was written on antelope skin, and there are two or three manuscripts in existence written on human skin. Parchment held a preëminent position for writing purposes throughout the medieval period and up until the Renaissance in the fifteenth century. The advent of parchment is responsible for the present form of books. This material did not readily lend itself to the roll form and so the custom arose of cutting it in sheets and then placing these sheets between heavy wooden covers, roughly approximating a modern volume in shape.

### *Subjects for Study*

1. How Papyrus Was Made.
2. Preparation of Parchment.
3. Minor Materials Used for Writing.

### *Special References:*

- Butler, J. W. *Story of Paper-making.*  
Ilin, M. *Black on White.*  
Kenyon, F. G. *Books and Readers in Ancient Greece and Rome.*

### *Additional References:*

- Davenport, Cyril. *The Book: Its History and Development.*  
Hamilton, F. W. *Books Before Typography.*  
Smith, A. M. *Printing and Writing Materials: Their Evolution.*

## CHAPTER V

### PAPER

No general dissemination of books was practical until a more plentiful and less expensive material than parchment could be found. The need was supplied by the ingenious Chinese, to whom the world is indebted for many other revolutionary inventions. The date of the discovery of paper in China, according to old records, is 105 A.D., though it is probable there were preliminary steps leading up to the invention. The manufacture of paper from rags and vegetable fibres became a fully developed art in China during the next several centuries. Almost a thousand years went by, however, before Europe learned of the new material. Europe knew almost as little of China at this time as she did of America. The Moslem races formed an effective barrier between the Orient and the Occident.

In the year 751 the Chinese made an attack upon the Arab Moslems in the city of Samarkand in Central Asia. The Arabs beat them off and took a number of Chinese prisoners, among whom were several skilled paper makers. The Arabs learned the art from these men. Mills were later established at Baghdad, and from there paper-making spread to Cairo, Algiers, Morocco, and finally reached Europe through Moorish Spain in the twelfth century. From Spain the process was carried into Italy, and thence to France, Germany, and the Netherlands. Paper did not become popular, however, until printing was invented in the fifteenth century. There was a general prejudice against it during the manuscript period as an inferior imitation of parchment, and this feeling did not disappear until it was found that paper was superior to all other materials for printing.

The first paper in England was manufactured in 1494, while the first paper mill in America was set up in 1690 by William Rittenhouse at Philadelphia. The lack of skilled workmen and a shortage of rags led to widespread scarcity of paper in the American colonies. Appeals frequently appeared in the colonial newspapers urging housewives to save their rags for the paper mills.

Up until about 1870 most paper was made from rags. The invention of wood pulp paper at this date brought about a revolution in the industry, greatly increasing quantities but sharply reducing quality and permanence.

*Subjects for Study*

1. Process of Early Paper-making in China and Europe.
2. Paper's Thousand-year Journey from China to Europe.
3. Early Paper-making in America.
4. Invention of Wood Pulp Paper.

*Special References:*

- Bullock, W. B. *Romance of Paper.*  
Carter, T. F. *Invention of Printing in China.*

*Additional References:*

- Blum, André. *On the Origin of Paper.*  
Butler, J. W. *Story of Paper-making.*  
Hunter, Dard. *Papermaking Through Eighteen Centuries.*  
Wheelock, M. E. *Paper: Its History and Development.*



## CHAPTER VI

### MONASTIC SCRIBES

After the decline and fall of the Roman Empire the strength and influence of the Christian Church rapidly increased. Throughout the so-called "Dark Ages" the Church was nearly the sole custodian of such classical learning and literature as survived the assaults of the barbarians. The most characteristic medieval church institution was the monastery. Monasticism was the only refuge of scholars who wished to escape from the chaotic world around them. The monks monopolized educational affairs and all books were kept for the exclusive use of the clergy. The mass of the people were illiterate.

One of the monastic orders, the Benedictines, founded by St. Benedict in the sixth century, had a regulation requiring the monks to spend a considerable portion of their time in reading and reproducing books. Since the rule was laid down centuries before printing was introduced, it became the custom to write by hand a sufficient number of copies to meet the requirements of readers. The slow and laborious transcription of books was regarded by the monks as a religious duty of utmost significance, and a way of gaining salvation when other means failed. Naturally emphasis was placed on the production of books of devotion and the Scriptures. The remains of the older culture were not forgotten, however, especially in Italy, where Cicero, Virgil, and other classic writers retained their interest and popularity. The monks performed another important literary service in preparing chronicles of their own times. These chronicles are one of the principal sources of medieval history. Scribes in the monasteries became highly skilled and produced volumes which in binding, decoration, and writing surpass in beauty and perfection anything that has come from the printing press.

In the centuries before printing came in, when the monastic scribes were in the ascendancy, there were two styles of writing, one called the book hand, in which each letter was formed separately, and the other the cursive or running hand. The cursive hand was for everyday transactions. The book hand, used in copying books, was more careful, set, and formal because of the greater exactness required. This style was used by scholars of western

Europe for about two thousand years for all records which they considered of permanent value. An early form of the book hand was Roman capital writing, in which all the letters were capitals. These letters are exactly like our own printed capitals. They remained in general use until the sixth century but the shapes of the letters perceptibly changed from century to century. In order to write more quickly and save space, the scribes began to reduce the size of the letters, run them together, make them rounded in appearance, and write them in a slanting direction. From about the fourth to the eighth century there was also a tendency to write a steadily growing proportion of the letters as "lower-case" or small letters, until at the end of this period a style of writing had been developed in which capitals had disappeared except for beginning sentences or paragraphs. Other changes occurred in succeeding years. During the twelfth century, for example, there came the Gothic or black letter style which the Germans still retain, and from which "Old English" type descended.

The early printers took the book hands as models in designing types for printing. So close is the resemblance between some of the fifteenth century printed books and hand-written books of the same period that a careful examination is often required to distinguish between them.

#### *Subjects for Study*

1. Life in the Medieval Monasteries.
2. Methods of Work in Monastic Scriptoria.
3. How Written Letters Changed in Form in Europe from Roman Times to the Fifteenth Century.

#### *Special References:*

- McMurtrie, D. C. *Golden Book*, chapter 4.  
 Madan, Falconer. *Books in Manuscript*.  
 Mason, W. A. *History of the Art of Writing*.  
 Ullman, B. L. *Ancient Writing and its Influence*.

#### *Additional References:*

- Gasquet, Cardinal. *Monastic Life in the Middle Ages*.  
 Merryweather, F. S. *Bibliomania in the Middle Ages*.  
 Putnam, G. H. *Books and Their Makers During the Middle Ages*,  
 vol. I.

## ILLUMINATED MANUSCRIPTS

One of the most fascinating chapters in the history of books for lovers of the fine arts is the story of illuminated manuscripts. The word "illuminated" as used here means the decoration and ornamentation of the lettering and pages of a book. The art of illumination belongs primarily to the Middle Ages, reaching its greatest glories from the seventh to the fifteenth century. It is difficult to describe adequately the beauty and richness of some illuminated manuscripts. They correspond to the stained glass windows of medieval churches. Red, blue, and gold were the principal colors employed with occasional purple, yellow, and green. Sometimes the whole sheet of parchment would be dyed a deep purple in order to heighten the effects of colors. Gold and silver, which were often used in lettering, looked their best against such a background.

Perhaps the most famous illuminated manuscript is the *Book of Kells*, a copy of the four Gospels in Latin, now in the Trinity College Library at Dublin. This work was done in Ireland by artists of the Celtic school of illumination in the eighth century. For wealth of ornament, intricacy of design, and extreme fineness of execution the *Book of Kells* has never been equalled.

The miniature paintings found in illuminated manuscripts are a valuable source of information about life in the Middle Ages. The subjects of the paintings were often non-religious and showed typical sports, occupations, costumes, etc., of the period. These paintings are of interest to historians and students of art alike.

*Subjects for Study*

1. Materials and Methods of Illuminating Manuscripts.
2. Illuminated Manuscripts in Ireland in the Middle Ages.
3. Subjects of Miniatures in Illuminated Manuscripts.

*Special References:*

Herbert, J. A. *Illuminated Manuscripts*.

*Additional References:*

Middleton, J. H. *Illuminated Manuscripts in Classical and Medieval Times*.

Orcutt, W. D. *In Quest of the Perfect Book*, chapter 4.

## BOOK BINDING

The beginning of book binding in the modern sense coincides with the introduction of parchment. Heavy wooden covers were necessary to prevent parchment sheets from wrinkling and warping. Wooden boards and leather covers were the usual book bindings until the sixteenth century, when pasteboard began to be substituted for the wood, and paper, or cloth, for the leather.

The decoration of book bindings began at an early date. Ivory carvings for bindings go back to the fifth century. Precious stones came into use for ornamenting covers by the sixth century. Gems of every kind, cut and uncut, added color and brilliancy. Gorgeous decorations of gold and silver were not uncommon. The tooling of leather—impressing designs on the leather with hot metal dies—also reached a high state of perfection from about 1400 onward. In gold tooling, gold leaf was stamped into the binding. During Queen Elizabeth's time, sunk panel bindings were fashionable. The boards used in bindings were hollowed out and covered with leather. In the depression the leather was ornamented with painted or stamped work, the owner's coat of arms or some similar design. Leather bindings of the early printers were usually of dark brown calf, sheepskin, or pigskin. The seventeenth and eighteenth centuries saw an excess of ornamentation in binding amounting to gaudiness. Velvet, satin, and silk were in vogue for bindings during this period. These colorful materials were often decorated with elaborate needlework, painted figures, and other fancy touches.

Few of the more costly bindings of medieval times have escaped mutilation. The gold and rare gems were too great a temptation to thieves and vandals who came in contact with the books.

*Subjects for Study*

1. Materials Used for Book Binding in Various Periods.
2. Tooling of Leather and Other Methods of Decorating Book Bindings.
3. Early English Bindings.

*Special References:*

Davenport, Cyril. *Beautiful Books.*

Horne, H. P. *Binding of Books.*

*Additional References:*

Brassington, W. S. *History of the Art of Bookbinding.*

Davenport, Cyril. *The Book: Its History and Development.*

Orcutt, W. D. *Kingdom of Books*, chapter 6.

## BLOCK BOOKS

Hundreds of years before the western world had learned how to produce books by any other means than handwriting, the Chinese developed a method of block printing—cutting characters on a wood block and then impressing the inked block on paper, silk, or other material. The date of this invention is about the seventh century. The oldest printed book in the world is the Chinese *Diamond Sutra*, a Buddhistic work, printed from wood blocks in 868.

Unlike paper, there is no evidence to show that Chinese printing was ever transmitted to Europe. Each appears to have been an independent development. Block printing in Europe began in the second half of the fourteenth century. Sponsored by the church, block prints consisted for the most part of religious figures and Biblical scenes. Since few of the common people, for whom the prints were intended, could read, any accompanying text was incidental. Pictures were the essential feature. Illustrations were so conventionalized that no explanatory matter was needed to recognize their subjects. The prints were crude but cheap and were distributed in great numbers among pilgrims visiting religious shrines. The poorer folk bought only one sheet at a time, later gathering a collection of sheets together to form a block book.

Even after the invention of typography, the block book was not at once superseded by the type-printed book. They continued to be produced side by side until well into the sixteenth century. For a small illustrated work with a large circulation, block printing was as efficient and inexpensive as movable type.

*Subjects for Study*

1. Wood Block Printing in China.
2. Discovery of Earliest Chinese Printing in Caves of the Thousand Buddhas.
3. Block Books in Europe.

*Special Reference:*

Carter, T. F. *Invention of Printing in China*.

*Additional References:*

Guppy, Henry. *Stepping Stones to the Art of Typography*.

McMurtrie, D. C. *Golden Book*, chapter 6.

Pollard, A. W. *Fine Books*.

## CHAPTER X

### INVENTION OF PRINTING IN EUROPE

Disregarding Chinese printing and the block book, we usually date the invention of printing from the discovery of movable type in Europe. Who invented it is a highly controversial question, with two principal claimants for the honor: Laurens Coster of Haarlem, Holland, and John Gutenberg of Mainz, Germany. A peculiar fact is that neither man left any piece of printing bearing his name, and we must rely upon other evidence to settle the problem.

According to a Dutch legend, Coster began about 1430 to experiment with letters cut from birch bark, tin, and lead. The story related that the invention was stolen by an apprentice named John who fled to Germany. This rather improbable tale is partly supported by the existence of some primitive specimens of Dutch printing of which the printer and date are unknown.

Whatever the weight and justice of the Dutch claims may be, printing first became a business in Mainz, Germany, between 1450 and 1460, and spread from there throughout the world. The individual who is accepted as the originator of the printing art in Mainz was John Gutenberg. Information concerning Gutenberg is meager, and largely derived from numerous lawsuits in which he was involved. He resided in Strassburg for a time, and perhaps experimented with the new invention there. When he returned to his birthplace, Mainz, around 1448, he borrowed from a goldsmith, John Fust, a substantial amount of money with which to develop and promote printing. For the next several years Gutenberg worked secretly perfecting his invention. About 1454 he brought out his greatest monument as a printer, the Gutenberg Bible, the first printed Bible. The printing of this typographical masterpiece caused Gutenberg's financial ruin, and John Fust seized his equipment for debt. The business was thenceforth carried on by Fust and his son-in-law, Peter Schoeffer, one of the most notable of the early printers. Gutenberg is supposed to have found another supporter and to have done some further printing before his death in 1468.

*Subjects for Study*

1. Dutch-German Controversy Over Invention of Printing.
2. Life and Printing Career of John Gutenberg.
3. The Gutenberg Bible.
4. Evil Reputation of John Fust.

*Special References:*

Emerson, Edwin. *Incunabulum Incunabulorum*.  
McMurtrie, D. C. *Golden Book*, chapter 8.

*Additional References:*

Carter, T. F. *Invention of Printing in China*.  
Johnson, H. L. *Gutenberg and the Book of Books*.  
Oswald, J. C. *History of Printing*.



## SPREAD OF PRINTING IN EUROPE

In 1462 a civil war destroyed the printing industry in Mainz and caused the printers who had been trained by Gutenberg and his associates to scatter all over Europe. Within a brief period the art had been introduced into practically every European city of importance. By the end of the century more than 35,000 separate editions of books are known to have been printed. Much of this work was done by itinerant printers who wandered from place to place, doing odd jobs wherever needed. Some of these are now known by only one book.

Space will permit the mention of only a few leaders among the many printers who introduced the revolutionary new art in various parts of Europe. Peter Schoeffer, previously mentioned as successor to Gutenberg, was a genius who initiated dating of books, printing in colors, printing of marginal notes, commercial advertising, and other innovations. His books are among the finest examples of book making of any period. Another famous German was Anthony Koberger, who has been called "the first captain of the printing industry." He became the first wholesale printer or publisher on a large scale, selling his books over a wide area and employing other printers to do part of his work for him. The publication by which Koberger is best known is the *Nuremberg Chronicle*, an immense summary of the history, geography, and wonders of the world. The volume is the most profusely illustrated of any produced in this period, containing over eighteen hundred woodcut impressions.

The second European nation to take up printing was Italy, and the great center of the art was Venice, then in her golden age. The city was extremely wealthy and patronized and protected learning and the fine arts. The number of books printed in Venice before 1500 is estimated at two million volumes. Two names stand out among the many Venetian printers: Nicolaus Jenson and Aldus Manutius. Jenson, a Frenchman by birth, was one of the most skilful printers of the century. He combined type, presswork, and decorations to produce volumes of remarkable perfection. Roman types designed by Jenson have been accepted models for all later printers. Of even greater significance is the name of Aldus Manu-

tius, usually called Aldus. Among his achievements are the invention of italic type, and the designing of the Greek type still in current use. Aldus edited and printed a series of the best Greek and Latin classics in small inexpensive volumes within reach of practically everyone. Both as scholar and printer Aldus stands near the head of the distinguished list of individuals who have advanced the cause of books.

The first printers in France were three Germans who set up a press at the Sorbonne University in 1470. The most famous early French printers, however, were the Estienne family, who, beginning late in the fifteenth century, carried on a printing business for one hundred and sixty-three years.

### *Subjects for Study*

1. *Nuremberg Chronicle* and Anthony Koberger.
2. Early Illustrated Books.
3. Venice as an Intellectual and Literary Center of the Fifteenth Century.
4. Contributions of Aldus Manutius to Printing and Scholarship.

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 Mason, W. A. *History of the Art of Writing*, chapter 16.  
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 Oswald, J. C. *History of Printing*.  
 Pollard, A. W. *Early Illustrated Books*.

## WILLIAM CAXTON AND ENGLISH PRINTING

England lagged several years behind the continental countries in beginning printing. She is distinctive, however, in two respects: first, printing was introduced by an Englishman, while elsewhere it was brought in by Germans; and, second, the first books were in the English language, rather than Latin or Greek, as they had been in all other European countries.

It is an interesting fact that the first two books printed in English were not produced in England but in Belgium. William Caxton, an English merchant who spent some thirty-five years of his life on the continent, visited Cologne, Germany, in 1471, and there learned the technique of printing. Returning to Belgium, he set up a press and about 1475 published two works: *The Recuyell of the Histories of Troye*, and *The Game and Pleye of the Chesse*. The following year Caxton went back to England and continued printing at Westminster. The first book printed on English soil was the *Dictes or Sayengis of the Philosophers* in 1477. Shortly afterward Caxton issued the first book printed in English of English authorship, Chaucer's *Canterbury Tales*.

Caxton was a business man by instinct and training and his primary aim in printing was always to produce books that would sell. This fact explains certain characteristics of his work. A majority of his books were small pamphlets containing popular tales. So well liked were these that few copies survived the hard wear received. Unlike other early printers, Caxton avoided theological literature because of the limited sale and censorship laws in England. He also printed little of the older classics, for here again there was limited financial return. Finally, Caxton's books were almost entirely in English, for he could reach a much wider audience in his native tongue than in the scholarly classical languages. Caxton rendered important services to English literature in helping to standardize the English language, and also by preserving some of the early English works, such as Malory's *Le Morte d'Arthur*, which might have been lost except for his printing press.

After Caxton's death in 1491 his establishment was taken over by Wynken de Worde, a native of France, who had been Caxton's

foreman. Like those of his predecessor, Wynken de Worde's books were almost entirely popular in nature. De Worde was also famous for his love of pictures, practically never letting a book go out without one or more. He was one of the most prolific printers of the time, producing a larger number of books than any other English printer before 1600.

*Subjects for Study*

1. Life and Printing Career of William Caxton.
2. Wynken de Worde.

*Special References:*

- Plomer, H. R. *Short History of English Printing.*  
Plomer, H. R. *William Caxton.*

*Additional References:*

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Mumby, F. A. *Publishing and Bookselling.*  
Oswald, J. C. *History of Printing.*  
Plomer, H. R. *Wynken de Worde and His Contemporaries.*  
Pollard, A. W. *Early Illustrated Books*, chapter 11.

## CHAPTER XIII

### HOW FIRST PRINTED BOOKS WERE MADE

In general appearance there is no striking difference between books of the fifteenth and twentieth century. A close examination, however, reveals the early printed volumes as usually lacking in title pages, indexes, numbered pages, and other features now taken for granted. The first books were printed on heavy rag paper with a deep black ink made of lampblack and oil. The most common type used in printing, especially in Germany, was the black letter gothic, though Italy and other countries soon adopted simpler Roman and italic types. Elaborate capital letters were in some instances drawn in after the printing was completed. To identify his book, the pioneer printer added a final paragraph, called the colophon, giving the author, title, name of the printer, place and date of publication, and frequently a mark or device analogous to the modern trademark. Comparatively few fifteenth century volumes were illustrated. Such portraits, maps, and scenes as were included were rough woodcuts engraved on wood blocks and then impressed on the paper. The binding was made of thick slabs of wood covered with pigskin, parchment, or similar material. The printing was done on crude and cumbersome wooden presses operated by hand, the idea for which was doubtless derived from the contemporary wooden cider press with its screw and lever. It is interesting to note that there were few fundamental improvements in printing presses for over three centuries. The first power press was not invented until the nineteenth century.

The subject matter of the first printed books reflects the interests and tastes of readers of the time. Nearly fifty per cent of the titles relate to religion, with the Bible easily leading. Classical literature was also well represented. Other favorite subjects were geography, law, astrology, medicine, and mathematics. The output of the press almost certainly exerted a profound influence on such great intellectual movements as the Renaissance and the Protestant Reformation in the sixteenth century.

*Subjects for Study*

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2. Subject Matter of Fifteenth Century Books.
3. Printers' Marks or Devices.

*Special References:*

Cleaver, W. F. *Five Centuries of Printing.*

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McMurtrie, D. C. *Golden Book*, chapter 14.

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## CHAPTER XIV

### PRINTING IN THE NEW WORLD

The first piece of printing relating to America was Columbus' account of his 1492 voyage, commonly known as the "Columbus Letter." This was a small pamphlet in Spanish printed at Barcelona in 1493. A flood of books, pamphlets, and other printed matter followed announcement of the discovery. Prominent among these were two books by Americus Vespuccius in which he claims to have made four voyages to America and to have discovered the mainland. As a consequence the two new continents were erroneously named for a consummate liar.

A hundred years before any English colony in America began printing, a press crossed the Atlantic from Spain to Mexico City. In 1539 Juan Pablos, a Spanish printer, was sent to Mexico to organize a press for producing religious publications. He printed regularly until his death twenty-two years later. Several examples from this first American press have survived. The next American country to begin printing was Peru, where in 1584 an Italian, Antonio Ricardo, set up an establishment.

The Puritans were a very book-minded people and it is, therefore, to be expected that they would be pioneers with printing in the English colonies. In 1639 a press was sent over from England and a printing office opened at Cambridge, Massachusetts, in the house of Henry Dunster, first president of Harvard College. The printer's name was Stephen Dye. The first two pieces of printing issued from this press have completely disappeared. In 1640 was printed the *Bay Psalm Book*, the earliest publication in the United States of which any copies are still in existence. Though a poor work from the point of view of printing and literary merit, the *Bay Psalm Book* is now one of the greatest of collectors' prizes.

From Cambridge printing spread gradually into the other colonies. When the Revolutionary War broke out each of the thirteen original states had well-established presses. Probably forty thousand items were printed in the colonies before the Revolution. Virginia in 1682 is believed to have been the second colony to begin printing, but nothing produced by this press is known to survive. Pennsylvania's first printer was William Bradford, who, because

of frequent controversies with the Quaker authorities, later moved to New York and thus became New York's first printer. The most celebrated of all American printers was Benjamin Franklin, who began with an apprenticeship to his brother in Boston. As a youth of seventeen he went to Philadelphia where after a few years he set up an independent printing office. *Poor Richard's Almanac*, published annually from 1733 to 1758, helped to establish his reputation both as author and printer. Franklin retained his interest in printing throughout a long and busy life.

The general character of the printing done in the English colonies differed little from contemporary work in the mother country. The religious motive was uppermost in establishing a printing press. Among the most characteristic products of the early presses were printed sermons and religious pamphlets. The *New England Primer*, a work which went through innumerable editions, and was the foundation for New England education from about 1690 to 1830, seldom failed to point a religious moral. A close censorship was exercised by the governing authorities to prevent any undue license in publishing either religious or civil matter. For example, the first American newspaper, *Publick Occurrences Both Foreign and Domestick*, was suppressed in 1690 after the first issue. To this censorship may also be ascribed the fact that no edition of the Bible in English was printed in the colonies until the Revolution. It was feared that heresies might be permitted to creep in, and so Bibles were imported from England.

Publishing in the modern sense began in the United States in the nineteenth century. Previously the printer, publisher, and retail bookseller were one and the same person. Little, Brown and Company of Boston, established in 1784, and J. B. Lippincott and Company of Philadelphia, founded in 1798, are the two oldest American publishers still surviving.

#### *Subjects for Study*

1. Early Books Relating to America.
2. First Printing in Mexico.
3. First Press at Cambridge, Massachusetts.
4. William Bradford in Philadelphia and New York.
5. Benjamin Franklin's Printing Career.



*Special References:*

- Boynton, H. W. *Annals of American Bookselling*.  
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## THE MODERN BOOK

If Solomon, who remarked, "Of making many books there is no end," could view present book production, he would be convinced that the situation is completely out of control. It is estimated that there are no fewer than thirty million different titles in the world today. Every year the modern press piles higher this mountain of reading matter. In the United States alone the average annual production is ten thousand separate editions in over two hundred million volumes. To this colossal total England, France, and Germany add an even larger number of editions, Germany leading with twenty-five thousand. The size of an edition may vary from a few hundred, or less, to hundreds of thousands of copies.

Present-day book publishing is a highly organized industry, with keen competition and the law of the survival of the fittest in full operation. The principal steps in the progress of a book from author to reader may be briefly summarized. First, the author, either at the request of the publisher or unsolicited, submits a manuscript for publication. The manuscript is then read by one or more members of the publisher's editorial staff who determine its merit and accept or refuse it. Regardless of heart-broken authors, dozens of embryo books are rejected to one that is published.

If the manuscript is accepted, there are numerous technical details to be settled, including the author's "royalties" or percentage of profit, preparation of the manuscript for the printer, procuring illustrations if any are to be used, securing copyright, selecting paper, type, and binding, and finally the actual printing. The modern printing press is a thing of infinite complexity, a typical product of the machine age. Sheets of paper, each large enough for thirty-two, or sixty-four, or more printed pages, are fed automatically into the press, and from the machine come the folded sections of a book, paged in correct order, and ready to be gathered together into a bound volume. The medieval monk toiled for months in the transcription of a single copy of a book, while the press of a twentieth century publisher can take the author's manuscript and turn it into a finished book, with any required number of copies, in the space of a few days.

Prior to the appearance of the finished book, the publisher's publicity organization begins to function through advertising in the trade journals. This is later reinforced by listing in catalogs, general advertising, and copies for review sent to newspapers and literary periodicals. Distribution is ordinarily handled through dealers, bookstores, department stores, rental libraries, or direct from the publisher. It is an exceptional book that sells anywhere near one hundred thousand copies and many fail to reach a thousand copies. Publishers must have something of the gambler's instinct, for, with new authors in particular, it is seldom possible to predict accurately whether a book will be a dismal failure or a roaring success.

Belonging primarily to the modern era are two special classes of publishers: private presses and presses connected with universities. Private presses commonly have fine printing as their major interest, issuing books in limited editions at high prices. Their contributions to good bookmaking have been notable. University presses, often subsidized, are organized on a non-profit making basis to publish works of a scholarly nature too restricted in appeal for commercial publishers. The oldest of these is the Oxford University Press founded in 1478.

### *Subjects for Study*

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2. Processes of Modern Bookmaking.
3. Beginning of Putnam, Harper, Appleton, or Other Older American Publishers.

### *Special References:*

- Boynton, H. W. *Annals of American Bookselling.*  
 Duffus, R. L. *Books: Their Place in a Democracy.*  
 Scribner's. *Making of a Book.*  
 Unwin, Stanley. *Truth about Publishing.*

### *Additional References:*

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 Hitchcock, F. H. *Building of a Book.*  
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 Mumby, F. A. *Publishing and Bookselling.*  
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## CHAPTER XVI

### LIBRARIES

The history of libraries is inseparable from the story of books. The beginning of collecting books into libraries is remote. Every great center of world civilization has also been the home of great libraries. The earliest libraries so far discovered are more than four thousand years old. In Babylon and Assyria collections were made of clay tablets; in Egypt of papyrus rolls; and in Pergamum of parchment books. Most notable of ancient libraries was at Alexandria with over half a million volumes. This library was burned when Julius Caesar destroyed shipping in the harbor of the city. Rome had many libraries, private and public. These were for the most part scattered and destroyed by fires and invasions. None of the libraries in the medieval churches and monasteries ever grew to great size because of the scarcity and costliness of writing materials, and the length of time taken to transcribe a manuscript. About two thousand volumes is the largest number recorded. Many monastic collections were broken up in England and on the continent by religious and political disturbances.

The immense libraries of modern times were made possible by the invention of printing. The printing press led to the rapid multiplication of books and a hitherto undreamed-of rate of growth for libraries. Among the world's noted libraries today are the Vatican of Rome, begun in the fourth century; Bibliothèque Nationale, the French national library, outranking all others in size with perhaps one or two exceptions; the British Museum, the most important single library for English-speaking peoples; and the Library of Congress, with five million volumes and a claim to being the largest library of all time.

In America, the earliest library still in existence is that of Harvard University, now the world's largest university library. This was founded in 1636 with a nucleus of three hundred and seventy volumes given by John Harvard, the young minister for whom the college was named. During colonial times in the South there were private libraries of considerable size and varied character. The Library of Congress was not permanently established until 1800. Its real beginning dates from the purchase in 1815 of

Thomas Jefferson's collection of seven thousand volumes. Several disastrous fires hampered the progress of the Library of Congress, but its growth since 1851 has been uninterrupted.

America's most important contribution to library development is the idea of tax-supported free public libraries. The first such institution, at Peterboro, New Hampshire, is little more than a century old. The plan quickly won public favor and has spread throughout the world, though its stronghold has remained the United States. Greatest of such institutions in America is the New York Public Library, with a collection of four million volumes and an annual circulation of seventeen million volumes.

### *Subjects for Study*

1. Ancient Libraries of Babylon, Egypt and Rome.
2. Harvard College Library.
3. Beginnings of Library of Congress.
4. Origin of the Public Library Idea in America.

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- Esdaille, Arundell. *National Libraries of the World.*  
Kenyon, Frederic. *Libraries and Museums.*  
Savage, E. A. *Story of Libraries and Book-Collecting.*

### *Additional References:*

- Bolton, C. K. *American Library History.*  
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Budge, E. A. W.	<i>Rosetta Stone.</i> 1927. (2)	Brit. Museum	6d
Bullock, W. B.	<i>Romance of Paper.</i> 1933. (5)	Badger	2.00
Butler, J. W.	<i>Story of Paper-making.</i> 1901. (4, 5)	Butler	o.p.
Carter, T. F.	<i>Invention of Printing in China.</i>	Columbia	5.00
	1931. (5, 9, 10)		
Casey, R. J.	<i>Easter Island.</i> 1931. (2)	Blue Ribbon	1.00
Cleaver, W. F.	<i>Five Centuries of Printing.</i> 1932.	Author	1.00
	(11, 13)		
Clodd, Edward	<i>Story of the Alphabet.</i> 1905. (1, 2, 3)	Appleton	1.25
Davenport, Cyril	<i>Beautiful Books.</i> 1929. (8)	Methuen	6/
Duffus, R. L.	<i>Books.</i> 1930. (15)	Houghton	o.p.
Emerson, Edwin	<i>Incunabulum Incunabulorum.</i>	Tudor Press	o.p.
	1928. (10)		
Esdaile, Arundell	<i>National Libraries of the World.</i>	Grafton	21/
	1934. (16)		
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	1931. (13)		
Hackh, I. W. D.	"History of the Alphabet."	<i>Scientific</i>	
	Aug. 1927. (1, 3)	<i>Monthly</i>	.50
Herbert, J. A.	<i>Illuminated Manuscripts.</i> 1911. (7)	Methuen	o.p.
Horne, H. P.	<i>Binding of Books.</i> 1915. (8)	Routledge	5/
Ilin, M.	<i>Black on White.</i> 1932. (1, 4)	Lippincott	1.50
Kenyon, F. G.	<i>Books and Readers in Ancient</i>	Oxford	1.75
	<i>Greece and Rome.</i> 1932. (4)		
Kenyon, F. G.	<i>Libraries and Museums.</i> 1930. (16)	Benn	6d
McMurtrie, D. C.	<i>Golden Book.</i> 1927. (3, 6, 9-15)	Covici	1.00
McMurtrie, D. C.	<i>Printers' Marks.</i> 1930. (13)	Eyncourt	1.25
Madan, Falconer	<i>Books in Manuscript.</i> 1920. (6)	Routledge	5/
Mason, W. A.	<i>History of the Art of Writing.</i>	Macmillan	4.00
	1928. (1, 2, 3, 6, 11)		
Morley, S. G.	<i>Maya Hieroglyphics.</i> 1915. (2)	Gov't. Printing	
		Office	.55
Orcutt, W. D.	<i>Master Makers of the Book.</i>	Little	2.50
	1929. (11)		

Plomer, H. R.	<i>Short History of English Printing.</i> 1915. (12)	Routledge	5/
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Savage, E. A.	<i>Story of Libraries.</i> 1909. (16)	Dutton	2.00
Scribner's	<i>Making of a Book.</i> 1935. (15)	Scribner	gratis
Ullman, B. L.	<i>Ancient Writing.</i> 1932. (6)	Longmans	1.75
Unwin, Stanley	<i>Truth About Publishing.</i> 1927. (15)	Houghton	2.00
Waldman, Milton	<i>Americana.</i> 1925. (14)	Holt	o.p.
Winship, G. P.	<i>Gutenberg to Plantin.</i> 1926. (11)	Harvard	3.00
Winterich, J. T.	<i>Early American Books.</i> 1935. (14)	Houghton	2.50

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Bostwick, A. E.	<i>Popular Libraries of the World.</i> 1933. (16)	A. L. A.	3.75
Brassington, W. S.	<i>History of the Art of Book-binding.</i> 1894. (8)	Stock	o.p.
Davenport, Cyril	<i>The Book: Its History and Development.</i> 1907. (1, 4, 8)	Constable	o.p.
Gallagher, J. A.	<i>William Bradford.</i> 1930. (14)	Publishers Press	
Gasquet, Cardinal	<i>Monastic Life in the Middle Ages.</i> 1922. (6)	Bell	8/6
Guppy, Henry	<i>Stepping-Stones to the Art of Typography.</i> 1928. (9)	Manchester	2/
Hamilton, F. W.	<i>Books Before Typography.</i> 1918. (1, 4, 16)	Unit. Typothetae of America	2.00
Harper, J. H.	<i>House of Harper.</i> 1912. (15)	Harper	3.50
Hitchcock, F. H.	<i>Building of a Book.</i> 1929. (15)	Bowker	3.00
Holliday, Carl	<i>Dawn of Literature.</i> 1931. (2)	Crowell	3.50
Hunter, Dard	<i>Papermaking Through Eighteen Centuries.</i> 1930. (5)	Rudge	17.50
Johnson, H. L.	<i>Gutenberg and the Book of Books.</i> 1932. (10)	Rudge	15.00
Locke, L. L.	<i>Ancient Quipu.</i> 1923. (1)	Amer. Mus. of Nat. Hist.	3.00
Locke, L. L.	<i>Peruvian Quipu.</i> 1927. (1)	Mus. of the Amer. Ind.	.30
Merryweather, F. S.	<i>Bibliomania in the Middle Ages.</i> 1849. (6)	Merryweather	o.p.
Middleton, J. H.	<i>Illuminated Manuscripts.</i> 1892. (7)	Cambridge	o.p.
Morley, S. G.	"Foremost Intellectual Achievement of Ancient America." Feb. 1922. (2)	<i>National Geographic</i>	.50
Mumby, F. A.	<i>Publishing and Bookselling.</i> 1930. (12, 15)	Bowker	6.00
Orcutt, W. D.	<i>In Quest of the Perfect Book.</i> 1926. (7, 11)	Little	5.00
Orcutt, W. D.	<i>Kingdom of Books.</i> 1927. (8, 11)	Little	5.00



Osborn, H. F.	<i>Men of the Old Stone Age.</i> 1919. (1)	Scribner	5.00
Oswald, J. C.	<i>History of Printing.</i> 1928. (10, 11, 12, 14)	Appleton	7.50
Overton, Grant	<i>Portrait of a Publisher.</i> 1925. (15)	Appleton	1.00
Page, W. H.	<i>Publisher's Confession.</i> 1923. (15)	Doubleday	o.p.
Peddie, R. A., ed.	<i>Printing: A Short History of the Art.</i> 1927. (14)	Grafton	21/
Plomer, H. R.	<i>Wynken de Worde and His Contemporaries.</i> 1925. (12)	Grafton	21/
Pollard, A. W.	<i>Early Illustrated Books.</i> 1917. (11, 12)	Routledge	5/
Pollard, A. W.	<i>Fine Books.</i> 1912. (9)	Methuen	o.p.
Putnam, G. H.	<i>Books and Their Makers During the Middle Ages.</i> 1896. (6)	Putnam	o.p.
Putnam, G. H.	<i>Memories of a Publisher.</i> 1915. (15)	Putnam	o.p.
Sandberg, H. O.	"Easter Island." Nov. 1912. (2)	<i>Pan Amer. Union Bull.</i>	.15
Smith, A. M.	<i>Printing and Writing Materials.</i> 1901. (4)	Author	o.p.
Spinden, H. J.	<i>Ancient Civilizations of Mexico and Central America.</i> 1922. (2)	Amer. Museum Nat. Hist.	.75
Streeter, B. H.	<i>Chained Library.</i> 1931. (16)	Macmillan	10.00
Taylor, Isaac	<i>History of the Alphabet.</i> 1899. (3)	Arnold	o.p.
Wheelock, M. E.	<i>Paper: Its History and Development.</i> 1928. (5)	A. L. A.	.25

## SCHEDULE OF MEETINGS

*First Chapter: PRIMITIVE WRITING* Date.....

1. Prehistoric Cave Drawings of France and Spain.
2. Peruvian Quipus.
3. Wampum Belts of North American Indians.
4. Indian Picture Writing.
5. Development of Ideograms in Chinese Language.

*Second Chapter: HIEROGLYPHICS OR PRIEST WRITING* Date.....

1. Calendar of the Maya.
2. Mystery of Easter Island Hieroglyphics.
3. Finding and Decipherment of Rosetta Stone.
4. Egyptian *Book of the Dead*.
5. Methods and Materials of Babylonian Writing.

*Third Chapter: ORIGIN OF ALPHABETS* Date.....

1. The Phoenicians.
2. Possible Origins of Phoenician Alphabet.
3. Discovery of Moabite Stone.

*Fourth Chapter: WRITING MATERIALS* Date.....

1. How Papyrus Was Made.
2. Preparation of Parchment.
3. Minor Materials Used for Writing.

*Fifth Chapter: PAPER* Date.....

1. Process of Early Paper-making in China and Europe.
2. Paper's Thousand-year Journey from China to Europe.
3. Early Paper-making in America.
4. Invention of Wood Pulp Paper.

*Sixth Chapter: MONASTIC SCRIBES* Date.....

1. Life in the Medieval Monasteries.
2. Methods of Work in Monastic Scriptoria.
3. How Written Letters Changed in Form in Europe from Roman Times to the Fifteenth Century.

*Seventh Chapter: ILLUMINATED MANUSCRIPTS* Date.....

1. Materials and Methods of Illuminating Manuscripts.
2. Illuminated Manuscripts in Ireland in the Middle Ages.
3. Subjects of Miniatures in Illuminated Manuscripts.

*Eighth Chapter: BOOK BINDING* Date.....

1. Materials Used for Book Binding in Various Periods.
2. Tooling of Leather and Other Methods of Decorating Book Bindings.
3. Early English Bindings.

*Ninth Chapter: BLOCK BOOKS* Date.....

1. Wood Block Printing in China.
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