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2-11-2013

## Open Access Publishing— An Opinionated, Non-Canonical Tour

Paul Royster

University of Nebraska-Lincoln, [proyster@unl.edu](mailto:proyster@unl.edu)

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# Open Access Publishing— *An Opinionated, Non-Canonical Tour*

Paul Royster

Coordinator of Scholarly Communications  
University of Nebraska–Lincoln

Scholarly Communication Symposium  
Raynor Library  
Marquette University  
February 11, 2013



# What is “open access publishing”?

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1: What is open access?

2: What is publishing?



# First, the easy part:

## Publishing is ...

**Distribution**, or, more strictly, making available for distribution by sale, rental, lending, ...

US Copyright Law, Sec. 101: “Publication” is the distribution of copies or phonorecords of a work to the public by sale or other transfer of ownership, or by rental, lease, or lending. The offering to distribute copies or phonorecords to a group of persons for purposes of further distribution, public performance, or public display, constitutes publication. A public performance or display of a work does not of itself constitute publication.



# So, ...

---

- Online posting is publishing.
- Blogging is publishing.
- Facebook-ing is publishing.
- Tweeting is publishing.
- Leaflet-ing is publishing.
- Repository deposit is publishing.
- Any distribution of a work in fixed form is publishing.



*But **preaching** or **soap-box oratory** is not publishing (unless recorded copies are being distributed.)*



# It's like ...

---

“My goodness, for over forty years I’ve been speaking prose and didn’t even know it!”

—Molière, *Tartuffe* (1664)



*In the current digital networked environment, publishing is like breathing or speaking, so we will confine our discussion of “publishing” to original scholarly, scientific, academic, or creative works.*

The knottier issue is ...



What is “open access”?



# Definition #1 = “Gratis OA”

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“Open access” means **free** to access, use, and store, with no purchase, fees, registration, or log-in required.

*(But the owner retains copyright and has some control over re-use.)*



# Definition #2 = “Libre OA”

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“Open access” means all the above plus:

**Freedom** to re-publish, re-use, re-distribute, modify, re-package, make derivative works, etc.

*(Owner retains nominal “copyright” but grants a **Creative Commons license** that permits all other uses subject only to attribution requirement.)*



# Creative Commons “licenses”



BY = must credit original authors

NC = non-commercial uses only (though what exactly is included/prohibited is unclear).

SA = share alike: subsequent re-uses must apply same CC license

# creativecommons.org

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A private Massachusetts-chartered 501(c)(3) tax-exempt charitable corporation, founded in 2001, with approximately \$3.5 million operating budget & \$5 million in assets.

Develops usage licenses to apply to everything from software, to film, to publications, and all types of intellectual property.

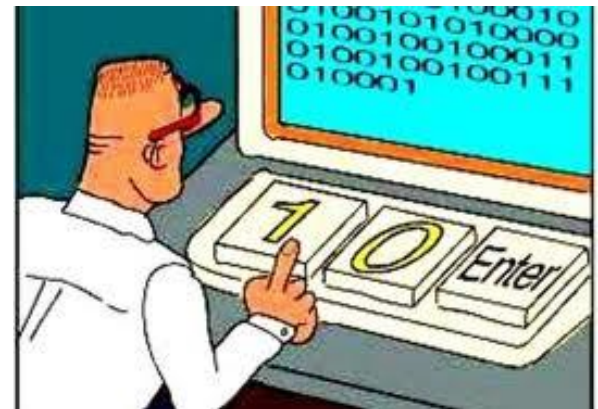
# The “Libre OA” definition

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... derives from the “open-source” computer code community, where creative works exist not primarily to be read and appreciated, but to be incorporated, modified, and re-used in larger compilations and processing.



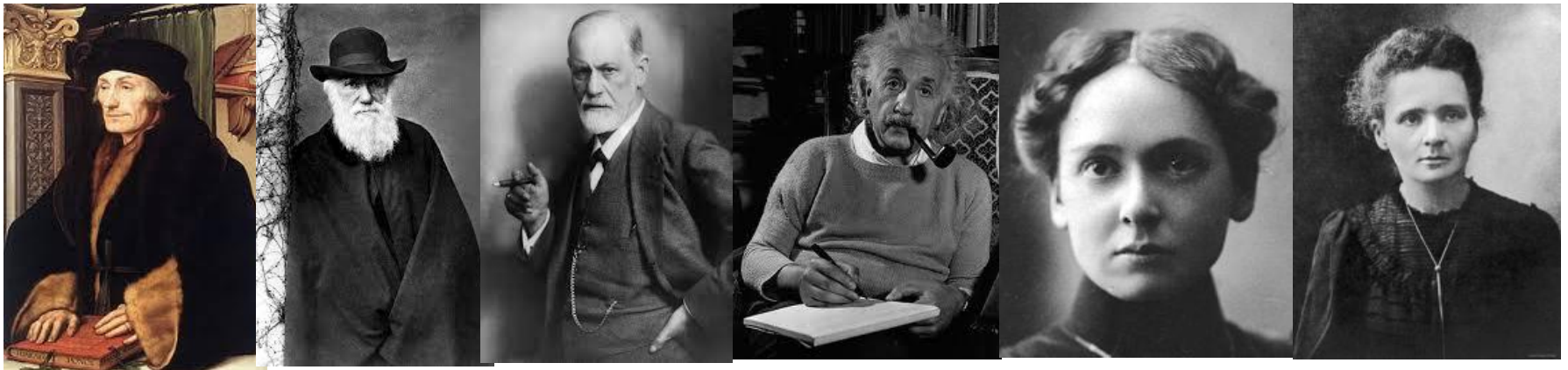
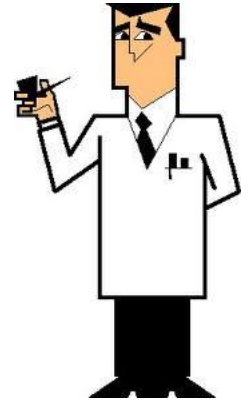
= Not Unix



# Academic text authors

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- Usually happy to see the enhanced availability of their works, but
- Often very concerned about possible modifications and unauthorized re-use of their texts and may want to keep their own copyrights



# So, “Gratis” or “Libre” ?

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In my view, they are both “open access.”

I think everyone (almost) can endorse “gratis.”



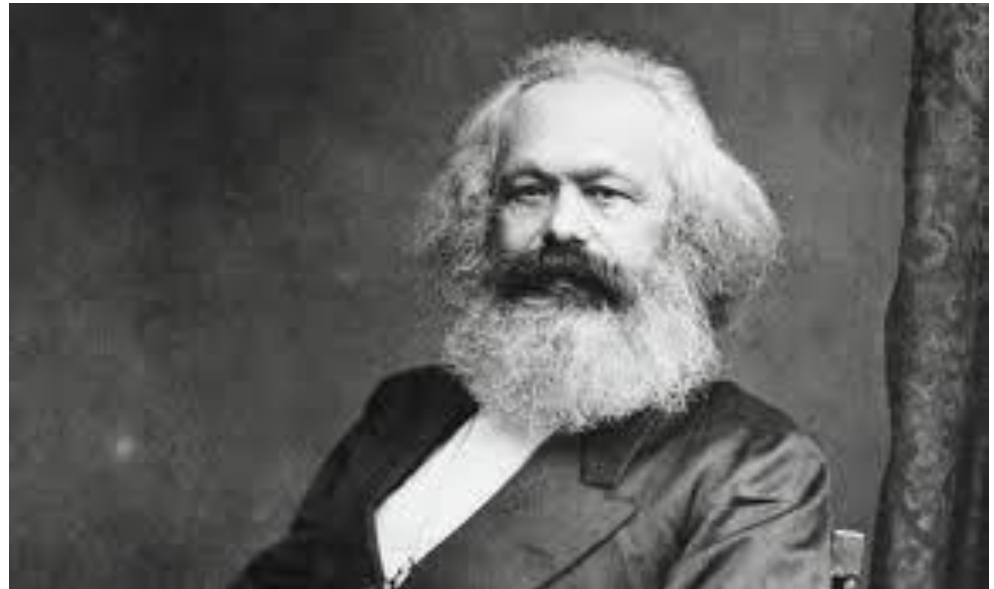
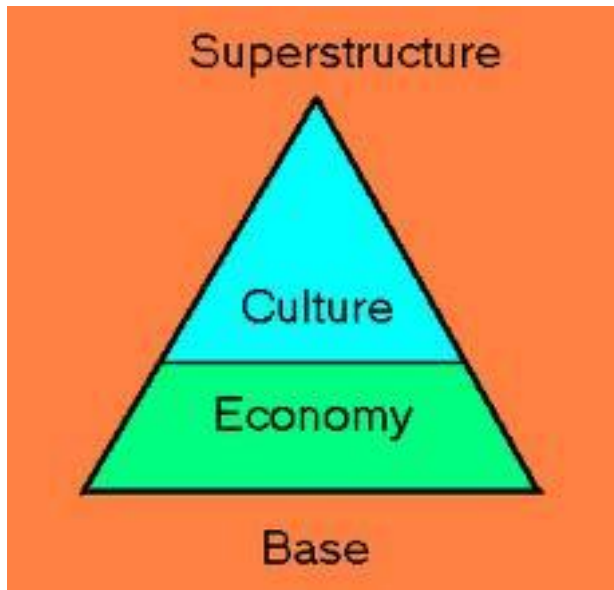
“Libre” may be a little farther than some authors want to go.



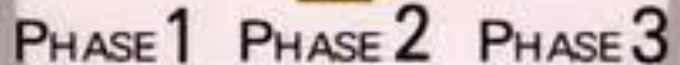
# The difference in the 2 definitions

---

derives from their different economic bases.



# business models



Collect underpants

Profit

\$\$\$  
\*kaching\*

# Model #1:

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## Green OA (nobody pays)

Authors self-archive their works in openly accessible institutional repositories.

- Institutions provide infrastructure.
- Faculty provide the labor.
- Universities are encouraged to require or “mandate” such deposits.

# Model #2:

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## Gold OA (author pays)



Authors pay publishers to release their works without charge to users.

APC's ("Article Processing Fees") range from \$500 to \$4000 per article.

Universities are encouraged to set up funds to pay these.

*(Obviously, publishers prefer a model where somebody pays.)*

# Most successful:

---

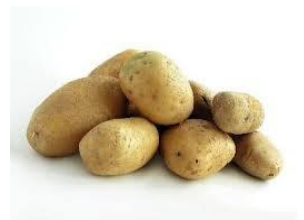
*PLOS-1*: 54,000 articles  $\times$  \$1350  $\approx$  \$ 73 million

Other PLOS: 6  $\times$  2,000  $\times$  \$2500  $\approx$  \$ 30 million

---

So, revenues 2006-2012  $\approx$  \$ 100 million

But compared to Reed Elsevier revenues (2010 alone)  
of \$9,500 million (€7 Billion euros) = 95 times as much  
in only 1 year.



$\approx 1/650^{th}$ , ... but growing!

# Most leading Open Access journals are

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**Libre OA** (Creative Commons licensed)

**Gold OA** (author pays model)

- PLOS (Public Library of Science)
- BMC - BioMed Central [Springer]
- Hindawi (Egypt)



***The whole journal is OA.***

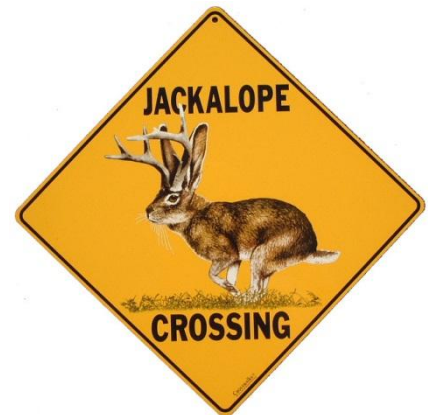
***This is an OK deal, if you can afford it.***

# “Hybrids”

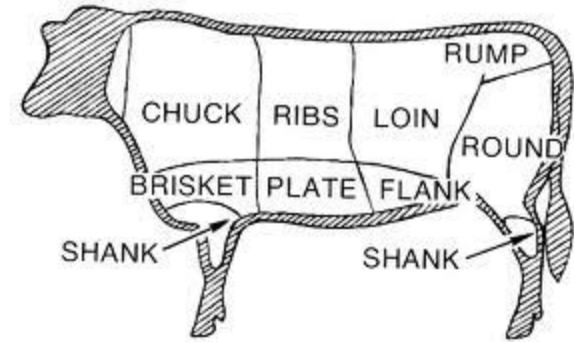
---

Some commercial publishers (Wiley, Sage, PNAS, etc.) offer a **“hybrid” OA** model, where only some articles (whose authors pay an extra fee) are open access. Most of the journal is toll-access, and the OA articles are usually not CC-licensed or “libre” OA.

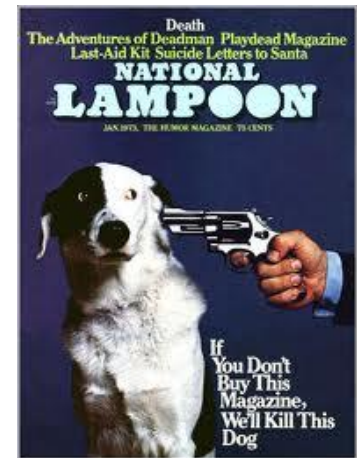
*I don't think this is a good deal at all.*



# My beef with Gold and Hybrid OA:



- We are giving our money to the same folks who have been holding our content for ransom for the past 50 years.

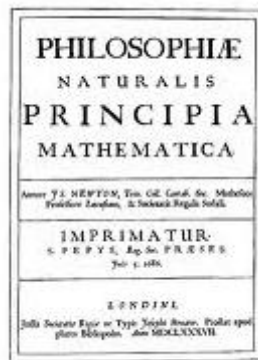


- What if we put these resources into developing our own means of production and distribution?

# Questions:

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1) Does scholarly communication have to be a commercial transaction?



=



2) Is “open access” just a way to provide an alternate income stream for commercial publishers?



There are already



Green OA journals,

which do **not** charge “processing fees”

Usually published by departments, libraries, societies, etc.

See ***DOAJ -- Directory of Open Access Journals***

**[www.doaj.org/](http://www.doaj.org/)**

8,000+ journals (gold + green)

Quality-controlled & peer-reviewed

Free, full text, quality controlled scientific and scholarly journals, covering all subjects and many languages

Search

Browse

Suggest a journal

About

Support DOAJ!

Statistics

Contact

 Journals added last 7 days

 Journals added last 30 days

Open Access info

For publishers

## Browse by Subject

[Expand Subject Tree](#)

[Subjects](#) ▶ Technology and Engineering

- [Chemical Technology](#) (35 journals)
- [Computer Science](#) (339 journals)
- [Construction](#) (18 journals)
- [Electrical and Nuclear Engineering](#) (65 journals)
- [Environmental Engineering](#) (11 journals)
- [Environmental Technology](#) (10 journals)
- [General and Civil Engineering](#) (170 journals)
- [Hydraulic Engineering](#) (4 journals)
- [Industrial Engineering](#) (22 journals)
- [Manufactures](#) (12 journals)
- [Materials](#) (41 journals)
- [Mechanical Engineering](#) (43 journals)
- [Military Science](#) (10 journals)
- [Mining and Metallurgy](#) (15 journals)
- [Technology \(General\)](#) (94 journals)
- [Transportation](#) (31 journals)

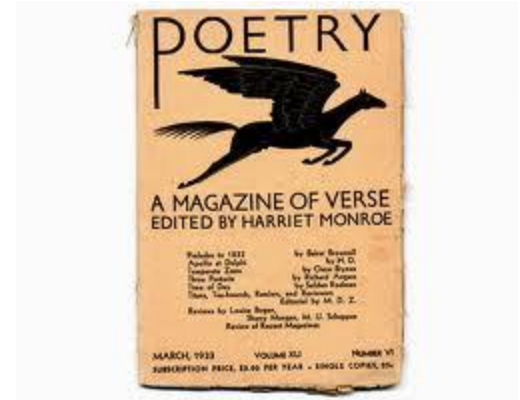
920 OA journals in Technology & Engineering

# Green OA Publishers

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## Poetry Magazine

The Poetry Foundation



## Jacket/Jacket2

Australian Literary Management/University of Pennsylvania

(as html on website)



# Green Library OA Publishers

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## 22 OA Journals



University of Pittsburgh

<http://www.library.pitt.edu/e-journals/pubs.html>

Using OJS (Open Journals System) from Public Knowledge Project

## 18 OA Journals

[http://scholarworks.umass.edu/peer\\_review\\_list.html](http://scholarworks.umass.edu/peer_review_list.html)

Using DigitalCommons from Berkeley Electronic Press



# Green Monograph Publishers

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## Open Humanities Press

6 books, 4 journals

<http://openhumanitiespress.org/index.html>

Hosted by ibiblio.org at UNC-Chapel Hill

Hard copy by Mpublishing, Univ of Michigan



## National Academies Press

<http://www.nap.edu/>

Free ... but requires registration & account; “help us serve our customers and visitors better”



More

# ^ Green Monograph Publishers

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University of Chicago Oriental Institute Publications

<https://oi.uchicago.edu/research/pubs/catalog/electronic.html>



Newfound Press (University of Tennessee Libraries)

<http://www.newfoundpress.utk.edu/>



Punctum Books (Brooklyn)

<http://punctumbooks.com/>



University of California Press FlashPoints

<http://www.ucpress.edu/series.php?ser=ucfla>

12 titles, series ended



UNIVERSITY OF CALIFORNIA PRESS

# How does Open Access define itself?

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From [openaccessweek.org](http://openaccessweek.org):

## “What Is Open Access?”

Open Access **is a growing international movement** that uses the Internet to throw open the locked doors that once hid knowledge. Encouraging the unrestricted sharing of research results with everyone, the Open Access movement is gaining ever more momentum around the world as research funders and policy makers put their weight behind it.”

*(Here “Open Access” presents itself as a social movement, not as an attribute of a document or distribution site.)*



# This may suggest ...

That “open access” is all about sitting around the campfire singing “Kumbaya”

♪♪ Open access, Lord,  
kum-ba-ya ... ♪♪



But ...

The two schools of thought are engaged in a somewhat bitter disagreement:



*“Gratis OA isn’t open access at all;  
it’s merely free access.”*

“From now on, Open Access means CC-BY.”



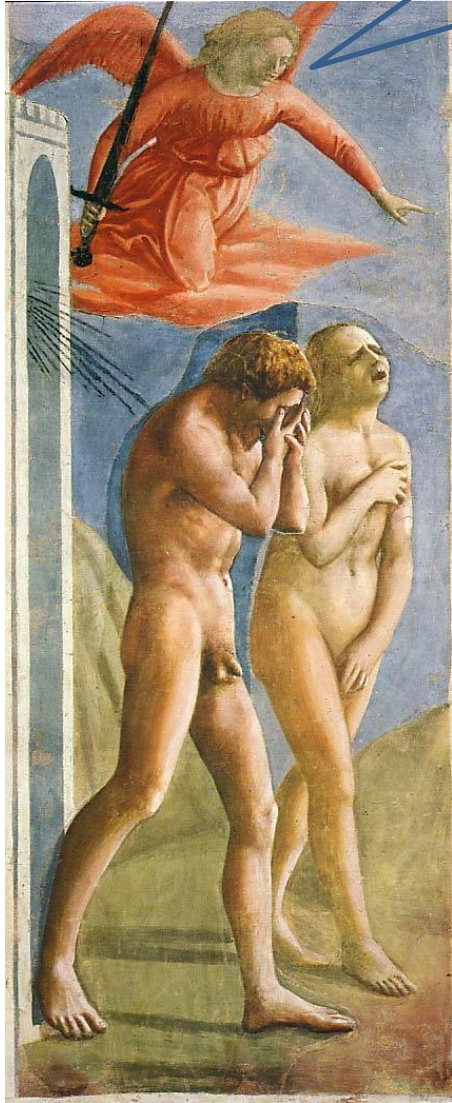
Heather Joseph, SPARC Repositories Meeting,  
Kansas City, March 2012

“It is about time to stop calling anything  
Open Access that is not covered by CC-BY,  
CC-zero, or equivalent.”



Jan Velterop (Elsevier, Springer, BMC, & AKnowledge),  
LIBLICENSE listserve, March 2012

Get out ! Get out!  
You are not real OA!



To me, this was like the  
expulsion from Eden.

*Cacciata dei progenitori dall'Eden (1427), Masaccio*

# But I got over it. ...

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Open access publishing needs to be a “big tent” and accommodate different definitions, models, flavors, and opinions.



We must be tolerant of our differences and keep our “eyes on the prize.”

# We have supported and promoted “open access” for 8 years

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- 50,000 open-access works online (mostly “gratis”)
- 16 million downloads furnished to 200+ countries
- 20,000+ authors represented
- 20+ journals originated or archived
- 14 original & 50+ classic reprint e-books published

Our first OA original publication:

# The Online Dictionary of Invertebrate Zoology

from the **Manter Laboratory of Parasitology**

Armand Maggenti, co-author

Scott Gardner, Director (& co-author)



It had been:

10+ years in the making  
peer-reviewed, accepted, then cancelled by  
University of California Press

**What I saw in the lab:**



**What I got by email:**

99 x



200,000  
clicks later,  
we had  
950 pages  
of this:

PDF'ed MS Word file,  
2-page landscape format

**abdominal ganglia** (ARTHRO) Ganglia of the ventral nerve cord that innervate the abdomen, each giving off a pair of principal nerves to the muscles of the segment; located between the alimentary canal and the large ventral muscles.

**abdominal process** (ARTHRO: Crustacea) In Branchiopoda, fingerlike projections on the dorsal surface of the abdomen.

**abdominal somite** (ARTHRO: Crustacea) Any single division of the body between the thorax and telson; a pleomere; a pleonite.

**abduce** v. [L. *abducere*, to lead away] To draw or conduct away.

**abduct** v. [L. *abducere*, to lead away] To draw away from position of median plane or axis.

**abductin** n. [L. *abducere*, to lead away] (MOLL: Bivalvia) Rubber-like block of protein of the inner hinge ligament of Pecten.

**abductor muscle** The muscle that draws an appendage or part away from an axis of the body. see **adductor muscle**.

**aberrant** a. [L. *aberrans*, wandering] Pertaining to a deviation from the normal type or form; abnormal; anomalous variations; different.

**abient** a. [L. *abire*, to depart] Avoiding or turning away from a source of stimulation. see **adient**.

**abiocoen** n. [Gr. *a*, without; *bios*, life; *koinos*, common] The non-living components of an environment.

**abiogenesis** n. [Gr. *a*, without; *bios*, life; *genesis*, beginning] The theoretical concept that life can arise from non-living matter; spontaneous generation; archebiosis; archegensis, archigenesis. see **biogenesis**, **neobiogenesis**.

**abiology** n. [Gr. *a*, without; *bios*, life; *logos*, discourse] The study of inanimate objects; anorganology.

**abiotic** a. [Gr. *a*, without; *bios*, life] Pertaining to, or characterized by the absence of life.

**abjugal furrow** (ARTHRO: Chelicerata) In Acari, the line sepa-

Posted online September 6, 2005

<http://digitalcommons.unl.edu/onlinedictinvertezoology/>

Immediately began to account for 20% of our downloads

To date: 69,482 downloads  
*(avg of 26 downloads/day)*



# 2007



Popularity of online version was so great that we decided to develop a print (on-demand) version, reformatted as a large-size 2-column reference work.

This time we worked in InDesign and exported to PDF. And we could have a 4-color cover.



# Dictionary of *Invertebrate Zoology*

Mary Ann Basinger Maggenti, Armand R. Maggenti, Scott Lyell Gardner

## A

**abactinal** a. [L. *ab*, from: Gr. *aktis*, ray] (ECHINOD)  
Of or pertaining to the area of the body without tube feet that normally does not include the madreporite; not situated on the ambulacral area; abambulacral. **abactinally** adv.

**abambulacral** see **abactinal**

**A-band** That zone of the sarcomere composed of both actin and myosin filaments.

**abapertural** a. [L. *ab*, from: *apertura*, an opening] (MOLL: Gastropoda) Refers to being away from any shell aperture.

**abapical** a. [L. *ab*, from: *apex*, top] 1. Pertains to the opposite of apical and thus the lower pole of spherical organisms. 2. (MOLL: Gastropoda) Away from the shell apex toward base along axis or slightly oblique to it.

**abaxial** a. [L. *ab*, from: *axis*, axle] Refers to being situated outside of or directed away from the axis or central line. see **adaxial**.

**abbreviate fascia** (ARTHRO: Insecta) A fascia extending less than half the wing.

**abcauline** a. [L. *ab*, from: *caulis*, stalk] (CNID: Hydrozoa) Pertaining to polyps that extend outwards from the common stem. see **adcauline**.

**abdomen** n. [L. *abdomen*, belly] 1. (ARTHRO) The posterior of the three main body divisions of insects; not homologous with chelicerate opisthosoma. 2. (ARTHRO: Crustacea) The trunk somites (with or without limbs) between the thorax and telson; the pleon.

**abdomere** n. [L. *abdomen*, belly; Gr. *meros*, part] An abdominal segment.

**abdominal feet** see **prolegs**

**abdominal filament** see **cercus**

**abdominal ganglia** (ARTHRO) Ganglia of the ventral nerve cord that innervate the abdomen, each giving off a pair of principal nerves to the muscles of the segment; located between the alimentary canal and the large ventral muscles.

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**abiotic** a. [Gr. *a*, without; *bios*, life] Pertaining to, or characterized by the absence of life.

**abjugal furrow** (ARTHRO: Chelicerata) In Acari, the line separating the aspidosoma (prodorsum) and the podosoma of mites.

**ablation** n. [L. *ablatus*, taken away] Removal of a part as by excision or amputation.

**aboral** a. [L. *ab*, from: *os*, mouth] 1. Pertaining to, or situated away from the mouth; surface opposite the mouth. 2. (ECHINOD: Asteroidea) The surface opposite that bearing the mouth and ambulacral grooves; abactinal; apical; dorsal. see **oral**.

**aboriginal** a. [L. *aborigineus*, ancestral] 1. Of or pertaining to an aborigine, the first, original. 2. Native fauna and flora of a geographic region.

**abortion** n. [L. *abortus*, premature birth] Arrest or failure of development of any entity or normally present part or organ rendering it unfit for normal function.

**abbranchiate** a. [Gr. *a*, without; *branchia*, gills] Pertains to being without gills.

**abreptor** n. [L. *ab*, from: *reptere*, to crawl] (ARTHRO: Crustacea) The postabdomen of water fleas terminating in two claws.

**abscissed** n. [L. *abscissus*, cut off] Cut off squarely; with a straight margin.

**abscission** n. [L. *abscissus*, cut off] The separation of parts.

381 pages, 8.25 x 10.75, \$93 hardcover

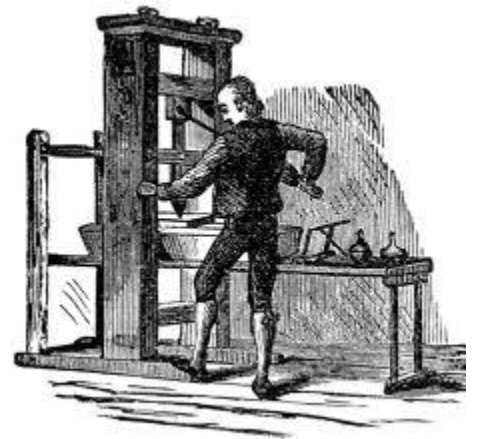
# Early American Texts Project

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When I started managing the IR one of my first projects was to add my old articles, which were not much--mostly biographical dictionary entries on obscure early American writers.

I realized you could now get my bio entry on (say) Joshua Scottow, but not his “famous” tract *Old Mens Tears for Their Own Declensions* (Boston, 1691).

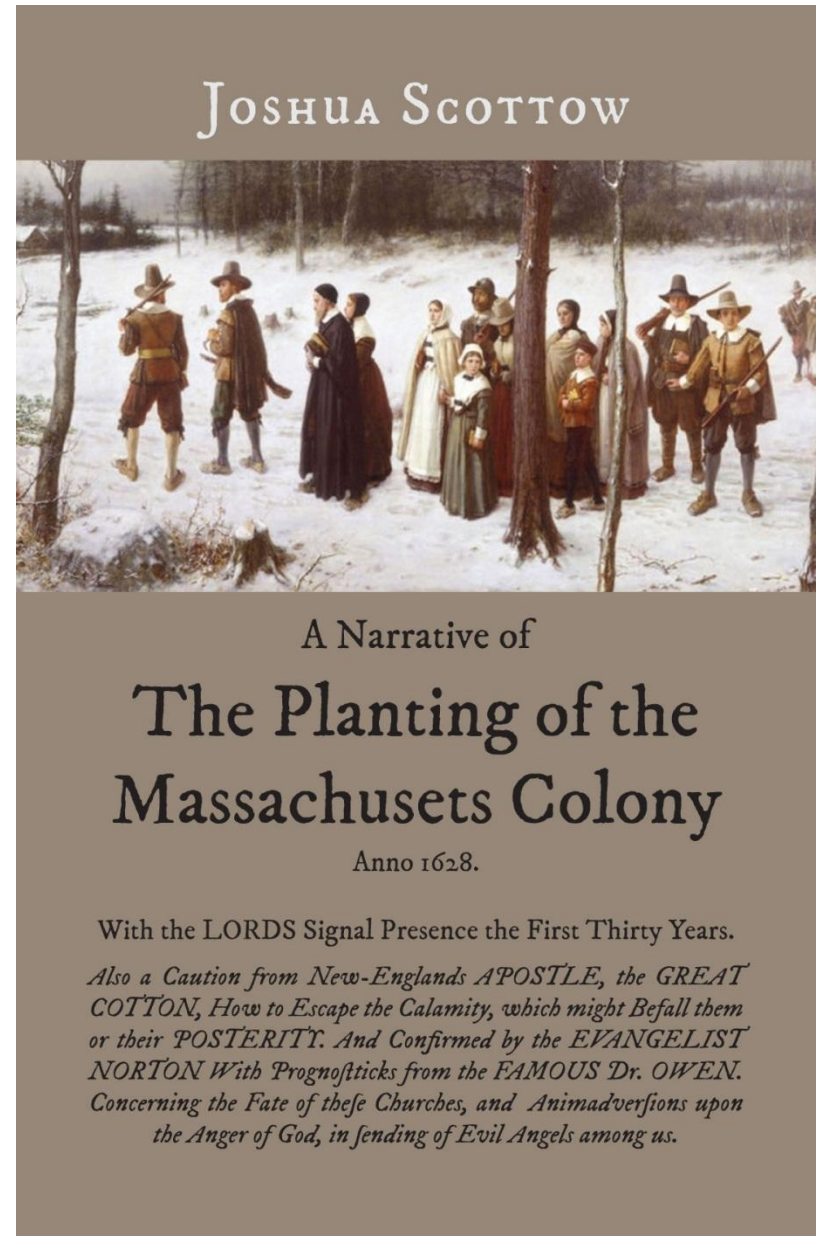
So I began to transcribe, edit, and post these kinds of original works, in electronic “facsimile”.





## A Brief and True Report of the New Found Land of Virginia

1588



1694

A Brief Description of  
**New-York:**  
Formerly Called  
**New-Netherlands**  
(1670)

Daniel Denton



1670



A two Years Journal  
in New-York

*And part of its Territories in America*  
(1701)

Charles Wolley

1701

# The Negro Christianized



COTTON MATHER

1706

John Cotton



# MILK *for* BABES

Drawn out of the Breasts of Both Testaments

1646

# An Address to the Negroes in the State of New-York

(1787)



Jupiter Hammon

## A N A D D R E S S T O T H E N E G R O E S

In the STATE of NEW-YORK,

By JUPITER HAMMON,

Servant of JOHN LLOYD, jun, Esq; of the Manor of  
Queen's Village, Long-Island.

---

"Of a truth I perceive that God is no respecter of  
persons :

"But in every Nation, he that feareth him and  
worketh righteousness, is accepted with him."—  
*Acts* x. 34, 35.

---

NEW - Y O R K :  
Printed by CARROLL and PATTERSON  
No. 32, Maiden-Lane.

M,DCC,LXXXVII.

# JONATHAN MAYHEW

## A Discourse concerning Unlimited Submission and Non-Resistance to the Higher Powers

*With some Reflections on the Resistance made to King Charles I. And on the Anniversary of his Death: In which the Mysterious Doctrine of that Prince's Saintsship and Martyrdom is Unriddled*



A  
DISCOURSE  
CONCERNING  
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AND  
Non-Resistance  
TO THE  
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King CHARLES I.

AND ON THE

*Anniversary* of his Death :

In which the MYSTERIOUS Doctrine of that Prince's  
Saintship and Martyrdom is UNRIDDED :

The Substance of which was delivered in a SERMON preached in  
the West Meeting-House in *Boston* the LORD'S-DAY after the  
30th of *January*, 1749 | 50.

---

*Published at the Request of the Hearers.*

---

By JONATHAN MAYHEW, A.M.

Pastor of the West Church in *Boston*.

---

*Fear GOD, honor the King.* Saint PAUL.  
*He that ruleth over Men, must be just, ruling in the Fear of GOD.*  
*I have said, ye are Gods—but ye shall die like Men, and fall like* Prophet SAMUEL.  
*one of the PRINCES.* King DAVID.

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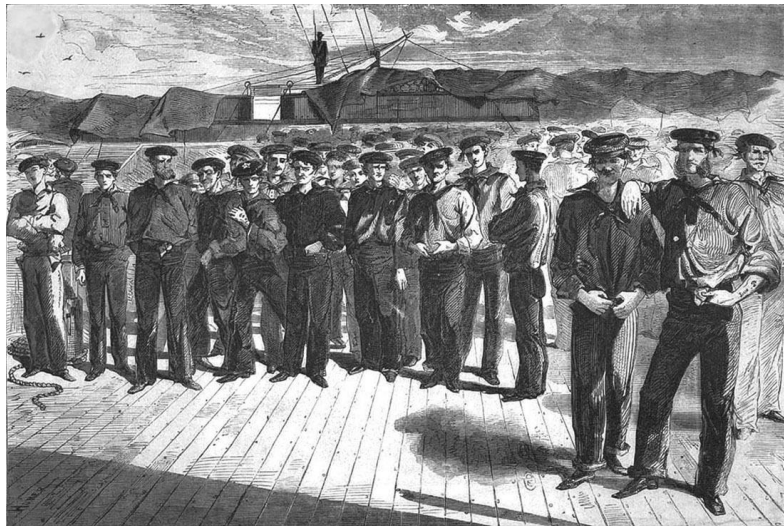
*Quid memorem infandas cædes ? quid facta TYRANNI*  
*Efferat ? Dii CAPITI ipsius GENERIQUE referrent—*  
*Necnon Threicius longa cum veste SACERDOS*  
*Obloquitur—* Regm. Vat. Prin.

---

BOSTON, Printed and Sold by D. FOWLE in Queen-street;  
and by D. GOOKIN over-against the South-Meeting-House. 1750.

1750 : A rhetorical rehearsal for the American Revolution.

Melville's late poetry books were not previously available online.



John Marr  
and Other Sailors

with Some Sea-Pieces

Herman Melville

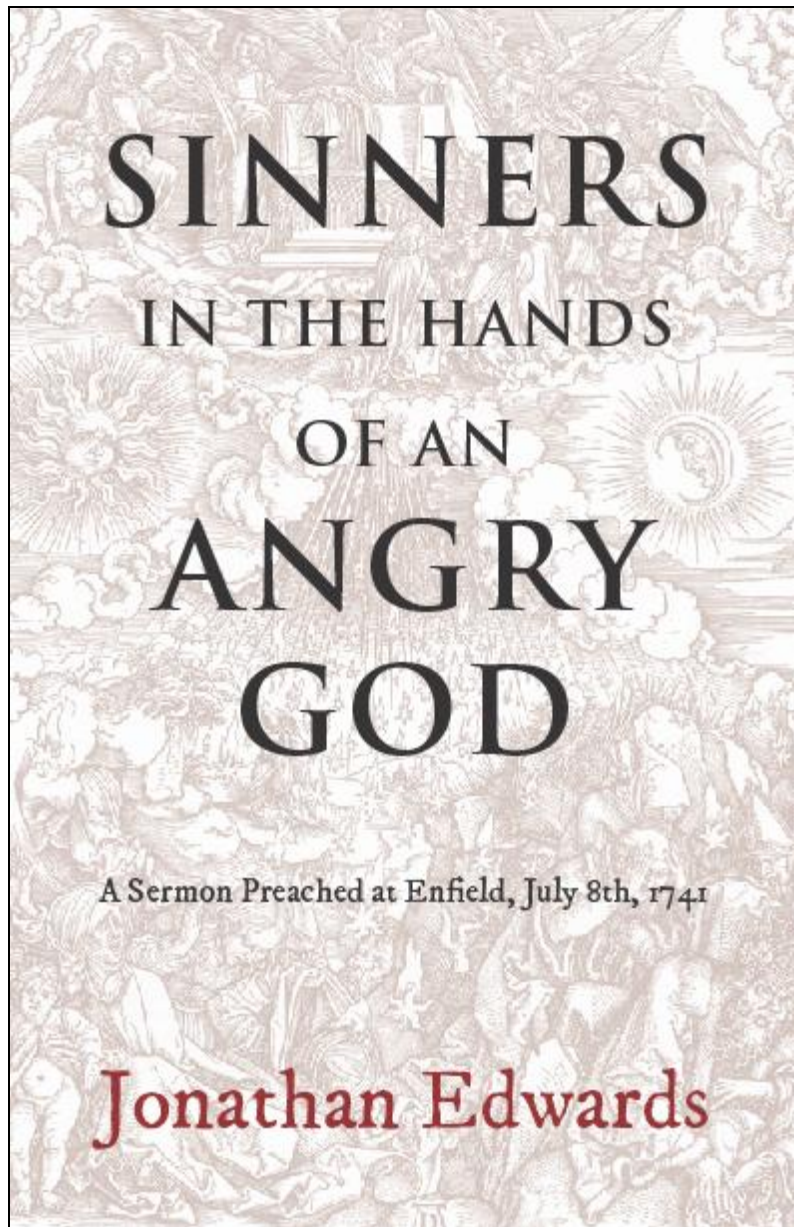
1888

HERMAN MELVILLE



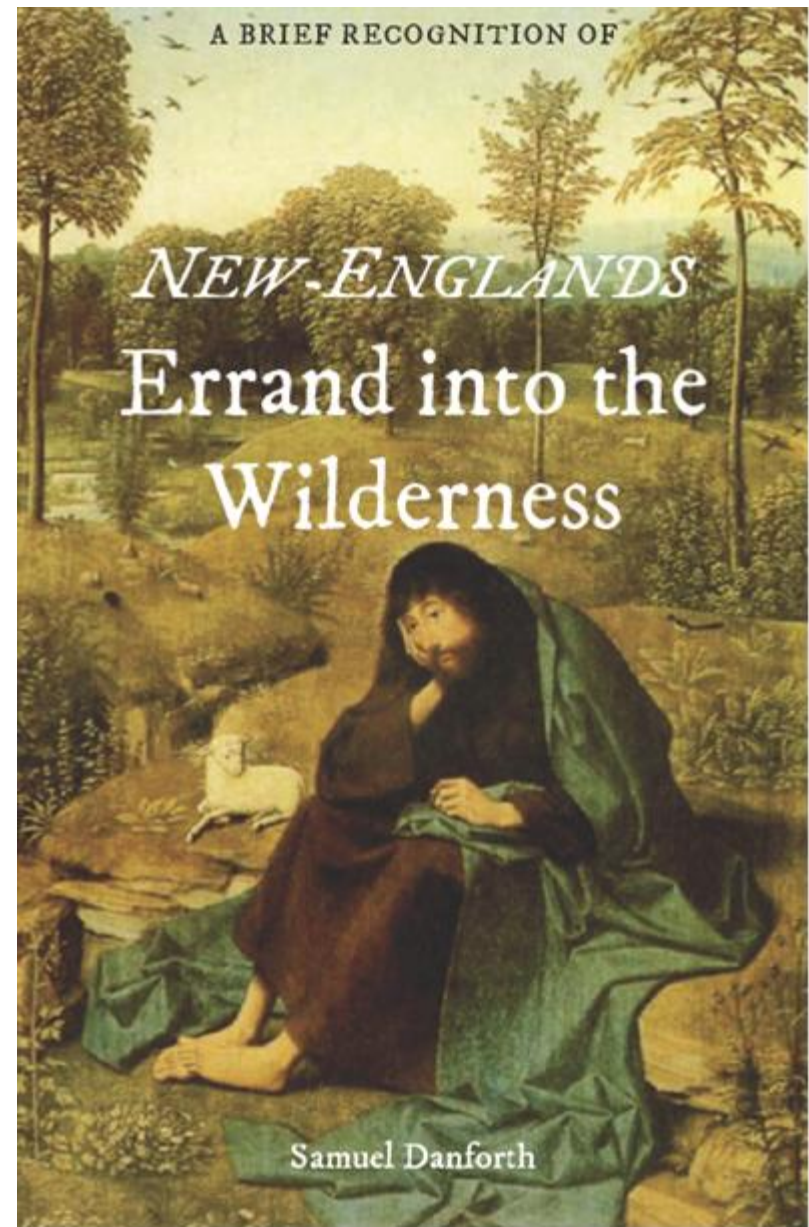
TIMOLEON, ETC.

1891



1741

(10,132 downloads in October 2012)



1670

Theodore Parker



Primitive  
Christianity

1842



THE  
CONSTITUTIONS  
OF THE  
*FREE-MASONS.*

CONTAINING THE  
*History, Charges, Regulations, &c. of that most  
Ancient and Right Worshipful FRATERNITY.*  
For the Use of the LODGES.

BY JAMES ANDERSON,  
*as edited and published by Benjamin Franklin, 1734*

1734

A. M. 3457.  
Ante Chr. 547.  
Nor do we find the GRECIANS arriv'd to any considerable Knowledge in *Geometry*, before the Great *Thales Milesius*, the Philosopher, who dy'd in the Reign of *Bellsbazzar*, and the Time of the *Jewish* Captivity. But his Scholar, the Greater PYTHAGORAS, prov'd the Author of the 47th *Proposition* of *Euclid's* first Book, which, if duly observ'd, is the Foundation of all Masonry, sacred, civil, and Military.\*

A. M. 3652.  
Ante Chr. 352.  
The People of *Lesser Asia* about this Time gave large Encouragement to Masons for erecting all sorts of sumptuous Buildings, one of which must not be forgot, being usually reckon'd the Fourth of the *Seven Wonders* of the World, viz. the *Mausoleum*, or Tomb of *Mausolus*, King of *Caria*, between *Lycia* and *Jonia*, at *Helicarnassus*, on the Side of Mount *Taurus* in that Kingdom, at the Command of ARTEMISIA his mournful Widow, as the splendid Testimony of her Love to him, built of the most curious Marble, in Circuit 411 Foot, in Height 25 Cubits, surrounded with 26 *Columns* of the most famous *Sculpture*, and the whole opened on all Sides, with Arches 73 Foot wide, perform'd by the four principal *Master-Masons* and *Engravers* of those Times, viz. the East Side by *Scopas*, the West by *Leochares*, the North by *Briax*, and the South by *Timotheus*.

A. M. 3479.  
Ante Chr. 525.  
\* PYTHAGORAS travell'd into Egypt the Year that *Thales* dy'd, and living there among the Priests 22 Years became expert in *Geometry* and in all the Egyptian Learning, until he was captivated by *Cambyses* King of Persia, and sent to Babylon, where he was much conversant with the Chaldean MAGI, and the learned Babylonish JEWS, from whom he borrow'd great Knowledge, that render'd him very famous in Greece and Italy, where afterwards he flourish'd and dy'd; when *Mordecai* was the prime Minister of State to *Ahasuerus* King of Persia, and ten Years after ZERUBBABEL's Temple was finish'd.

But after PYTHAGORAS, *Geometry* became the darling Study of Greece, where many learned Philosophers arose, some of whom invented sundry Propositions, or Elements of *Geometry*, and reduc'd them to the use of the mechanical Arts.\* Nor need we doubt that Masonry kept pace with Geometry; or rather, always follow'd it in proportion'd gradual Improvements, until the wonderful EUCLID of Tyre flourish'd at Alexandria; who gathering up the scatter'd Elements of *Geometry*, digested them into a Method that was never yet mended, (and for which his Name will be ever celebrated) under the Patronage of PTOLOMEUS, the Son of *Lagus* King of Egypt, one of the immediate Successors of Alexander the Great.

And as the noble Science came to be more methodically taught, the Royal Art was the more generally esteem'd and improv'd among the Grecians, who at length arriv'd to the same Skill and Magnificence in it with their Teachers the Asiatics and Egyptians.

The next King of Egypt, PTOLOMEUS PHILADELPHUS, that great Improver of the liberal Arts, and of all useful Knowledge, who gather'd the greatest Library upon Earth, and had the *Old Testament* (at least the *Pentateuch*) first translated into Greek, became an excellent Architect and GENERAL MASTER-MASON, having among

\* Or borrow'd from other Nations their pretended Inventions, as Anaxagoras, Oenopides, Briso, Antipho, Democritus, Hippocrates, and Theodorus Cyrenæus, the Master of the divine PLATO, who amplify'd Geometry, and publish'd the Art Analytic; from whose Academy came forth a vast Number, that soon dispers'd their Knowledge to distant Parts, as Leodamus, Theætetus, Archytas, Leon, Eudoxus, Menaichmus, and Xenocrates, the Master of Aristotle, from whose Academy also came forth Eudemus, Theophrastus, Aristæus, Isidorus, Hypsicles, and many others.

A. M.  
3700.  
304.  
Ante Chr.

A. M.  
3748.  
256.  
Ante Chr.

The Wonders of the Invisible World.

# OBSERVATIONS

As well *Historical* as *Theological*, upon the NATURE, the  
NUMBER, and the OPERATIONS of the

# DEVILS.

Accompany'd with,

- I. Some Accounts of the Grievous Molestations, by DÆMONS and WITCHCRAFTS, which have lately annoy'd the Countrey; and the Trials of some eminent *Malefactors* Executed upon occasion thereof; with several Remarkable *Curiosities* therein occurring.
- II. Some Counsils, Directing a due Improvement of the terrible things, lately done, by the Unusual & Amazing Range of EVIL SPIRITS, in Our Neighbourhood: & the methods to prevent the *Wrongs* which those *Evil Angels* may intend against all sorts of people among us; especially in Accusations of the Innocent.
- III. Some Conjectures upon the great EVENTS, likely to befall, the WORLD in General, and NEW-ENGLAND in Particular; as also upon the Advances of the TIME, when we shall see BETTER DAYES.
- IV. A short Narrative of a late Outrage committed by a knot of WITCHES in *Swedeland*, very much Resembling, and so far Explaining, *That* under which our parts of *America* have laboured!
- V. THE DEVIL DISCOVERED: In a Brief Discourse upon the TEMPTATIONS, which are the more Ordinary *Devices* of the Wicked One.

By Cotton Mather.

Boston Printed, and sold by Benjamin Harris. 1693.

Edited, with an Introduction, by  
REINER SMOLINSKI

1693

# De bestiis marinis

or,

The Beasts of the Sea



by

GEORG WILHELM STELLER

1751

# "This digital gift to the profession ..."

## II Literature to 1800

*William J. Scheick and Jim Egan*

Of special note this year is the wonderful resource provided by the Early American Studies Primary Works project overseen by Paul Royster, coordinator of scholarly communication, University of Nebraska-Lincoln Libraries ([www.mnstate.edu/seabooks/UNL%20LibrariesPrimaryworks.htm](http://www.mnstate.edu/seabooks/UNL%20LibrariesPrimaryworks.htm)). This digital gift to the profession offers free access to complete and searchable primary texts pertinent to Early American studies.

*American Literary Scholarship* (2007)

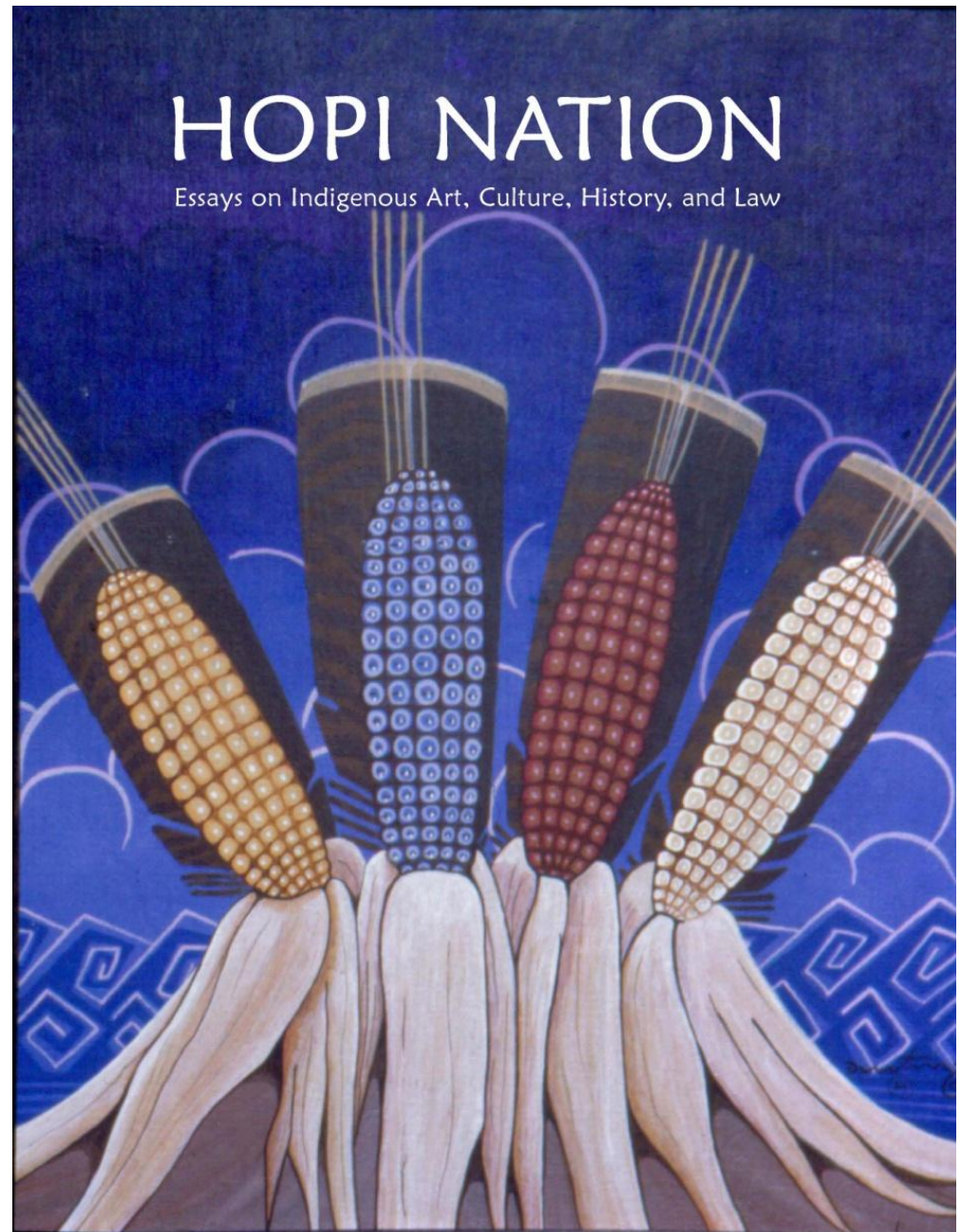
DOI 10.1215/00659142-2008-004 © 2009 by Duke University Press

# “On a blustery spring day in Lubbock, Texas, in 1981 . . .

It was a time to celebrate the Hopi Tricentennial, a commemoration of the **Hopi and Pueblo revolt against Spanish rule in 1680**. Hopi leaders and artists converged with non-Hopi scholars, and the result was a first-rate public celebration and symposium . . . and a manuscript.”



- Submitted to various presses over 25-year period, 1981-2006.
- multi-author  
75 color plates  
no subsidy \$\$
- PDF ebook edition  
pub. 9/29/2008  
(17,000 downloads)
- POD edition (Oct 2008),  
168 pp., color,  
hardcover, \$56.60



## Title page



# HOPI NATION

Essays on Indigenous Art, Culture, History, and Law

*EDITED BY*

Edna Glenn  
John R. Wunder  
Willard Hughes Rollings  
and C. L. Martin

UNL Digital Commons  
University of Nebraska—Lincoln Libraries  
Lincoln, Nebraska  
2008

# Representative pages

sign patterns structured by iconographical and aesthetic elements establish a singular sense of Hopi beauty. Through the interplay of colors, textures, tonal and spatial variations, insight is derived into Hopi sensibility - the Hopi "artistic bent of mind."

The one kachina icon that so completely summarizes this Hopi characteristic is the painting and the sketch by Joseph Mora, "Heu-mish Katsina." Mora wrote of the majestic and spectacular appearance of this supernatural being, Barton Wright comments:

Probably one of the most beautiful and best known of all Hopi Kachinas is the Hemis Kachina. Often he is incorrectly called the Niman Kachina from the ceremony in which he is most often seen. At sunrise, when the Kachinas come to the plaza to dance for the first time, they bring with them entire corn plants, the first corn harvest of the year, to distribute to the audience.<sup>10</sup>

The elaborate Hemis regalia are perhaps the most impressive, visually and symbolically, of all kachina costumes. Rainbow colors suggestive of growth are again utilized in body paint and ritual accessories, but the impersonator is laden with a lavish display of live evergreens, furs, and feathers. The crest of the mask flows upward into a dynamic ceremonial tablet, a work of art in itself. Mora was so inspired by the elaborate symbolism and beauty of this head-tablet that he made a detailed pencil sketches depicting "rain clouds, the showers, the appearance of the frogs with the moisture, the budding dormant vegetation and the fully developed ear of corn,"<sup>11</sup> all metaphors expressive of crop fertility, germination and growth.

Mora was also intrigued with the image and role of the "Koshari" or Clown identified with Tewa-Nano Hopi on First Mesa. The Hano Koshari presents a contrast element to the more serious kachina spirit-figures, revealing the humorous aspect of Hopi character. One of the roles pursued by the koshari clown on ceremonial day is that of a glutton who accepts too much food, too many blessings. In the Mora painting he is "shown with food bowl in one hand and a bundle of green 'piki', Hopi paper bread, in the other. At his waist he has a wooden doll (*tihu*) impersonation of himself."<sup>12</sup> In the Neil David sculpture of the Koshari, he is shown with a food bag hanging from the neck, watermelon in one hand, clusters of fruits and vegetables tied to his waist—, begging and eating all that he can carry. The three-dimensional koshari, carved of cottonwood, displays a disproportionate uncoordinated body which emphasizes the clown character: "boisterous conversation, immoderate actions, and gluttony."<sup>13</sup> These clowns teach how *not* to behave, how *not* to follow their example.

The metaphorical unity of the Niman ceremonial scene finds completeness in the Walpi environment itself, a backdrop for the unfolding Hopi mystery play. Designated as the sacred center, the village plaza brings into focus all Hopi people and their activities, their prayers and blessings. . . Just as the "kivas are universes in miniature,"<sup>14</sup> the plaza is "the center" from which the universal patterns of creation and life growth are compounded each day, in each ceremonial occasion, and evolve outward to unseen spiritual realms. The Walpi environment, structured of sky and earth, stone and adobe, ladders and steps, presents, in distinct hierarchical order, a physical and spiritual access to spaces below and spaces above. Michael Kabotie, in describing his people, states that "we settled on the high mesas, and as Cloud People, we designed our buildings after the cumulus clouds. . . . Our multi-storied Hopi architecture is a reflection of the high climbing cumulus clouds."<sup>15</sup>



Figure 64. KA-HOPI KATCHINA (KOSHARI) WITH "TIHU"  
Joseph Mora  
painting, watercolor. 1904-1906 (Courtesy of John R. Wilson, Tulsa, Oklahoma)

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EXEMPLARY ARTS: SECTION E



Figure 75. KACHINA OF ONE HORN  
Dawakema (Milland Lomakema)  
painting, acrylic (Courtesy of Artist Hopid, Second Mesa, Arizona)

CEREMONY - ANCIENT AND CONTEMPORARY IMAGES

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Figure 35. AWATOVI RAIN PRIEST  
Honvantewa (Terrance Talaswaima)  
painting, acrylic (Courtesy of Artist Hopid,  
Second Mesa, Arizona)



Figure 36. AWATOVI RAIN MAIDEN  
Honvantewa (Terrance Talaswaima)  
painting, acrylic (Courtesy of Artist Hopid,  
Second Mesa, Arizona)

## Representative pages



### CHAPTER 1



## The Hopi Nation in 1980

Abbott Sekaquaptewa

"It is a time to recall and to revitalize the good things of Hopi life and to celebrate Hopism."

The Hopi Tricentennial Year is probably one of the most significant and important events in contemporary Hopi life because it has relevance to every facet of Hopi life and will hopefully retain that relevance in the future. It is a time to recall and to revitalize the good things of Hopi life and to celebrate Hopism.

The Hopi people have retained their cultural life to perhaps a greater degree than most Indian peoples in the United States today. Customary practices which govern the pattern of life from birth to death for most Hopi are still carried out to a large extent.

The Hopi mesas are located in northeastern Arizona in the plateau country where the Hopi clans began gathering a millennium ago. The clans were not strangers to the land at that time, for many had passed through this country during the migration period after the arrival from the other world. This was a predestined place, a chosen place, where they were to come together and settle while awaiting the return of the white brother. Presently there are approximately 9,000 Hopi living on the reservation established in 1882.<sup>1</sup> The original tract of land set aside for the use and occupancy of the Hopis comprised 2,500,000 acres. Due to encroachment by other Indians and the failure of the federal government to protect the land rights of the tribe, it has been reduced today to 1,500,000 acres, two-thirds of which is still occupied by

Figure 4. THE HOPI LAND  
Owen Seumtewa, photograph, 1981 (Courtesy of the photographer, Second Mesa, Arizona)

# Representative pages



Figure 19. HOPI CEREMONIAL CALENDAR (mural)

Artist Hopid: Lomawyesa (Michael Kabotie), Dawakema (Milland Lomakema), Coochsiwulsioma (Delbridge Honanie), Honvantewa (Terrance Talaswaima), Neil David, Sr. painting, acrylic. 1975. Collection: Hopi Cultural Center Museum Second Mesa, Arizona (Courtesy of Artist Hopid, Second Mesa, Arizona; and Jerry Jacka, photographer, Phoenix, Arizona)

Colors which represent the earth are also important: reds, yellows, browns, and blues. We use them in our art works, and when we perform the sacred rituals we paint them on our bodies and on our ceremonial clothing. Sometimes we use paint brushes, or we may use our hands as paint brushes, which is the ancient, traditional way of painting.

As Hopi artists, we sense beauty and meaning in every aspect of our lives. We believe that we are a part of a great living force which began hundreds of years ago. We do not accept the popular theory which says that all people came to this land from across the Bering Strait. Our concept is that we came from the Third World of the Hopi and that, now, we are in the Fourth World. We emerged from underground, somewhere in the Grand Canyon. That is our concept. Archaeologists date our people back to the twelfth century, but we believe that this great, living-force comes to us from ancient times, and that our culture retains it today.<sup>3</sup> As Hopi artists we share it. We live the artistic, aesthetic way; we must develop the talents given to us. We have the responsibility to communicate to others, Hopi and non-Hopi peoples, through our art, the spiritual images of Hopi life.

When we concern ourselves with Hopi life and Hopi art, we are involved with the very existence of the ceremony. The most significant work of the Artist Hopid is a large mural, the "Hopi Ceremonial Calendar," which we painted in 1975. It depicts, through symbols, the Hopi path of life based on ritual events occurring in one lunar year. It is a summary statement which presents our significant ceremonies: those for the kachina, for the Men's Society and Women's Society, and for the clans that pro-

vide leadership and guidance through the succession of rituals. Not only are there spiritual lessons to be learned from the mural, there are portrayals of the physical elements of night and day, the change of seasons, and the agricultural life of the Hopis.

The mural hangs at the Hopi Cultural Center and Museum on Second Mesa, covering a wall space of some thirty-five feet in width, a total of 274 square feet. The process of making the mural was a contemporary art-happening in itself. Four of us of the Artist Hopid painted continuously, night and day, for a period of two weeks, with Hopi people and music providing background support. Actually, the painting is a large Hopi timepiece portraying the ceremonial cycle of life. The completed Ceremonial Calendar was presented to the Hopi people and to the Cultural Center by the Artist Hopid in formal ceremonies in July 1975. "Dedication," quoted below, was written by Lomawyesa (Michael Kabotie) for that occasion.

This mural was painted in reverence and in homage to HOPI:

A life force and philosophy that nurtured and gave strength to countless generations of HOPI PEOPLE

A way of life, time tested by the forces of Mother Nature for eons; survived and matured.

A concept so deep that deliberate attempts by gold and soul hungry ideologies to unroot it have failed.

A spiritual outlook so strong, that despite the hardships, it prays for all living beings to have fulfilling lives,

And those beautiful souls that live its teachings, and guide it,

THE HOPI PEOPLE

So with the greatest honor and respect, members of ARTIST HOPID dedicate the

HOPI CEREMONIAL CALENDAR to the HOPI PEOPLE and all living beings.

ARTIST HOPID<sup>3</sup>

So, we were starting to get a fair  
number of book projects,  
and I said to the Dean:

“It would be easier to explain what  
we’re doing if we had a name for it.”



# And so, Zea Books was born:

---

We huddled with University Communications to get their stamp of approval, and let them suggest names. They came up with “**Iron Gate**” and some other ideas we didn’t go for; but they did say, *“As long as it has to do with corn, we’re okay.”*

“Zea” = genus of corn (*Zea mays*)

Name is short, easy to spell, easy to find in an alphabetical list

Logos are not allowed, but we use a recurrent “icon”:



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# The Fish Doctor



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**Glenn L. Hoffman**

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**Dariush Alimohammadi**

Edited by Mary K. Bolin

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Dear Dean Giesecke;



... I have been able to make freely available on-line five book-length manuscripts that would never otherwise have been published in my lifetime, have updated two previously published books, and have also made available four of my out-of-print books and over 30 of my published papers and articles that originally often had very limited circulation. I also have been stimulated to undertake or complete some additional writing projects that I never would otherwise have finished, since I would have felt the resulting manuscripts to be unpublishable for financial or other reasons.

All told, the Digital Commons has allowed me to make unusually effective use of my time since my retirement, and believe that I can still make my contributions matter and my influence felt at a national and international level. I am extremely grateful.

Sincerely

Paul Johnsgard

Foundation Professor of Biological Sciences Emeritus

[emphasis added]

Paul Johnsgard

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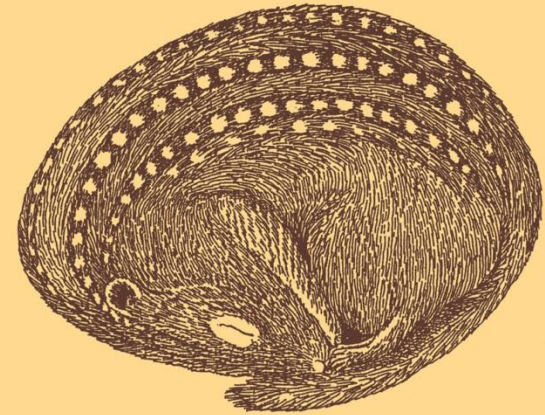
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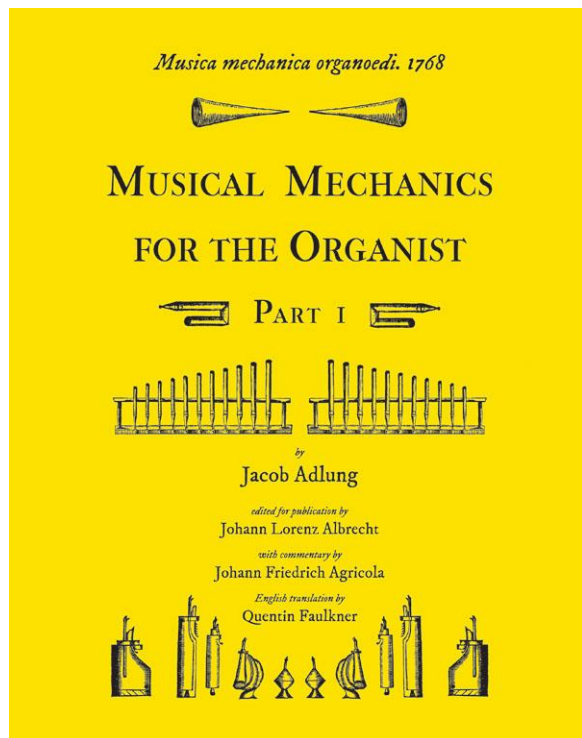
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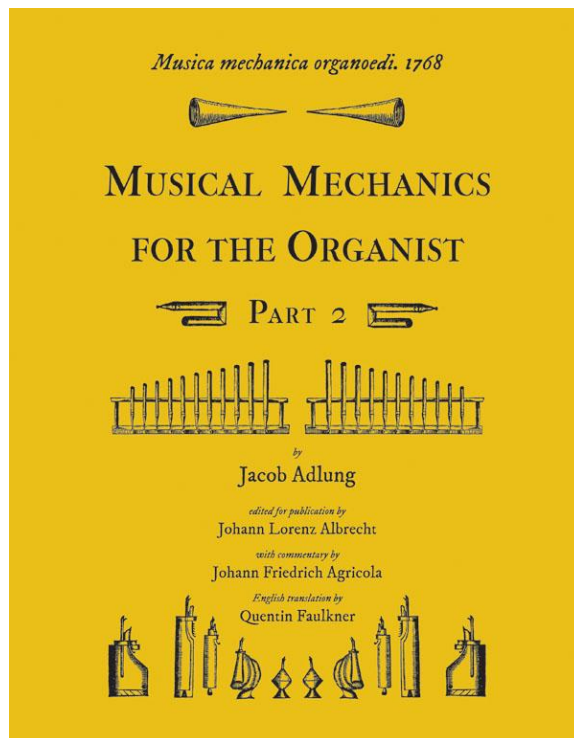
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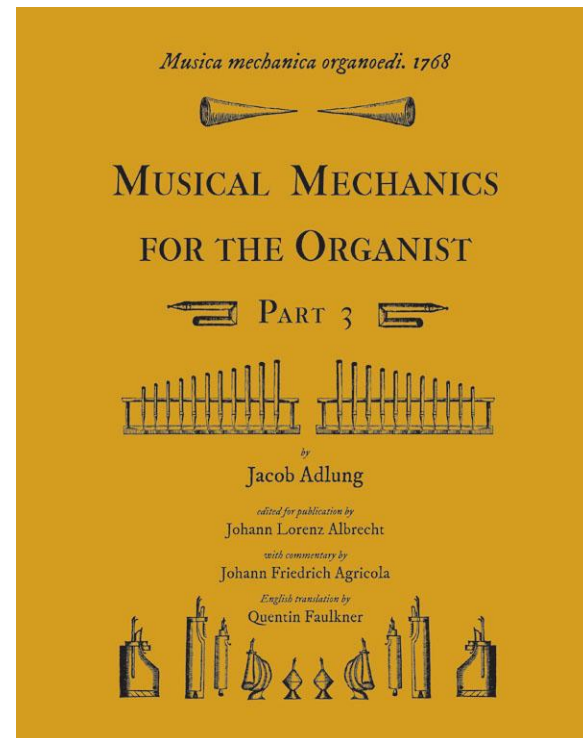
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*From an emeritus music professor who had spent 20+ years on the translation—  
with no real hopes of getting it published.*

bis man auf 49. gekommen: vielerlei etliche noch 48. palmulas haben, da ihnen das große Cis fehlet; etlichen mangelt auch das große Dis; etlichen mangelt auch Fis und Gis, an deren statt D und E unter den chromatischen palmulas sind; an einigen fehlen auch wol etliche von den obersten clausibus, da die untere Oktav, auch zuweilen die obere, kürzer reich, westwegen man alldam zu sagen pflegt: es hat kurze Oktav. Aber das ist nur noch bey alten Orgeln zu finden, in welchen bald dieß bald jenes fehlt. Die neuen gehen ordentlich bis auf 48 und 49 etliche noch höher, da sie cis, d, auch wol dis und e aus der dreigestrichnen Oktave mitnehmen: d. E. in Ziffernach.

## §. 24.

Es sind zweyerley palmulas, niedrige und erhöhte, diese liegen zwischen jenen laute, und ragen fingerdick vor jenen in die Höhe. Die nennet man am bequemsten Claves chromaticas, die niedrigen aber Claves diatonicas. Andere nennen jene Semitonio, oder, welche besser Griechisch verstehen, Hemitonia; aber es sind dieses keine richtige Benennungen. Die Namen der Palmulas sind mit den Namen der Noten übereinstimmend, indem sie durch das a b c d e f &c. von einander unterschieden werden. Und vom C machen wir ordentlich den Anfang und benennen die 49 palmulas mit den zwischen liegenden clausibus chromaticis also:

C.	Cis.	D.	Dis.	E.	F.	Fis.	G.	Gis.	A.	B.	H.
1	2	3	4	5	6	7	8	9	10	11	12
c.	cis.	d.	dis.	e.	f.	fis.	g.	gis.	a.	b.	h.
13	14	15	16	17	18	19	20	21	22	23	24
c.	cis.	d.	dis.	e.	f.	fis.	g.	gis.	a.	b.	h.
25	26	27	28	29	30	31	32	33	34	35	36
c.	cis.	d.	dis.	e.	f.	fis.	g.	gis.	a.	b.	h.
37	38	39	40	41	42	43	44	45	46	47	48
c.											
49											

Es ist einestey ob ich cis oder g. magte; und so mit andern.

## §. 25.

Merke hiervon wird anderswo geredt. Also sehet man, daß, wenn man durch iß, welcher von vorn angefangen werde: um aber aller Verwirrung vorzubeugen, hat man einem jeden Altsatz einen besondern Namen begelegt, und die palmulas von C an bis an das andere c exaltate, mit den Namen große bemerkt. Demnach sehet man das große C, große D, u. s. w. Von dem andern c bis zum letzten nennet man es bloß, d. Ex. das bloße c, das bloße d, u. s. w. weil man keine Striche darüber macht. Von dem letzten bloß zum vierten nennet man es eingestrichen. 3. Ex. das eingestrichene c, d, u. s. f. Und da die tiefsten palmulas durch große Versalbuchstaben vorgestellt:

they lack the low C#. Some organs also lack the low D#, or even F# and G# as well. In this last instance the notes D and E\* occupy these chromatic keys. There are also organs that lack some of the notes at the top of the keyboard; thus the lowest as well as the highest octave is shorter. Hence it is said, "It has a short octave." Today, though, one encounters this only in old organs, in which this or that is lacking. Newer organs normally have 48 or 49 keys, and some have even more, when c#" and d'", or even d#" and e'" are included, e.g. at Eisenach.†

## §. 24.

There are two kinds of keys, lower and raised, the latter lying between the former and projecting upward the thickness of a finger above them. The most convenient term for the latter is "chromatic keys," and for the former "diatonic keys." The [chromatic keys] are also referred to as *semitonia*, or better in Greek, *hemitonia*; but there is no specific name for the [lower keys]. The names of the keys are identical with the names of the notes, being distinguished one from the other by the letters a b c d e f etc. And now, beginning with great C, here are the 49 keys in order, including the intervening chromatic keys:

C	C#	D	D#	E	F	F#	G	G#	A	B-flat	B
1	2	3	4	5	6	7	8	9	10	11	12
c	c#	d	d#	e	f	f#	g	g#	a	b-flat	b
13	14	15	16	17	18	19	20	21	22	23	24
c'	c#'	d'	d#'	e'	f'	f#'	g'	g#'	a'	b-flat'	b'
25	26	27	28	29	30	31	32	33	34	35	36
c''	c#''	d''	d#''	e''	f''	f#''	g''	g#''	a''	b-flat''	b''
37	38	39	40	41	42	43	44	45	46	47	48
c'''											
49											

How one depicts c# or any other note is immaterial.‡

## §. 25.

We will say more about this subject elsewhere. You will note that the series of notes keeps repeating itself. In order to avoid any confusion, however, each series has been given a special name. The keys from C up to but not including c are given the name "great," so that one speaks of "great C, great D," etc. [The keys] from c to c' are referred to as "plain," e.g., "plain c, plain d," etc., because there is no line above them. From c' to c'' is called "one-stroke," e.g., "one-stroke c, d, e," etc. Note that the lowest keys are distinguished by the use of capital letters, while the succeeding series

\* The publication has "D and C," but this is surely an error (probably a misreading of Adlung's manuscript). What Adlung is describing here is the short octave, a common arrangement for the lowest octave of keyboard instruments up through the 17th century that was rapidly becoming obsolete during his day. † at the Georgenkirche; see §. 288.

‡ This remark only makes sense in the German original—"Es ist einestey ob ich cis oder g. magte; und so mit andern."—since Adlung recognizes two equivalent ways to write c-sharp: *cis* or *f*.

§ The word *Altsatz* in it is "blaus" the English equivalent in this instance is "tenor" "tenor c, tenor d," etc.

¶ Adlung indicates the strokes that accompany the pitch letters as lines above the letters; the more usual practice today is to place small strokes after the pitch letter.

|| Modern English labels these notes "c one, d one, d three," etc.



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## Sample spread (crossover)

Rembrandt van Rijn (Dutch, 1606–1669)  
*Christ Seated, Disputing with the Doctors*, 1654

Etching on laid paper  
9.5 × 14.6 cm (3 ¾ × 5 ¾ in.)  
UNL–F.M. HALL COLLECTION, H-146



In everyday life, communication is based almost completely on facial expression. Why should it be any different in a work of art? The subject of this print—a youthful Jesus arguing about theology with religious elders—is conflict and controversy. It seems as if each figure has a different opinion and is trying to convey it to the rest of the crowd by the look on his face.

Rembrandt's decision to adopt a horizontal format enabled him to capture the wide variety of figures gathered around the center. The composition takes a circular shape, connecting the figures and placing the viewer outside the circle. The artist's marks are quick and loose, however, inviting us into the situation.

In the print, the characters connect through their bodily interactions and gestures, and especially through the simple shapes and shadows the artist uses to illustrate their faces. The lines, particularly in the seated figure of the young Christ to the left of center, are used with economy; nonetheless, his is one of the most telling expressions in the entire composition. Behind him is a standing man with another richly described countenance: although we first notice the dark shadow cast by his wide hat, we can see, if we look closely, how Rembrandt has rendered each part of his face with the slightest of marks.

Kelli Dornbos

## Sample spread (bleed)



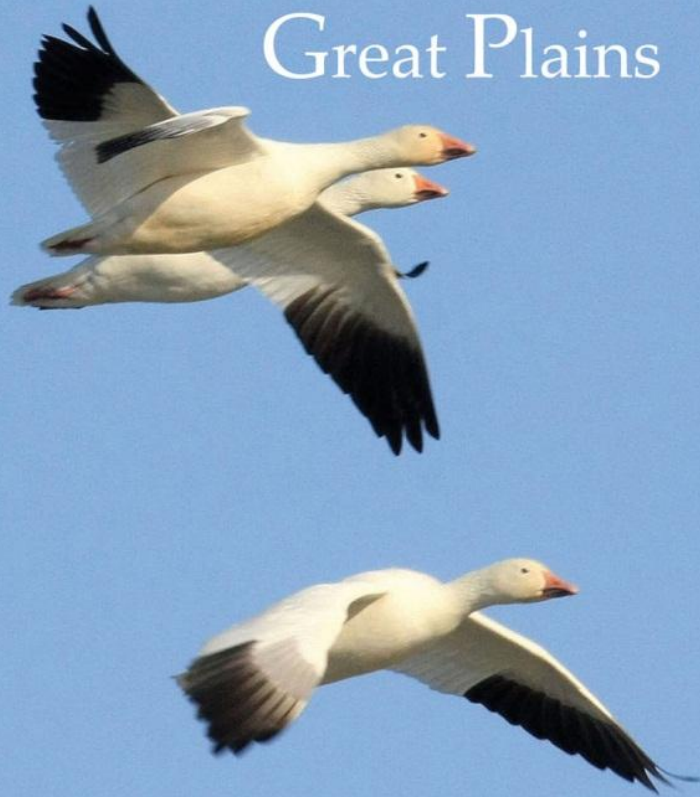
### Woodcut

European woodcuts date to around 1400, when paper mills made their new product plentifully available at increasingly reasonable prices. The birthplace of this technique is unknown, but early examples come from such diverse locations as Austria, Bohemia, France, and southern Germany. Cutting a wood block required the skills of a trained member of one of the late-medieval guilds for wood carvers or carpenters. Such individuals used knives to cut, gouge, and remove the wood surrounding the lines to be printed.

From their beginnings, woodcuts probably involved a division of labor, with the design and cutting performed by different people. Who exactly inked and printed the block's surface, however, is uncertain. The earliest woodcuts were not printed on a press. Instead, they were either inked and stamped onto paper in the manner of late-medieval textile stamping or printed with the aid of a wooden spoon or other object. By the mid-fifteenth century, with the invention of Gutenberg's printing press and printed books, woodcuts were printed on flatbed or common presses.

Opposite: Detail of Albrecht Dürer, *The Fall of Man* (page 15).

# Wings over the Great Plains



Bird Migrations in the Central Flyway

Paul A. Johnsgard

LEON MALMED



WE SURVIVED  
... AT LAST I SPEAK

IDA C. CRADDOCK



# THE HEAVEN OF THE BIBLE

## The Wedding Night

\*

BY

IDA C. CRADDOCK,  
PASTOR OF CHURCH OF YOGA.

\*

THIRD EDITION

\*

Copyrighted 1900

BY

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\*

PUBLISHED BY  
IDA C. CRADDOCK,  
134 West Twenty-Third St.,  
NEW YORK  
1902.

PRICE . . . . . FIFTY CENTS.

# Peer Review ?



Our philosophy: It's not for everyone.

Most of our books have been by senior faculty with no tenure issues.

We may ask for an outside opinion or recommendation, but full peer review of books is expensive and time-consuming and of questionable value.

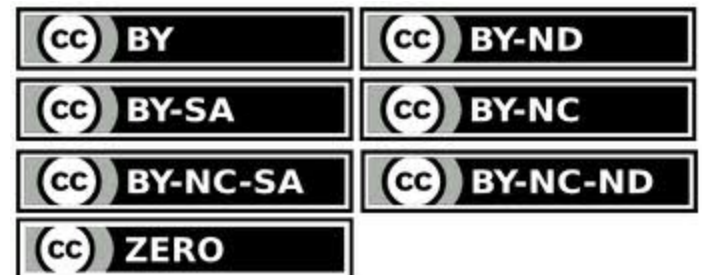
We do offer a peer-review option, but it's an "author pays" proposition (\$400); no requests yet.

If you do want to do peer-review, I suggest asking your local university press for a copy of their questionnaire or form to use as a guide, and adapting it as needed. Sometimes faculty may go overboard in suggesting what another scholar ought to do.

# Why we do not push Creative Commons

---

1. I don't want to try to convince authors to give away their rights to control re-use, re-distribution, and derivatives.
2. I don't see that the world needs the power to re-post, re-publish, or re-purpose our authors' content without consultation or permission.



# It's like . . .

---

Why demand the cow, when you're already getting the milk for free?



(Or something like that.)

# Out of step

---

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We do not insist on peer review.



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Requires:

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# OASPA = Open Access Scholarly Publishers Association

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- Includes “Gold OA” publishers PLOS, Hindawi, & BioMed Central (Springer)
- Also “Hybrid” publishers like Sage, Wiley, Oxford UP, Cambridge, Taylor & Francis
- Discipline/society-based publishers like Royal Society, Am Institute of Physics, Am Physical Society, Institute of Physics Publishing
- University & Library publishers: Pittsburgh, California, Utrecht, Lund, Tromsø

“All articles or books shall be subjected to some form of peer-based review process.”

# There are some outright opponents of OA

---

## Association of American Publishers (lobbied against PubMed Central)



ASSOCIATION OF AMERICAN PUBLISHERS, INC.

Not to be confused with *Associated Artists Productions* →



# Anti-Open-Access offshoot of AAP

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## Partnership for Research Integrity in Science and Medicine

- Formed by PSP (Professional & Scholarly Publishing) chapter of AAP
- To oppose adoption of NIH deposit requirement
- Seems to have died out in 2008



# Copyright Clearance Center



- A not-for-profit corporation—not to be confused with a charity
- An agency that sets and collects fees for publishers
- Gets a 15% commission
- Funded “fair use” lawsuit against Georgia State Univ.
- Typical fee for electronic course reserve = \$0.45 per page per student
  - $20 \text{ students} \times 20 \text{ pages} \times .45 = \$180.$
  - $200 \text{ students} \times 20 \text{ pages} \times .45 = \$1,800.$
  - $2,000 \text{ students} \times 20 \text{ pages} \times .45 = \$18,000.$
  - $200,000 \text{ students} \times 20 \text{ pages} \times .45 = \$1.8 \text{ million}$

# MOOC = Massive Open Online Courses

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In the fall of 2011 Stanford University launched 3 courses, each of which had an enrollment of about 100,000.

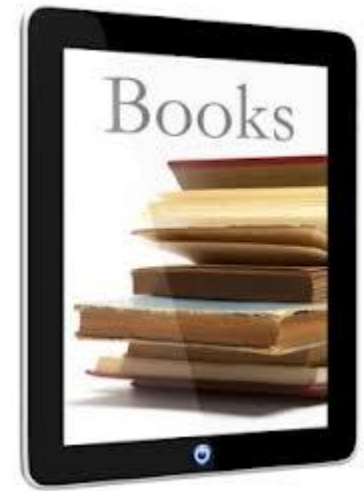
--*NY Times*, July 17, 2012



# This will represent either:

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- 1) A need for open access scholarly and educational materials, such as e-textbooks, or
- 2) A massive windfall for some commercial publishers.



# Radicalism

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*"What constitutes a republic is the total destruction of everything that stands in opposition to it."*



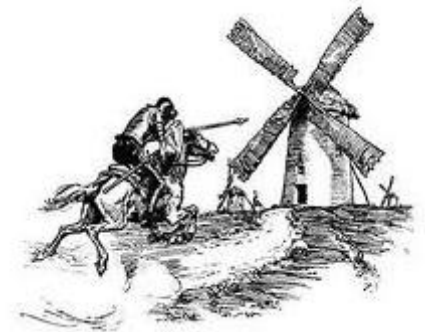
– Louis Antoine de Saint-Just  
(1767-1794)

# I don't think you have to destroy the Elseviers ...

---

You just need to make the academic  
market unprofitable for them.

Then they will depart on their own  
accord. They have no deep  
commitment to scholarship *per se*.



Can we separate scholarship from  
the profit economy?



Or must it always be monetized?

Will the academy take back control  
of its own intellectual production?

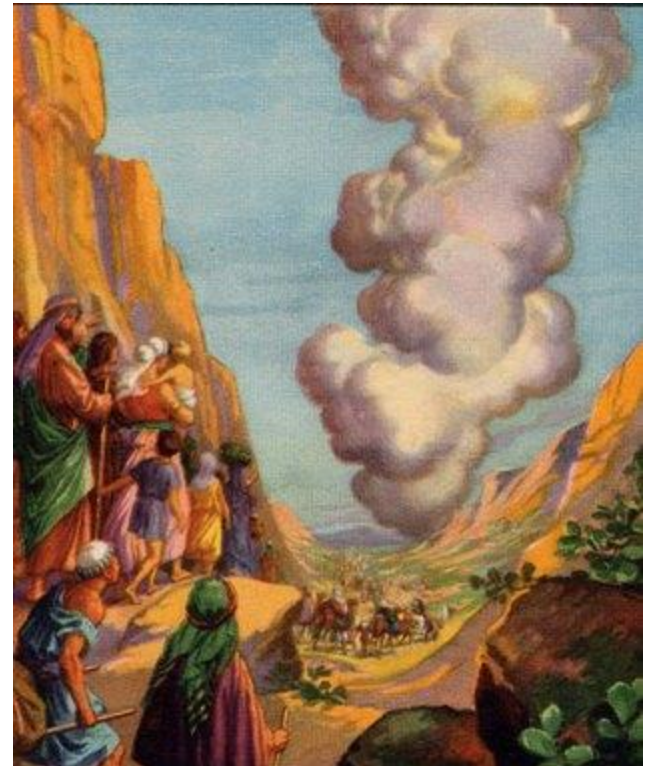


# Will libraries lead the way?

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$$\begin{array}{rcl} & 2013 & \\ + & 40 \text{ years in wilderness} & \\ \hline = & 2053 & \end{array}$$

That may be the time-frame it takes.



But,

“I have been to the mountaintop.  
I have seen the Promised Land.  
I may not get there with you.



But I want you to know tonight, that we,  
as a people, will get to the Promised Land”



Milk

+



Honey

+



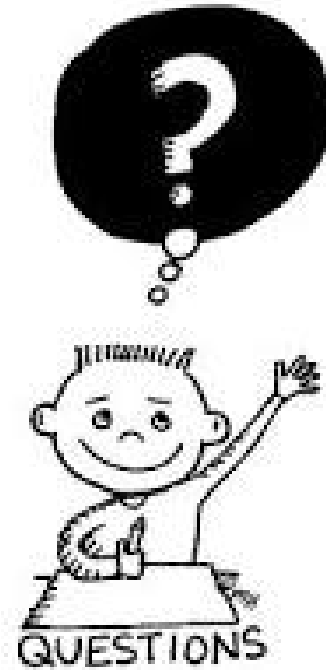
Unlimited access to  
scholarship

*Notes to self:*



**CALM DOWN**

**TAKE QUESTIONS**





# Contact

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Thank you.  
Thank you very much!