

tions was their operation not only as a repository of rare books but also as a teaching-and-research workspace for the History of Science graduate program's students and faculty. The expanding holdings' particular strengths included a reflection of Duane's own research interests, which initially centered on physical science in the Scientific Revolution (16th-17th centuries). But Duane insisted on a comprehensive acquisition policy; he often said the Collections' goal, however unattainable, should be to get a copy of every book ever written in the domain of science! Yet he also was vigilant regarding opportunities to build on existing strengths, such as geology (a special interest of DeGolyer's) and Darwinism.

The broad scope of the Collections' acquisition policy meshed with Duane's perspective on the discipline's teaching agenda, compassing all of Western science from its ancient beginnings to the present. Duane was a fine raconteur, and his great popularity as a lecturer rested partly on his ability to enliven history through dramatic narratives. Perhaps his favorite theme depicted the ongoing effort to understand nature as a contest between two philosophies: A Platonic-idealistic strain stressing the perfection of abstraction, matched against an Aristotelian-empiricist tradition centered on the comparatively messy business of sensory experience. Duane's storytelling was legendary not only in the classroom, but also as he showed off the Collections to visitors, whether the guests were OU students, schoolkids, curious citizens, or visiting dignitaries. Duane regularly did this with such panache that he ranked about equally with the venerable old books among OU's most prized cultural assets. ●

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Tuscan Treasures

Treasures of Tuscany: Renaissance in Arezzo introduces visitors to Arezzo's major artists, goldsmithery, textiles, and incunables, many of which have never before been exhibited outside Italy. Organized by the Fred Jones Jr. Museum of Art, *Treasures of Tuscany* is the first international exhibition devoted entirely to the Aretinian Renaissance with artworks drawn from more than 20 Italian institutions and private collections. The exhibition will run through Jan. 28. Admission to the museum is always free.