



*The* UNIVERSITY *of*  
OKLAHOMA LIBRARIES  
*Special Collections*



SOONER HORIZON

SPRING 2014

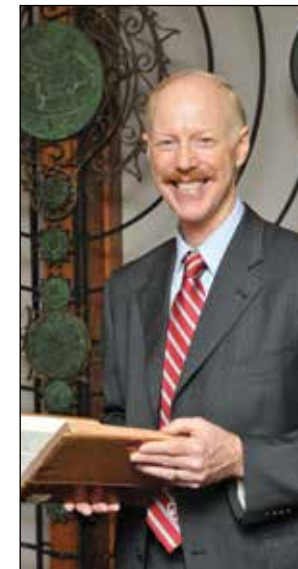
VOLUME 2, NUMBER 1



# LETTER *from the* DEAN

*"There is no Frigate like a Book / To take us Lands away"* - Emily Dickinson

Special collections libraries are containers for books, and yet they are also so much more than that. The term for book comes from the Latin *Liber*, and every definition of the term *library* starts with "a collection of books." For centuries, most of the world's recorded knowledge and artistic expression through language was captured in books, which explains why the connection between a library and books has endured for so long.



More important, the collections contain the primary materials that are the seeds that feed original research resulting in discovery and new knowledge. It is our mission to provide access to these treasures to students, scholars and interested members of the public at large.

The great Library of Alexandria still captures the spirit and range of purpose associated with research libraries. The new Bibliotheca Alexandrina opened in 2003. In addition to millions of books, it boasts a planetarium, nine permanent exhibitions, four art galleries, eight academic research centers, a visualization laboratory (for virtual reality displays) and a conference center. "BibAlex" continues to be a role model for research libraries. Perhaps it can stimulate our imagination as we plan to take OU's containers of knowledge into a 21<sup>st</sup>-century environment, where research, discovery and new knowledge remain the core of our mission -- while delivered in new ways.

But the world's first great library, the Library of Alexandria, was not a collection of books at all. Books did not exist in the 3<sup>rd</sup> century B.C. Rather, the library was the home for thousands of papyrus scrolls, in addition to gardens, dining rooms, lecture halls, and meeting spaces. The first great library was about content, learning and knowledge -- and that's what libraries are about today. I make this point because scholarly content can come in many containers.

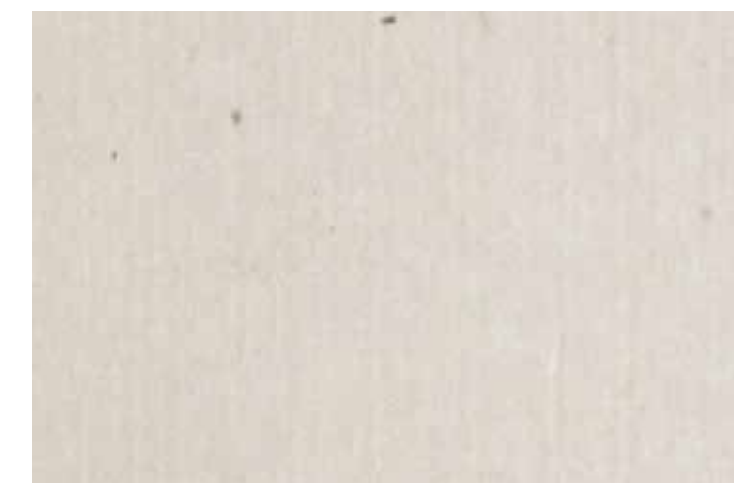
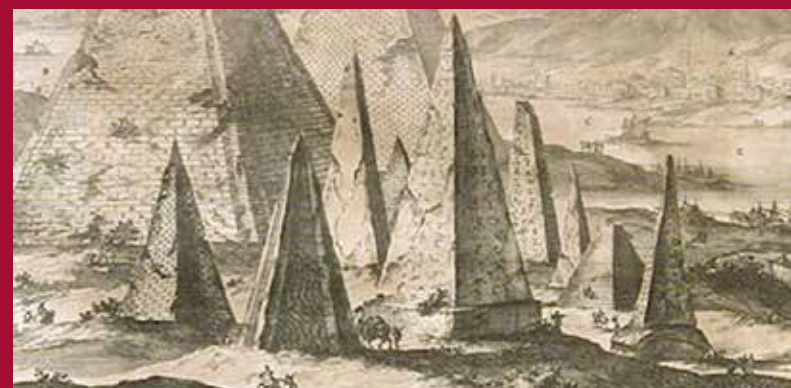
Sincerely,

Rick Luce  
Dean, University Libraries  
Professor and Peggy V. Helmerich Chair  
Associate Vice President for Research, Norman Campus

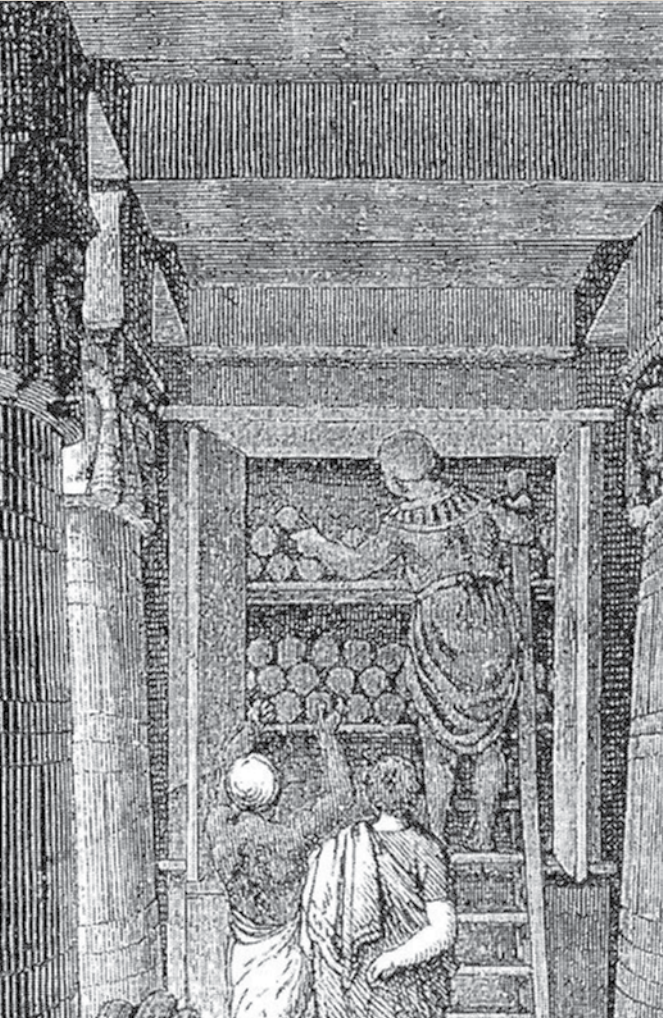
This issue of *Sooner Horizon* is a tribute to some of those unusual "containers." The Western History Collections' current exhibit features stunning pottery created by Maria Martinez, along with beautiful ledger drawings and baskets from the Lakota and Hopi people, while exploring the influences of tourism on American Indian art of the Southwest. The John and Mary Nichols collections provide yet another window into a variety of containers in the form of letters, maps and language translation, illustrating the significance of linguistic knowledge transfer. We have an early transcontinental example of knowledge transfer contained in one of our newest acquisitions from the History of Science Collections, a very rare engineering textbook written in Chinese by Johann Schreck in 1627. The University of Oklahoma's special collections house a wonderfully unique variety of information containers, the products of accumulated knowledge over many centuries.



The Library of Alexandria





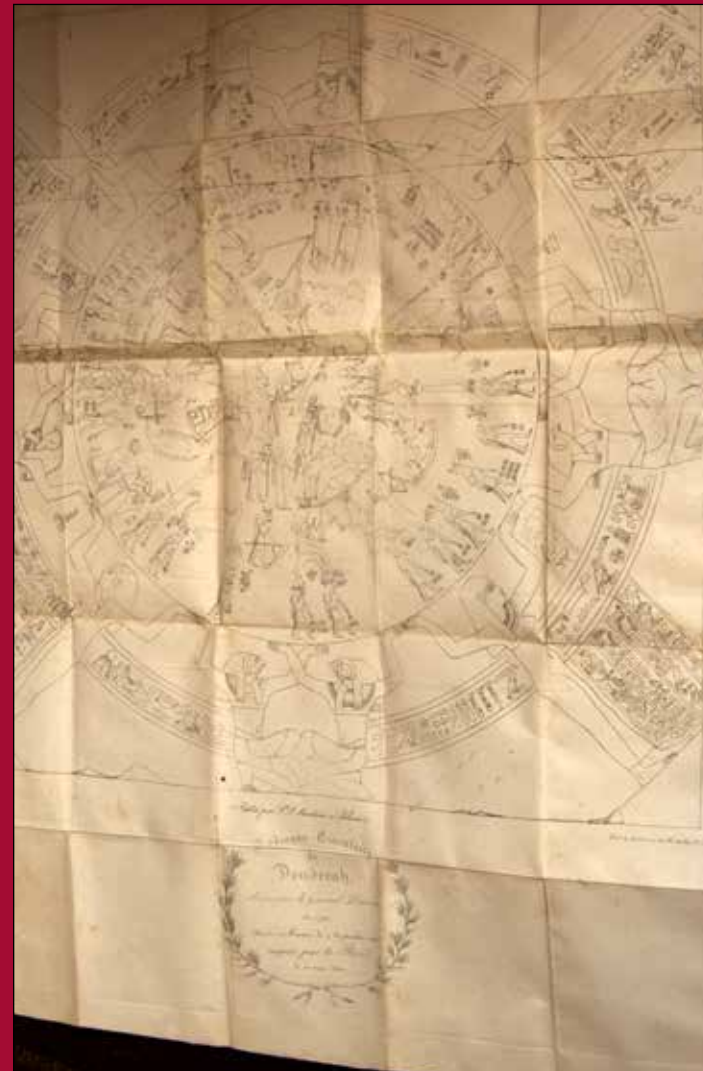


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# MARIA MARTINEZ *at the* WESTERN HISTORY COLLECTIONS

**M**aria Martinez of San Ildefonso Pueblo is one of the most famous Pueblo potters. Her pottery pieces showcase skill and precision, and techniques developed by Martinez and her family pioneered the rise in Pueblo pottery popularity in the 1920s. Martinez worked first with her husband, Julian, as their notoriety increased. They developed the black-on-black ware pottery style to perfection, starting with a matte pot with glossy designs, and later transitioning to a glossy pot with matte designs. After Julian's death, Maria began working with her daughter-in-law, Santana, and later her son, Popovi Da.

The Western History Collections has many resources for learning about Martinez and Pueblo pottery. Books about Martinez and pottery may be found in the Library Division.

Photographs of Maria and Julian creating their works are found in the Photographic Archives as part of the Alice Marriott Collection. The collection of the same name in the Manuscripts Division features the notes and research compiled by Marriott as she wrote her famous book, *Maria, the Potter of San Ildefonso* (1948).

The recent acquisition of several pots, jars, and plates created during Maria's later years supplements these existing collections. Most of the new acquisitions are works created by Maria and Santana or Maria and Popovi Da, ranging from the 1950s to the late 1960s. The varying designs and pottery forms showcase the different styles used by these famous artists.

Black-on-black ware pottery by Maria Martinez of San Ildefonso Pueblo and her daughter-in-law, Santana, and her son, Popovi Da, 1950s and 1960s.





# The WESTERN HISTORY COLLECTIONS



Santo Domingo Pueblo food vessel, c1850.



Nambe Pueblo food vessel, c1850.



ABOVE Julian and Maria Martinez, famous San Ildefonso Pueblo potters, showcase some of their pottery in Albuquerque, New Mexico. The pieces include polychrome and black-on-black ware bowls, pots, and jars. BELOW Maria and Julian Martinez display their finished pottery.



## FROM THE PUEBLOS TO THE NORTHERN PLAINS: AMERICAN INDIAN ART FROM THE HOLDINGS OF THE WESTERN HISTORY COLLECTIONS

A recent inventory of the art holdings at the Western History Collections revealed a treasure trove of rarely seen American Indian art pieces. Selections from these collections are displayed in the exhibit, *From the Pueblos to the Northern Plains: American Indian Art from the Holdings of the Western History Collections*. The display features various formats of artwork by American Indians from across the American Southwest and Plains regions, and provides a glimpse of the wide variety of artistic works that are available for research at the Western History Collections.

The exhibit features many pots, jars, and baskets from the Pueblo and Hopi people of the American Southwest. Works from several of the best known pueblos are included, such as the Acoma, Nambe, San Ildefonso, Santa Clara, Santo Domingo, Taos, and Zuni Pueblos. Examples from the Second Mesa and Third Mesa of the Hopi are also represented in the display. Although most of these woven baskets and earthenware jars were used in everyday life, they were also created by artists with an eye for beauty. The skillful blending of form with function elevates these items from the ordinary to the extraordinary.

Art from the Southern Plains area is represented in the exhibit by Carl Sweezy, an Arapaho artist who was born on the Cheyenne-Arapaho reservation in Indian Territory in 1881. Sweezy started painting early in life, working with James Mooney of the Smithsonian Institution in 1895. His colorful paintings provide accurate, detailed images of authentic American Indian subjects in the late 19<sup>th</sup> century. Because Sweezy's paintings depict Arapaho life through the eyes of one of their own rather than an outsider, they are viewed by critics as a valuable addition to the historical record on American Indian culture.

The ledger art of Lakota chiefs Joseph White Bull and Moses Old Bull represents artwork of the Northern Plains Indians. These ledger drawings from the Walter Stanley Campbell Collection depict various battles between the Lakota and other tribes, as well as with the U.S. Cavalry. These drawings illustrate key battle events from the artists' perspectives, and are meant to supplement oral interpretations of these conflicts. Many of the symbols used in the White Bull and Old Bull drawings are commonly used in other ledger art, including dots and circles to show enemy positions, and puffs of smoke to represent bursts of gunfire.

The exhibit also explores the influence of tourism on American Indian art of the Southwest through the work of Maria Martinez of San Ildefonso Pueblo. In the early

20<sup>th</sup> century, tourism relating to American Indians rapidly increased. Postcards and tourist company brochures marketed the Pueblos as exciting destinations for art enthusiasts and general tourists alike. During this time, anthropologist Alice Marriott interviewed Maria Martinez and worked closely with her, which led to her book, *Maria, the Potter of San Ildefonso*. The exhibit includes a series of photographs from the Alice Marriott Collection that documents the various stages of pottery creation.

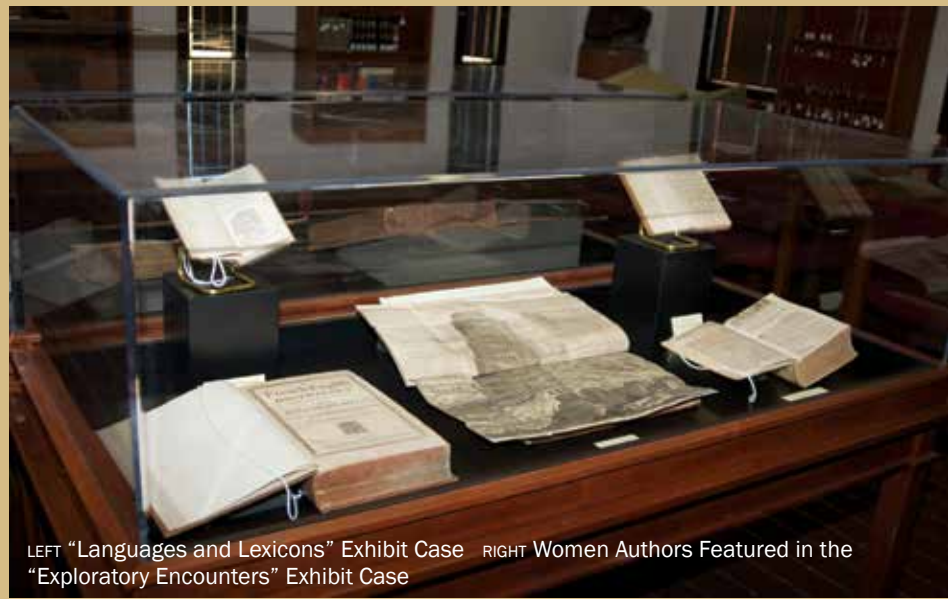
*From the Pueblos to the Northern Plains* provides visitors to the Western History Collections with a broad sample of the art holdings of the Collections, and American Indian art in general. From pottery and baskets to paintings and ledger drawings, these various art forms paint a picture of the wide scope of American Indian art.



ABOVE *Warpath of the Time they Used Tails for Moccasins*. White Bull captures horses from the Crows. Yellowstone River, Summer 1872. Walter Stanley Campbell Collection Ledger Drawings, Box 1 Folder 20. RIGHT *Chief Arapahoe* by Arapaho painter Carl Sweezy.







LEFT "Languages and Lexicons" Exhibit Case RIGHT Women Authors Featured in the "Exploratory Encounters" Exhibit Case



ABOVE James Howell, *A French-English Dictionary* (1650)

BELOW John P. Hamilton, *Travels through the Interior Provinces of Columbia* (1827)

# The John and Mary Nichols Rare Books and Special Collections

## CROSSING CULTURES EXHIBIT: TREASURES FROM THE JOHN AND MARY NICHOLS COLLECTION

**C**rossing Cultures follows *Living Library* as the second major exhibit to fully occupy Bizzell Memorial Library's fifth-floor Exhibit Hall. Comprising more than 180 volumes in 15 display cases, *Crossing Cultures* showcases rare books and materials from Bass Business History Collection, Bizzell Bible Collection, History of Science Collections, and the John and Mary Nichols Collection. Designed to coincide with the university's hosting of the *Mid-America Conference: Transnationalism and Minority Cultures* in September 2013 (and ongoing through April 2014), the exhibit highlights the themes of cultural exchange and the transmission and transformation of ideas across centuries and across cultures. Geographies, travel accounts, and voyage narratives provide a glimpse into the exploratory encounters that shaped perceptions of places and peoples. A broad range of multilingual scientific texts, lexicons, and guides illustrate the material foundations for the transfer of knowledge across time and place.

Dozens of rare books from the John and Mary Nichols Collection are featured prominently in the exhibit, illus-

trating the richness of resources within OU's special collections available to support a broad range of teaching and research needs. The significance of the linguistic aspect of the transfer of knowledge across centuries and across cultures is seen in the diversity of languages of the books in the exhibit. "Languages and Lexicons" (case 7), features several multilingual items, including: Valentin Schindler, *Lexicon pentaglotton* (1612) and James Howell, *A French-English Dictionary* (1650). "Exploratory Encounters" (case 11) showcases travel narratives, diaries, and accounts of missionary efforts by women authors from the 18th through 20th centuries. Works on display in this case include: Maria Graham (Lady Callcott), *Journal of a Residence in India* (1812); Sophia Poole, *The Englishwoman in Egypt* (1842); and Amanda Smith, *An Autobiography* (1893).

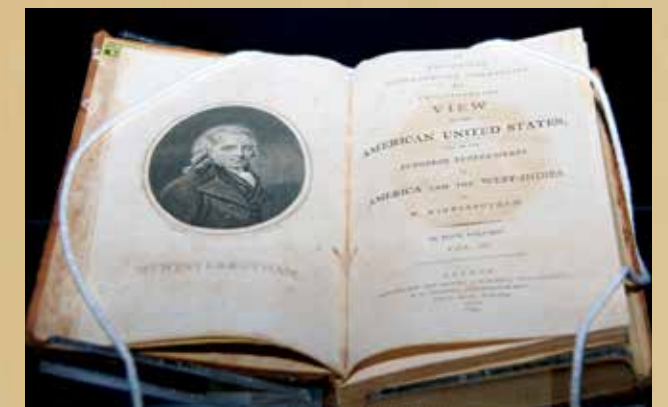
Kariann Yokota's book *Unbecoming British: How Revolutionary America Became a Postcolonial Nation* was the focus of a panel at the September conference and provided inspiration for the selection of items for "Viewing America" (case 12). Books on display here include: William Winterbotham, *An Historical, Geographical, Commercial, and Philosophical View of the American United States* (1795), and multiple editions of Jedidiah Morse's influential geographical textbook. Also featured is an important resource for scholars of American history - B.F. Steven's

*Facsimiles of Manuscripts in European Archives relating to America, 1773-1783* (1889-95). Notable features of this 25-volume set are an extensive index, images of archival materials such as letters and maps, and translations of non-English language items. Volume 24 is open for viewing of an image of a letter penned in French by Benjamin Franklin, next to its English translation.

For more information about the exhibit and books, see <http://guides.ou.edu/fifthfloorexhibits>.



Valentin Schindler, *Lexicon pentaglotton* (1612)



William Winterbotham, *An Historical, Geographical, Commercial, and Philosophical View of the American United States* (1795)



# The HISTORY OF SCIENCE COLLECTIONS

## GALILEO'S WORLD: CHINA AND JAPAN

In the forthcoming exhibition *Galileo's World* (opens August 2015), some visitors may be surprised to encounter a gallery devoted to China. One book featured in this gallery will be an engineering textbook written in Chinese by a friend of Galileo's who accompanied him during his early telescopic discoveries. That book, acquired by the History of Science Collections in 2013, is Johann Schreck's *Ensei kiki zusetsu rokusai* (*Diagrams and Explanations of Wonderful Machines of the Far West*, 1830); it was originally printed in China as *Qi qi tu shuo* in 1627. This edition, printed in Japan, contains more than 170 woodcut illustrations.

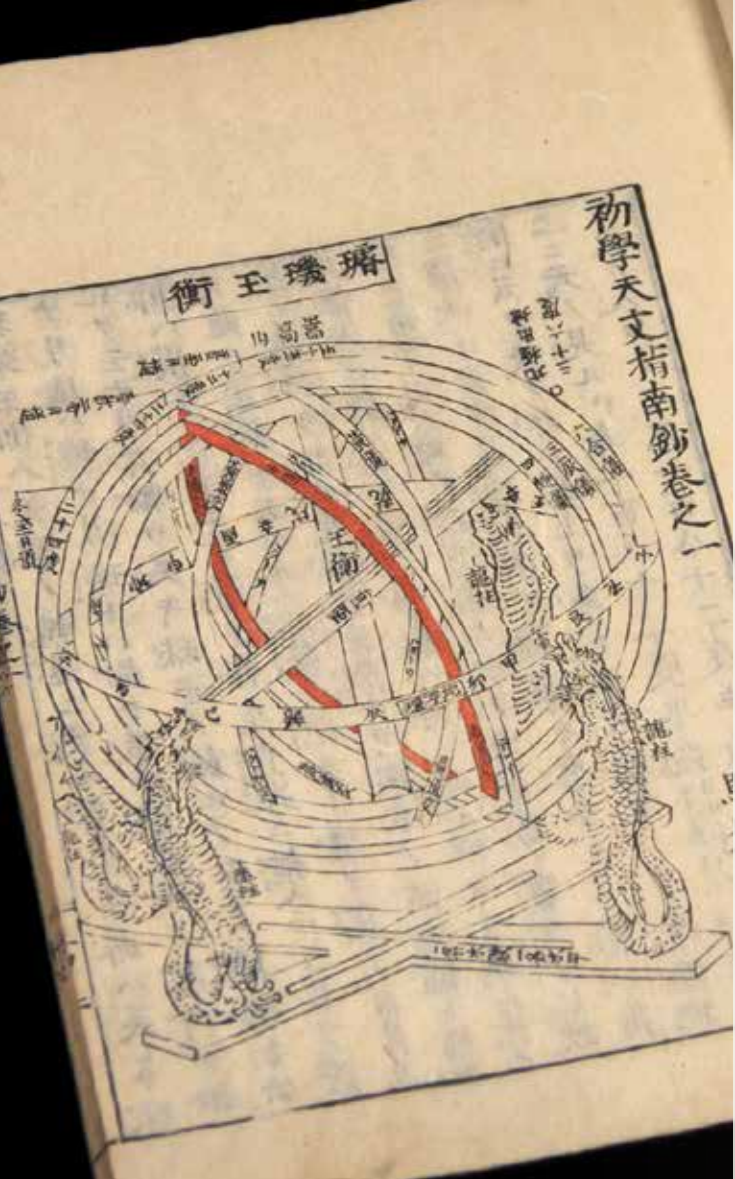
Johann Schreck, born in Switzerland in 1630, encountered Galileo while studying medicine at Padua in 1603-1604. In 1611, at the villa of Federico Cesi (founder of the *Accademia dei Lincei*), Schreck observed the satellites of Jupiter. Shortly thereafter, Schreck traveled with Galileo to Rome for telescopic demonstrations at the Villa Medici. On that occasion, Schreck remembered years later, a hostile witness refused to look through Galileo's telescope "lest he be forced to admit that what he saw was true." Galileo was the sixth member invited to join Cesi's *Academy of the Lynx*; Schreck became the seventh a few days later.

At this time, Nicolaus Trigault was traveling through Europe explaining the China mission of Matteo Ricci and soliciting the help of mathematicians and astronomers. In December of 1611, Schreck became a Jesuit in order to join Ricci and Trigault in China. Schreck prepared for the trip by collecting an extensive scientific library of approximately 7,000 volumes as well as a Galilean telescope. During the four-year journey to China, both on the ship and during a winter layover in India, Schreck tutored his fellow Jesuits in advanced astronomical techniques. One of those students, Adam Schall von Bell (1592-1666), would become the leader of astronomers in China after Schreck's death in 1630. Once in China, Schreck continued to correspond with European astronomers, including Galileo and Kepler; the latter answered with two copies of his *Tabulae Rudolphinae*.

Xu Guangqi (徐光啟 1562-1633), a Chinese statesman and astronomer and director of the Astronomical Bureau in Beijing, called upon Schreck and Schall to reform the calendar and to undertake a massive enterprise to publish updated astronomical and mathematical texts in Chinese. The astronomical work that resulted involved many Chinese collaborators, cultivated in both science and Confucianism, who made original contributions to the scientific effort and protected Schreck and Schall and the other Europeans within the Imperial Chinese Court. This joint publishing effort, which continued for the rest of the century, signals the birth and early modern high point of international relations between Europe and modern China.

This joint Chinese-Jesuit publishing effort was of importance to science not merely in China but throughout Asia. In Japan, beginning in 1720, the eighth Shogun, Tokugawa Yoshimune, rescinded a prohibition on Chinese books containing European science that had been in force since 1630 (thereafter, the ban pertained only to books concerning Christianity or written by Christians, like the Schreck). The armillary sphere with dragon legs shown [here] comes from one of the first books printed in Japan that was influenced by European astronomical techniques, the *Shogaku tendon shinansho* (*Introduction to Astronomy*) by Nobutake Baba (Osaka, 1706). Like the Schreck, this work was also acquired within the last year.

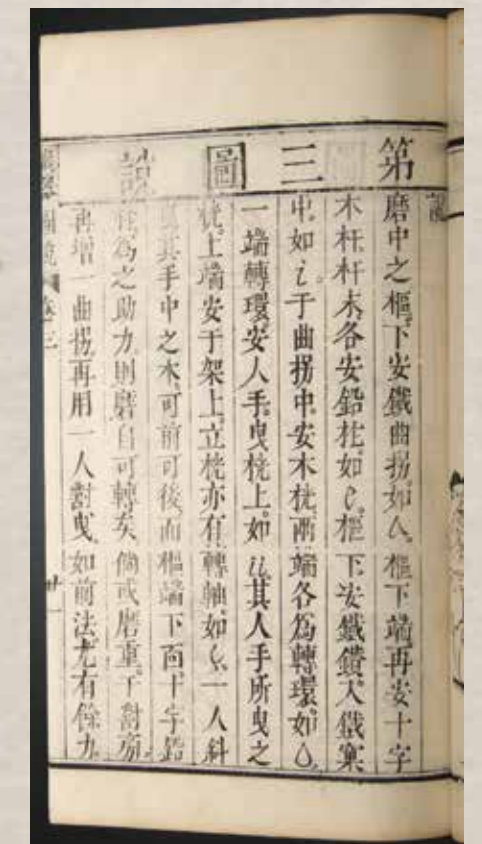
Works held by the History of Science Collections related to Galileo and China include Matteo Ricci and Nicolaus Trigault, *De Christiana expeditione apud Sinas* (Lyon, 1616); Johann Schall von Bell, *Historica narratio de initio et progressu missionis Societatis Jesu apud Chineses* (Vienna, 1665); Athanasius Kircher, *China Monumentis* (Rome, 1667); Confucius, *Sinarum philosophus* (Paris, 1687); and Hasa ibn Yazid, *Ancient Accounts of India and China* (London, 1733), as well as the engineering works used by Schreck in writing his textbook. These and others will be displayed in the *Galileo's World* exhibition coming in 2015. For more, follow the Collections' blog at [ouhos.org](http://ouhos.org).



ABOVE Baba Nobutake, *Shogaku tendon shinansho* (Osaka, 1706)  
BELOW Johann Schreck, *Ensei kiki zusetsu rokusai* (1830)



ABOVE AND BELOW Johann Schreck, *Ensei kiki zusetsu rokusai* (1830)







John Harris, *Navigantium atque itinerantium bibliotheca* (1705)  
Bass Business History Collection

## CURRENT & UPCOMING EXHIBITIONS

**September 2013:** Crossing Cultures, Bizzell Memorial Library fifth floor.

**September 2013:** From the Pueblos to the Northern Plains: American Indian Art from the holdings of the Western History Collections.

**March 2014:** Galileo and China, Bizzell Memorial Library fifth floor.

**October 2014:** The George & Cecilia McGhee Artifact Collection: A Voyage through China, Mesoamerica and the Middle East.

For additional information, please contact:  
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