

Chapter 1 : About The Pilgrim's Progress

A specialty shop catering to Postal Workers, Rural Letter Carriers, School Bus Drivers, School Cooks and Barbers.

History[edit] While a literature of reform had already appeared by the mid-century, the kind of reporting that would come to be called "muckraking" began to appear around 1890. Changes in journalism prior to [edit] Nellie Bly The muckrakers would become known for their investigative journalism, evolving from the eras of "personal journalism"â€”a term historians Emery and Emery used in *The Press and America* 6th ed. One of the biggest urban scandals of the post-Civil War era was the corruption and bribery case of Tammany boss William M. Tweed in that was uncovered by newspapers. In his first muckraking article "Tweed Days in St. Louis," Lincoln Steffens exposed the graft , a system of political corruption, that was ingrained in St. Note that in yellow journalism, the idea was to stir up the public with sensationalism, and thus sell more papers. If, in the process, a social wrong was exposed that the average man could get indignant about, that was fine, but it was not the intent to correct social wrongs as it was with true investigative journalists and muckrakers. Julius Chambers of the *New York Tribune* , could be considered to be the original muckraker. His intent was to obtain information about alleged abuse of inmates. When articles and accounts of the experience were published in the *Tribune*, it led to the release of twelve patients who were not mentally ill, a reorganization of the staff and administration of the institution and, eventually, to a change in the lunacy laws. From this time onward, Chambers was frequently invited to speak on the rights of the mentally ill and the need for proper facilities for their accommodation, care and treatment. Wells â€” â€” an author of a series of articles concerning Jim Crow laws and the Chesapeake and Ohio Railroad in , and co-owned the newspaper *The Free Speech* in Memphis in which she began an anti-lynching campaign. Flower - author of articles in *The Arena* from through advocating for prison reform and prohibition of alcohol. The muckrakers appeared at a moment when journalism was undergoing changes in style and practice. Muckraking publishers like Samuel S. McClure , also emphasized factual reporting, [16] but he also wanted what historian Michael Schudson had identified as one of the preferred qualities of journalism at the time, namely, the mixture of "reliability and sparkle" to interest a mass audience. While the muckrakers continued the investigative exposures and sensational traditions of yellow journalism, they wrote to change society. Their work reached a mass audience as circulation figures of the magazines rose on account of visibility and public interest. Magazines were the leading outlets for muckraking journalism. Tarbell or the seasoned journalist and editor Lincoln Steffens. Welliver , and their names adorned the front covers. Glavis , Will Irwin , J. Hampton , John L. To do so, he elevated his press secretary to cabinet status and initiated press conferences. The muckraking journalists who emerged around , like Lincoln Steffens, were not as easy for Roosevelt to manage as the objective journalists, and the President gave Steffens access to the White House and interviews to steer stories his way. When journalists went after different topics, he complained about their wallowing in the mud. There are, in the body politic, economic and social, many and grave evils, and there is urgent necessity for the sternest war upon them. There should be relentless exposure of and attack upon every evil man whether politician or business man, every evil practice, whether in politics, in business, or in social life. I hail as a benefactor every writer or speaker, every man who, on the platform, or in book, magazine, or newspaper, with merciless severity makes such attack, provided always that he in his turn remembers that the attack is of use only if it is absolutely truthful. They felt betrayed that Roosevelt would coin them with such a term after they had helped him with his election. Muckraker David Graham Philips believed that the tag of muckraker brought about the end of the movement as it was easier to group and attack the journalists. Early 20th century muckraking[edit] Early Writers of the Muckraking Tradition.

Chapter 2 : Printing - Wikipedia

The Practical Senior Teacher, Finella and Philip Davenport (Curated by Tony Trehy) Knives Forks and Spoons Press, 'bbbut ' Finella and Philip Davenport's The Practical Senior Teacher is a book in the loosest possible sense of the word, and yet also in multiple senses of the word, too.

Investor Johann Faust gains control of print business First known color printing, a Psalter a collection of Psalms for devotional use by Faust. In the midth century Johannes Gutenberg invented a mechanical way of making books. This was the first example of mass book production. Before the invention of printing, multiple copies of a manuscript had to be made by hand, a laborious task that could take many years. Later books were produced by and for the Church using the process of wood engraving. This required the craftsman to cut away the background, leaving the area to be printed raised. This process applied to both text and illustrations and was extremely time-consuming. When a page was complete, often comprising a number of blocks joined together, it would be inked and a sheet of paper was then pressed over it for an imprint. The susceptibility of wood to the elements gave such blocks a limited lifespan. In the Far East, movable type and printing presses were known but did not replace printing from individually carved wooden blocks, from movable clay type, processes much more efficient than hand copying. Since there are thousands of Chinese characters, the benefit of the technique is not as obvious as in European languages. In China, there were no texts similar to the Bible which could guarantee a printer return on the high capital investment of a printing press, and so the primary form of printing was wood block printing which was more suited for short runs of texts for which the return was uncertain It is not clear whether Gutenberg knew of these existing techniques or invented them independently, though the former is considered unlikely because of the substantial differences in technique. Europeans use xylography art of engraving on wood, block printing to produce books and used by European textile makers to print patterns on fabric. Gutenberg began experimenting with metal typography letterpress printing after he had moved from his native town of Mainz to Strassburg around Knowing that wood-block type involved a great deal of time and expense to reproduce, because it had to be hand carved, Gutenberg concluded that metal type could be reproduced much more quickly once a single mold had been fashioned. When Johannes Gutenberg began building his press in , he was unlikely to have realised that he was giving birth to an art form which would take center stage in the social and industrial revolutions which followed. He was German, his press was wooden, and the most important aspect of his invention was that it was the first form of printing to use movable type. His initial efforts enabled him in to mass-produce indulgences -- printed slips of paper sold by the Catholic Church to remit temporal punishments in purgatory for sins committed in this life, for those wealthy enough to afford indulgences. Although Laurence Koster Coster of Haarlem, Netherlands also laid claim to the invention, scholars have generally accepted Gutenberg as the father of modern printing. Gutenberg left Strasburg, presumably about He seems to have perfected at enormous expense his invention shortly afterwards, as is shown by the oldest specimens of printing that have come down to us, the "Poem of the Last Judgment", and the "Calendar for ". The fact that Arnolt Gelthuss, a relative of Gutenberg, lent him money in the year at Mainz points to the same conclusion. Legal documents indicate that Gutenberg probably began printing the Bible around It was in this year that Gutenberg entered into a partnership with Johann Fust who lent him money to finance the production of a Bible. Gutenberg certainly introduced efficient methods into book production, leading to a boom in the production of texts in Europe -- in large part, owing to the popularity of the Gutenberg Bibles, the first mass-produced work, starting in Even so, Gutenberg was a poor businessman, and made little money from his printing system. The earliest dated specimens of printing by Gutenberg are papal indulgences notes given to Christians by the Pope, pardoning their sins issued in Mainz in In , just as the project was nearing completion Johann Fust sued Gutenberg, taking possession of his printing equipment and the almost completed edition of the Bible. Fust first attempted to sell the Bibles as manuscripts but once potential purchasers observed the uniformity of the volumes, he had to reveal the means by which they were produced. The mortgage covered the copious stock of type which had evidently been already prepared for the edition of the Psalter, which was printed by Fust and Schoffer in

August, This included new type in two sizes, as well as the world-famous initial letters with their ingenious contrivance for two-color printing. In Fust and Schoffer published a large Psalter, known as the Mainz Psalter, which featured printed red and blue initials along with the black text. There is some debate about how these coloured letters were printed. They were either printed from two part metal blocks that were inked separately, re-assembled and then printed with the text, or they were stamped on after the main text was printed. Either way the process was time consuming and expensive so for several years it was more common for such decorative elements to be added by hand. About Gutenberg also parted with his earliest-constructed founts of type, which he had made for the line Bible,. Long before this Bible was printed the type had been used in an edition of the "Poem of the Last Judgment", and in the "Calendar for ", in editions of Donatus, and various other printed works. Most of this type fell into the possession of Albrecht Pfister in Bamberg. The only surviving copy of the first edition contains no illustrations but space has been left for them. A second edition printed in does include images. In Pfister printed an edition of Der Edelstein a series of fables in German which contained woodcut illustrations. The woodcuts were in simple outline and were probably intended to be hand colored. Most surviving copies have in fact been colored. This outfit comprised a set of small types fashioned after the round cursive handwriting used in books at that time and ornamented with an extraordinary number of ligatures. It met in general with a ready, and an enthusiastic reception in the centers of culture. The names of more than printers, mostly of German origin, have come down to us from the fifteenth century. In Italy we find well over German printers, in France 30, in Spain Many of the earliest printers outside of Germany had learned their art in Mainz, where they were known as "goldsmiths". Among those who were undeniably pupils of Gutenberg, and who probably were also assistants in the Gutenberg-Fust printing house were besides Schoffer , Numeister, Keffer, and Ruppel; Mentel in Strasburg before , Pfister in Bamberg , Sweynheim in Subiaco and Rome , and Johann von Speyer in Venice The blocks used to illustrate early printed books were small and the images were often generic. There is evidence that printers exchanged blocks, with the same images being used in different editions of books. There are also examples where the same image has been used to represent different subjects. In early illustrated books the text and illustrations were printed in separate operations, possibly because the type and the wood blocks were of different heights, but later examples were printed in one impression. The first use of copper engravings for illustration occurred in Early experiments in using engraving for illustrations were not successful because the two different methods of printing not only required two operations; they required different types of equipment. As a result registration problems occurred. The solution was to print the images on separate sheets of paper and bind them into the book or to print on thin paper and cut out and paste the images in place. William Caxton learned the printing trade in Europe and set up his press in Westminster, England. Caxton used and was famed for his Black Letter type which imitated the writing of the Haarlem monks. Artistically, he was perhaps the finest printer of his day although, as a man of politics and letters, he was an amateur. The new printing presses had spread like brushfire through Europe. By print-houses had become established in more than cities in Europe. Fifteen million books had been flung into a world where scholars would travel miles to visit a library stocked with twenty hand-written volumes. Scholars argue about the number. But the output of new books had been staggering by any reasonable estimate. The people had suddenly come into possession of some thirty thousand new book titles. While the Gutenberg press was much more efficient than manual copying, the Industrial Revolution and the introduction of the steam powered rotary press allowed thousands of copies of a page in a single day. Mass production of printed works flourished after the transition to rolled paper, as continuous feed allowed the presses to run at a much faster pace. The success of printing meant that books soon became cheaper, and ever wider parts of the population could afford them. More than ever before, it enabled people to follow debates and take part in discussions of matters that concerned them. As a consequence, the printed book also led to more stringent attempts at censorship. This was a sign that it was felt by those in authority to be dangerous and challenging to their position. It is not clear whether Gutenberg knew of these existing techniques or invented them independently, though the former is considered unlikely because of the substantial differences in technique. The print technology that produced the Gutenberg Bible marks the beginning of a cultural revolution unlike any that followed the development of print culture in Asia.

Gutenberg was a goldsmith, a worker in metals, and a lapidary, and his invention both in conception and execution shows the worker in metals. Gutenberg multiplied the separate types in metal molds. The types thus produced he built in such a way that they might be aligned like the manuscript he was copying. The works printed by Gutenberg plainly prove that the types used in them were made by a casting process where the letter-patterns were cut on small steel rods termed matrices, and the dies thus made were impressed on some soft metal, such as copper, producing the matrices, which were cast in the mold in such a manner as to form the "face" and "body" of the type at one operation. The printing type represents therefore a multiplicity of cast reproductions of the original die, or matrix. In addition to this technical process of type-setting, Gutenberg found himself confronted with a problem hardly less difficult, namely, the copying of the beautiful calligraphy found in the books of the fifteenth century, constantly bearing in mind that it must be possible to engrave and to cast the individual forms, since the types, when set, must be substantially replicas of the model. The genius of Gutenberg found a brilliant solution to this problem in all its complicated details. Even in the earliest types he made. The type reproductions were the work of a calligraphic artist of the highest order. Consequently Gutenberg prepared two markedly different forms of each letter, the normal separate form, and the compound or linked form which, being joined closely to the type next to it, avoids gaps. It is significant that this unique kind of letter is to be found in only four types, and these four are associated with Gutenberg. No typographer in the fifteenth century was able to follow the ideal of the original inventor, and consequently research attributes to Gutenberg types of this character, namely, the two Bible and the two Psalter types. Especially in the magnificent design and in the technical preparation of the Psalter of do we recognize the pure, ever-soaring inventive genius of Gutenberg. As a result there was widespread interest in finding an alternative means of producing books. Before books could be mass produced, several developments were necessary. A ready supply of suitable material that could be printed on was required. Manuscript books were written on vellum and this material was used for some early printed books, but vellum was expensive and not available in sufficient quantity for the mass production of books. The introduction of the technique of making paper and the subsequent development of a European papermaking industry was a necessary condition for the widespread adoption of print technology. Although a number of people had previously attempted to make metal type or had experimented with individual woodcut letters, it was not until a technique was devised for producing metal type in large quantities that printing with moveable type became economically feasible. Gutenberg, who had initially trained as a goldsmith, was to devise a means of producing metal type in sufficient quantities at a reasonable cost. This involved the design of a type-face and the production of molds used for making the individual pieces of type, as well as the development of an alloy that was soft enough to cast yet hard enough to use for printing. It was also necessary to develop suitable inks for printing with the new type. The water-based inks used for hand lettering and for block printing will not stick to metal type, therefore a viscous oil based ink was required. Finally, a press was needed for transferring the image from type to paper. An operator worked a lever to increase and decrease the pressure of the block against the paper.

Chapter 3 : Work-in-Progress – the contemporary small press

The Enduring Appeal of The Pilgrim's Progress. by Grace Collins Hargis, Ph.D. In most of the world, only the Bible has been more widely read than John Bunyan's story of The Pilgrim's Progress.

Woodblock printing Woodblock printing is a technique for printing text, images or patterns that was used widely throughout East Asia. It originated in China in antiquity as a method of printing on textiles and later on paper. As a method of printing on cloth, the earliest surviving examples from China date to before A. In East Asia[edit] Main article: History of printing in East Asia The earliest surviving woodblock printed fragments are from China. They are of silk printed with flowers in three colours from the Han Dynasty before A. They are the earliest example of woodblock printing on paper appeared in the mid-seventh century in China. By the ninth century, printing on paper had taken off, and the first extant complete printed book containing its date is the Diamond Sutra British Library of A skilled printer could print up to 2, double-page sheets per day. This technique then spread to Persia and Russia. There is some evidence to suggest that these print blocks made from non-wood materials, possibly tin , lead, or clay. The techniques employed are uncertain, however, and they appear to have had very little influence outside of the Muslim world. Though Europe adopted woodblock printing from the Muslim world, initially for fabric, the technique of metal block printing remained unknown in Europe. Block printing later went out of use in Islamic Central Asia after movable type printing was introduced from China. Images printed on cloth for religious purposes could be quite large and elaborate. When paper became relatively easily available, around , the medium transferred very quickly to small woodcut religious images and playing cards printed on paper. These prints produced in very large numbers from about onward. Around the mid-fifteenth-century, block-books, woodcut books with both text and images, usually carved in the same block, emerged as a cheaper alternative to manuscripts and books printed with movable type. These were all short heavily illustrated works, the bestsellers of the day, repeated in many different block-book versions: There is still some controversy among scholars as to whether their introduction preceded or, the majority view, followed the introduction of movable type , with the range of estimated dates being between about and History of Western typography Movable type is the system of printing and typography using movable pieces of metal type, made by casting from matrices struck by letterpunches. Movable type allowed for much more flexible processes than hand copying or block printing. Around , the first known movable type system was created in China by Bi Sheng out of porcelain. He also developed a complex system of revolving tables and number-association with written Chinese characters that made typesetting and printing more efficient. Still, the main method in use there remained woodblock printing xylography , which "proved to be cheaper and more efficient for printing Chinese, with its thousands of characters". It was used in large-scale printing of paper money issued by the Northern Song dynasty. Movable type spread to Korea during the Goryeo dynasty. Around , Koreans invented a metal type movable printing using bronze. The Jikji , published in , is the earliest known metal printed book. Type-casting was used, adapted from the method of casting coins. The character was cut in beech wood, which was then pressed into a soft clay to form a mould, and bronze poured into the mould, and finally the type was polished. Printing press Around , Johannes Gutenberg introduced the first movable type printing system in Europe. He advanced innovations in casting type based on a matrix and hand mould , adaptations to the screw-press, the use of an oil-based ink, and the creation of a softer and more absorbent paper. Also, the metal type pieces were sturdier and the lettering more uniform, leading to typography and fonts. The high quality and relatively low price of the Gutenberg Bible established the superiority of movable type for Western languages. The printing press rapidly spread across Europe, leading up to the Renaissance , and later all around the world. Page-setting room - c.

Chapter 4 : More women in poor countries use contraception, says report | AM The Answer KPAM - Portlan

freedom of speech and freedom of press The First Amendment to the U.S. Constitution, says that "Congress shall make no law... (limiting) the freedom of speech, or of the press " Freedom of speech is the liberty to speak openly without fear of government restraint.

This classic allegory of the Christian life has appeared in well over four thousand English-language editions and has been translated into scores of other languages. Generation after generation has found blessing and help in its pages. Why all this popularity, and what does it mean for you? Through realistic characters and events, it shows the need for salvation and the importance of staying on the path of faith and right living. Being centered in the experience of the believer rather than the mysteries of the mind of God, it naturally focuses on the essentials of the Christian faith and thus has a universal appeal. One might think that all believers have somewhat the same religious experience, but John Bunyan saw variety. A pastor and a close observer of individuals, Bunyan gave his three main characters—Christian, Faithful, and Hopeful—different weaknesses, different strengths, and certain different experiences. Surely everyone, believer or not, can find elements of himself somewhere in this story. Bunyan was a man of the people who wrote for the common man. The narration is written in a relaxed conversational style, and the dialogue often reflects the informal, lively language used by rural common folk of seventeenth-century England. The work also reflects the viewpoint of common people. Christian, Faithful, and Hopeful are all commoners, and most of the upper-class characters are either evil or deluded, such as the judge Lord Hate-Good and the deceiver Mr. As an allegory with realistic characters and events representing spiritual truths, it is neither a fable nor a novel; but its characters and narrative make it an important forerunner of the novel. Like the parables of the Bible, the story points outside itself; yet Bunyan made his major characters and many of his minor characters both lifelike and varied. Equally important, its narrative method and its dramatic scenes make it an interesting story. What does all this mean to you as a home educator? What level of student can profit from this work? We recommend it for high-school students, especially those in tenth grade and above. It is also suitable for Sunday school or small-group study for midteens and above. Is the language too old-fashioned for my child? What about younger children? You might read a single episode in the story to a younger child, talking with him about the meaning and how it relates to his life. About Grace Collins Hargis, Ph. Grace Collins Hargis, Ph.

In the Press Modern Steel Construction February '07 "Steel Detailing Software, page 60 March '06" *Steel Detailing Software, page 63 February '05* "Steel Detailing Software, page 55 January' 01" *Engineering Software, page*

Constitution , says that "Congress shall make no law It is closely linked to freedom of the press because this freedom includes both the right to speak and the right to be heard. In the United States, both the freedom of speech and freedom of press are commonly called freedom of expression. Freedom of Speech Why is freedom of speech so solidly entrenched in our constitutional law, and why is it so widely embraced by the general public? Over the years many philosophers, historians, legal scholars and judges have offered theoretical justifications for strong protection of freedom of speech, and in these justifications we may also find explanatory clues. There is a direct link between freedom of speech and vibrant democracy. Free speech is an indispensable tool of self-governance in a democratic society. It enables people to obtain information from a diversity of sources, make decisions, and communicate those decisions to the government. Beyond the political purpose of free speech, the First Amendment provides American people with a "marketplace of ideas. Concurring in *Whitney v. California* , Justice Louis Brandeis wrote that "freedom to think as you will and to speak as you think are means indispensable to the discovery and spread of political truth. It is through talking that we encourage consensus, that we form a collective will. Whether the answers we reach are wise or foolish, free speech helps us ensure that the answers usually conform to what most people think. Americans who are optimists and optimism is a quintessentially American characteristic additionally believe that, over the long run, free speech actually improves our political decision-making. Just as Americans generally believe in free markets in economic matters, they generally believe in free markets when it comes to ideas, and this includes politics. In the long run the best test of intelligent political policy is its power to gain acceptance at the ballot box. On an individual level, speech is a means of participation, the vehicle through which individuals debate the issues of the day, cast their votes, and actively join in the processes of decision-making that shape the polity. Freedom of speech is also an essential contributor to the American belief in government confined by a system of checks and balances, operating as a restraint on tyranny, corruption and ineptitude. But the United States was founded on the more cantankerous revolutionary principles of John Locke, who taught that under the social compact sovereignty always rests with the people, who never surrender their natural right to protest, or even revolt, when the state exceeds the limits of legitimate authority. Speech is thus a means of "people-power," through which the people may ferret out corruption and discourage tyrannical excesses. Counter-intuitively, influential American voices have also often argued that robust protection of freedom of speech, including speech advocating crime and revolution, actually works to make the country more stable, increasing rather than decreasing our ability to maintain law and order. Again the words of Justice Brandeis in *Whitney v. California* are especially resonant, with his admonition that the framers of the Constitution "knew that order cannot be secured merely through fear of punishment for its infraction; that it is hazardous to discourage thought, hope and imagination; that fear breeds repression; that repression breeds hate; that hate menaces stable government; that the path of safety lies in the opportunity to discuss freely supposed grievances and proposed remedies; and that the fitting remedy for evil counsels is good ones. In America we have come to accept the wisdom that openness fosters resiliency, that peaceful protest displaces more violence than it triggers, and that free debate dissipates more hate than it stirs. The link between speech and democracy certainly provides some explanation for the American veneration of free speech, but not an entirely satisfying or complete one. For there are many flourishing democracies in the world, but few of them have adopted either the constitutional law or the cultural traditions that support free speech as expansively as America does. Moreover, much of the vast protection we provide to expression in America seems to bear no obvious connection to politics or the democratic process at all. Additional explanation is required. That would be asking too much. It merely posits that free trade in ideas is the best test of truth, in much the same way that those who believe in laissez-faire economic theory argue that over the long haul free economic markets are superior to command-and-control economies. The American love of the marketplace of ideas metaphor stems

in no small part from our irrepressible national optimism, the American "constitutional faith" that, given long enough, good will conquer evil. Just as we often have nothing to fear but fear, hope is often our best hope. Humanity may be fallible, and truth illusive, but the hope of humanity lies in its faith in progress. The marketplace metaphor reminds us to take the long view. Americans like to believe, and largely do believe, that truth has a stubborn and incorrigible persistence. Cut down again and again, truth will still not be extinguished. Truth will out, it will be rediscovered and rejuvenated. The connection of freedom of speech to self-governance and the appeal of the marketplace of ideas metaphor still, however, do not tell it all. Freedom of speech is linked not merely to such grandiose ends as the service of the democracy or the search for truth. Freedom of speech has value on a more personal and individual level. Freedom of speech is part of the human personality itself, a value intimately intertwined with human autonomy and dignity. In the words of Justice Thurgood Marshall in the case *Procurier v. Martinez*, "The First Amendment serves not only the needs of the polity but also those of the human spirit" a spirit that demands self-expression. Freedom of speech is thus bonded in special and unique ways to the human capacity to think, imagine and create. Conscience and consciousness are the sacred precincts of mind and soul. Freedom of speech is intimately linked to freedom of thought, to that central capacity to reason and wonder, hope and believe, that largely defines our humanity. If these various elements of our culture do in combination provide some insight into why freedom of speech exerts such a dominating presence on the American legal and cultural landscape, they do not by any means come close to explaining the intense and seemingly never-ending legal and cultural debates over the limits on freedom of speech. While the language of the First Amendment appears absolute, freedom of speech is not an absolute right. Certain limitations and restrictions apply. Conflicts involving freedom of expression are among the most difficult ones that courts are asked to resolve. This ongoing process is often contentious and no one simple legal formula or philosophical principle has yet been discovered that is up to the trick of making the job easy. Americans thus continue to debate in political forums and litigate in courts such issues as the power of society to censor offensive speech to protect children, the permissibility of banning speech that defeats protection of intellectual property, the propriety of curbing speech to shelter personal reputation and privacy, the right to restrict political contributions and expenditures to reduce the influence of money on the political process, and countless other free-speech conflicts. Free speech cases frequently involve a clash of fundamental values. For example, how should the law respond to a speaker who makes unpopular statement to which the listeners react violently? Should police arrest the speaker or try to control the crowd? Courts must balance the need for peace and order against the fundamental right to express ones point of view. According to the current state of law, freedom of speech does not protect the following: Speech that contains "fighting words" insulting or abusive language that is likely to cause "an immediate violent response" ; Obscenities; Language or communication directed to inciting, producing or urging the commission of a crime; Defamation - words or communication that are false and untrue and are intended to injure the character and reputation of another person; Abusive, obscene or harassing telephone calls; Loud speech and loud noise meant by volume to disturb others or to create a clear and present danger of violence. Yet while the country continues to struggle mightily to define the limits and continues to debate vigorously the details, there is surprisingly little struggle and debate over the core of the faith. Americans truly do embrace the central belief that freedom of speech is of utmost value, linked to our defining characteristics as human beings. While limits must exist, American culture and law approach such limits with abiding caution and skepticism, embracing freedom of speech as a value of transcendent constitutional importance. Freedom of Press Freedom of the press protects the right to obtain and publish information or opinions without government censorship or fear of punishment. Censorship occurs when the government examines publications and productions and prohibits the use of material it finds offensive. Freedom of press applies to all types of printed and broadcast material, including books, newspapers, magazines, pamphlets, films and radio and television programs. This freedom was considered necessary to the establishment of a strong, independent press sometimes called "the fourth branch" of the government. An independent press can provide citizens with a variety of information and opinions on matters of public importance. In the United States, the government may not prevent the publication of a newspaper, even when there is reason to believe that it is about to reveal information that will endanger our national

security. By the same token, the government cannot: Pass a law that requires newspapers to publish information against their will. Impose criminal penalties, or civil damages, on the publication of truthful information about a matter of public concern or even on the dissemination of false and damaging information about a public person except in rare instances. Impose taxes on the press that it does not levy on other businesses. Compel journalists to reveal, in most circumstances, the identities of their sources. Prohibit the press from attending judicial proceedings and thereafter informing the public about them. Collectively, this bundle of rights, largely developed by U. What we mean by the freedom of the press is, in fact, an evolving concept. It is a concept that is informed by the perceptions of those who crafted the press clause in an era of pamphlets, political tracts and periodical newspapers, and by the views of Supreme Court justices who have interpreted that clause over the past two centuries in a world of daily newspapers, books, magazines, motion pictures, radio and television broadcasts, and now Web sites and Internet postings. At the very least, those who drafted and ratified the Bill of Rights purported to embrace the notion, derived from William Blackstone, that a free press may not be licensed by the sovereign, or otherwise restrained in advance of publication see *New York Times Co. And*, although the subject remains a lively topic of academic debate, the Supreme Court itself reviewed the historical record in *New York Times Co.* To a great extent, however, what we mean by freedom of the press today was shaped in an extraordinary era of Supreme Court decision-making that began with *Sullivan* and concluded in *Cohen v. During* that remarkable period, the Court ruled in at least 40 cases involving the press and fleshed out the skeleton of freedoms addressed only rarely in prior cases. In contrast, although the Court in the early part of the last century had considered the First Amendment claims of political dissidents with some frequency, it took nearly years after the adoption of the Bill of Rights, and the First Amendment along with it, for the Court to issue its first decision based squarely on the freedom of the press. That case, *Near v. Over* the course of the quarter-century following *Sullivan*, the Court made it its business to explore the ramifications of the case on a virtually annual basis. United States, the Court established that freedom of the press from previous restraints on publication is nearly absolute, encompassing the right to publish information that a president concluded would harm the national security, if not the movements of troopships at sea in time of war. Compare *Red Lion Broadcasting v. FCC* with *Tornillo. Daily Mail Publishing Co.* The protections against subsequent punishments for reporting the truth afforded by the *Daily Mail* principle are not absolute, but the barriers to such government regulation of the press are set extremely high. *Sullivan* and cases that followed also hold that the First Amendment protects the publication of false information about matters of public concern in a variety of contexts, although with considerably less vigor than it does dissemination of the truth. By the same token, the Supreme Court has been considerably less definitive in articulating the degree of First Amendment protection to be afforded against restraints on the freedom of the press that are indirect and more subtle than the issuance of a prior restraint or the imposition of criminal or civil sanctions subsequent to publication. Thus, for example, in its decision *Zurcher v. Stanford Daily*, the Court held that the First Amendment does not protect the press and its newsrooms from the issuance of otherwise valid search warrants. Similarly, in *Herbert v. Most* significantly, in *Branzburg v. Hayes*, a sharply divided Court was skeptical of the contention that the First Amendment protects journalists from the compelled disclosure of the identities of their confidential sources, at least in the context of a grand-jury proceeding. That privilege, however, is by no means absolute and may be forfeited in a variety of circumstances, especially when no confidential source is thereby placed in jeopardy or when disclosure is sought in the context of a grand-jury or other criminal proceeding. And, finally, the Court has held that the First Amendment affords the press and public affirmative rights of access to at least some government proceedings. Virginia, the Court established that the First Amendment not only protects the press from prior restraints and other government-imposed penalties, but also invests the press and public with a right to attend criminal trials and other judicial proceedings. This right, however, is not absolute and is routinely balanced against other competing interests articulated by the proponents of secret proceedings.

Chapter 6 : .NET UI Libraries for Mobile, Web and Desktop Apps, Progress

Technology and the Search for Progress in Modern Mexico. by technological development and adoption in modern Latin America. UC Press Blog.

He was working hard to finish another book when he conceived the idea of writing a story about the adventures that a devout Christian might meet in trying to save his soul by setting out on a pilgrimage to Heaven. Bunyan, wishing to complete the book in hand; put the new idea in the back of his mind. But it would not stay there, crowding up front and blazing through his mind "like sparks that from the coals of fire do fly. In any case, whenever completed, Bunyan showed his manuscript to friends and asked their counsel on whether to publish it or not. As many said not, arguing that Bunyan had treated sacred matters in too colloquial and familiar a style and manner. Bunyan decided to go ahead, writing: Now was I in a strait, and did not see Which was the best thing to be done by me; At last I thought, since you are thus divided, I print it will, and so the case decided. It was well for Bunyan and his fame "and his lean pocketbook" that he so decided, for what he called his "Scribble" was immediately acclaimed and enjoyed a phenomenal success. The first edition, published in London in by Nathaniel Ponder "At the Sign of the Peacock in the Poultry," was quickly sold out, requiring a second edition within the year. Next year, a third edition appeared, in which Bunyan made many revisions and added a number of scenes as afterthoughts. This third edition, the last personally revised by Bunyan, is regarded as the definitive edition of the book, and the one that has been generally published down the years. By , when Bunyan died, the book had sold more than , copies, a quite fantastic figure for the time. Later, the book was translated into other languages, including even the Chinese. The first edition had small pages, octavo in size, and ran to pages. Rather messily printed on cheap paper, it sold for 1s. This was within the means of those whom Bunyan wished to reach. He did not write for the literati or the carriage trade, for the nobles and others who lived in the Big Houses. He wrote for the people among whom he had been born and lived his life "humble and rather poor people, for the most part, such as he had met in the cottages of the Bedfordshire countryside. He knew and shared their way of life, their interests, their dreams. He talked their language, and they responded. He had found his audience, a much larger audience than any other writer of his day enjoyed. In his writing, Bunyan commanded a good effective style. It was simple, strong, masculine, and direct, without any literary flourishes or affectations. As he more than once said, "do not affect high expressions; they will drown your children. Words easy to be understood do often hit the mark when high and learned ones do only pierce the air. He could tick off a character by merely giving him a name "Pliant, Obstinate, Mr. Worldly Wiseman, Evangelist, Mr. His syntax is often faulty, his punctuation misleading, and his spelling very erratic even by the lax standards of his day in the seventeenth century, almost every man was his own speller. To Bunyan, there were angels, and they were real, not merely symbolic. So, too, were fiends, devils, giants, and hideous monsters. Bunyan could describe them so well because he had seen them and encountered them in the hallucinations and nightmares to which he was subject in his younger years. Bunyan accepted dreams as real, as well as prophetic. He never forgot the time he "saw" God, "wrapped all in fire," riding a dark thunderhead in the sky and scowling down on the earth as if about to hurl a thunderbolt to destroy it in a single blinding flash. In approaching his audience, whether in sermons or in writing, Bunyan first "preached terror," as he himself tells us, condemning all the weaknesses of the flesh and pointing out all the awful threats of "the Law. He would forgive all their sins if they mended their ways, and conscientiously kept at it. In his theological views, Bunyan was what is now known as a Fundamentalist. He believed in the Bible from cover to cover. Everything worth knowing was spelled out in Holy Writ. All things had happened just as the Book said they had. Bunyan would have been simply horrified by interpretations given to Scripture by modern divines. As for philosophic studies in comparative religion, he would have regarded them as the sheerest blasphemy. There was only one religion, the Christian, as appended to the ancient Hebraic "and not all of the Christian either, only the Protestant branch "and not all of that branch either, only that of English Puritanism. After his break from the Roman Catholic Church in the early s, less for doctrinal reasons than for reasons of state, Henry VIII set up his own church, the Church of England,

with himself virtually as pope. The king was not a Protestant, and did not propose to become one, keeping most of Roman ritual and belief. His was an official church, a state church, to which everyone had to belong and pay tithes. No other form of worship was tolerated. The more these men dug into Scripture, the less justification could they find for a great deal of current belief and observance. The originally simple Christian faith, they declared, had been corrupted by time and "human invention. In , Archbishop Parker denounced those holding such views as "these precise men. The Puritans sought a simple church structure, with no super-structure of bishops, archbishops, deans, and such officers. Where in the Bible could one find "warrant" for such officers? Every congregation should be more or less on its own, choosing its own minister, or pastor, or "teacher," without any dictation from outside. The congregation should be a democratic fellowship, with each communicant establishing his or her own relationship with God without benefit of clergy. The minister might help to guide them, of course, but the best guide was to read the Bible assiduously, which Bunyan had done. It was this need for each individual to establish his own unique personal relationship with God that led the Puritan to his zeal amounting at times to fanaticism, to his continuous soul-searching, to his self-righteous disposition to criticize and belittle those who did not see eye to eye with him and, above all, to his overpowering sense of guilt about his derelictions, however trivial – so great and oppressive a feeling of guilt that it once almost swamped Bunyan and is evident in all of his works. In addition, Bunyan chose to present his allegory in the form of a dream, which gave the widest latitude to his always fertile and often rather fevered imagination. These were beyond the grasp of Bunyan, who saw the world and projected it in the form of visual images, in a sort of fantasy, and yet his dreams and visions are clear and consistently sound, having an inner logic of their own that makes them as complete and meaningful as ordinary perceptions. Bunyan had an extraordinary gift for pictorializing and personifying abstractions, and for transforming what would otherwise have been dull arguments and pedantic verbalistics into shining metaphor, into parable, into allegory, filled with movement, life, and color. Heightening the effects achieved by Bunyan, there is a rough poetic quality in his prose, though the snatches of verse he interspersed in his texts are without exception execrable. George Bernard Shaw, in the preface to his play *Man and Superman*, declared his opinion that, as a dramatic writer, Bunyan is "better than Shakespeare. With its allegorical form and content, it is the best of its kind in the language and will never be matched, for no one in our scientific, atomic, skeptical age could or would attempt anything like it. At the very least, we can examine, appraise, and perhaps admire the work as an antique three centuries old, reflecting the tastes and craftsmanship of a vanished era with a very different way and view of life. In France and Flanders, where men kill each other, *My Pilgrim* is esteemed a brother. Highlanders and wild Irish can agree *My Pilgrim* should familiar with them be. If thou art nearer home, it will appear *My Pilgrim* knows no ground of shame or fear; City and country will him entertain With "Welcome Pilgrim. Bunyan expresses a hope and a confidence that his story about the Pilgrimage of Christiana and her children, and the people they pick up along the way, will be as well received as his story about Christian. In this, he was disappointed, for his sequel, like so many sequels, was an inferior work, or at least was generally regarded as such by the more devout. And yet, Part II has its points. It tells a story with many more human touches than Part 1. It is not so epic, insistent, single-minded, having many pleasant diversions and digressions.

Chapter 7 : Muckraker - Wikipedia

THE PILGRIM'S PROGRESS v The Pilgrim's Progress Principles of the ACCURATE REVISED TEXT 1. The basis of this revision is the definitive text of edited by J. B. Wharey and.

The sharp rise of medieval learning and literacy amongst the middle class led to an increased demand for books which the time-consuming hand-copying method fell far short of accommodating. Gutenberg took up these far-flung strands, combined them into one complete and functioning system, and perfected the printing process through all its stages by adding a number of inventions and innovations of his own: Early modern wine press. Such screw presses were applied in Europe to a wide range of uses and provided Gutenberg with the model for his printing press. Gutenberg adapted the construction so that the pressing power exerted by the platen on the paper was now applied both evenly and with the required sudden elasticity. To speed up the printing process, he introduced a movable undertable with a plane surface on which the sheets could be swiftly changed. Gutenberg greatly improved the process by treating typesetting and printing as two separate work steps. A goldsmith by profession, he created his type pieces from a lead-based alloy which suited printing purposes so well that it is still used today. The introduction of water-powered paper mills, the first certain evidence of which dates to, [24] allowed for a massive expansion of production and replaced the laborious handcraft characteristic of both Chinese [25] and Muslim papermaking. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. April Learn how and when to remove this template message Early Press, etching from Early Typography by William Skeen This woodcut from shows the left printer removing a page from the press while the one at right inks the text-blocks. Such a duo could reach 14, hand movements per working day, printing around 3, pages in the process. The small individual metal letters known as type would be set up by a compositor into the desired lines of text. Several lines of text would be arranged at once and were placed in a wooden frame known as a galley. Once the correct number of pages were composed, the galleys would be laid face up in a frame, also known as a forme. This ink was then applied to the text evenly. One damp piece of paper was then taken from a heap of paper and placed on the tympan. Small pins hold the paper in place. The paper is now held between a frisket and tympan two frames covered with paper or parchment. These are folded down, so that the paper lies on the surface of the inked type. The bed is rolled under the platen, using a windlass mechanism. To turn the screw the long handle attached to it is turned. Such presses were always worked by hand. After around, iron presses were developed, some of which could be operated by steam power. The function of the press in the image on the left was described by William Skeen in, this sketch represents a press in its completed form, with tympan attached to the end of the carriage, and with the frisket above the tympan. The tympan, inner and outer, are thin iron frames, one fitting into the other, on each of which is stretched a skin of parchment or a breadth of fine cloth. A woollen blanket or two with a few sheets of paper are placed between these, the whole thus forming a thin elastic pad, on which the sheet to be printed is laid. The frisket is a slender frame-work, covered with coarse paper, on which an impression is first taken; the whole of the printed part is then cut out, leaving apertures exactly corresponding with the pages of type on the carriage of the press. He was the first to make type from an alloy of lead, tin, and antimony, which was critical for producing durable type that produced high-quality printed books and proved to be much better suited for printing than all other known materials. To create these lead types, Gutenberg used what is considered one of his most ingenious inventions, [36] a special matrix enabling the quick and precise molding of new type blocks from a uniform template. His type case is estimated to have contained around separate letter boxes, most of which were required for special characters, ligatures, punctuation marks, and so forth. As printing material he used both paper and vellum high-quality parchment. In the Gutenberg Bible, Gutenberg made a trial of coloured printing for a few of the page headings, present only in some copies. Eisenstein Mass production and spread of printed books See also: Global spread of the printing press and List of early modern newspapers Spread of printing in the 15th century from Mainz, Germany The European book output rose from a few million to around one billion copies within a span of less than four centuries. From a single print shop in Mainz, Germany, printing had spread to no less

than around cities in Central, Western and Eastern Europe by the end of the 15th century. At the end of the following century, locations in Italy had seen at one time printing activities, with a total of nearly three thousand printers known to be active. Despite this proliferation, printing centres soon emerged; thus, one third of the Italian printers published in Venice. It was suddenly important who had said or written what, and what the precise formulation and time of composition was. This allowed the exact citing of references, producing the rule, "One Author, one work title, one piece of information" Giesecke, ; Before, the author was less important, since a copy of Aristotle made in Paris would not be exactly identical to one made in Bologna. For many works prior to the printing press, the name of the author has been entirely lost. More people had access to knowledge both new and old, more people could discuss these works. Book production became more commercialised, and the first copyright laws were passed. This rise in importance of national languages as opposed to pan-European Latin is cited[who? A third consequence of popularization of printing was on the economy. The printing press was associated with higher levels of city growth. History of printing At the dawn of the Industrial Revolution, the mechanics of the hand-operated Gutenberg-style press were still essentially unchanged, although new materials in its construction, amongst other innovations, had gradually improved its printing efficiency. First, the use of steam power for running the machinery, and second the replacement of the printing flatbed with the rotary motion of cylinders. Both elements were for the first time successfully implemented by the German printer Friedrich Koenig in a series of press designs devised between and He produced his machine with assistance from German engineer Andreas Friedrich Bauer. Koenig and Bauer sold two of their first models to The Times in London in , capable of 1, impressions per hour. The first edition so printed was on 28 November They went on to perfect the early model so that it could print on both sides of a sheet at once. This began the long process of making newspapers available to a mass audience which in turn helped spread literacy, and from the s changed the nature of book production, forcing a greater standardization in titles and other metadata. Rotary press The steam powered rotary printing press, invented in in the United States by Richard M. Hoe, [60] allowed millions of copies of a page in a single day. Mass production of printed works flourished after the transition to rolled paper, as continuous feed allowed the presses to run at a much faster pace. By the late s or early s, rotary presses had increased substantially in efficiency: Jobbing presses were capable of quick set-up average setup time for a small job was under 15 minutes and quick production even on treadle-powered jobbing presses it was considered normal to get 1, impressions per hour [iph] with one pressman, with speeds of 1, iph often attained on simple envelope work.

Chapter 8 : Freedom of Speech and Freedom of Press

Popular outlines of the press, ancient and modern: or, A brief sketch of the origin and progress of printing, and its introduction into this country: with a notice of the newspaper press.

The Printing Press He who first shortened the labor of copyists by device of movable types was disbanding hired armies, and cashiering most kings and senates, and creating a whole new democratic world: In its migration northward, Renaissance culture adapted itself to conditions unknown in Italy, such as the growth of the monarchical state and the strength of lay piety. In England France, and Spain, Renaissance culture tended to be court-centered and hence anti-republican. In Germany, no monarchical state existed but a vital tradition of lay piety was present in the Low Countries. The Brethren of the Common Life, for example, was a lay movement emphasizing education and practical piety. Intensely Christian and at the same time anticlerical shades of what was to come! Northern humanists were profoundly devoted to ancient learning but nothing in northern humanism compares to the paganizing trend associated with the Italian Renaissance. The northern humanists were chiefly interested in the problem of the ancient church and the question of what constituted original Christianity. Two factors operated to accelerate the spread of Renaissance culture after Prosperity -- the result of peace and the decline of famine and the plague -- led to the founding of schools and colleges. In these schools the sons of gentlemen and nobles would receive a humanistic education imported from Italy. The purpose of such an education was to prepare men for a career in the church or civil service. Sometime in the 13th century, paper money and playing cards from China reached the West. They were "block-printed," that is, characters or pictures were carved into a wooden block, inked, and then transferred to paper. Since each word, phrase or picture was on a separate block, this method of reproduction was expensive and time-consuming. The extension of literacy among laypeople and the greater reliance of governments and businesses upon written records created a demand for a less-costly method of reproducing the written word. The import of paper from the East as well as "block-books" see above , were major steps in transforming the printing of books. However, woodcuts were not sufficiently durable as they tended to split in the press after repeated use. Furthermore, a new block had to be carved for each new impression, and the block was discarded as unusable as soon as a slightly different impression was needed. By the middle of the 15th century several print masters were on the verge of perfecting the techniques of printing with movable metal type. The first man to demonstrate the practicability of movable type was Johannes Gutenberg c. A former stonemason and goldsmith, Gutenberg devised an alloy of lead, tin and antimony that would melt at low temperature, cast well in the die, and be durable in the press. It was then possible to use and reuse the separate pieces of type, as long as the metal in which they were cast did not wear down, simply by arranging them in the desired order. The mirror image of each letter rather than entire words or phrases , was carved in relief on a small block. Individual letters, easily movable, were put together to form words; words separated by blank spaces formed lines of type; and lines of type were brought together to make up a page. Since letters could be arranged into any format, an infinite variety of texts could be printed by reusing and resetting the type. By , with the aid of borrowed money, Gutenberg began his famous Bible project. Two hundred copies of the two-volume Gutenberg Bible were printed, a small number of which were printed on vellum. Roughly fifty of all Gutenberg Bibles survive today. Before some European cities had acquired presses. German masters held an early leadership, but the Italians soon challenged their preeminence. The Venetian printer Aldus Manutius published works, notably editions of the classics. The immediate effect of the printing press was to multiply the output and cut the costs of books. It thus made information available to a much larger segment of the population who were, of course, eager for information of any variety. Libraries could now store greater quantities of information at much lower cost. Printing also facilitated the dissemination and preservation of knowledge in standardized form -- this was most important in the advance of science, technology and scholarship. The printing press certainly initiated an "information revolution" on par with the Internet today. Printing could and did spread new ideas quickly and with greater impact. Printing stimulated the literacy of lay people and eventually came to have a deep and lasting impact on their private lives. Although most of the

earliest books dealt with religious subjects, students, businessmen, and upper and middle class people bought books on all subjects. Printers responded with moralizing, medical, practical and travel manuals. Printing provided a superior basis for scholarship and prevented the further corruption of texts through hand copying. By giving all scholars the same text to work from, it made progress in critical scholarship and science faster and more reliable.

Chapter 9 : Printing press - Wikipedia

A printing press is a device for applying pressure to an inked surface resting upon a print medium (such as paper or cloth), thereby transferring the ink. It marked a