

*The* UNIVERSITY of  
OKLAHOMA LIBRARIES  
SPECIAL COLLECTIONS

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SPRING 2017



SOONER HORIZON  
VOLUME 5, NUMBER 1

# SOONER HORIZON

SPRING 2017 • VOLUME 5, NUMBER 1



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## *The* UNIVERSITY of OKLAHOMA LIBRARIES Special Collections

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On the Cover: Arthur Waley, *The Life And Times Of Po Chu-i*, London: Allen & Unwin (1949). Blue cloth, fine copy in dust jacket; first edition.



## Letter from the Dean



In today's world where personalized Internet search engines and social media information consumption is increasingly tailored to our needs and likes, filtering out anything irrelevant or disagreeable to us (a phenomenon labeled a "filter bubble"), library collections provide the resource materials and

ideas that challenge our preconceptions. It is through working with primary and secondary materials that students learn to hone their critical thinking skills.

Our special collections are at the core of our mission to provide access to information resources. Rare and unique primary sources provide first-hand evidence of historical or cultural events. Just as art and artifacts in museums preserve creative output and cultural context, primary sources provide an unbiased, unfiltered window into our past.

While many stories exist to explain how our special collections have risen to such prominence, the collections are more than the sum of their contents. Our master curators, subject specialists, librarians, archivists and information experts select, preserve, describe and display these exceptional resources. Through the eyes and talents of these experts, our exhibitions provide a narrative to the artifacts and enable unparalleled experiential learning. This issue of *Sooner Horizons* features examples of our experts making our special collections come alive for our community.

In this issue, I am delighted to announce the addition of two leading OU faculty members who are bringing their unique expertise to our team. Through the extraordinary leadership of professor Jonathan Stalling and his global efforts to work with translators to bring several world-renowned collections to OU, we recently opened our Chinese Literature Translation Archive on the 4th floor of Bizzell Memorial Library. I am equally thrilled to announce that OU history professor David

Wrobel has joined our Western History Collections as a part-time Faculty Director. Professor Wrobel is beginning an assessment to best position our WHC collections as a national leader in the study of the West.

A special thank you is extended to Professor Alan Levenson for his work to bring a prized collection of Jewish American Works to OU through the gift of Professor Marc Lee Raphael. We celebrate the Raphael Library and look forward to the research opportunities this collection brings to OU students and faculty.

Also featured in this issue is an interview with author and playwright James Reston, Jr. discussing the inspiration for his play, *Galileo's Torch*, and his decision to have OU as the stage for the world premiere performance. The performance celebrated the grand finale for the successful collaborative exhibition, *Galileo's World*.

Continuing on the theme of leveraging our experts, our Digitization Laboratory is working to capture the entirety of primary sources as artifacts to ensure the digital presentation remains as representative of the physical book as current technology allows. Another feature examines how we are pioneering a path to maintain fidelity of research reproducibility with digital data as related to our Oklahoma Virtual Academic Laboratory (OVAL) system for scholars to explore original sources in previously unimagined ways.

These stories can only become possible through your generous support and contributions. On behalf of all who benefit from your generosity, I thank you.

Sincerely,

A handwritten signature in blue ink that reads "Rick Luce".

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



## Introducing David Wrobel, Faculty Director of the Western History Collections

**David Wrobel** joined our Western History Collections as the faculty director in January. Wrobel is a native of London, England and is a historian of the West and American thought and culture. He is the David L. Boren Professor and the Merrick Chair in Western American History and teaches graduate courses on the 19th and 20th century West, the introductory U.S. history survey (1865 to present), and upper-division undergraduate courses on modern American history. This semester he is completing a book titled *The West and America, 1890-1950: A Regional History* for Cambridge University Press, and teaching a cross listed course: ENGL 4013 / HIST 3430: *John Steinbeck's America*, which will draw on the rare Steinbeck materials in the WHC.

### The Past, Present and Future of the Western History Collections

The true mark of excellence for a special collections archive is not merely how much is there, but how extensively those materials are used and how they become the foundations for intellectual activity and community that shapes a field. It is vital for a research library to build a reputation as a site of intellectual exchange as well as one of individual research. Fortunately, the foundations for this vision for the Western History Collections (WHC) are very much in place.

OU's extensive resources for the study of the West include our WHC, the OU Press, the Fred Jones Jr. Museum of Art, the Sam Noble Oklahoma Museum of Natural History, the Charles M. Russell Center, the Carl Albert Center for Congressional Research, the recently acquired *Western Historical Quarterly* (WHQ, the flagship journal for western historians), the History and Art History graduate programs, and the departments of Anthropology, English, Geography and Environmental Sustainability, and Native American Studies. Together, these resources may well make OU the best place in the

country to study the history and cultures of the trans-Mississippi West.

We have an opportunity to make the WHC the physical crossroads for creative collaborations across these departments, programs, and museums. By doing this, we can enhance the WHC's role in the educational mission of the institution, and its reputation as a vital physical and intellectual center for the fields of western and Native American history. The WHC can become the future site for an internationally recognized center for the study of the West. This new unit could serve as an umbrella organization to further develop the connections between OU's own resources and to help shape new directions in the fields of Native American and Western American history.

To help secure the WHC's future, OU has invited a distinguished site review team to campus to evaluate the collections with an eye to best practices for preservation, acquisition of new materials, and enhancement of both



We have an opportunity to make the WHC the physical crossroads for creative collaborations across these departments, programs, and museums.

the web presence and the collections' centrality to the scholarly fields of Western and Native American history and culture.

The team is comprised of Peter Blodgett, the H. Russell Smith Foundation Curator of Western American history at California's Huntington Library; Bridget Burke, Director of the American Heritage Center at the University of Wyoming; and George Miles, Curator of the Western Americana Collection at Yale University's Beinecke Rare Book and Manuscript Library. The site visit team will be guided by the question: *Where does the WHC currently stand in the pantheon of western history archives, and what can it do to better serve the needs of the university and the community, and to become a major center for the study of the West?* The team will be tasked with writing a significant report (3,000 to 5,000 words) addressing these questions. We will review the report over the summer and begin addressing its recommendations for how the WHC can become a major center for the study of the West and Native America.

With the advice of this world-renowned group of curators and directors, the support of the Edward Everett Dale Society, and other friends of the University of Oklahoma, the WHC will become an ever more central part of OU's educational mission. We hope to provide larger numbers of OU graduate and undergraduate students and Oklahoma's K-12 teachers with opportunities to develop their research skills and make original contributions to our understanding of Native America and the West. In addition, a program of short and long-term fellowships, workshops, and symposia will bring more leading and emerging scholars to Norman.

The WHC is the home to anyone who cares about Oklahoma, Native peoples and the American West—including artists and writers, anthropologists and historians, OU staff, students, and faculty, community members and tribal members. We welcome you all to be a part of this continuing journey to national and international prominence as the WHC enters its tenth decade and begins to consider the approaching centennial of its founding.

*David Wrobel*  
Faculty Director of the Western History Collections  
David L. Boren Professor  
and the Merrick Chair in Western American History



Peter Blodgett, the H. Russell Smith Foundation Curator of Western American history at California's Huntington Library



Bridget Burke, Director of the American Heritage Center at the University of Wyoming



George Miles, Curator of the Western Americana Collection at Yale University's Beinecke Rare Book and Manuscript Library



## *Galileo's Torch*



TOP The cast of *Galileo's Torch* from the OU School of Drama. ABOVE Dean Luce with James Reston, Jr.

This February celebrated the grand finale to *Galileo's World* with a collaboration which extends beyond disciplines to explore themes from Galileo's day that still resonate today. An idea presented by the College of Atmospheric and Geographic Sciences Dean Berrien Moore, introduced author and playwright James Reston, Jr. to our exhibition and led to the world premiere of a play recounting the 17th century trial of Galileo Galileo, adapted from Reston's 1994 biography, *Galileo: A Life*, produced and performed by the School of Drama in the Weitzenhoffer College of Fine Arts. *Galileo's Torch* brought to life the themes and setting which made *Galileo's World*

such a success. The interconnectedness of art and science, experimentation and performance, history and present day served as the perfect conclusion for this extraordinary OU exhibition.

We thank Mr. Reston for his interest and investment in bringing his work to OU and to the James Garner Chair and Director of Helmerich School of Drama, Tom Orr, and Professor of Dramaturgy and History, Kae Koger. Please read on for an interview with Mr. Reston about Galileo, the play, and OU.





TOP LEFT Berrien Moore, Tom Orr, and James Reston Jr. BOTTOM LEFT Students enjoying the reception after the performance. RIGHT Panel discussion with Kae Koger, James Reston Jr., Jane Wickersham and Steven Livesey.

## An interview with James Reston, Jr.

### What inspired you to write this play?

After the publication of my Galileo biography in 1994, I wrote a script for a Galileo documentary intended for PBS, but that never happened. Then three years ago a friend asked me to adapt the script to the stage. The result was the first staged reading of the play in an outdoor amphitheater in Rappahannock County, Virginia. 500 people attended on a beautiful June day. The play had its second reading in two performances at the Italian Embassy in Washington, then the first professional reading at the Martha's Vineyard Playhouse two summers ago with fine actors from Boston. However, the tremendous excitement for me of the OU production is that this will be the first fully staged production with a wonderful cast. In effect, this production is the official world premiere.

### In what ways does the play differ from or enhance aspects from your work *Galileo: A Life*?

Of course, every biographer hopes to bring his or her central figure alive on the printed page. Translating 80,000 words of a book into 10,000 words of a play that can be performed in an hour and a half, begins a process of painful compression. One looks for the most dramatic scenes in the book. That has a bearing on how many characters a play can have and on what the central conflict is. Conflict is the essence of drama, and in the Galileo story, Galileo's conflict with the church over the new evidence of the telescope, and the scientist's ultimate, tragic crushing by the church, is one of the most important conflicts of all human history. In it is the fundamental and eternal conflict between science and faith.

### What all does creating a play involve?

The text comes first. Once drafted, it needs to be combed down to the most trenchant interchanges that move the action along and building it toward a crescendo,



TOP LEFT Ari Roth, James Reston, Jr. and Berrien Moore. TOP RIGHT Panel discussion with Kae Koger, James Reston Jr., Jane Wickersham and Steven Livesey. BOTTOM Director Tom Orr addressing the play attendees after the performance.

while at the same time developing each character in a distinctive way. In the perfect world (and OU is perfect) the play then gets a workshop like what we had in Norman last August where the playwright can see the play "on its feet" and see what works and what doesn't. The August workshop led to a number of important revisions. Also, ideally, a dramaturg is involved who can speak openly and honestly to the playwright about the flaws of the current script. Kae Koger was invaluable to me in performing that role. Fortunately, in this case, the raw material of the biography was very helpful in adding new material to the play that I had overlooked, and advanced the tension of the piece.

### What has been the most difficult aspect of creating the play? The most rewarding?

My life as a writer is pretty solitary. So the chance to work with wonderful actors and a brilliant director (Fabrice Conte) is thrilling. There's nothing quite like hearing lines you have written be enunciated dramatically by great actors. The most difficult part is coming to grips with what is not working, and figuring out how to fix it.

### Why OU?

The initiative came from Dr. Berrien Moore at the National Weather Center after his wife, Gail, saw the first production of the play in Virginia. Because OU had its fabulous Galileo exhibition, a new play, focusing on the kinds of issues that scientists everywhere deal with, would be a wonderful complement to OU's focus on the science of Galileo.



Students discussing the play at the reception following the world premiere performance.



# Featured Collection: The Raphael Library

**M**arc Lee Raphael belongs to the founding generation of the field of American Jewish history. A passionate undergraduate teacher as well as the author of dozens of books and articles, Marc exchanged the Directorship of the Melton Center for Judaic Studies at Ohio State University for a distinguished professorship at College of William & Mary. Before leaving 'the other' OSU, Marc trained several doctoral students, including Pamela Nadell, President of the Association of Jewish Studies from American University, and OU's Director of the Schusterman Center, Alan Levenson.

Since the College of William & Mary, the second oldest college in America, has no graduate program, Marc has been mailing, box-by-box, over a five-year period, his working library of Judaica Americana to OU. The holdings contain historical monographs, but also the full run of leading journals in the field, memoirs, and pretty much the entire canon of American Jewish fiction including the well-known trio of Roth-Malamud-Bellow, a significant amount of immigration-era literature and still more by contemporary authors. We have received about 800 books so far, with more still to come.

The overall Judaica holdings in OU are already strong – thanks to a generous grant secured many years ago from the Lucius Littauer Foundation by Professor Norman Stillman and thanks to Professor Laurie Scrivener's consistently helpful and prudent curating of our purchases. However, the main defect of our holding was our weakness in American Jewish history, even though American history is a core area of the History Department. The continued acquisition of the Raphael Library will fill this gap and promote a continued integration of the Schusterman Center and the History Department.

Fortuitously, the acquisition of the Raphael Library coincides with the hire of Professor Ronnie Grinberg, whose field is American Jewish history and whose doctoral dissertation deals with the New York Intellectuals. While Ronnie may be the most frequent current user, we know the many graduate and undergraduate students interested in this emerging field will take advantage of the Raphael Library for years to come.

*Alan Levenson, Schusterman/Josey Chair of Jewish History  
Director, Schusterman Center for Judaic and Israel Studies*



Professor Marc Lee Raphael at the College of William & Mary.



Professor Alan Levenson sitting atop boxes of books for the Raphael collection.





## Now Open: The Chinese Literature Translation Archive

Photos by Rick J. Schultz. ABOVE Exhibit cases in the newly opened Chinese Literature Translation Archive.

The Chinese Literature Translation Archive and Special Collections officially opened on the 4th floor of the Bizzell Memorial Library in conjunction with the 2017 Newman Prize for Chinese Literature. The opening ceremony included an exhibit celebrating the work, and translations of, this year's winner of the Newman Prize for Chinese Literature, Wang Anyi, alongside other luminaries of Chinese literature, past and present.

The archive provides students and scholars with a wide range of rare books, reference materials, translation drafts, correspondence, notes, ephemera, and other important historical materials that provide context for Western readers to gain a deeper understanding of Chinese literature. The archive currently houses nearly 10,000 volumes and thousands of documents from some

of the greatest translators of modern Chinese literature in the West: Howard Goldbatt, Wolfgang Kubin, Wai-lim Yip, and the "The William Bikales and Margaret Eliot Grady Collection" of Arthur Waley.

The mission of the archive is to improve the material conditions for translation studies, comparative and world literature at OU by providing the materials necessary for historically informed research supported by the richly textured intellectual environments within which translation takes place.

The archive has just acquired the papers of two new translators, Andrea Lingenfelter and Steven Bradbury.

Andrea Lingenfelter is a poet, scholar of Chinese literature, and a widely published translator of contemporary



LEFT Wang Ban, professor of Chinese, Stanford University (left) with translator Andrea Lingenfelter (center) and Wang Anyi (right).  
RIGHT Chinese language salon featuring Newman laureate Wang Anyi with OU students and faculty.







**TOP** 诗纪全册 Shi Ji Quan Ce Complete Set of Classical Poems belonging to Arthur Waley (published in Qing Dynasty). **BOTTOM LEFT** Dean Luce, Andrea Lingenfelter and Jonathan Stalling. **BOTTOM RIGHT** Jonathan Stalling, Keith Gaddie, Robert Con Davis-Undiano, and former governor Brad Henry at the opening ceremony for the CLTA.

Chinese-language fiction, *Farewell My Concubine*, *Candy*, and poetry by authors from mainland China, Taiwan and Hong Kong. Her translations have appeared in *Manoa*, *Push Open the Window*, *Chinese Literature Today*, *Pathlight*, *Chicago Review*, *Frontier*, *Taiwan*, *Time Asia* and *Foreign Policy*, to name a few, and she composed the subtitles for Chen Kaige's film, *Temptress Moon*. Her translation of selected poetry by Zhai Yongming, *The Changing Room*, won a 2012 Northern California Book Award. A 2008 PEN Translation Fund grant winner and 2014 NEA Translation Grant awardee, she is currently translating Hong Kong writer Hon Lai Chu's collection of surrealist short fiction, *The Kite Family*, and Wang Anyi's historical novel, *Scent of Heaven*. Lingenfelter has a B.A. in Chinese studies from UC San Diego, an M.A. in East Asian studies from Yale, and a Ph.D. in East Asian languages and literature from the University of Washington. Lingenfelter's archive includes draft materials of her translations of Wang Anyi, Zhai Yongming and others.

Steven Bradbury has published over 250 translations in journals and anthologies as well three book-length translations, most recently Hsia Yü's *Salsa* (Zephyr Press, 2014), which was short-listed for the Lucien Stryk Prize. He taught poetry, translation, and American literature for 18 years at the National Central University in Taiwan before returning to the U.S. Bradbury is founding editor of *Full Tilt: a journal of East-Asia poetry, translation and the arts*. Bradbury received his Ph.D. from the University of Hawaii with a concentration on Chinese-English translation history and theory. His contributions to the archive include materials from decades of cultural and literary work in Taiwan as a central figure in the Taiwanese poetry community of the 90's to the present day, as well as drafts and other materials.

Jonathan Stalling  
Professor of English  
Editor, *Chinese Literature Today*  
Curator, Chinese Literature Translation Archive





## Digitizing Watermarks

ABOVE Horace Benedict de Saussure, *Essais sur l'Hygrométrie* (1783); title page (left) and watermark (right)

A lot can be discovered about an early printed book by looking at the page. Not only the text or illustrations printed on a page, but also the page itself. Books that were printed in Europe in the hand-press period, approximately 1470-1820, were typically printed on handmade paper that was then folded, sewn together and the edges trimmed. The result was a set of freely turning single 'leaves' that we now call the 'pages' of a book. These hand-printed and hand-constructed books offer clues to the world of the particular printers and their materials.

One aspect of this is handmade paper and the traces it holds of its origin. Handmade paper from the aforementioned time and place typically has a subtle grid pattern, the chain and laid lines, that indicates the actual physical apparatus that held the wet paper material as it dried into paper. Each whole sheet of the handmade paper also typically has a watermark, a decorative design that is a sort of signature of the paper maker. If scholars have access to information about watermarks, and even chain and laid lines, in early printed books they can pursue new lines of exploration; for instance, they can trace connections among the printers through the paper makers.

Unlike identification of the printer or publisher, this paper information is not provided in the printed text; it is a relatively hidden aspect to the book. The OU Libraries Digitization Lab is developing a plan to

gather information about the paper during our regular digitization process for early printed books, thanks to the ideas and research of our first graduate assistant, Kraig Bartel. Kraig joined the digitization lab staff in August 2016 while finishing his master's degree in OU's Department of the History of Science. With his scholar's perspective we explored new ideas for enhancing opportunities for scholarship through digitization. By late fall, Kraig had proposed a straightforward way to incorporate watermark illumination into our digitization process.

As a result, this spring we plan to test the addition of watermark capturing into our normal digitization of early printed books. We will use a low-energy electroluminescent panel to illuminate the watermark in one or two pages per book, with the plan to include those watermark images in the online digital repository along with the normal digital photographs of the entire book. The associated metadata will allow scholars to easily find the watermark images and make this new information discoverable and accessible.

Kraig's ongoing contributions grounded in a scholarly perspective and a solid understanding of our digitization capabilities have enabled us to add this new capability and explore possibilities for further enabling scholarly inquiry.

*Barbara Laufersweiler*  
Coordinator, Digitization Lab





## Preserving Virtual Reality for Research and Teaching at OU Libraries

With the public release of the Oculus Rift virtual reality (VR) headset in March 2016, VR is quickly becoming the hottest new platform for video games. VR provides users with immersive and interactive experiences, making them feel as if they are physically located within computer-simulated spaces. VR technologies react to the body's natural movements to provide a seamless, simulated environment that surrounds the user with interactive objects and scenes rendered in 3D space. VR also shows great promise for a range of academic disciplines that work with artifacts, places, and multi-dimensional data.

OU Libraries has begun providing access to 8 networked, public-facing VR workstations for student learning and faculty research on the Norman campus. The VR workstation, developed by emerging technology librarians at OU Libraries, is called the Oklahoma Virtual Academic Laboratory (OVAL). OVAL enhances visual and spatial skills in course instruction and supports faculty research with new tools for analyzing 3D artifacts that may be too large, small, or fragile to transport or handle directly, such as cultural heritage artifacts or biological specimens.

Along with the scholarly possibilities of VR emerge new questions on managing and preserving 3D data. 3D data pose a challenge for libraries that are used to preserving and making accessible mostly text and image-based forms of information. VR technology is also changing rapidly, making the risk of technological obsolescence very real. In order to address these challenges, OU Libraries created my position as a postdoctoral research fellow in data curation, VR preservation and archiving for the sciences. This position is supported by CLIR, the Council on Library and Information Resources, with support from the Sloan Foundation. While OU Libraries is beginning to work with a range of 3D file formats that have different degrees of adoption

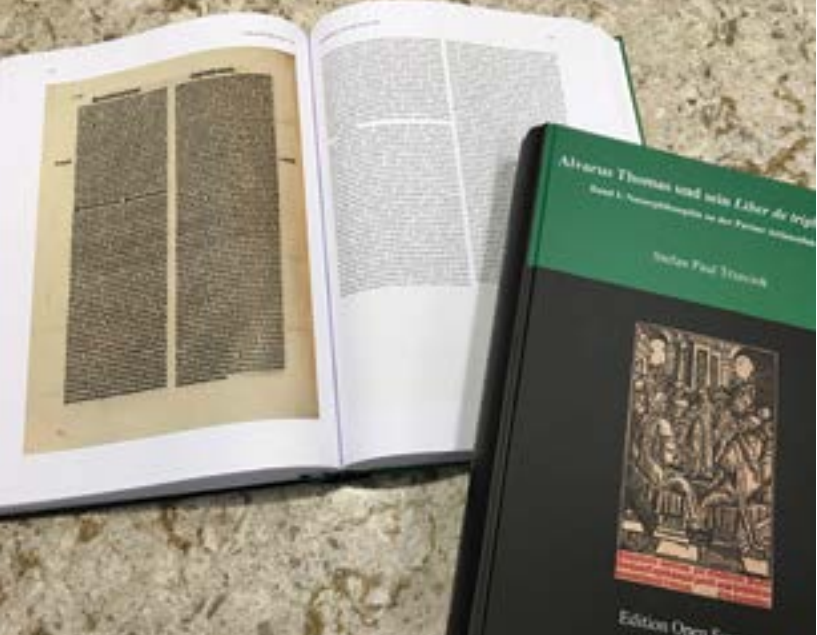
in the VR community, we are simultaneously working to address the problem of preserving the OVAL platform itself, which combines VR hardware and software from several commercial vendors with custom software developed by OU Libraries. Any changes made to the platform could potentially change the viewing environment, posing a threat to the reproducibility of research findings.

The VR research team at OU Libraries is pursuing the following strategies to ensure long-term access to 3D objects:

- Identifying sustainable 3D file formats that will be supported into the future.
- Working with partner institutions to develop standardized metadata schemas for documenting the creation, processing and analysis of 3D digital objects.
- Developing practical methods for preserving and maintaining software and hardware.
- Building a digital archive and data curation guidelines that OU Libraries and other academic libraries can use to preserve and share 3D objects and VR data.

Even though the research opportunities created by the use of VR technology are seemingly endless, OU Libraries has learned from the mistakes of the past; few of the earlier head-mounted VR systems developed in the 1990s exist in any functional form today. Technology changes rapidly, digital data is growing in volume and complexity, and preserving and curating all of this new research data is essential for technology to advance the future of scholarship. Follow our efforts at [vrpreservation.oucreate.com](http://vrpreservation.oucreate.com).

*Zack Lischer-Katz*  
Research Fellow in Data Curation



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Booksellers can order directly via email at [reference@iupui.edu](mailto:reference@iupui.edu)  
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Source 9

## Metallurgy, Ballistics and Epistemic Instruments

The Nova scientia of Niccolò Tartaglia – A New Edition

Matteo Vallerani

Submitted by: Mike Pothly  
English translation by Matteo Vallerani, Lindy Elvart and Anna Sebald

Click on the entries in the Table of Contents below to download individual chapters.

[Read online](#)

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[Download Ebook \(79.8 MB\)](#)

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[Description](#) [Table of Contents](#) [Reviews](#)

LEFT The latest EOS publication: Alvarus Thomas, *Liber de triplici motu* (2016), 2 vols. RIGHT The EOS website includes download links and a link to read publications online (see top image, page 12).



## Edition Open Sources

We're investing in both digital and physical worlds by embarking upon a scholarly publishing series called Edition Open Sources (EOS). Publications in EOS are immediately accessible and publicly available worldwide under a creative commons license, which enables the content creator to retain intellectual credit while allowing others to copy, share, and build upon the material.

An international collaborative venture, the Max Planck Institute for the History of Science (MPI) in Berlin led the development of the platform, and the project continues as a partnership between MPI, the OU Libraries and the OU Department of the History of Science. Each publication in EOS consists of a critical introduction to the source, a high resolution facsimile, an authorized transcription, and optionally, an English translation. EOS is one answer to the question of how research libraries, special collections, and humanities scholars can work together in the digital world.

This collaborative endeavor publishes academic editions of primary sources in the history of science in online and print formats, signifying a scholarly paradigm entailing high-quality publications which

are peer reviewed, make a scholarly contribution in their field and are recognized as academic publications.

The EOS platform consists of a single technical workflow that produces every book in several different formats. First, with a hyperlinked web version, users navigate between sections using a pull-down menu. One may link directly to any paragraph in the work. In the facsimile section, browse by thumbnails or zoom in on high resolution images, even on a smartphone. A transcription offers a marked up, readable text in the original language. Most publications will also feature an English translation. The web page for each book also offers download links for two portable formats: a print-quality PDF and an EPUB that resizes to fit your screen, whether on an iPad, Kindle or smartphone. Finally, for those who wish to have a printed copy, a hard-bound book is sold for roughly the cost of printing. The other formats are available at no cost to the user.

Two milestones have already been reached in the Edition Open Sources project. The first publication jointly sponsored by OU and MPI is now available. It is a two-volume study by Stefan Paul Trzeciok of a text written by Alvarus Thomas (d. 1521), an arts




The Nova scientia: Facsim... >

## The Nova scientia: Transcription and Translation

Overview -

**FRONTESPIZZO - Primo folio (non numerato), recto**

Frontispiece




Disciplinæ Mathematicæ loquuntur[.] Qui cupitis Rerum varias cognoscere causas[.]

Permanent Link

If you want to directly link to this paragraph in the text, you can use the following URL:  
<https://www.edition-open-sources.de/sources/12/index.html#2>

**INVENTIONE DE NICOLO TARTAGLIA**  
 Brixiano Intoletoia Scientia Noua diuila in V libri, nel Primo di quali se dimostra theoricamente, la natura, & effetti de corpi egualmente graui, in li doi contrarii moti che in essi puon accadere, & de lor contrarii effetti.


**FRONTISPIECE - First folio (unnumbered), recto**



The Mathematical Disciplines say, whoever strives to investigate the reasons to think, study us, this way is open to everyone.

from Brescia entitled *Nova scientia*, divided into five books.<sup>1</sup> In the first book, the nature and effects of equally heavy bodies are theoretically demonstrated as well as the two contrary motions that can affect such bodies and the contrary effects of such motions.

**Metallurgy, Ballistics and Epistemic Instruments**



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Part II

The *Nova scientia*: Transcription and Translation



EOS post-doctoral fellow Francesco Luzzini.

master in Paris, on the theory of proportions and the science of motion. Although Alvarus and his text are not widely known, it is interesting to note that in two known instances, early readers of Alvarus' text chose to bind it together with their own copy of *De revolutionibus* by Nicolaus Copernicus. Now anyone may visit the EOS website and read this comprehensive study by Trzeciok. Readers can examine a color facsimile

of the entire manuscript, and study a full transcription, all freely available online.

The second milestone is the completion of the first EOS post-doctoral fellowships in 2016. The two fellows, Francesco Luzzini (sponsored by OU) and Angela Axworthy (sponsored by MPI), worked over the last two years to help us launch the collaborative series; their publications will become available later this year. Luzzini's project will publish a geological and travel manuscript written by Antonio Vallisnieri (1729); Axworthy will publish an edition of a commentary on an introduction to astronomy by Sacrobosco. Several additional book proposals are currently under consideration by the EOS editorial board, both in Berlin and at OU, which will lead to further publications in the series over the next few years.

Prospective authors may contact the editors with questions and book proposals at the Edition Open Sources website, [edition-open-sources.org](https://www.edition-open-sources.org).

Kerry Magruder  
Curator, History of Science Collections

DEO OPT: MAX:  
SACRUM.

Augustiss: Britanniarum  
Monarchæ Franciæ regi

IACOBO I.

Fœlix nonni anni auspiciū  
et

D: Astronomicæ tandem illustranda  
Symbolon



ABOVE AND BELOW John Bainbridge, *An astronomical description of the late comet* (1619, London).

## Recent Acquisitions

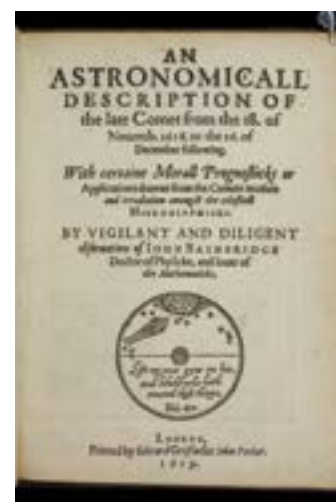
Since the *Galileo's World* exhibition opening in August 2015, several books have been acquired worthy of inclusion. One example is the first published record of telescopic observations printed in England. Written by John Bainbridge, his *An astronomical description of the late Comet* (London, 1619) features the first recorded use of the word "telescope" in English. On the basis of this book, Bainbridge became the first professor to hold the Savilian Chair of Astronomy at Oxford. The Savilian Chair was later held by luminaries such as Christopher Wren, John Keill, James Bradley and a host of other names familiar to astronomers and historians of science. Bainbridge taught himself the methods of Tycho Brahe, followed the work of his contemporary Johann Kepler, and even studied Arabic to better understand the insights of Islamic astronomers such as the 8th century Persian astronomer Albumasar.

Telescopes were used in England before Galileo published the *Starry Messenger* (*Sidereus nuncius*) in 1610. Thomas Harriot used a telescope to view and draw the moon before Galileo, but none of the results of earlier English telescopic observations were published until this work by Bainbridge. In 1618, Bainbridge was among the first to observe a comet through a telescope, along with Kepler, the Italian Jesuit Oratio Grassi, and the Swiss astronomer Johann Cysat (author of another book we have recently acquired). On December 2, 1618, Bainbridge measured the distance between a comet and two stars, explaining, "for the more perspicuous distinction whereof I used the Telescopium." According to the *Oxford English Dictionary*, this is the first recorded use of the word 'telescope' in English.

The comet was one of three that appeared that year,

a story told in *Galileo's World* as the "Controversy over the Comets." The controversy pitted Galileo against Grassi and marked a turning point in Galileo's relationship with the Jesuit astronomers. Grassi argued that the three comets of 1618 moved in regions beyond the moon. In three books written against Grassi, Galileo argued instead that comets are optical illusions which arise in the Earth's atmosphere from refracted light. This was in agreement with the widespread opinion that comets occur below the moon. Yet the conclusion Bainbridge reached in England agreed with the views published at the same time by Kepler and Grassi, for Bainbridge used his own observations to assert that comets move above the moon.

The History of Science Collections already holds 25 volumes related to this controversy over the comets of 1618. Because the Bainbridge is in English, it may provide a particularly attractive entry point for study of the controversy by university students. No quality online copy was previously available, so our Digitization Laboratory has digitized this copy, and it will soon take its place online in the *Galileo's World* digital library along with the other works originally exhibited in "Controversy over the Comets."



Kerry Magruder

Curator, History of Science Collections





## ROI: Open Publishing

Many academic disciplines consider journal literature as their primary means of scholarly communication. The OU Libraries utilizes Open Journal Systems (OJS), a journal management and publishing system developed by the Public Knowledge Project (PKP), to support OU faculty in the publishing of peer-reviewed open access (OA) journals. Traditional journals have been in existence since the Enlightenment and are fee-based; readers and institutions pay subscriptions to receive or access them, and for some disciplines, authors also pay page charges to the publisher. OA journals, however, differ from traditional publications in that they are online, free of charge to the reader, and free of most copyright restrictions. Providing an open access journal publishing platform is one of the ways in which we seek to encourage OU authors to retain the rights to their intellectual output, while simultaneously making that output freely available to a worldwide audience.

OU Libraries currently supports four peer-reviewed OA journals; two are affiliated with the Jeannine Rainbolt College of Education. The first, *Study and Scrutiny: Research on Young Adult Literature*, has been in publication since 2015 and encourages the publication of chapter-length works. It was the first journal published on OU's OJS system. Recently joining the lineup with its first issue published in December 2016 is the *Journal of Higher Education Athletics & Innovation*, dedicated to exploring the role of intercollegiate athletics at higher education institutions.

A third journal is the *American Review of Politics*, affiliated with OU's Department of Political Science. This title has a long publishing history, beginning in

1980 as the *Arkansas Political Science Journal*, published by the Arkansas Political Science Association. In 1988 its name became the *Midsouth Political Science Journal*. In 1993 it adopted its current title but was still a traditional academic journal, requiring a personal or institutional subscription. In 2013 the *American Review of Politics* was acquired by the chair of the OU Department of Political Science, Keith Gaddie, and converted to an open access publication. The University Libraries digitized all the back issues of the journal and has made them publicly available on the journal's website. Subsequently two new open access issues have been added to the journal, which publishes twice yearly.

The newest addition to the OU Libraries' OA journal portfolio is the *Interdisciplinary Journal of Signage and Wayfinding*, a journal directed at academics and practitioners in fields from art to law, and engineering to marketing. It is sponsored by the Academic Advisory Council for Signage Research and Education (AACSRE) and affiliated with OU's College of Architecture.

The adoption of open access journals creates opportunities for students and scholars to publish and study high-quality, peer-reviewed content without restricting access through ability to pay or limiting copyright to single-source platforms. Utilizing a formal proposal process, we seek publishing partners who use an internationally or nationally recognized editorial board, have sufficient resources and staff to publish in a timely manner on a regular schedule, seek to publish original scholarly work via an open call for papers, and are selective in accepting quality content for publication through a rigorous peer-review process.



LEFT *The Happy Farmer Wants Hoover*, published in 1928. Patrick Hurley Collection, Box 140, Folder 11. RIGHT *Cities Service March*, published in 1927. Cities Service Oil and Gas Corporation Collections, Box 2, Folder 5.

## The Musical Side of the Western History Collections

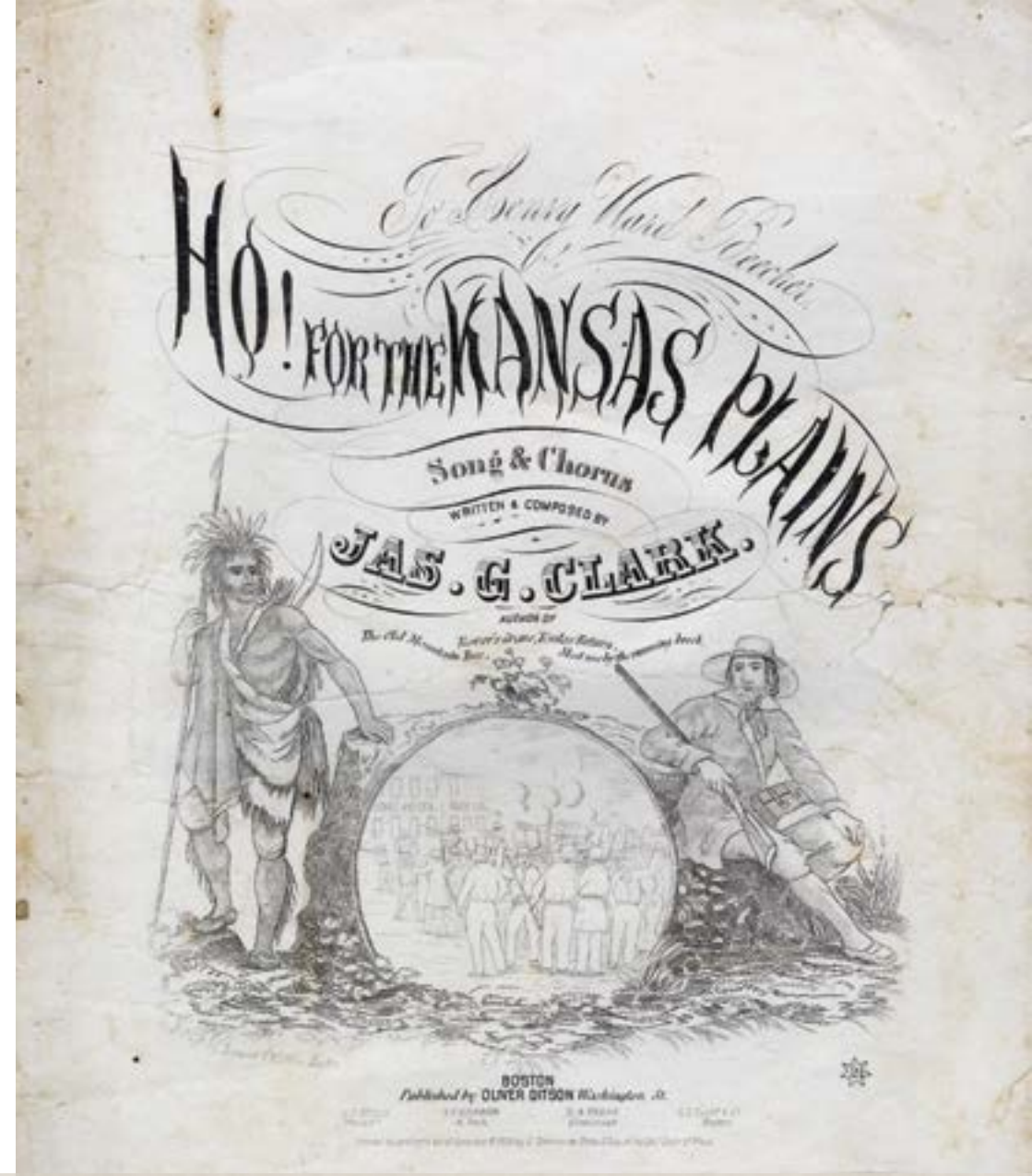
The variety of materials available at the Western History Collections (WHC) never ceases to delight and amaze! Every request requires research, and through this process the WHC staff learn more about these unique resources. It is expected that the collections include photographs and documents about the American West and Native American history and culture. However, a surprising number of collections also include items which may be more unexpected. Several of our collections include sheet music and the inquiries into these items spark special opportunities.

One recent inquiry involved a copy of the “U.S. Army Pharmacy Corps Song” from the Ralph D. Bienfang Collection. Bienfang, a University of Oklahoma pharmacy professor, wrote the lyrics to the song. The patron wanted to perform the song at a retirement celebration for Col. John Spain, who served as the Army pharmacy consultant and program manager for

the Army Surgeon General, but to our knowledge, the sheet music is only held at the Harry S Truman Library and our Western History Collections. Thanks to online access to the WHC manuscript collection finding aids, the patron located this rare piece and performed it at Col. Spain’s retirement ceremony.

Sheet music can also be used for scholarly research. A National Endowment for the Humanities Summer Institute participant asked if the WHC had 19th century American sheet music during a recent tour. After some searching, it was determined that at least 30 collections contain sheet music along with many cataloged pieces in the library. Some pieces, such as “Ho! For the Kansas Plains” housed in the library, were written to further a movement, in this case antislavery emigration to Kansas. Others, such as several Civil War songs found in the William Tilghman and Henry B. Bass Collections, mark an important era in American history.





TOP LEFT U. S. Army Pharmacy Corps Song, published in 1945. Ralph Bienfang Collection, Box 6, Folder 1. RIGHT Ho! For the Kansas Plains, published in 1856. Western History Collections, Library Division. BOTTOM LEFT American Indian Music, brief songs from the Cherokee, Dakota, and Chippewa tribes. Te Ata Fisher Collection, Box 3, Folder 5.

Occasionally, sheet music is discovered in unexpected collections while looking for a completely different resource. While searching within the Cities Service Oil and Gas Corporation Collection, staff came across the “Cities Service March,” which was the opener for the Cities Service Radio Concerts. Similarly, “American Indian Music,” which contains brief songs from the Cherokee, Dakota, and Chippewa tribes, was located in the Te Ata Fisher Collection.

Sometimes it is the music itself that is unexpected, such as several pieces that encouraged African Americans to vote for Herbert Hoover found in the Patrick Hurley Collection. One unique collection contains compositions by noted OU professor, pianist, and composer Spencer Norton. His compositions, located in the library and in

his manuscript collection, have been used for various purposes, including a graduate student recital and an American Organ Institute exhibition. Norton, an Oklahoma native, taught at OU for 41 years and wrote several commissioned pieces.

Each day brings new and unexpected discoveries for the WHC staff as they assist researchers. Whether in search of traditional archival resources like photographs and documents or less expected items like sheet music, each discovery builds the curatorial knowledge of the staff and better prepares us for the next inquiry.

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Our special collections are at the core of our mission to provide access to information resources. Our master curators, subject specialists, librarians, archivists and information experts select, preserve, describe and display these exceptional resources which make the collections come alive.



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