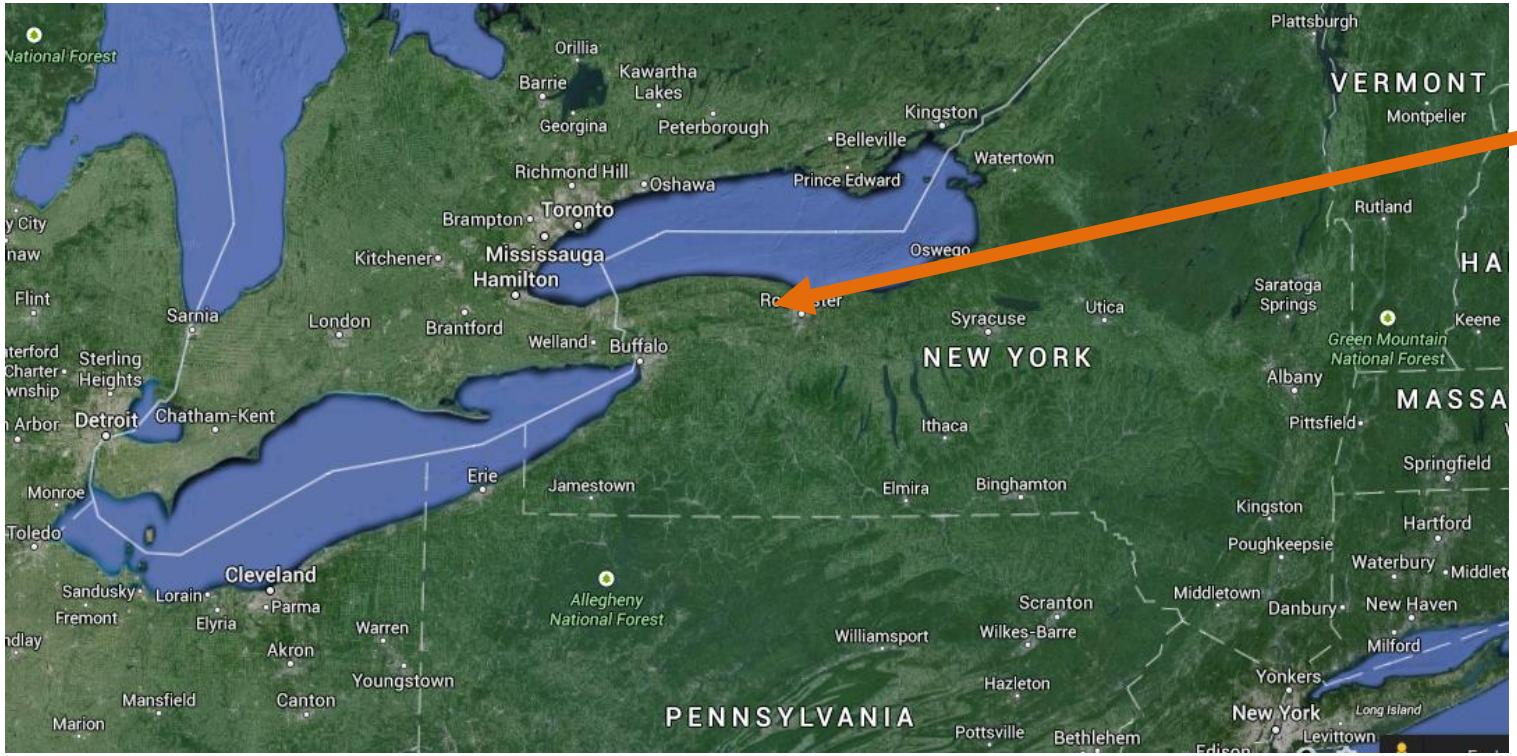
3-20-2015

Publishing for Love

Paul Royster
University of Nebraska-Lincoln, proyster@unl.edu



March 20, 2015

The College at Brockport

hashtag: #pubinlibraries

http://publishinginlibraries.org

Publishing in Libraries

The College at Brockport State University of New York · Geneseo · Plattsburgh State University of New York

Publishing in Libraries is sponsored by the SUNY Conversations in the Disciplines Program, SUNY Geneseo, SUNY Plattsburgh, and The College at Brockport.

SUNY The State University of New York

Publishing for Love

Part 1: Who Is This Guy ?

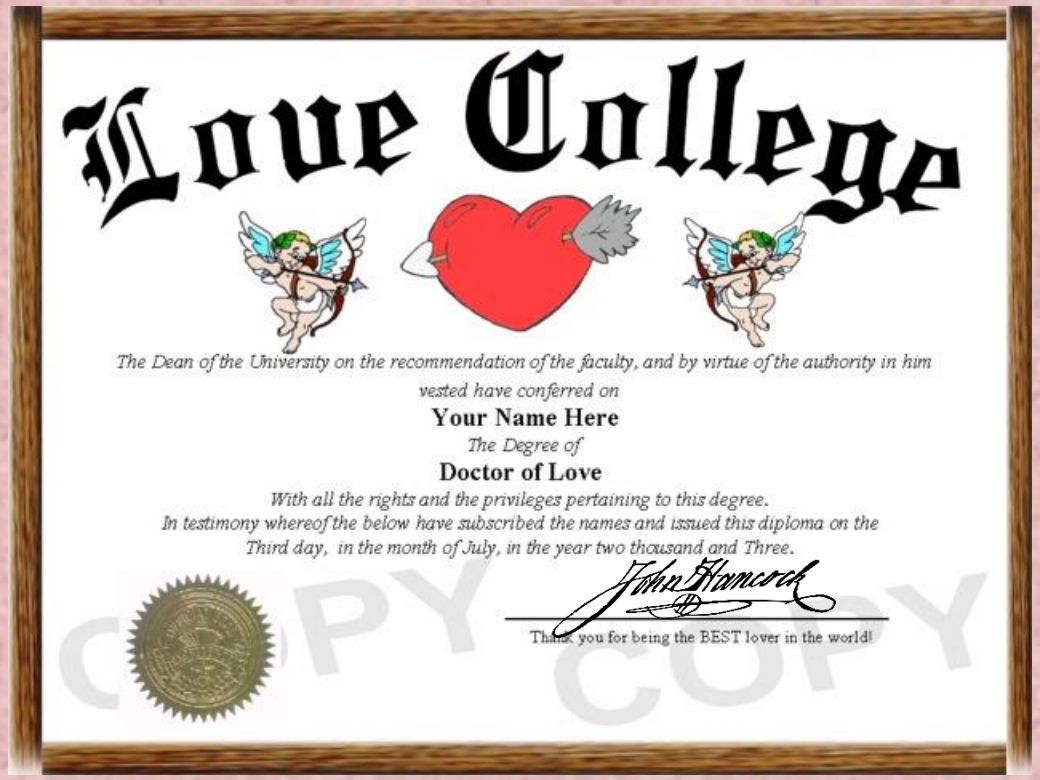
- 2005-2015 Coordinator of Scholarly Communications,
  University of Nebraska-Lincoln (UNL)
  manager of IR (2nd largest in U.S.)
  publisher of **Zea Books** (monograph imprint)

- Publishing (25 years)

2002–2004	University of Nebraska Press
1994–2002	Yale University Press
1994	Barron's Educational Series
1979–1993	The Library of America

A.B., M.A., Ph.D. – OMG, TLDR

But what are his "love" credentials?



I never really understood Love.

- And I still don't:
- all the in's and the out's,
- the many intricate parts,
- the unexpected nooks and corners,
- and variations in logic and relations.

Sistine Madonna (detail), Raphael, 1512

Mars désarmé par Vénus,
Jacques-Louis David, 1824

Samson and Delilah
Lucas Cranach the Younger, 1537

Echo and Narcissus

John William Waterhouse, 1903

Popeye & Olive Oyl
(1929– ?)
by Elzie Crisler Segar

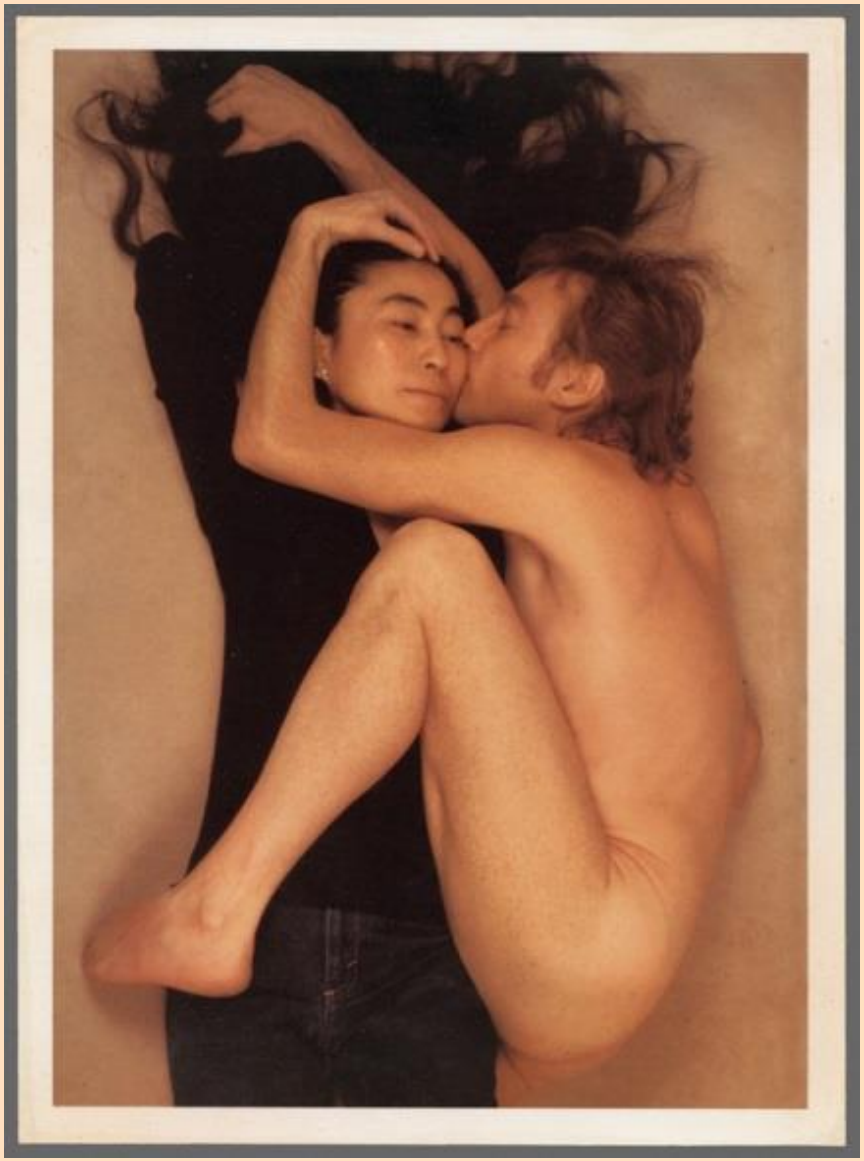
Krazy Kat & Ignatz Mouse
(1913–1944)
by George Herriman

Pepé LePew & Penelope Pussycat
(1945– ?)
by Chuck Jones

Bonnie Parker & Clyde Barrow (1930–1934)

Tarzan & Jane (1912– ?)

[Weissmuller & O’Sullivan, 1932-1942]



John & Yoko
(1966-1980)

Sonny & Cher
(1962-1974)

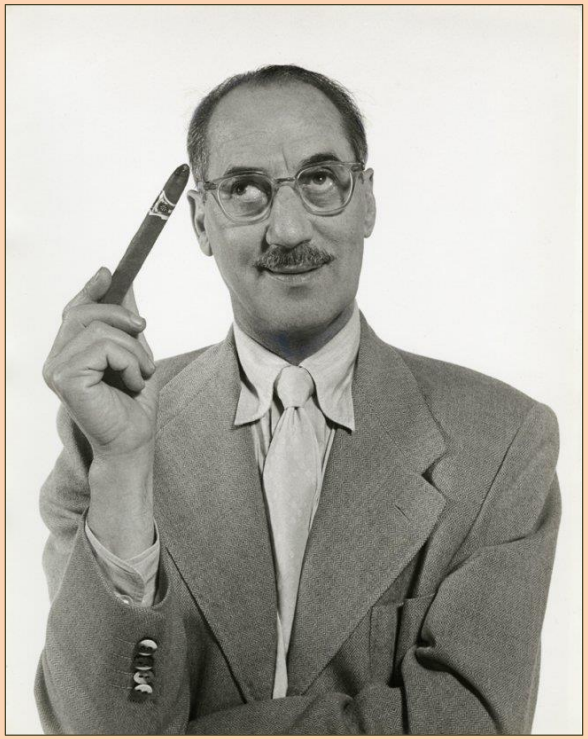
Peter Orlovsky & Alan Ginsberg (1954–1997)

Edith Lewis & Willa Cather
(1908-1947)

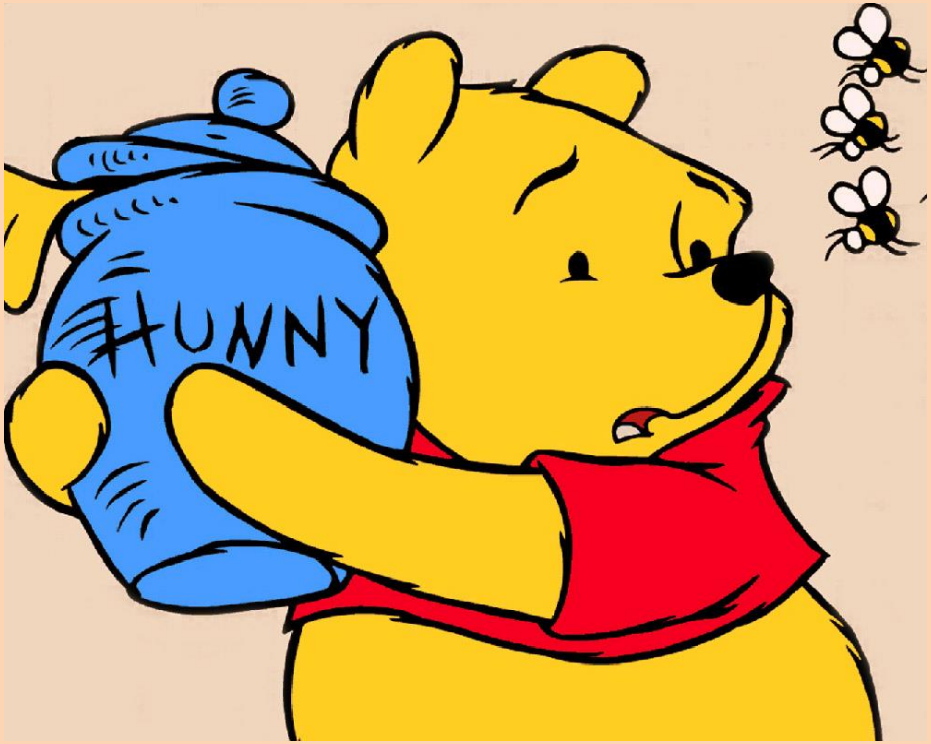
Gertrude Stein & Alice Toklas
(1907-1946)

Snoopy & Charlie Brown
(1950–2000)

Trigger & Roy Rogers
(1939–1965)



Groucho & cigar



Winnie the Pooh & honey

Mr. Krabs & money

Some loves defy classification or logic.

So this ought to be more about "**publishing**" than about "**love**"

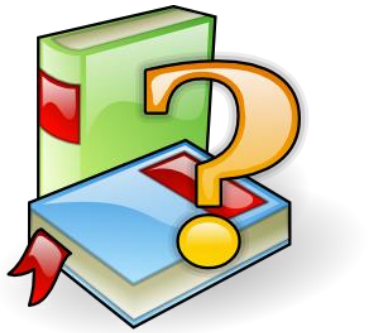
- At least you could reasonably expect more insight and experience there.

- So maybe the title should be:

"Publishing **with** Love"

Except, there's still the question

- What are we doing it for?



So, what is the reason?

- That might depend upon what your definition of the word "is" is.

I can state an “Objective” :

For the colleges and universities to **regain**, **liberate**, or **occupy** scholarly communication.

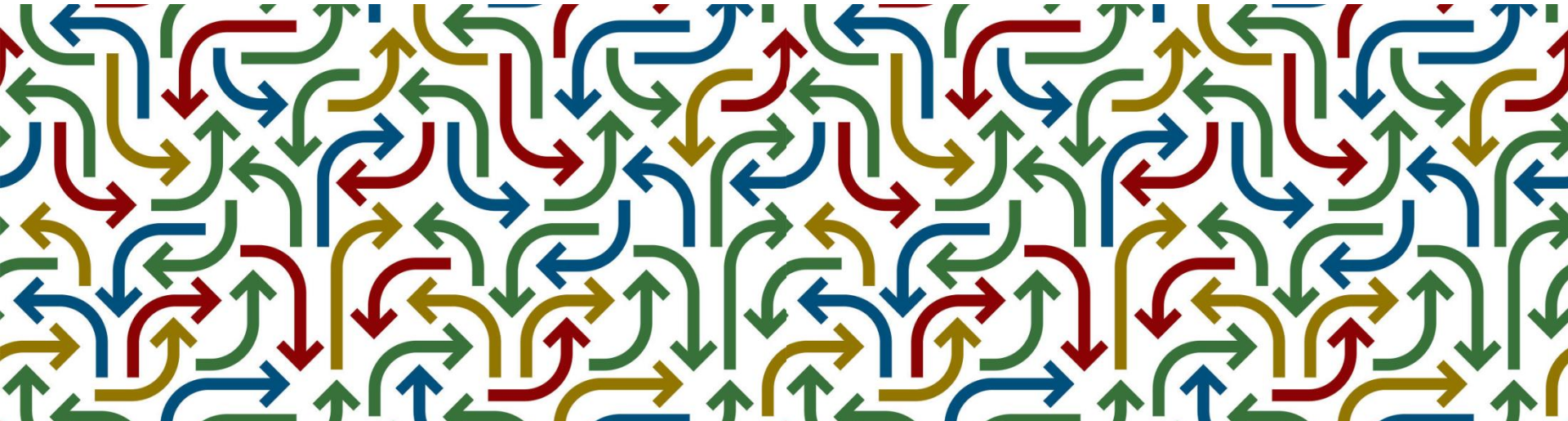
Because we love these things:

- the academy
- knowledge
- curiosity
- scholarship
- “books”

Robert Indiana, 1964

But as much as that, we also love

- The spread of information
- The sharing of knowledge and its benefits
- The idea that progress or improvement ought to be wide as well as deep.



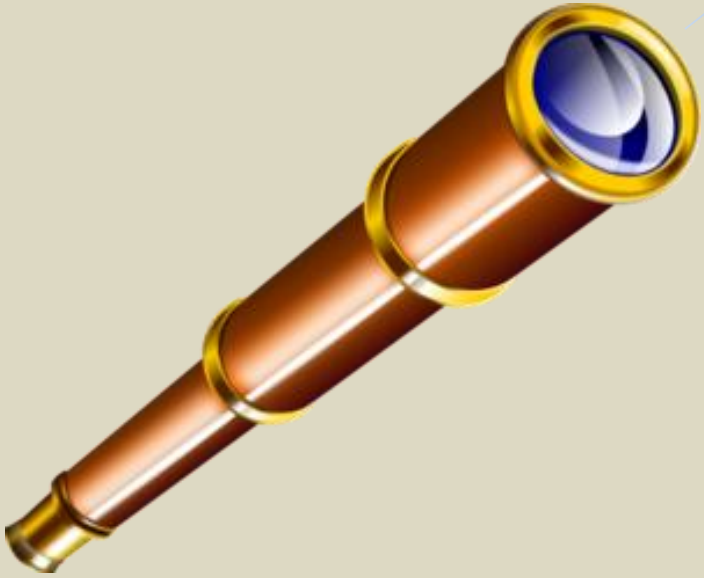
So it is out of love for humanity or humankind, or maybe just for “life on earth” generally, because

- it’s not for the money
- it’s not for convenience

The Love Embrace of the Universe, the Earth (Mexico), Myself, Diego and Señor Xólotl,
Frida Kahlo, 1949

That’s the long view, but

- meanwhile, what sustains us?
- keeps us going?



What are the personal rewards?

- I cannot speak to those in each case.
- But I can describe my feelings, and you can draw your own conclusions.

Because libraries are not capable of “love”

- Are they?
- I mean, they’re organizations, not people (or animals)

But anyway, here are:

3 Reasons libraries should want to publish:

1. Current state of publishing
2. Future of scholarly communications
3. Future of libraries and librarians

1

Current publishing

- high rates of rejection
- high prices
- long schedules
- copyright hoarding
- limited distribution

All derive from its business model: select, invest, recoup

Rejection rates > 70%

This makes the faculty feel like …

High prices

- Average price (2012) academic book

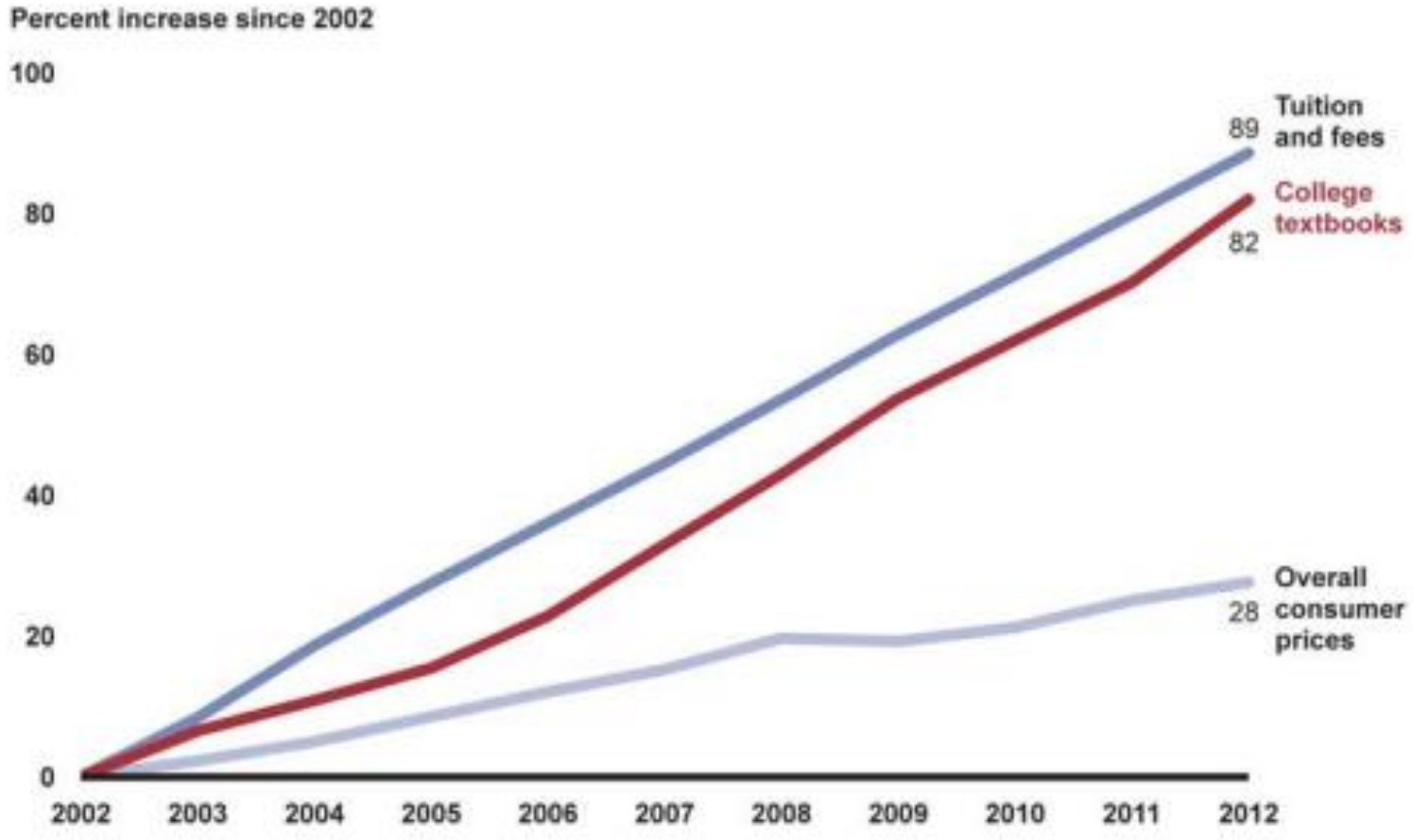
  (All subjects; excludes Reference) = $100.69

- Average price (2012) academic E-book

  (All subjects; excludes Reference) = $142.52

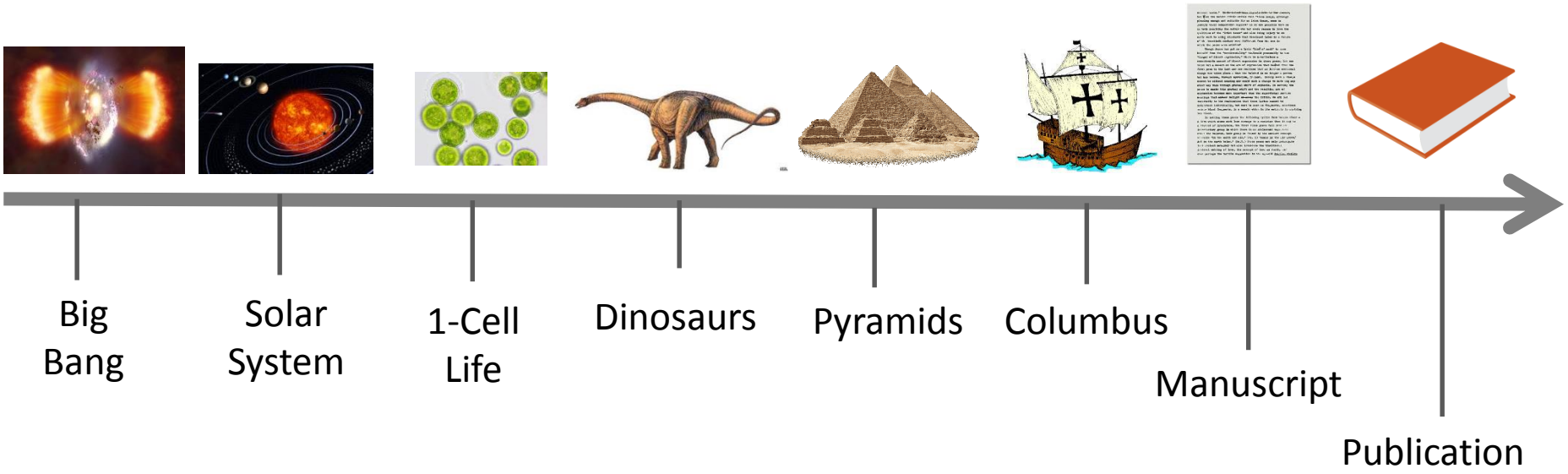
Source: *ALA ALCTS Library Materials Price Index, 2014*

Figure 1: Estimated Increases in New College Textbook Prices, College Tuition and Fees, and Overall Consumer Price Inflation, 2002 to 2012



Source: Bureau of Labor Statistics' Consumer Price Index data.

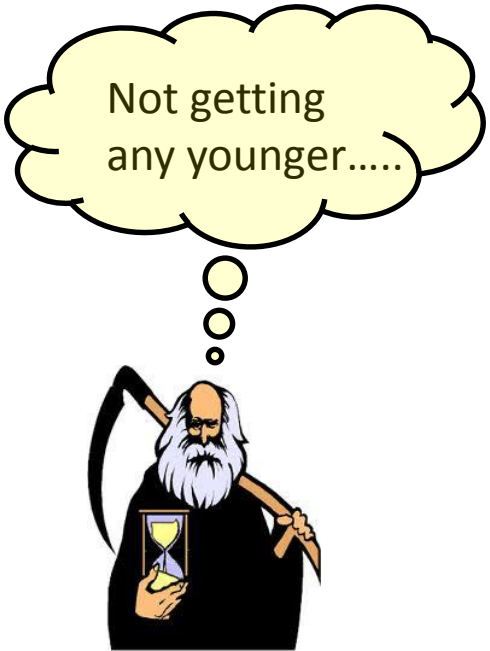
Publishing time-line



(Note: Not to scale.)

Production schedules —
"Final" MS to published book

- University Press 15 to 30 months
- Commercial Press 9 to 18 months
- Zea Books 2 to 4 months



Copyright Hoarding

Dragon's Hoard, Crafty Tibbles, 2009
http://craftytibbles.deviantart.com/art/Dragon-s-Hoard-122356462

“The [name withheld] University Press

… does not publish open-access online materials and respectfully declines to authorize open-access online distribution of our contracted, copyrighted content.”

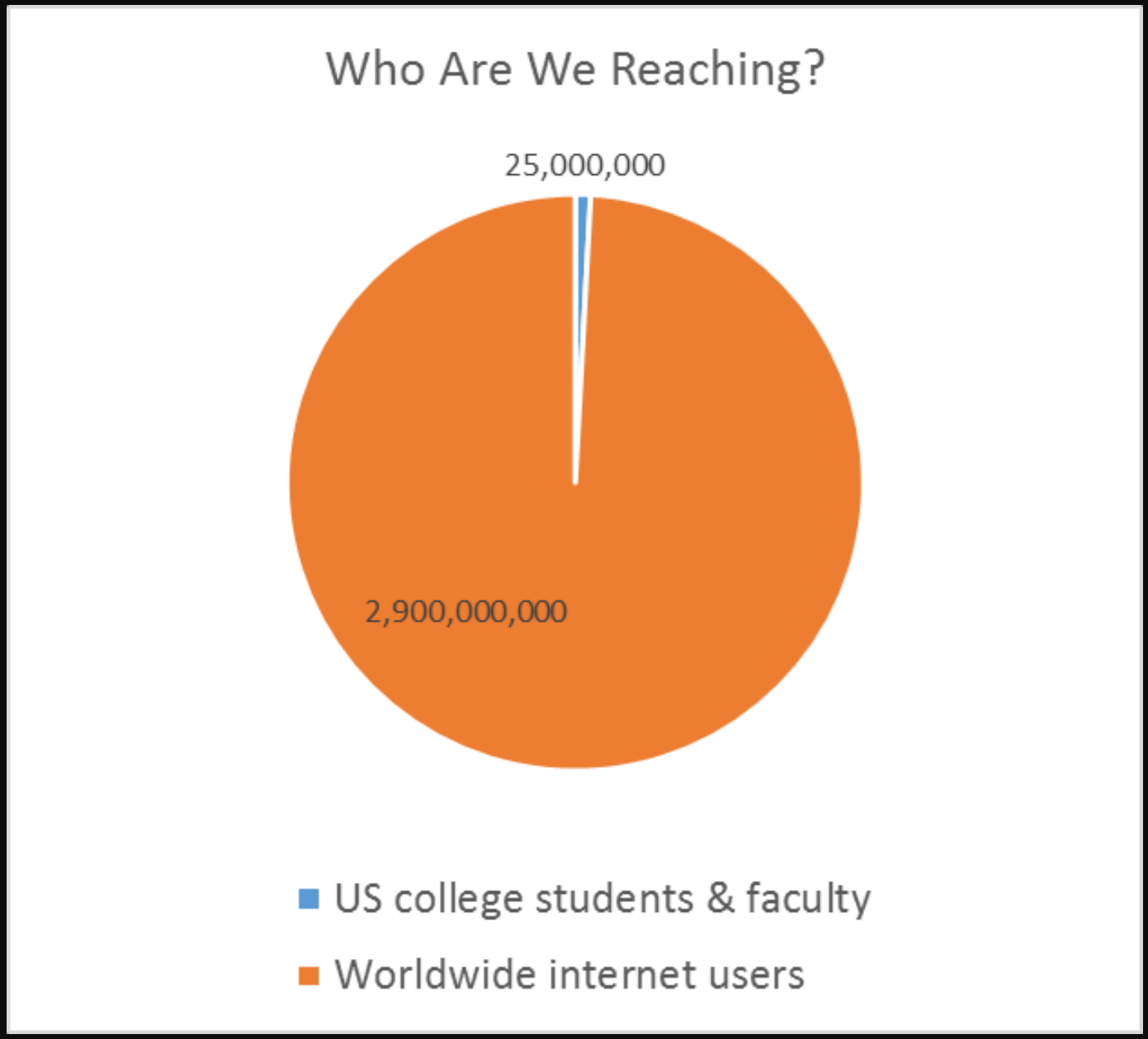
Of course, it will become public domain … in 2110 (unless Congress changes the law again).

This valuable content is protected, like the gold in Ft. Knox:

But that means …

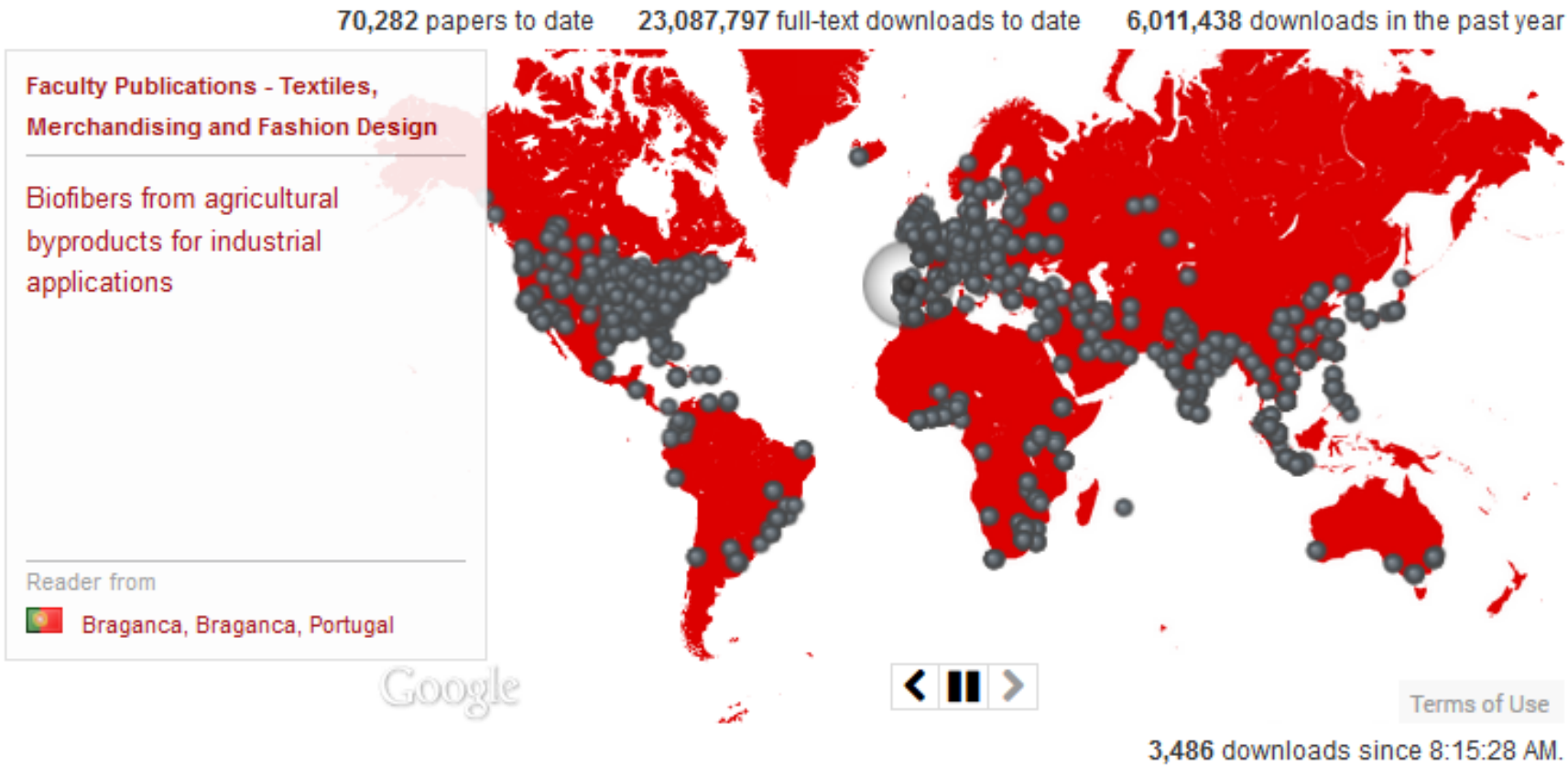
Restricted distribution

Potential Readers



Open Access (Free) Distribution

2 hours = 3,486 downloads, Monday, April 27, 2014



UNL's Institutional Repository

Why libraries should publish:

Change scholarly communications

- "A **disruptive innovation** helps create a new market and value network.
- It eventually disrupts an existing market and value network (over a few years or decades), displacing an earlier technology."

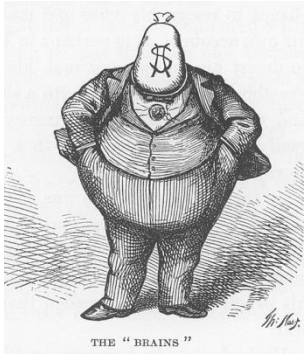
Source: Wikipedia

Personal computers have been in common use for 30 years.

Internet has been widely used for more than 15 years.

But our market and value network is still based on the technology of the printing press.

And the barons of print …



are poised to dominate the digital landscape and perpetuate (or should I say, perpetrate) the same market and value system there.

SAGE

The Geological Society
serving science and profession

AMERICAN METEOROLOGICAL SOCIETY 1919

AMERICAN PSYCHOLOGICAL ASSOCIATION

SETAC

Springer

THE ROYAL SOCIETY
CELEBRATING 350 YEARS

nature publishing group npg

ELSEVIER

WILEY-BLACKWELL

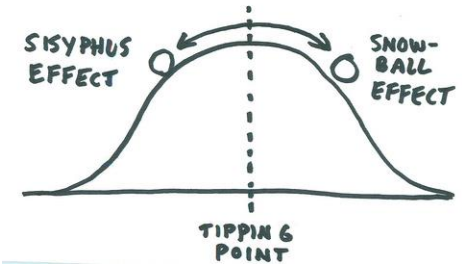
Routledge
Taylor & Francis Group

Science
AAAS

In this transition

1) Bigger publishers
2) Fewer sellers

But now could be the time



We have an opportunity to tip an unstable market and value network towards …

a scholarly communications system that favors the universities – instead of exploiting the faculty and bleeding the libraries.

If our collection policies
align with products
we already have
the technology to produce …

… we could stop relying on 3rd-party profit-taking suppliers.

3

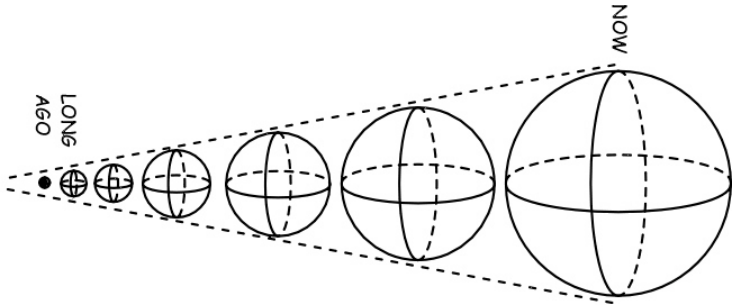
Future of Libraries

- services
- collection
- curation
- connection
- engagement

Libraries can take an expanding role in the academy

- Produce content
- Disseminate & facilitate discovery
- Re-define collection/acquisition/curation
- Treat scholarship as a shared resource, not a commodity to buy and sell

"Yes, it's changing. It's expanding."



Library Publishing is part of a larger movement

towards providing the

connections **both ways**

between our

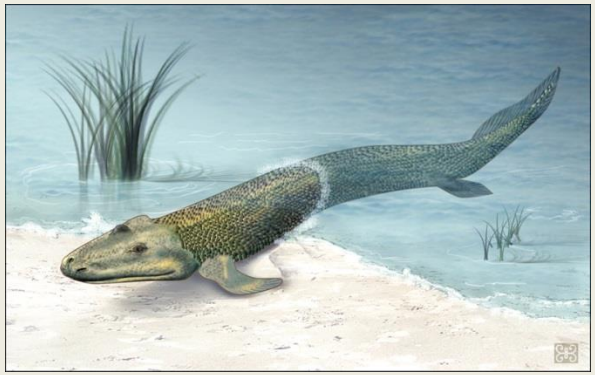
campus communities

and the scholarly world.

Send

Receive

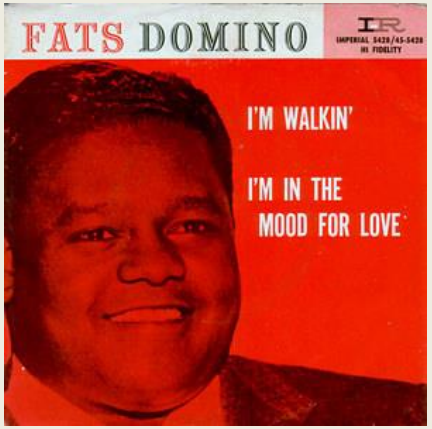
Publishing draws libraries into a brave new world

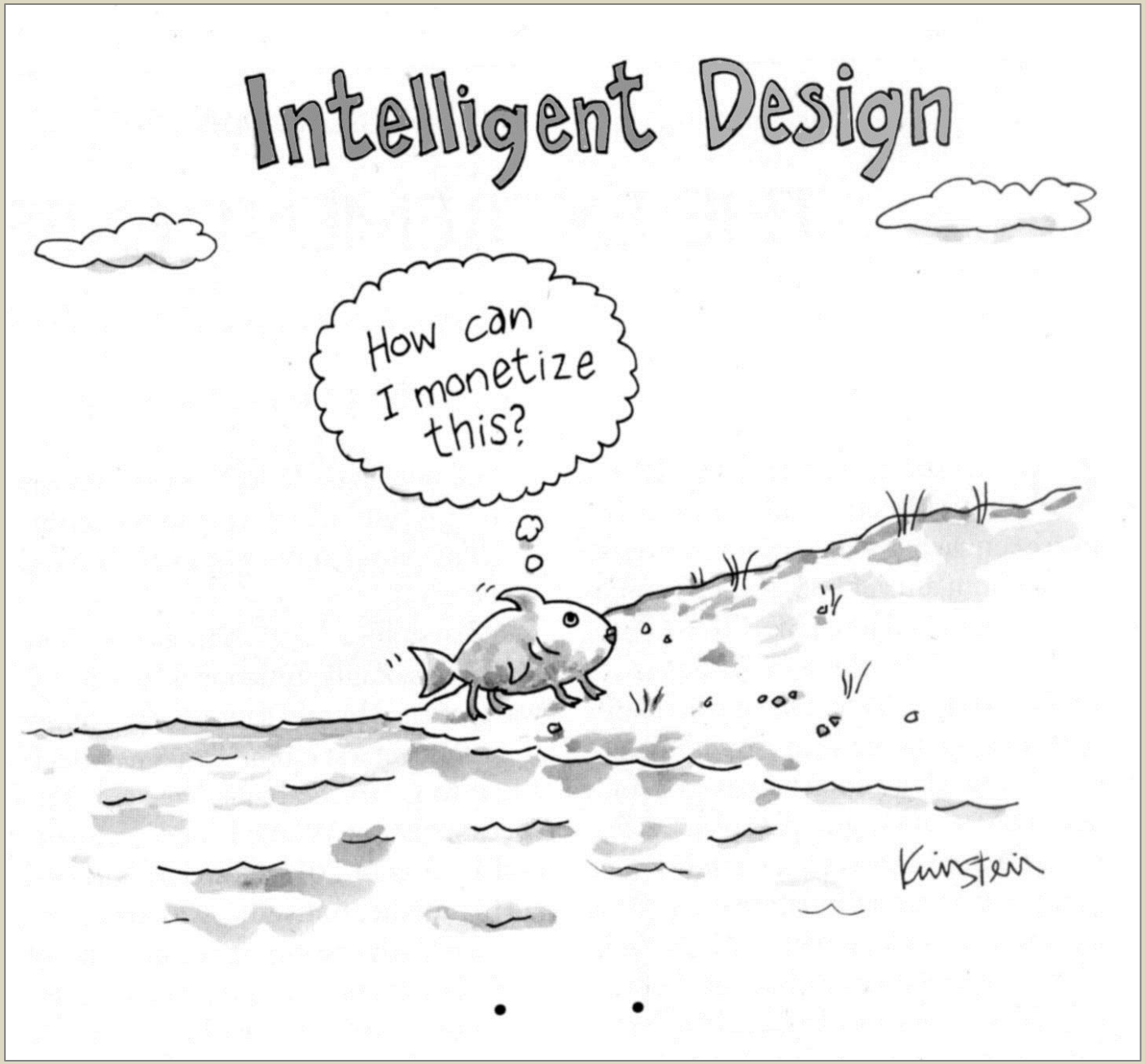


Zina Deretsky, National Science Foundation

- But we need to demonstrate that we can do it—that we have the capacity and expertise.

- And to make the faculty, and the public, and the other libraries accept and believe that we can do it.





Kim Krimstein,
The New Yorker,
Dec. 1, 2014, p.63

The next step: Beyond Co-existence

- to become the standard outlet for scholarship











I believe Library publishing …

- Will not just co-exist as an exotic alternative to commercial publishing

- But will ultimately predominate as the default mode of scholarly publishing

Let this horse represent
"Library Publishing"

So, don’t try to be this.

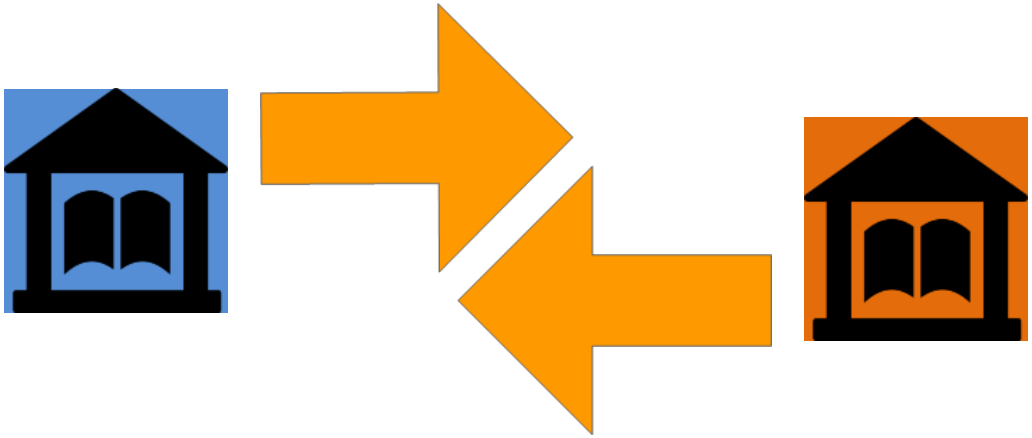
Be this,

or this (minus the militarism)

Vive L'Empereur, Édouard Detaille, 1891

Libraries are the market

If libraries support their own publishing—by collecting and distributing—they will not simply put pressure on the commercial publishers, they will ultimately replace them.



How librarians see publishers:

Wise, inscrutable wizards wielding great powers and enchantments.

How publishers see themselves:

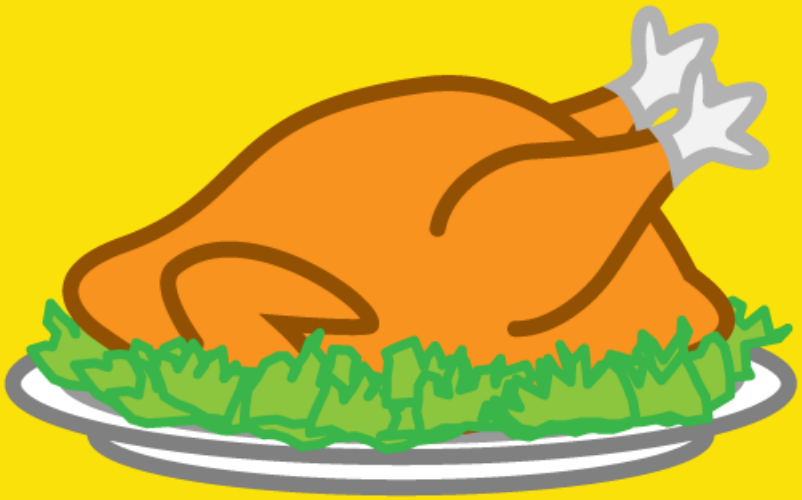
Noble gallant defenders of intellectual property (theirs) against scurvy pirates (us).

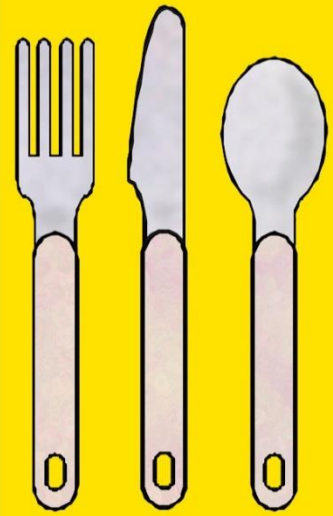
How publishers see universities:

Money Tree,
Winston Smith,
1983

Perpetually renewable sources of large funding.

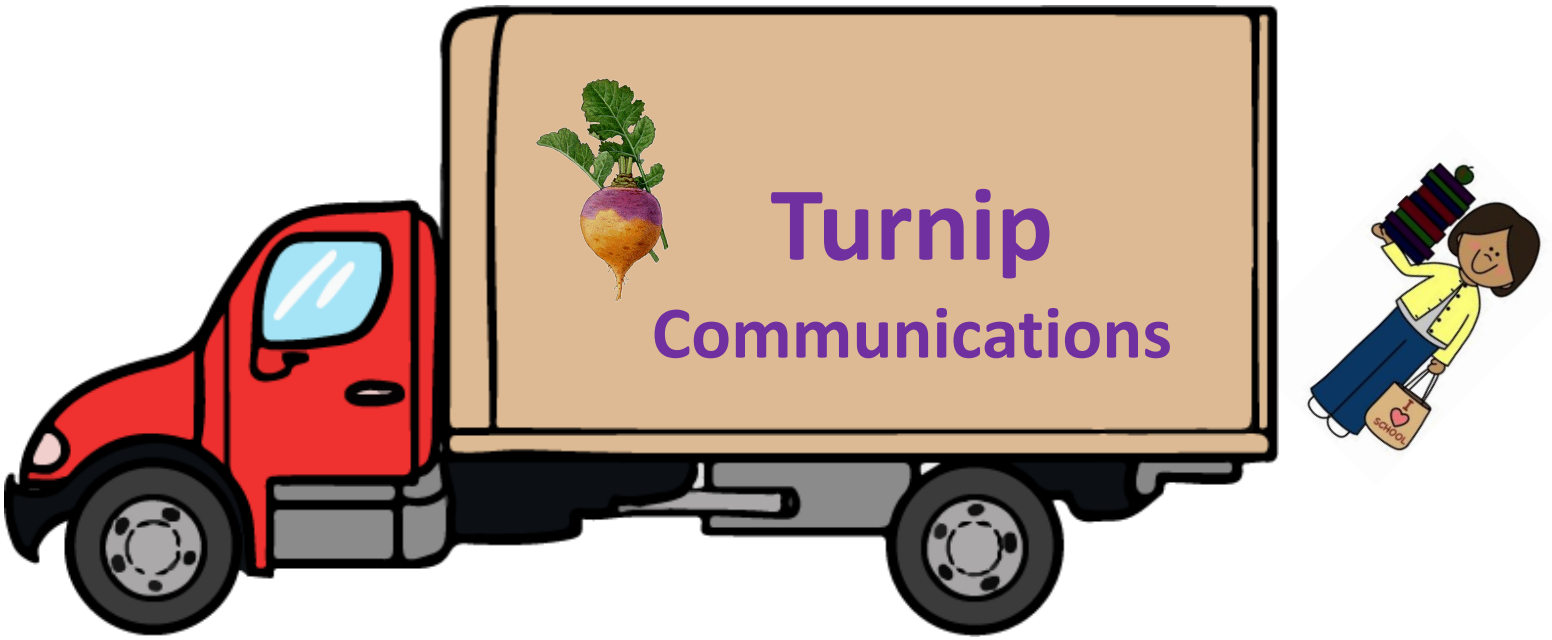
How publishers see libraries:





What's for dinner.

Publishers' view of library publishing:



How (& why) we did it:

Zea Books is the monograph publishing imprint of the University of Nebraska-Lincoln Libraries.

☞ Print (on-demand) from Lulu

and via Lulu from amazon.com et al.

☞ E-books online in institutional repository:

DigitalCommons@University of Nebraska - Lincoln

http://digitalcommons.unl.edu/zeabook/

"Zea" is for *Zea mays,* commonly known as "corn."

33 titles to date

- 9 in 2013; 4 in 2014; 3 in 2015 (so far)
- plus 14 in Am.Studies E-texts series

2013 income = $ 3,545

Lulu $ 2,344; Amazon (Kindle) $ 1,201

Our Mission

Provide a publishing outlet for scholarly work that does not fit other available publication models.

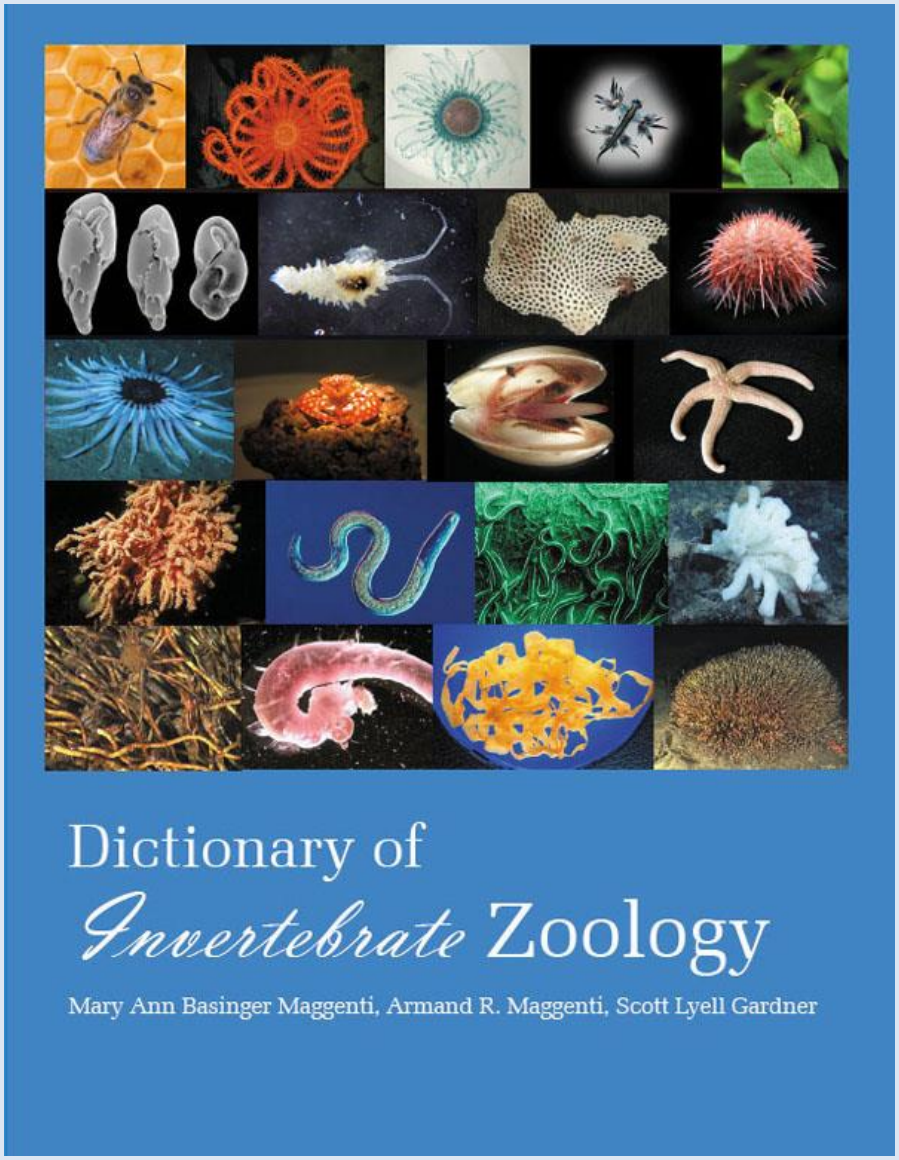
- too long
- too short
- too esoteric
- too expensive
- too complicated
- too strange

Our Terms (1-page agreement)

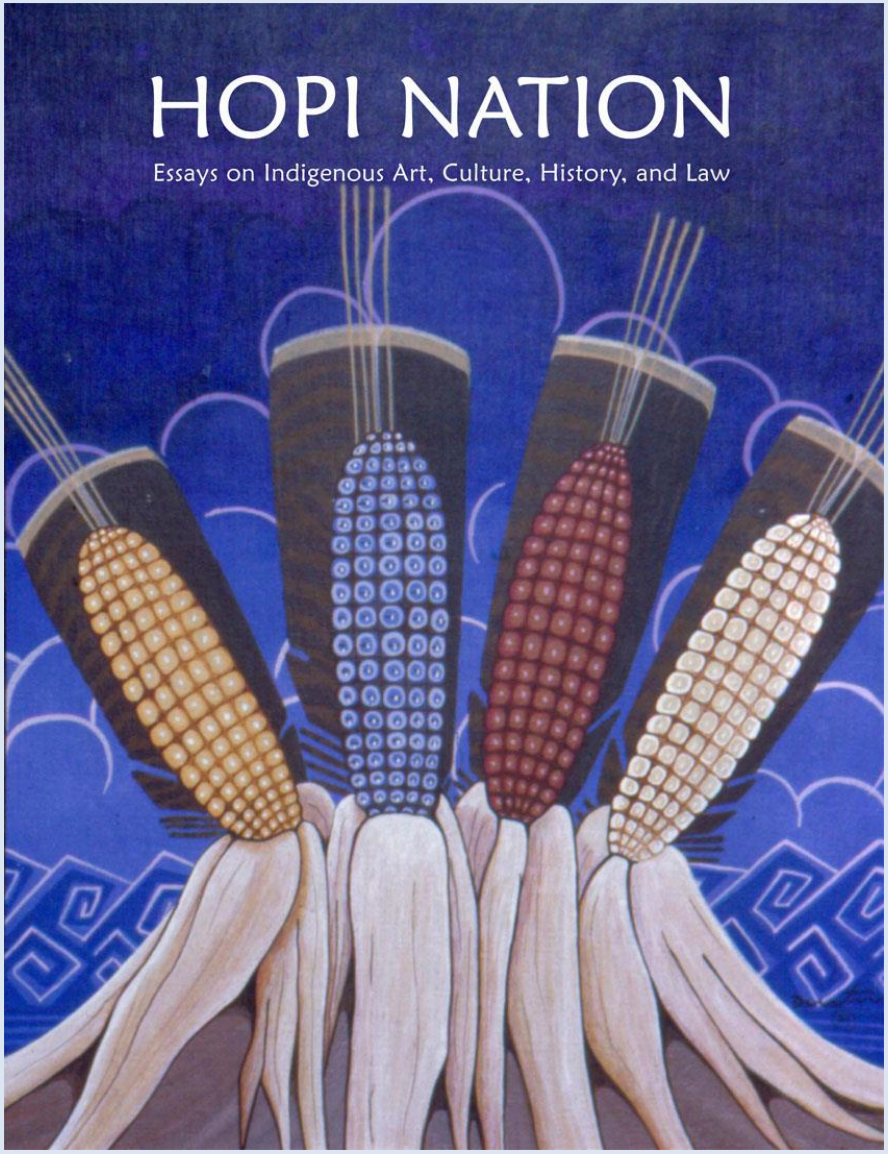
- Authors retain copyright and grant us a "non-exclusive permission to publish"
- We control design, format, price
- Income from print-on-demand edition is split 50-50.
- Electronic (pdf) edition is free
- Agreement cancellable on 60 days notice

Production Tools

MS Word/Office	*editing, fonts*
Adobe Acrobat	*manipulate PDF's*
Adobe Photoshop	*manipulate graphics*
Adobe InDesign	*layout text & graphics*



85,165 downloads
(9/05–3/15) avg 25/day



21,649 downloads
(10/08–3/15) avg 9/day

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; archegenesis, 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 separating the aspidosoma (prodorsum) and the podosoma of mites.

5.5” x 8.5” in MS Word

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**

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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.

abranchiate 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.

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

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

8.5” x 11” in InDesign

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.[10]

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,"[11] 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." [12] 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."[13] 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," [14] 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."[15]

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

Representative pages

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

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

Figure 19. HOPI CEREMONIAL CALENDAR (mural)
Artist Hopid: Lomawywesa (Michael Kabotie), Dawakema (Milland Lomakema), Coochsiwukioma (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)

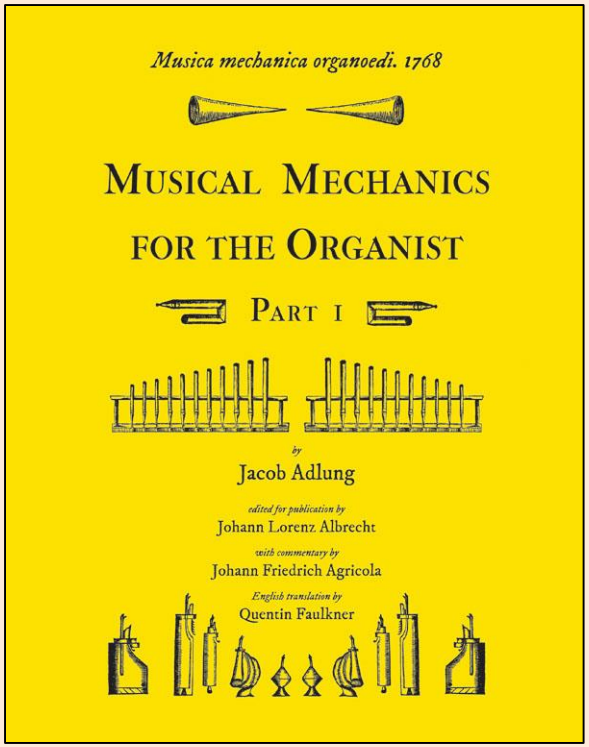
Colors which represent the earth are also important: reds, yellows , browns , and blues. We use them in our art works, and when we perform the sacred rituals we paint them on our bodies and on our ceremonial clothing. Sometimes we use paint brushes, or we may use our hands as paint brushes, which is 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.[2] 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 ceremonials: those for the kachina , for the Men's Society and Women's Society, and for the clans that provide 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 Lomawywesa (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[3]



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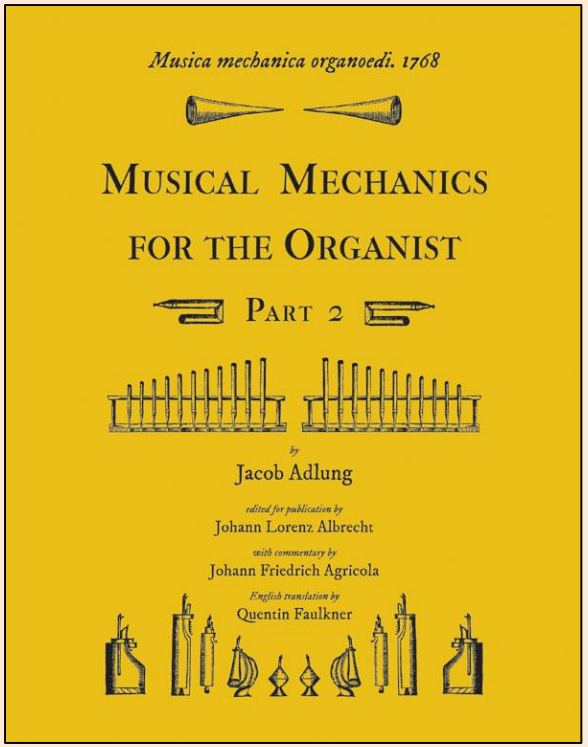

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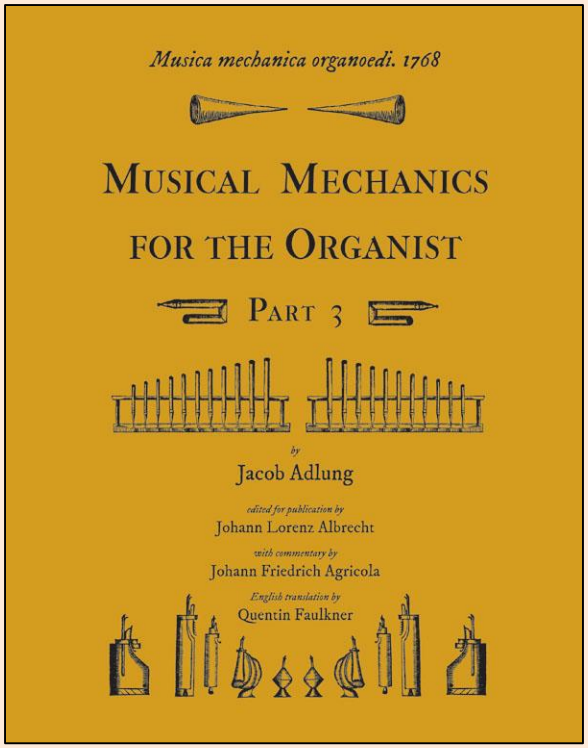

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From an emeritus music professor who had spent 20+ years on the translation—with no real hopes of getting it published.

bis man auf 49. gekommen: wiewol 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 palmulis sind; an einigen fehlen auch wol etliche von den obersten clavibus, da die untere Octav, auch zuweilen die obere, kürzer wird, weswegen man alsdann zu sagen pflegt: es hat kurze Octav. Aber das ist nur noch bey alten Orgeln zu finden, in welchen bald dieß bald jenes fehlet. Die neuern gehen ordentlich bis auf 48 und 49 etliche noch höher, da sie cis, d, auch wol dis und e aus der dreygestrichenen Octave nehmen; z. E. in Eisenach.

§. 24.

Es sind zweyerley palmulae, niedrige und erhabene, diese liegen zwischen jenen inne, und ragen fingersdicke vor jenen in die Höhe. Die nennet man am bequemsten Claves chromaticas, die niedrigen aber Claves diatonicas. Andere nennen jene Semitonia, oder, welche besser Griechisch verstehen, Hemitonia; aber es sind dieses keine richtige Benennungen. Die Namen der Palmulen sind mit den Namen der Noten einerley, 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 dazwischen liegenden clavibus 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	28	39	40	41	42	43	44	45	46	47	48
c.											
49											

Es ist einerley ob ich cis oder g mahle; und so mit andern.

§. 25.

Mehr hiervon wird anderswo geredet. Also siehet man, daß, wenn man durch ist, wieder von vorn angefangen werden: um aber aller Verwirrung vorzukommen, hat man einem jeden Absatze einen besondern Namen beygelegt, und die palmulas von C an bis an das andere c exclusive, mit den Namen große bemerkt. Demnach spricht man das große C, große D, u. s. w. Von dem andern c bis zum dritten nennet man es blos, z. Ex. das bloße c, das bloße d, &c. weil man keine Striche darüber machet. Von dem dritten bis zum vierten nennet man es eingestrichen. Z. Ex. das eingestrichene c, d, &c. u. s. f. Und da die tiefsten palmulae durch große Versalbuchstaben vorgestellet

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 einerley ob ich *cis* oder *g* mahle; und so mit andern."—since Adlung recognizes two equivalent ways to write c-sharp: *cis* or *g*.

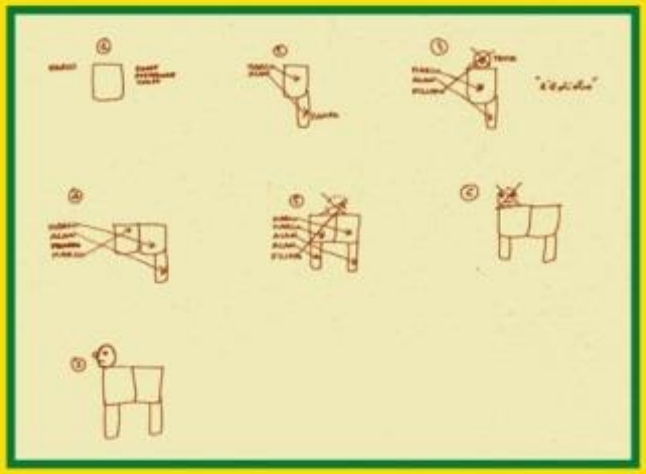
§ The word Adlung uses is "blos;" the English equivalent in this instance is "tenor:" "tenor c, tenor d," etc.

¶ 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.

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

Verso: Original German (Fraktur)

Recto: English translation with side notes



Loris Malaguzzi and the Teachers

Reflective Practice in Reggio Emilia 1990

Compiled and Edited by
Carolyn Pope Edwards, Lella Gandini, & John Nimmo

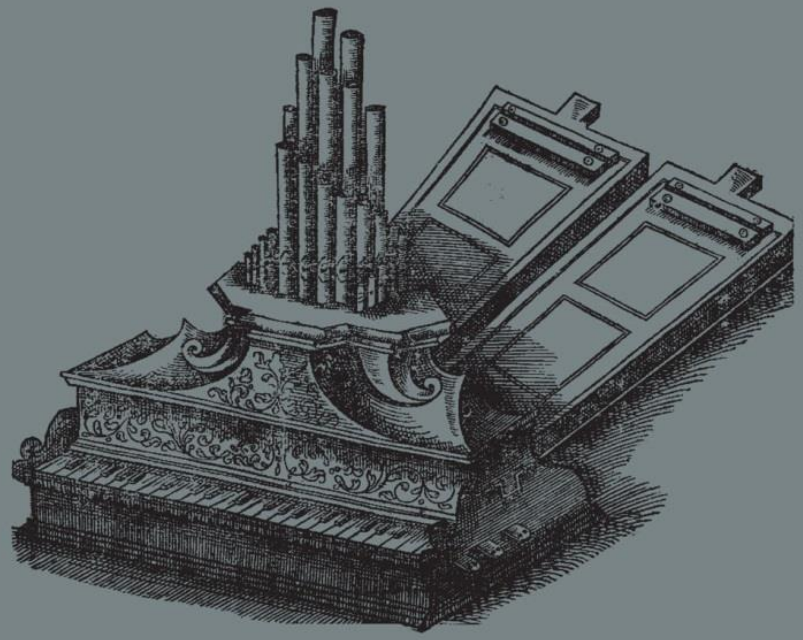
Michael Praetorius

SYNTAGMA MUSICUM II

De Organographia

Parts III – V, with Index

Translated and edited by Quentin Faulkner



1. Die vortreffligkeit deß Wercks / davon in diesem Cap. I. weitleufftig gesagt vnd discurrirt worden.

2. Die weitberühmbten Meister dieser Kunst / so vor wenig Jahrn / nicht allein in Italia, sondern auch in Germania nostra, bevorab in den Niederlanden gelebt vnd noch jetziger zeit / beyder Orten sehr florirn, vnd celeberrimi befunden werden: Da dann diese Kunst von jhnen dermassen excolirt vnd augirt worden / daß zu zweiffeln / ob jhr auch noch etwas könne addirt werden?

3. Die jungen Knaben / deren etliche solche specimina jhres profectus, heut zu tag von sich geben / das auch langgeübte vnd Kunstreiche Organisten zum höchsten darüber in verwunderung gerathen / vnd gedencken / was doch künfftiger zeit noch zu hoffen / weiln bey den Knaben solche Indoles vnd zuneigung zu dieser Kunst sich erzeuget?

Darneben aber were höchlich zu loben / das auch Obrigkeiten an etlichen örtern vnd Städten das jhrige verrichteten / vnd vff Mittel bedacht weren / welcher gestalt / jhre gute vnd fleissige Organisten / in jhren Kirchen mit solchen vnterhalt versehen werden köndten / damit jhnen jhre müh / fleiß vnd saure Arbeit der gebühr nach recompensirt vnd belohnt würde. Dann es zubeklagen / wie geringe salaria, auch an etlichen vornehmen örtern / für jhre gutte vnd Kunstreiche Organisten deputirt seynd / also das sie sich kümmerlich können erhalten / ja bißweilen auch die Edle Kunst verfluchen vnd wündschen / das sie an stat eines Organisten ein Kuhhirt oder sonsten nur ein geringes Handwerck gelernet hetten. Welches gleichwol zuerbarmen / vnd billig von dem Magistratu vnd Kirchen Inspectoribus ad notam genommen / vnd vffs beste corrigirt werden köndte. Et tantum de I. Capite.

Das II. Capittel.

Zu welcher zeit ohngefehr / vnd von weme die Alten Orgeln erfunden worden.

Autor Inventor.

MEr aber der Autor vnd erster erfinder dieses wundersahmen zierlichen / herrlichen Instruments sey / wird (das wol zubeklagen) nirgends gefunden. Welches Polydorus lib. 5. Cap. 15. vnd folgends lib. 3. Cap. 18. höchlich beklaget: †† Viel Musicalische Instrumenta, sagt er / sind zu den Alten „ Zeiten erfunden worden / deren Inventores vnd Erfinder gantz vnd gar vergessen „ sind / vnter welchen auch dieses / so aller verwunderung vnd lobes werth ist / so man „ die Orgel nennet; Zwar sehr vngleich denen / welche der Prophet vnd Jüdische

M König

1. The excellence of the instrument, already discussed at length in this first chapter.

2. The renowned masters of this art who have lived during the past number of years, not only in Italy, but also in our own Germany (and formerly in the Netherlands[30]), and who still flourish as celebrities in both places.[31] They have cultivated their art to such a high degree that it is doubtful it could be improved in any way.

3. The young boys, some of whom are nowadays so proficient that even experienced and skillful organists have expressed their astonished admiration, commenting that, with the aptitude these boys are showing, the future is indeed full of promise.[32]

Furthermore, it would be a thing worthy of praise, if the authorities in some cities would also do their part, and seek the funds with which to pay the fine and diligent organists in their churches a proper salary for all their hard work. It is regrettable what paltry salaries even some prominent places pay their good and skillful organists; some of these musicians can barely support themselves. Indeed they sometimes curse their noble art, and wish they had become cowherds or petty laborers instead of organists. This is indeed lamentable, and needs to be noted and corrected by city and church officials. (This is the end of Chapter I.)

Chapter II.

At approximately what date and by whom the organ was discovered.[33]

The Inventor:

It is, sad to say, nowhere recorded who the inventor of this wonderful instrument was. Polydorus greatly laments this in Book 5, Chap. 15f. and Book 3, Chap. 18:[34] he writes: "Many musical instruments were discovered in antiquity, and it is completely forgotten who invented them; among these is the one called "organ," an instrument worthy of admiration and praise. It is indeed quite unlike the ones built by David, the Jewish King and Prophet, to whose

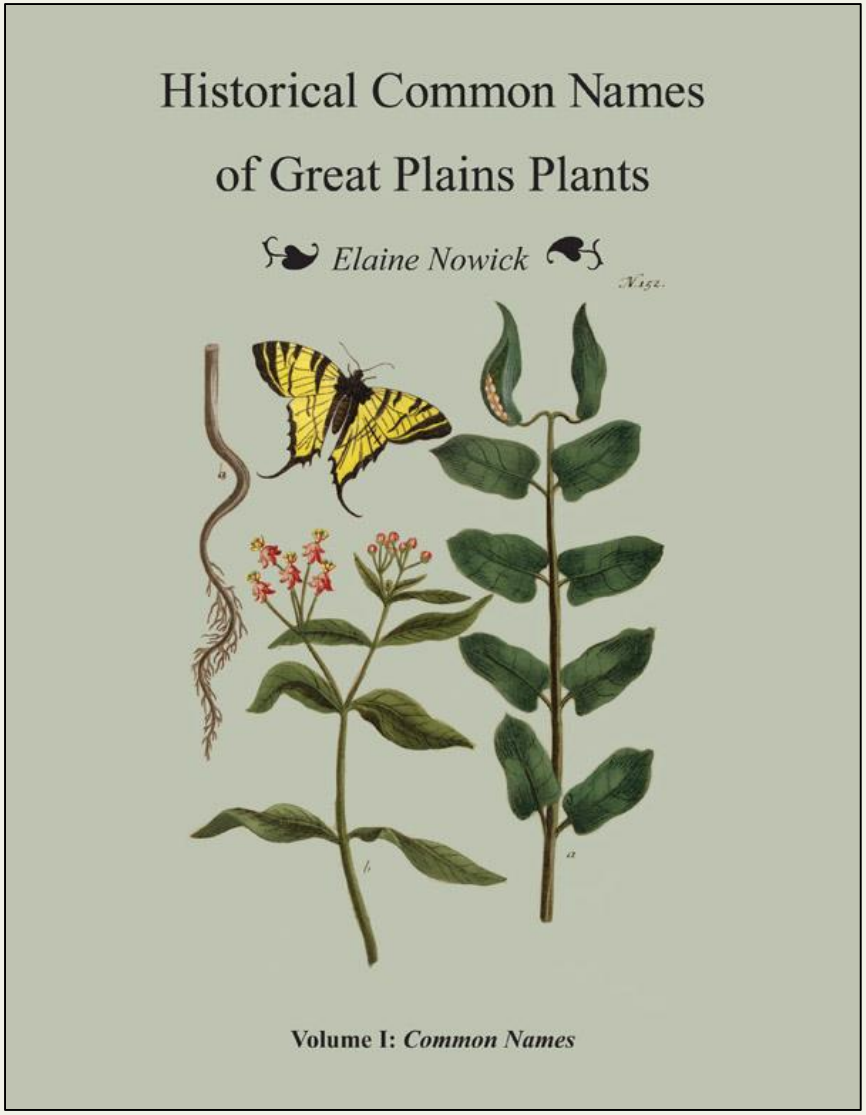
30. This is probably an oblique reference to the introduction of the Reformed faith during the second half of the 16th century, which severely curtailed the use of the organ and the employment of organists.

31. Praetorius has in mind such artists as Adriano Banchieri (1567–1634) and Girolamo Frescobaldi (1583–1643) in Italy and Jacob Praetorius (1586–1651) and Samuel Scheidt (1587–1654) in Germany.

32. Ironically, Praetorius made this observation on the eve of the 30 Years War (1618–48), from which all aspects of German culture, including music, did not fully recover for a half century.

33. The impressive number of sources that Praetorius cites in this chapter are due in part to his intelligence and diligence, and in part to the access he must have had to the ducal library at Wolfenbüttel, founded in 1572 and now known as the Herzog August Library. In the 17th century it was the largest library north of the Alps. The sources he cites differ greatly in their reliability.

34. Polydorus Vergilius, *De inventoribus rerum*, (1499); German translations appeared in 1537 and 1603. Praetorius seems to be unaware of antique sources that name Ktesibios (Ctesibius) as the organ's inventor; see: Jean Perrot, *The Organ from its Invention in the Hellenistic Period to the end of the Thirteenth Century* (London: Oxford University Press, 1971), pp. 7f.



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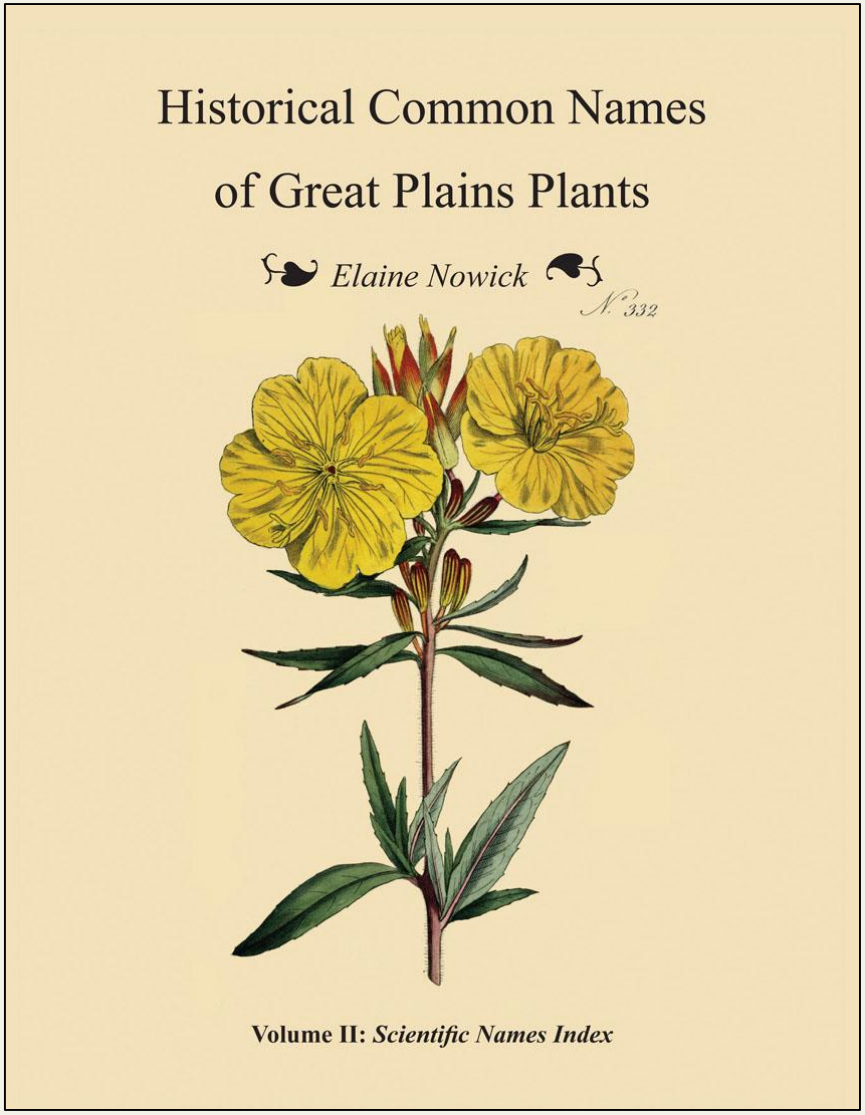

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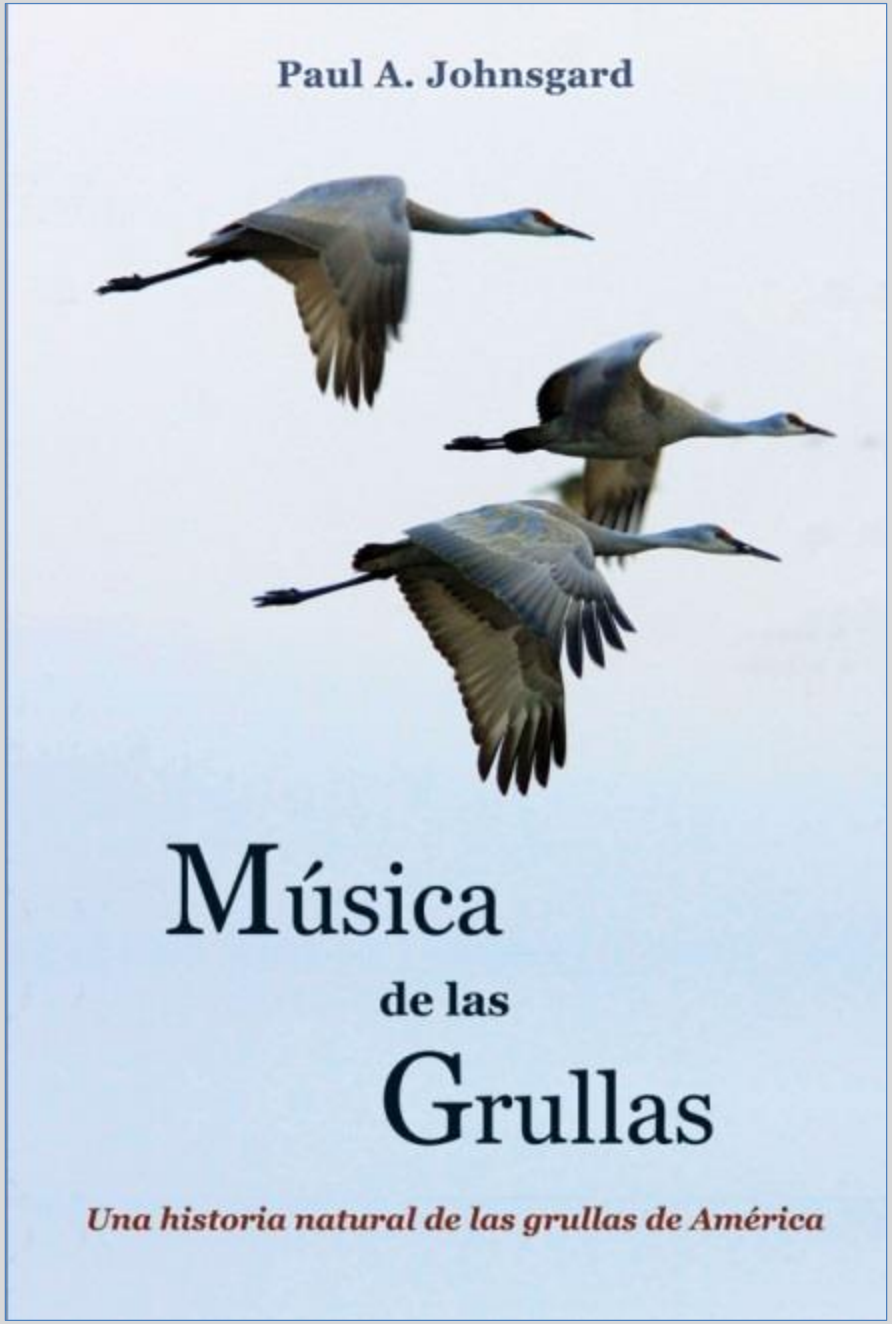
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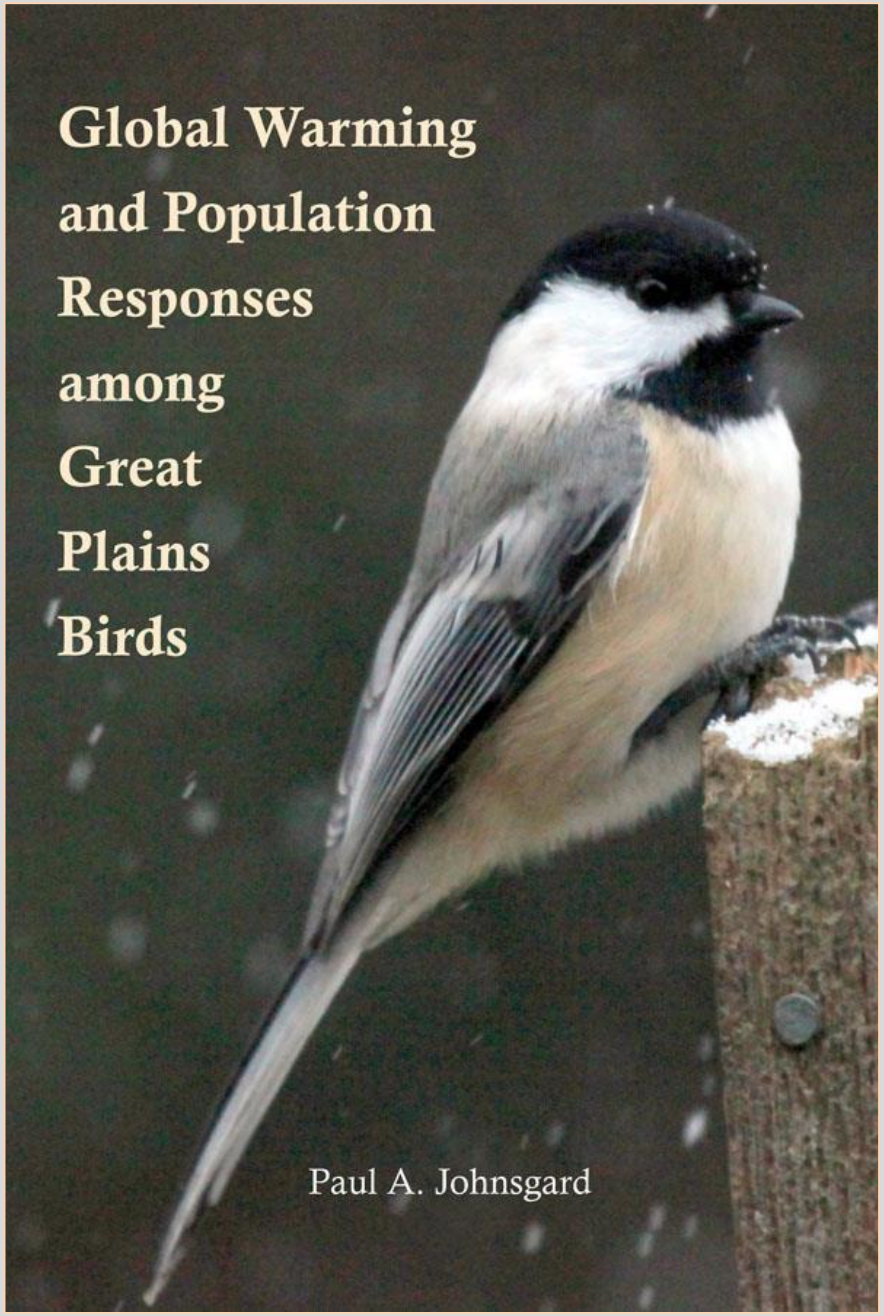
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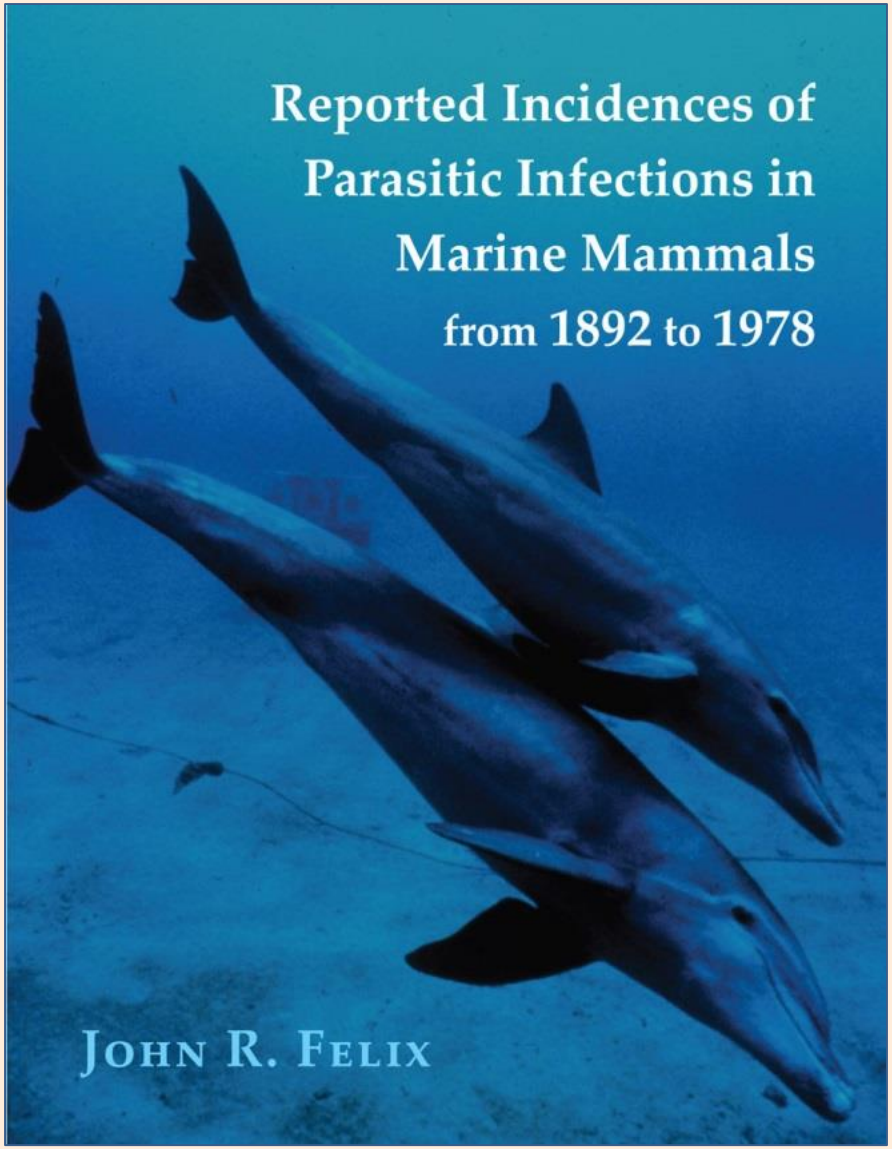
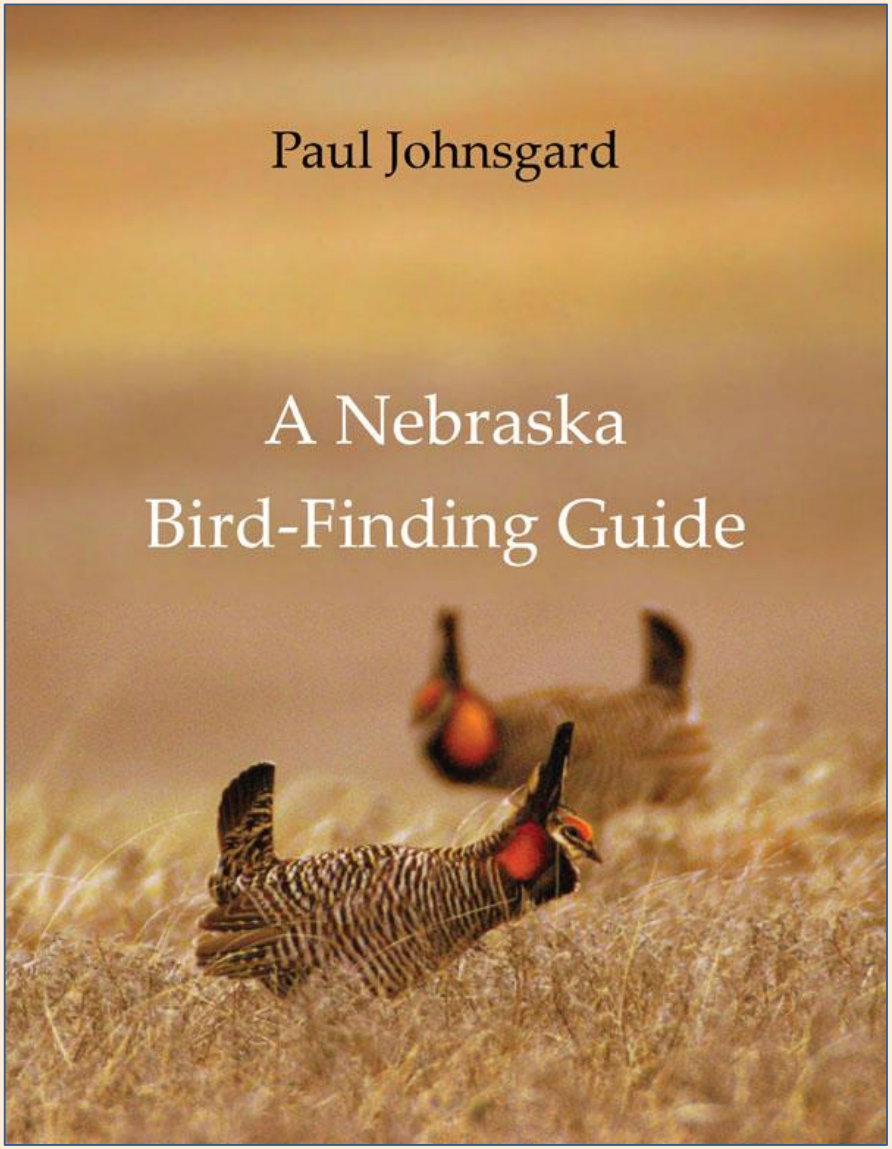
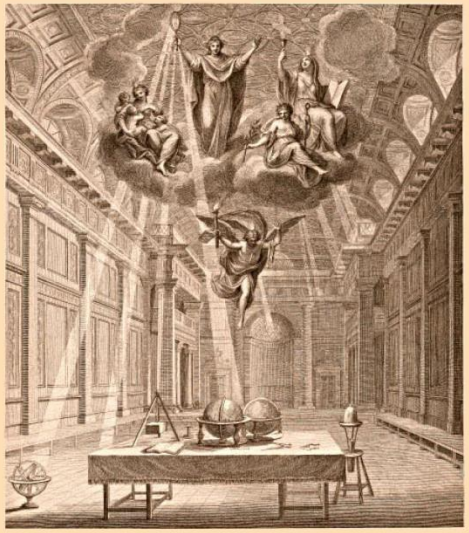
WE SURVIVED
... AT LAST I SPEAK



Q: Where was *schistosomiasis* first reported in sea lions?



Q: Where can I see a prairie chicken lek near Broken Bow?



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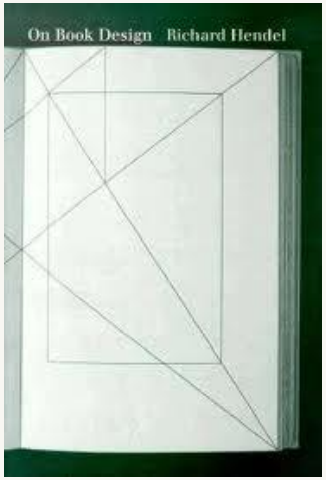

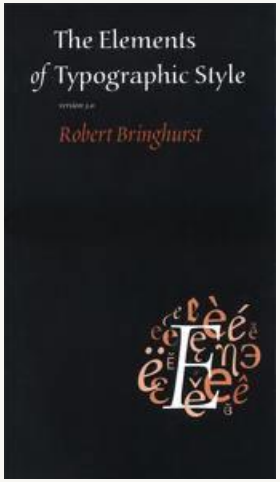

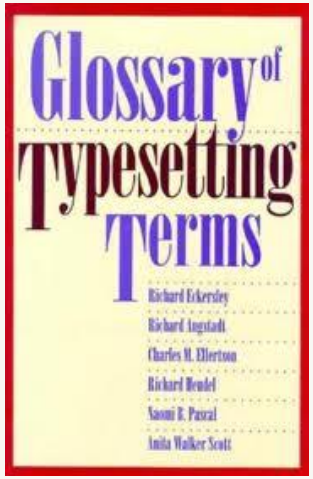

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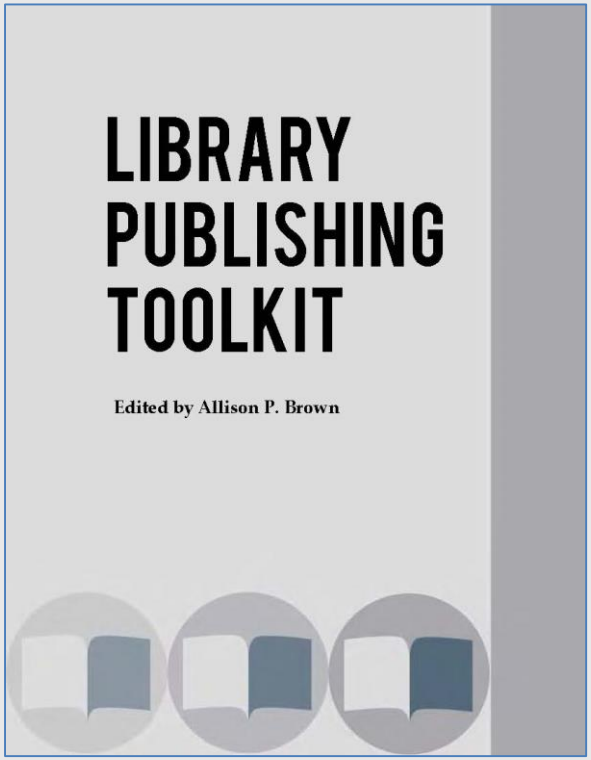
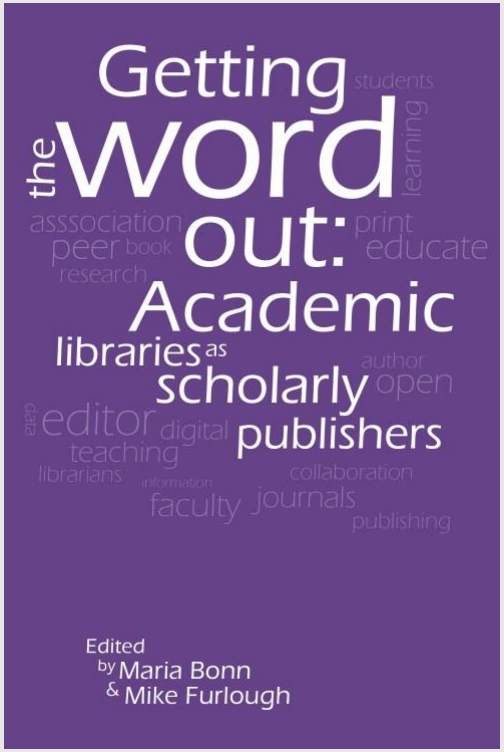
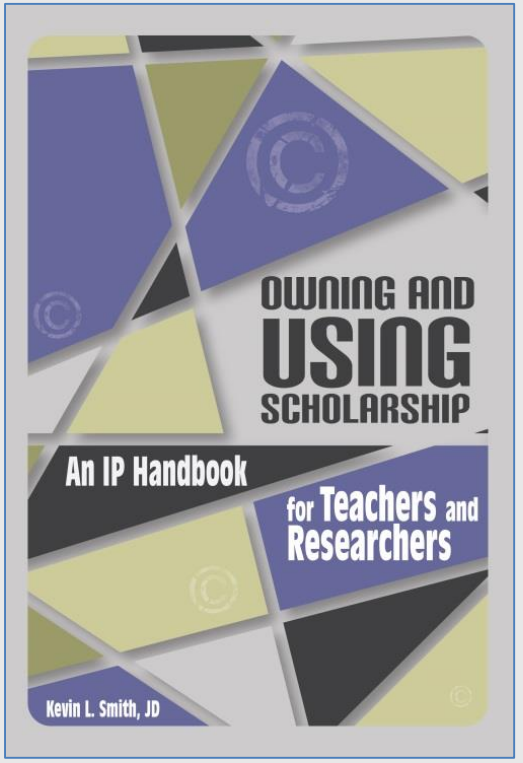


Case studies



Theory & History

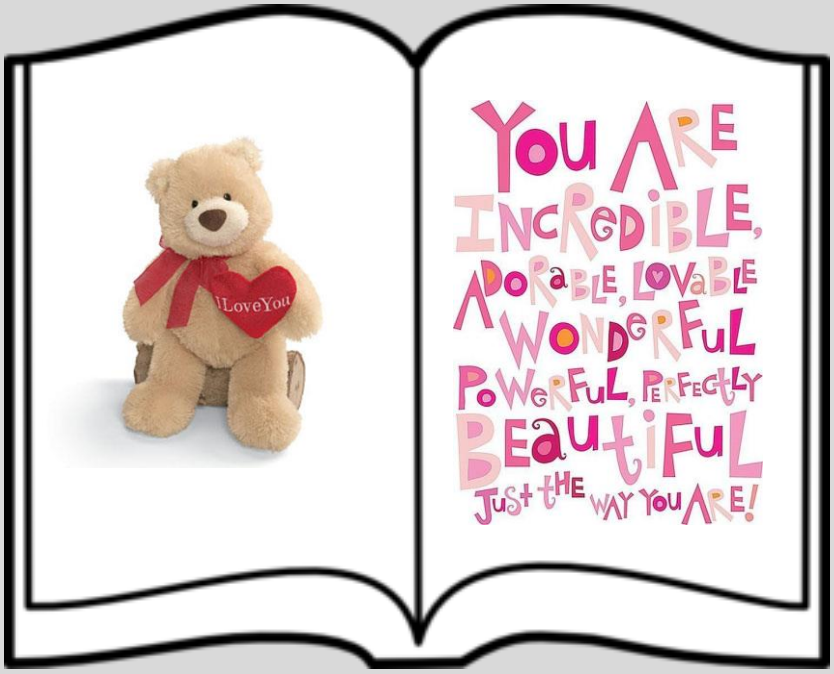


Copyright

Taking on some issues

We love books, but …

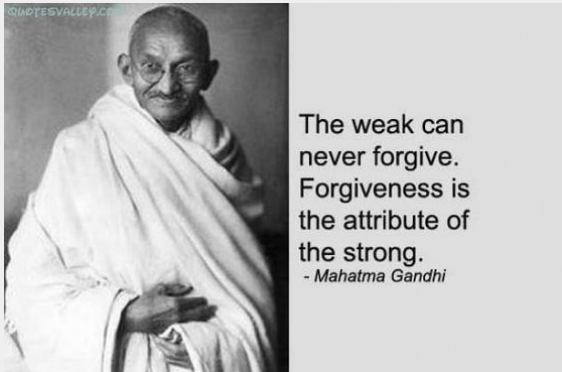
Books are sometimes more lovable than authors.



"Honey … I'm home!"

What to do with Authors:

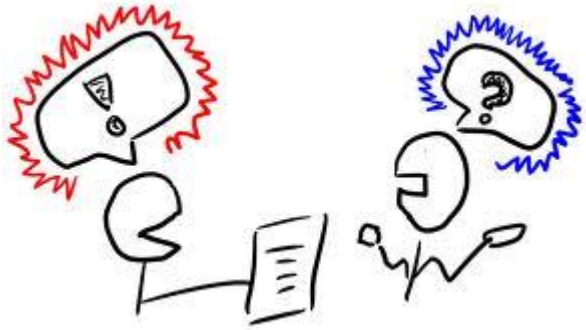
1. Forgive them
2. Otherwise, it is not possible to love them.
3. If they are needy, frustrating, and obstructive—see #1.
4. They have everything at stake, and without them there is nothing to publish.



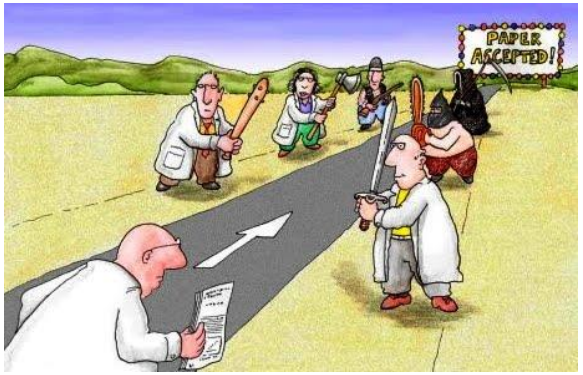
Things authors do:

- No, I'd better not say. But I could …
- Just be clear about what you expect or want them to do. Don't assume.

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.
- Our peer-review option is an "author pays" proposition ($400); no requests yet.



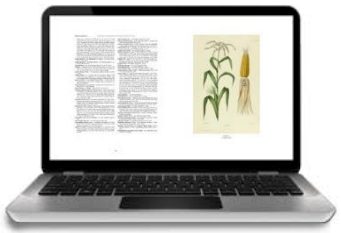
Our authors

Can expect book to:

- be available
- in a reasonable time
- at a reasonable price

Do not expect book to:

- earn money
- win them tenure
- make them famous



Open Access

- Free to access, download, save, print, link, & make “fair use”

- Free to re-post, re-distribute, use commercially, & make derivative works

Creative Commons

Great for OER textbooks, teaching resources, etc.

Great, if the author wants to.

Not good as a requirement imposed on the author.

Library + University Press

- I worry that libraries lose out in this combination, because the attitudes, reputation, and traditions of the Press affect their freedom to innovate.

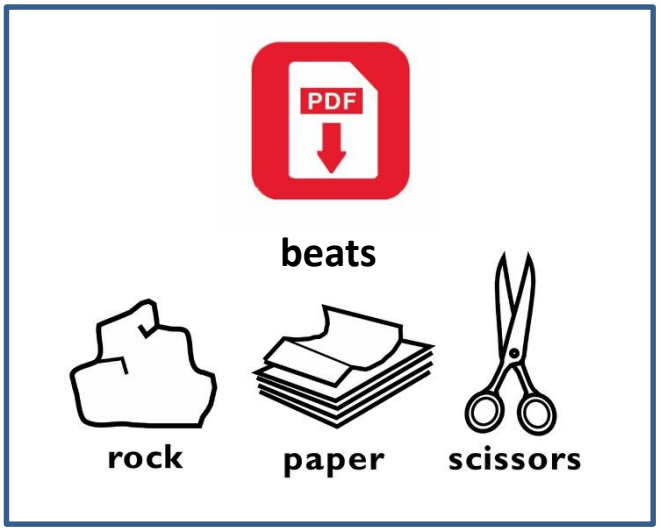
- A university press is still a publisher, and its actions are determined by the same basic needs and objectives as Elsevier, Wiley, Microsoft, or Time-Warner.

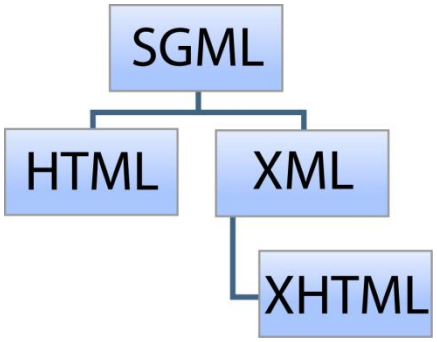
1+1=1

PDF vs. XML

- PDF is disdained by some programmers & funders because it won't render in browsers (i.e., Safari for mobile); but it is stable and it endures.

- A website — html, CSS, etc. — is fragile by comparison.





Business Plan

- For now: Survive and move forward any way that works.

- Do not erect monetary barriers to publication or distribution, like APC's or subscription charges or memberships

News Flash!

Size matters.

SMALL IS BETTER.

But, it should be easier to publish;
and it should be more accessible to a greater number of people.

Economics

We need to float in the commercial waters of a capitalist economy.

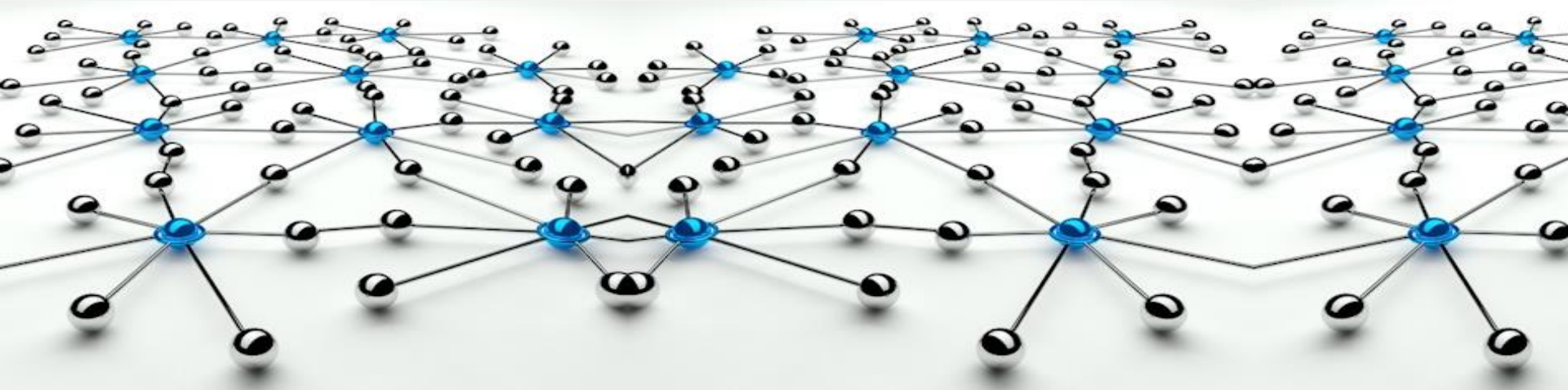
So it helps if we are as light and buoyant as possible.

Publishing expenses you can avoid:

- inventory
- marketing/publicity
- commissions
- rent/overhead
- returns
- bad debt

Important now:

- demonstrate the will to publish
- establish libraries as legitimate players
- support other libraries who publish
- build an aggregator/distributor network outside the existing commercial market



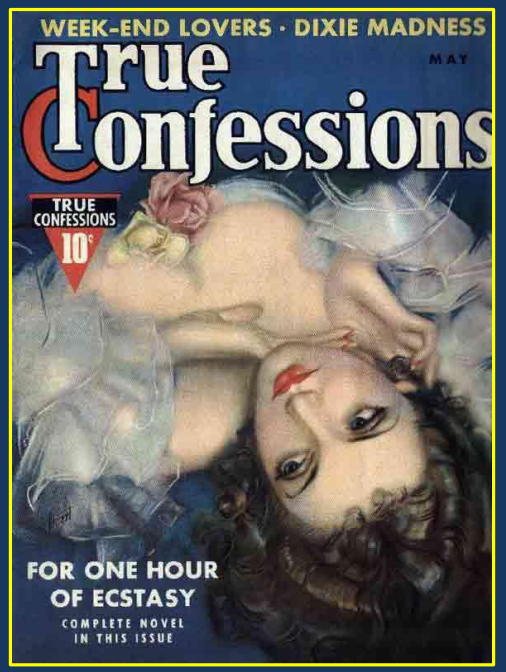
Gnomic advice:

- Usage ≈ 1/filesize
- One file, all the way
- Standardize & repeat
- Close the circle
- Shorten the path
- Own nothing

My True Confessions:

1) Publishing … is great,

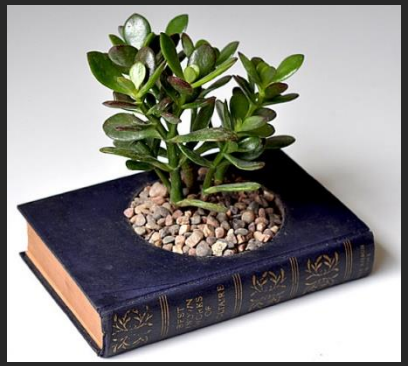
2) and I love it.



Publishing is great because

- do something creative
- work with interesting people
- learn fascinating stuff
- leave something behind

Especially fun if we can avoid the burdens put on it by the business model.



3 Reasons librarians should publish:

1. **Faith** in our co-workers
   and their integrity, intelligence, and desire to share
2. **Hope** for a better future
   in which scholars manage scholarly communications
3. **Love** of what we do
   and of what we're doing it for

THANK YOU

The End


University of Nebraska Lincoln
email:
proyster@unl.edu
@PaulRoyster