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THE SMITHSONIAN
TORCH



Merry
Christmas!



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Contributions are encouraged from all employees of the Smithsonian Institution. If you have an item for THE TORCH please give it to the secretary of your department or send it direct to Mrs. Fields in the personnel office.

CONTRIBUTIONS SHOULD BE RECEIVED BY THE LAST DAY OF THE MONTH.

MERRY CHRISTMAS! HAPPY NEW YEAR!

All of us at the Smithsonian during this season want to wish one another a most Merry Christmas and a very Happy New Year. Certainly the past year has brought many blessings, including an appropriation for a new building to the Smithsonian, and we all believe that throughout the year the Institution has in countless ways played a constructive and wholesome part in the life of America. What better hope can we all have for 1957 than that the Smithsonian may have an even more useful year than it had in 1956?

Mrs. Carmichael, our daughter Martha, and I send warmest greetings to everyone associated with the work of this old and distinguished institution. We are looking forward to seeing each of you at the Christmas party in the Great Hall on December 20.---Leonard Carmichael

"MOONWATCH" REHEARSAL POSTPONED

Dr. J. Allen Hynek, associate director of the Astrophysical Observatory, recently announced that the Smithsonian's MOONWATCH rehearsal program, originally scheduled for this month, has been postponed until spring.

The reason for the postponement is to allow MOONWATCH teams to become better organized and better trained in observing techniques.

MOONWATCH, the satellite tracking program, was described in the September 1956 issue of The Torch.

An interesting article about the satellite program and MOONWATCH appears in Science News Letter for December 1, 1956. The article is entitled "Seeing Earth Satellites" and is written by Ann Ewing.

CENTENNIAL FOR FISHES

December 15th marked the hundredth birthday of what is now the division of fishes.

The centennial anniversary date is established by the first entry in the division's specimen catalog. This entry, dated Dec. 15, 1856, reads:

"Catostomus hudsonius, locality Lake George, New York, collected 1850 by S. F. Baird." Today, all that remains of the first recorded specimen is a well-preserved pharyngeal bone that was removed from the fish long ago.

If you were to visit the division of fishes today you would be able to see many of the more than 1-1/2 million "alcoholic" fishes that are sorted and labeled as specimens in the national collections. You could also see some of the million or more larval and post-larval fishes in storage there waiting around for someone to sort them.

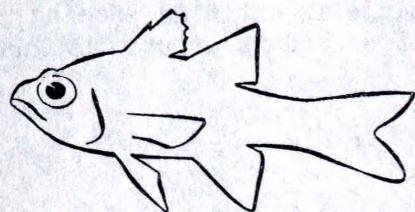
The fishes are preserved in about 30,000 gallons of alcohol in containers ranging from small jars to 190-gallon tanks. There are more than 170,000 glass jars of fish stored on more than 2-1/2 miles of steel shelving in the division.

The specimens range in size from a one-third inch goby from the Philippines to a 6-1/2 foot giant sea bass weighing 337 pounds.

There are 25 file-cabinet drawers filled with 9,200 drawings and photographs of fishes. These illustrations

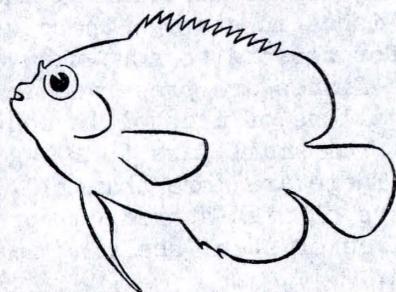
are filed alphabetically according to genus and species.

The division library includes most of the important books on systematic ichthyology. There is also a collection of photographs of ichthyologists. This collection was started in 1937 and now contains pictures of 476 individuals.



The number of research publications written by staff members over the past hundred years is difficult to determine because accurate records have been kept for only 22 years. However, records of the Smithsonian Institution indicate that about 450 scientific publications have been authored by members of the division of fishes since 1887. The records before that date are too incomplete to be included.

Almost every ichthyologist of importance in North America has worked on the collection of fishes in the National Museum. Many of these scientists have written voluminous and valuable works on the fishes of the world, including the monumental 4-volume "Fishes of North and Middle America" (Museum Bulletin 47)



by David Starr Jordan and Barton W. Evermann.

A search through the reports of the Smithsonian Institution indicates that its various departments and divisions had a nebulous beginning.

Drs. Spencer F. Baird, Theodore N. Gill, and Charles Girard, M.D., were the first to assemble a collection of fishes in the Smithsonian Institution for the purpose of performing research. This early collection consisted of Baird's private fish specimens and the materials collected by the U. S. Government explorations and surveys, including those of the Wilkes Exploring Expedition, 1838-1842. The oldest specimens, however, are some collected in the 1820's by Louis Agassiz, the outstanding zoologist of the period.

Charles Girard, a student and assistant of Agassiz showing scientific aptitude in systematic zoology, was brought to the Smithsonian by Dr. Baird in 1850. His first big contribution based on fishes in the Smithsonian Institution was "A Monograph of the Cottoids" published in 1852. Dr. Baird and Dr. Girard collaborated in this early period on several papers that were published from 1853 to 1855.



Dr. Girard remained here for 10 years, but then he had to return to his native Switzerland because he was caught carrying on a business in medical drugs with the Confederate army.

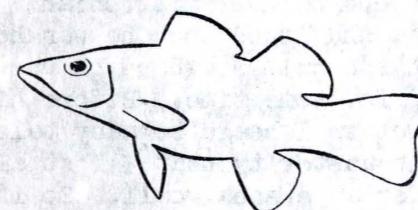
Dr. Theodore Nicholas Gill "was included in the group who were being paid for the preparation of zoological reports for the Northwestern Boundary Survey, and the following year he was working on the fish report for the North Pacific Exploring Expedition." Dr. Gill, although not an official member of the fish division staff, did most of his ichthyological work on the fish division collections.

Dr. G. Brown Goode came to the Smithsonian in November 1872 to assist

Dr. Baird. In 1873 he was given the title of zoologist, and in that year he assisted Dr. Baird in arranging the fish specimens according to Dr. Gill's fish classification published in 1872. Dr. Goode was made assistant curator of the National Museum in 1875.

Dr. Baird's keen interest in the fishes of North America and his close association and study of the fish division collections up to 1870 made him an outstanding authority.

During a few summers spent on the coasts of New Jersey, Massachusetts, and Maine, he was much interested in the causes of decline in the abundance of food fishes along those coasts. Through the influence of Dr. Baird, Congress created the U. S. Fish Commission in 1871 and Baird was appointed to serve without salary as commissioner. Immediately, Baird began to gather around him in the "department of fishes" men who could assist in the work of the new Fish Commission. One cannot distinguish where the early work of the museum fish department was separated from the Fish Commission. Thus, the U. S. Fish Commission arose out of the fish division of the U. S. National Museum in 1871.



The first official full-time staff member of the fish division was Tarleton H. Bean. He was appointed in 1877 as assistant ichthyologist, and became curator in 1880. However, 8 years later, when his duties with the Fish Commission had become too heavy, he acted as honorary curator, a title he held until 1905.

Barton A. Bean became assist-

ant in 1882, aide in 1886, and was appointed assistant curator in 1890, a position he filled until his retirement in 1932. He was in charge of the division from 1887 to 1905. Dr. Barton Warren Evermann was curator from 1906 to 1913. Dr. George S. Myers was assistant curator in charge from January 1933 to August 1936. The present curator, Dr. Leonard P. Schultz, came to the division in December 1936 to fill the position vacated by Dr. Myers. The division did not have a full curator from 1913 to January 15, 1938, when Dr. Schultz received that title.

Dr. Hugh M. Smith, former U. S. Commissioner of Fishes, held the title of associate in zoology beginning in 1922, but he worked full-time in the museum only from 1935 to 1941. His research, mostly on Siamese fishes, resulted in the publication of "The Fresh-Water Fishes of Siam, or Thailand" (Museum Bulletin 188) in 1945.



Dr. Samuel F. Hildebrand, ichthyologist of the U. S. Fish and Wildlife Service, worked full-time in the division from August 1942 to March 1950. During this time he wrote "The Shore Fishes of Peru" (Museum Bulletin 189), which was published in 1946.

In addition to the curator, the staff of the division includes Dr. Ernest A. Lachner, associate curator (1949); Dr. William Ralph Taylor, associate curator, who came to the division a few weeks ago; Robert Kanazawa, aide (1950); James Bush, aide (1944); and Mrs. Mary Grace Chaconas, secretary (1953).

Isaac Ginsburg, ichthyologist of the U. S. Fish and Wildlife Service, began working in the division in 1942, and even though he retired from government service in October of this year he is continuing to work full time.

Another ichthyologist of the Fish and Wildlife Service, Dr. Giles W. Mead, began working in the division of fishes last November.

Mrs. Mildred Carrington, also of that agency, is working in the division as secretary to Dr. Mead and Mr. Ginsburg.

Since Dr. Baird's time the division of fishes has enjoyed cordial relations with the Fish and Wildlife Service. More than half the fish specimens in the Museum have been received through that agency.

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DINE IN GREAT HALL

About 100 members and guests of the National Academy of Sciences attended a reception and dinner on November 9 in the Great Hall of the Smithsonian Building. The affair was one of the highlights of the Academy's 3-day autumn meeting.

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LECTURES PUBLISHED

Two lectures by Dr. Carmichael-- "The Emergence of Mind in the Animal Series" and "The Emergence of Mind in the Growing Individual"--have recently been published by the Elsevier Press, Houston, Tex., in book form combined under the title "The Making of Modern Mind." These addresses formed the 1954 Rockwell Lectures of the Rice Institute, an annual series presented by prominent men on topics that are of general intellectual significance and that relate to social theory and to religion.

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"YESTERDAYS"

By Paul Bartsch, former curator of Mollusks (retired)

As I gaze back over 60 years in Washington and let the years roll by like chapters on a television screen, I feel a glow of happiness and am thankful that it has been my good fortune to have been permitted to live among and be associated with men and women whose lives were devoted to making known the wonders of the world.

Most of these friends, who have contributed so much to science and art, were as busy as I have been. They now remind me of men hastily crossing a rising stream on wet stepping stones, with little or no thought beyond their immediate research problem, never that of self.

They were explorers whose eyes were not focused upon the dollar sign but upon work that yielded, vista after vista, into the enchanting, exquisite, and delightful fairyland of science. Such a man was Samuel Pierpont Langley.

When I first came to the Smithsonian Institution, I felt that I must present myself to Secretary Langley because it was he who had signed my appointment. I called at his office, on the second floor at the east end of the Smithsonian Building, and found that he was home ill with the grippe, where he was confined for some time. Before his actual return I heard so many tales about his austerity that I lost all desire for a personal call. So it happened that almost all our contacts were at scientific meetings--a fact that I greatly regret, for behind the apparent austere reserve, clothed in a Prince Albert and stovepipe hat, there beat a heart quite soft and tender.

Langley was a bachelor, so he never had the tenderizing and humanizing social influence that a wife contributes.

He was a great physicist as well as an able administrator, but, as far as I know, only two members of his staff had closer contact with him than that required by official duties; the rest shunned rather than sought his presence.

Yet, there was the Children's Room into which the south entrance of the Smithsonian Institution had been converted--a small room whose contents, I believe, evoked more "Ohs" and "Ahs" from young and old than any other exhibits of the Smithsonian Institution.

The exhibits raised questions and gave answers to many things without being pedantic. They were in cases above the floor, child high, and the center of the little room had a huge aquarium with glittering goldfishes that seemed to lend life to all the mounted specimens.

Nowhere else in the world have I seen an exhibit that demonstrated so plainly that "all knowledge begins in wonder."

Another endeavor of Langley's was the creation of the Employees' Library, in a small room on the ground floor at the west end of the Smithsonian Library. Here many choice volumes of general interest to the employees filled the shelves.

I recall that one evening after office hours I stopped to get a volume to take home with me. Seeing the Captain of the watch down on his knees looking at some books on the bottom shelf, I said, "What, you here Captain?" I was on the point of swatting him on the shoulders when a distraction occurred. The librarian fainted. The "captain" looked up, and I recognized Dr. Langley. It was most unfortunate for me that the librarian fainted when she did, for if she had not I might have become personally acquainted with Dr. Langley.

I recall the first meeting I attended of the National Academy of Sciences. It was held in the north-

east room of the Old National Museum. Langley was scheduled to discuss his newly invented bolometer. My interest was really to see a little more of Langley, for I felt sure that the bolometer was beyond my understanding of physics. However, so simply did he describe the construction and function of this marvelous instrument that I understood everything he said.

When I returned to my office, I met Dr. Dall, the great naturalist, and told him of my surprise at understanding the talk on the bolometer. I recall his saying: "That's Langley's method! Have you read his book on the 'Moon'? If not, you have a treat before you."

I also recall a meeting at the Cosmos Club, when Simon Newcomb, Graham Bell, and Langley discussed the possibility of man-carrying, heavier-than-air flying machines. Simon Newcomb, then considered the government's greatest mathematical genius, demonstrated positively on the blackboard, with figures, that such a thing was impossible. Graham Bell believed that if you had enough tetrahedral kites you might be able to carry a man.

I still can see tall Langley rise when his turn came and pinch a small square of thin white pasteboard under the thumbnail of his left hand, and give it a flip with his right forefinger. The square shot up and across the hall. Langley said: "That's all there is to it; all you need is power behind it!"

Langley's model plane made a splendid flight, but his man-carrying plane, through an unfortunate hitch in the launching gear, was pulled down into the river. The press said the flying machine should not have been called "The Buzzard" but "The Diver"--a sentence that broke Langley's heart.

The press was antagonistic to Langley because he refused any information about his flying machine. The reason for this was that Langley received financial help from the government with the understanding that his efforts were to be kept secret.

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SPECIAL ART EXHIBIT

The National Collection of Fine Arts is presenting an exhibition of "Paintings of Life in Greece, Spain, and the United States" by Demetrios J. Kokotsis.

The exhibition is being presented under the sponsorship of the Ambassador of Greece, George V. Melas. It opened on December 2 in the foyer of the Natural History Building and will continue through December 24.

The artist was born in Crete and studied art in Athens. He won a scholarship provided by the Othon Stothatos Foundation that enabled him to study six years at the Beaux Arts Academy at Athens and for four additional years of travel in Italy, Spain, France, and other leading countries of Western Europe. He was honored with a first prize in the International Exhibition in Prague in 1924 and in Paris in 1927. His works have been exhibited in the principal cities of the United States and Europe.

Mr. Kokotsis first visited America as an exhibitor at the New York World's Fair. Not long after, he decorated the Greek classroom in the Cathedral of Learning at the University of Pittsburgh and has since painted many religious subjects for church decoration. In 1948 Mr. Kokotsis gained first prize for portraiture in the annual exhibition of the Society of Buffalo Artists; and in 1954 he was awarded honorable mention at the International Exhibition of Art in Havana for a figure painting titled "A Monk in Prayer."

Kokotsis' paintings in the current exhibit include peasants in national costume and portraits of young and old of Greece, Spain, and other lands visited by the artist. He has portrayed, from life, George II, King of Greece, Premier Venizelos, and many other notables.

HOLIDAY SEASON

Thanksgiving is gone and over
The Turkey is in the stew
When the pot is empty
What then, will you do?
Mayhap, glance at the calendar
And conceive with joyful delight
That the furious little snowflakes
are here
And Christmas is almost in sight
The bearded man will soon take leave
To make place for the young
And soon we'll all be gaily caroling
A happy Easter song - - - -Leroy Wells
(BSIE)

THREE WEDDINGS

Mrs. Roxie Collie Simpson was married to Mr. Edgar G. Laybourne on Saturday, November 10, in the Centreville Methodist Church at Centreville, Va.

Mrs. Laybourne is a taxidermist for the wildlife research division of the Fish and Wildlife Service. She works in the Natural History Building. Mr. Laybourne is a specialist in molding the models of reptiles and fish for the Smithsonian's Office of Exhibits.

The couple left for Chicago immediately following the ceremony. They will make their home near Manassas, Va.

Miss Gail Ulrich, secretary in the editorial and publications division, became the bride of Mr. James Sullivan on November 24 at a nuptial mass in the Church of the Nativity, Washington, D.C.

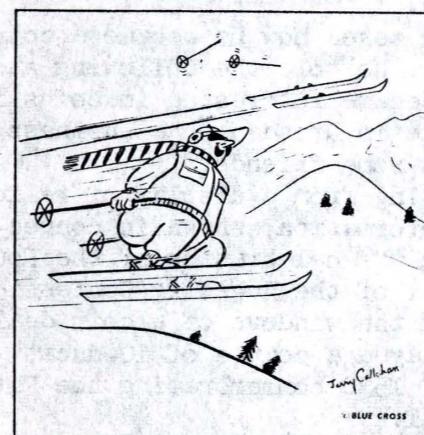
Following a reception at Hotel 2400, the couple left for a honeymoon in New York City.

Mr. Sullivan is employed by the printing firm of Judd and Detweiler.

Miss Muriel Kennedy, secretary in the personnel division, and Mr. William Kidwell took the solemn vows

to "have and to hold until death do us part" in a charming ceremony on November 30 in the First Wesleyan Methodist Church, Falls Church, Va. Many Smithsonian friends of the bride attended.

After a brief honeymoon the young Kidwells settled down to home-making in Arlington.



"By the way Gallagher, do you have Blue Cross?"

ARCHITECTURE EXHIBIT

An exhibition on "New Hospital Architecture" will be on view in the gallery of the American Institute of Architects through January 13. The designs were selected by members of the AIA Committee on Hospitals and Health from those shown recently by the American Hospital Association in Chicago. The work of 26 architectural firms are included in the current showing.

NEW APPOINTMENTS

Museum Curator:
Rodris C. Roth (History)

Museum Aid:
John L. Rawls (Naval History)

Systematic Zoologist:
Bertha M. Cutress (Zoology)

Administrative Assistant:
Luella T. Goodall (APO)

Clerk-Typists:
Barbara Roche (Off. of Dir.)
Ione N. Knight (Off. of Dir.)
Sue R. Harris (Off. of Dir.)
Joyce E. Jameson (Off. of Dir.)
Elizabeth F. Chandler (Fiscal)

Clerk-Stenographer:
Bringfriede S. Jenson (APO)

Clerk-Dictating Machine Transcriber:
Diane H. Bloom (APO)

Senior Clerk:
John Corriea (BSIE)

Junior Clerks:
Martha E. Yingst (BSIE)
Elizabeth A. Burke (BSIE)
Reba Hall (BSIE)
William Truesdell (BSIE)

Guards:
Robert A. Carter
Joseph F. Bowers
Milburn J. Benson
William T. Mitchell
John S. Henson

Laborers:
Joseph A. Mickens
Arthur Quarles
Irwin L. Makel
Coleman L. Dyson
William H. Bradley
Esther C. Simon

Cabinetmaker:
Paul H. Willis

Carpenter:
Robert E. Lehman

Electrician:
William J. Janes, III

Painters:
Alfred T. Pearson
Dillard R. Williams

SEPARATIONS

Austin Van Wooten
 Frederick A. Greeley
 Joseph L. Griffin
 Robert Thyson
 James L. Agnew
 Robert W. Long
 Stanley L. Potter
 Lillian C. Goode
 Jeanette F. Fisher
 Frank E. Russell, Jr.
 Ralph D. Icenogle
 Jerome W. Scott

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IMPORTANT NOTICE

The annual meeting of our Credit Union will be held on January 15 at 3 p.m. in Room 43 of the Natural History Building. In addition to the declaration of the dividend there will be reports of committees and elections to the Board of Directors, Credit Committee, and Supervisory Committee.

Our assets now total over \$160,000 and it is your money. Come and hear the reports on how it is being handled.

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COIN COLLECTOR VISITS

Dr. Kellogg recently had a pleasant visit with Paul A. Straub, 91-year-old dean of the china and glassware industry and well known friend of the Smithsonian.

In recognition of his outstanding contributions to our numismatic collections and for his continuous interest and support, Mr. Straub was made an honorary fellow of the Smithsonian Institution last year.

On this visit, as so often in the past, he presented to Dr. Kellogg a number of interesting modern gold coins and some medieval silver pieces that had been lacking in our collections. One of the most valuable additions is a large gold piece issued in 1617 in Quedlimburg.

Spending a few hours in our Coin Hall, Mr. Straub was told about the new exhibition plans. He remarked that "Uncle Sam" can be proud of such an impressive array of ancient tokens of wealth.

When asked how he became a coin collector, he told the following story:

"I became interested in coins in 1930 while in Dresden on a business trip with some friends.

"Coming from a display of relics of the Reformation, shown in connection with the celebration of the Fourth Centennial of the Augsburg Confession, we passed the windows of a coin dealer who displayed a couple of 10-ducat pieces of 1530 commemorating the First Centennial.

"We stopped in to see whether he had any U. S. gold dollars. He did, and my friends bought a few at 7 marks, or \$1.75 each. On our way out, the dealer tried to sell me the 10-ducat pieces. Quite surprised at his proposition, I told him that I did not want them, and knew no one who might care to have them. Then I left, but the ducats must have made an impression on me, for after lunch I confessed to my friends that I would like to go back to the coin shop. We went--and I left with the 10-ducat pieces in my pocket. I was a coin collector and have been one ever since."

For the benefit of the members of our fraternity, young or not so young, who are thinking of retiring to Florida, here are just a few facts from Mr. Straub's life: Born in New York on the 19th of March 1865, he still puts in a full 8-hour day at his New York office; that is, when he is not traveling to or from Europe, California, or some other place.

GIVE YOURSELF A RAISE

How long has it been since you gave yourself a raise? By this we mean how long since you have set aside a definite part of your salary for something you want in the future--a new car, a long vacation, a new home. The best way to get these things is by regular savings on the Pay Roll Savings Plan. Don't wait until everyone else is paid--pay yourself from the top of the pile by authorizing a biweekly savings from your salary check. Do it now!

And remember, there is no better gift for Christmas or birthday than a United States Savings Bond.

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RECENT QUERY TO BAE

"Do Indians have white or reddish skeletons after death?"

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LIKES THE ANSWERS

Testimonial letters, the favorite advertising medium of the "Gay Nineties" and the early 1900's have given way to irresistible young women in bathing suits and handsome men with black eye-patches as the stock-in-trade of modern advertising.

When the public began to realize that glowing testimonial letters to the virtue of everything from oatmeal to hair oil were prepared in New York ad agencies and did not, in fact, come from the pens of satisfied customers in unheard of midwestern hamlets, the "unsolicited" testimonial disappeared from the newspaper and magazine ads.

A real, honest-to-goodness testimonial is today so unusual that the fol-

lowing paragraph from a recent letter received by the Department of Anthropology seems worth quoting. The underlining is shown here just as found in the letter.

"I hope that I will not seem too abrupt if I both thank and congratulate you for the prompt and straightforward reply to my questions in my last letter of 11 August. The Institution was the only museum out of all those I wrote to which gave me just the information I requested.

Thank you for your cooperation in this matter."
 Sincerely, Christopher F. Bannister/

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LEAVE RECORD CARDS

Do you want a card on which to record the sick and annual leave you take during 1957? Such a card may be obtained when you pick up your salary check; or you may phone Ext. 309 and ask for one.

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FREER CURATOR RETIRES

Because October 31 was, in effect, "Retirement Day" and it was not possible to attend all the parties, we are using this medium to tell all Mr. Stubbs' Smithsonian friends about a farewell party for him in the staff room of the Freer Gallery.

The party planners had tried to keep the arrangements a deep, dark secret from the retiring curator of art, but about midday Jack Newman and Daisy Fields of the personnel office courteously came to say "good-bye" to him and their parting words to him were nearly their last. Before a

horrified office staff they said, "So sorry to miss your party this afternoon." If looks were deadly, they would have turned blue in their tracks! The concealed cat was now in full view.

At the party, Mr. Wenley began the festivities with a summary of Mr. Stubbs' service in the Smithsonian Institution. His first appearance here was as sergeant in charge of a War I weapons exhibition in the Natural History Building in 1919. He began his long and loyal service at the Freer Gallery on July 1, 1920.

Then, to take care of transportation during retirement, Mr. Wenley presented the honoree with a miniature "solid gold Cadillac." Because no clocks would be necessary in the future, an hourglass was the next gift. Other gifts were a miniature working camera and two minute rolls of film for his hobby; a photograph of a Buddhist painting in the Freer Collections showing a reclining man with Mr. Stubbs' face; and a booklet of cartoons showing the highlights of Mr. Stubbs' long career.

After all this, the real gift of a "stocked" wallet was given Mr. Stubbs to select hobby equipment of his choice. Since he is an authority on Whistler, the wallet was accompanied by a booklet, designed by Eleanor Morsell, that combined an Oriental design with the Whistler "butterfly." Also enclosed was a satin scroll containing the names of donors and a picture of the Freer Gallery.

Food and pleasant conversation brought the party to a close. It was nice to have the wives and husbands of so many of the Freer staff join in the farewell to Mr. Stubbs.

HISTORY OF SCIENCE CLUB

Because of an increasing interest in the history, philosophy, and sociology of science, a group has been organized to meet from time to time to discuss their interests along this line.

The name of the organization is the Washington History of Science Club. Its founders are Morris Leikind, chief of the historical research division of the Armed Forces Institute of Pathology's Medical Museum; Robert Multhauf, acting head curator of the Smithsonian's department of engineering and industries; and Raymond Seeger, assistant director of the National Science Foundation.

The first meeting was held on December 6 at the National Science Foundation. Two illustrated talks were presented. Dr. Raymond Stites, curator of education at the National Gallery of Art gave a lecture on "The Origins of Art and Science in the Work of Leonardo da Vinci," and Mr. Leikind spoke on "Aniline Dyes -- Their Impact on Biology and Medicine."

If you are seriously interested in joining the club, call Dr. Multhauf on Ext. 200.

VOICE OF AMERICA

Recently the staff room of the Freer Gallery was the scene of a recording session for the Voice of America when Mr. Mahmoud Danishvar and Dr. Ettinghausen discussed the Freer Collections in the Persian language. The Voice will rebroadcast the discussion in the Middle East where Persian is spoken or understood.

WITHHOLDING-TAX EXEMPTIONS

Are you up to date on your withholding exemptions?

Since the fiscal division uses your withholding exemption certificate (Form W-4) to determine how much income tax to deduct from your pay, it is important that your certificate be accurate and up to date at all times. If your exemptions have changed, get a new Form W-4, fill it out, and return it to the Fiscal Division.

Usually your exemptions change when you get married or divorced, when a dependent is born or dies, or when you begin or stop supporting a dependent.

Be careful to avoid claiming any exemption that the law does not allow. Any taxpayer who claims an exemption that he knows he is not entitled to makes himself subject to prosecution. However, you may reduce or omit exemption claims for the purpose of increasing your withholding so you won't have as much tax to pay in the spring.

The Internal Revenue Service now has authority to attach salary due any employee who is delinquent in his taxes. During the past year we have had to turn several pay checks over to the Director of Internal Revenue.

If you or your wife (or husband) will reach the age of 65 during the calendar year 1957 you are entitled to an extra exemption for the whole year.

For forms and further information on all the above subjects, call the fiscal division on Ext. 309.

Also, if you have moved into or out of the District of Columbia recently, be sure to file the proper D. C. certificate with the Fiscal Division.

VISITOR FROM JAPAN

On his way around the world to consult with technical personnel in museums, Professor Kazuo Yamasaki of Nagoya University, Chemical Institute Faculty, recently visited the Freer Gallery.

With Mr. R. J. Gettens, the Japanese professor discussed the identification of materials such as ancient glass and the analysis of ancient Chinese bronzes. He also visited the National Museum's department of geology, the National Gallery of Art, and the U. S. Geological Survey.

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"You don't have to preach honesty to men with creative purpose. Let a human being throw the engines of his soul into the making of something, and the instinct of workmanship will take care of his honesty!"

-----Walter Lippmann

RUBAIYAT OF OMAR KHAYYAM

A special exhibition of illustrations for the Rubaiyat of Omar Khayyam by the Iranian contemporary artist Hossein Behzad is being displayed in the Natural History Building. The exhibition, under the sponsorship of Iranian Ambassador Amini and his wife, has been arranged by the National Collection of Fine Arts. It opened on December 9 and will continue through December 24.

The exhibit comprises paintings illustrating 50 of the Rubaiyat quatrains. Behzad's work is very well known and admired in Iran, but it has been shown in the Western world only in an exhibition in Paris two years ago.

The Rubaiyat illustrations of this special exhibit have never been publicly shown before, and it is the first extensive exhibition in the United States of Behzad's work. Each painting and each of the corresponding rubaiyat is in a specially painted frame by Youssefi, which differs in each case. These decorative borders have the same designs as found in fine old Persian carpets. They represent another type of painting in which Iranian artists have excelled for about a thousand years.

The following background material concerning the Rubaiyat of Omar Khayyam and the artist and paintings featured in the Smithsonian's new exhibition was prepared by Dr. Richard Ettinghausen, of the Freer Gallery of Art, distinguished scholar in the field of Near Eastern art and literature.

With the obvious exception of the Bible, the piece of foreign literature most widely known, quoted, and treasured in English is probably Edward FitzGerald's translation of the "Rubaiyat of Omar Khayyam." The story of this unique rise to fame is one of "rags to riches," because FitzGerald was first unable to have it printed, and when his eventual publisher brought out 200 copies in 1859 he left out the author's name; and being unable to sell the copies at the regular price, he had a sale of what remained of the edition at a penny each.

Only when by chance some of the better-known poets of the period, like Rossetti and Swinburne, recognized the poetic quality of these quatrains and praised them, did these translations catch on, and ever since edition after edition has been printed both in Great Britain and the United States.

The great enthusiasm for these English versions of the Persian quatrains also led to the poet's acclaim in other western countries, to new translations in other languages, to the formation of Omar Khayyam clubs, and to a large world-wide literature, both popular and scholarly, which tried to evaluate and explain the extraordinary phenomenon. In his own country, too, the poet was

honored in 1934 when the Iranian Government erected a white marble monument over his grave near the city of Nishapur.

Little is known about Omar "the Tent-maker." In Iran he was celebrated mainly as an astronomer and mathematician who was one of the advisers for a calendar reform in the 12th century. Before he died in 1132 he had written a few books on physics, metaphysics, and algebra, but his reputation as a poet was much more limited. However, what was known of his poems must have caught on at a very early date, because many quatrains in the same vein were composed and attributed to him.

In their original Persian language Omar Khayyam's quatrains are in the usual form as developed in Iran, consisting of four self-contained lines with the first, second, and fourth rhyming, and expressing a thought in an epigrammatic form. In Omar Khayyam's case they usually reveal a kind of freethinking, slightly cynical pessimism with regard to God and human existence.

Fully aware of the frailty of human existence, the poet tries to overcome the miseries by worldly pleasures, especially the enjoyment of love and wine. All this is expressed in vivid word pictures, full of overtones and allusions, which FitzGerald was able to capture to a high degree.

Since Omar Khayyam's quatrains express a mental attitude and not actions or episodes, the old manuscripts were never decorated with miniatures. It was therefore a happy thought of the distinguished diplomat, Dr. Hossein Ali N. Esfandiary, a member of the present Shah's family, to have this widely known classic of his native country illustrated by an outstanding Persian miniature painter. With this idea in mind, he had Hossein Behzad, the foremost traditional artist of the country, come to his house and paint a series of as many as 50 pictures to go with as many quatrains from FitzGerald's translation. This

project took 8 years (from 1939 to 1947), since the artist was ill and sometimes had to be physically taken care of by his physician-host.

The result of this project is a unique collection of paintings which in their artistic idiom are fully in the Persian tradition, although certain new features, like the portrayal of emotions and indications of three-dimensional space and solid form, have been introduced.

They portray the tangible world and at the same time the visionary, the daily happenings alluded to in the poems, and the yearnings of the lover. The most extraordinary scenes are possibly those showing the poet in states of intoxication or ecstasy, communing with the apparitions around him.

All are executed with outstanding finesse and according to color schemes different from ours. But they are startling and romantically appealing, and the devotion to detail is astounding.

To achieve maximum effects Behzad had the help of specialists for some of his compositions, a form of collaboration also found in some earlier western painting. The displays of flowers in the many garden scenes are by the well-known flower painter, Lotfi, and the rich decorative units such as doors and carpets are by Youssefi, a distinguished illuminator.

In the spirit of the old tradition, the time element was of no concern. For instance, the gold of the skies was polished by the artist for about two months and exposed to the sun to get the right kind of depth and texture. The result is an extraordinary feeling of "Persianness" which permeates these paintings. This makes them appear Persian even to those viewers who are little familiar with the art of the country, and clearly distinguishes them from the work of the visionary painters

of the West, such as Blake, Ryder, and Redon,

Omar's quatrains have become, through the medium of these unusual illustrations, even more imaginative and colorful, but it is certain that Behzad's paintings can also be viewed by themselves and still captivate the onlooker by the sheer bravura of the colors and the often surprising handling of the themes.

There are naturally certain pictures which stand out above others and appeal more to westerners, but taken as a whole these 50 pictures are a real tour-de-force, which even in Iran will be difficult to match.

SAVE IN NEW YORK

Some hotels in New York City are offering special rates to government employees and their families. These rates apply whether the travel is for official or personal reasons. To obtain the special rate, ask Mrs. Fields of the personnel division (Ext. 277) for a courtesy card.

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MOVIE PEOPLE

It would seem that November 16 was movie day at the Freer Gallery.

Mr. Keye Luke of "Charlie Chan" and "Dr. Kildare" movie fame was in to see ancient bronzes. He told of his latest movie, just filmed in England, of the incident on the Yangtze River involving a British gunboat.

It was pleasant to hear Mr. Luke say that the Freer is known over the world for its collections and its courtesy.

At the time of Mr. Luke's visit, movies were being made in the Freer Gallery of Mr. Wenley and The Venerable Brah Bodhivamsa Vajirappanno Huot-Tath, Director of the Lycee Bouddhique Preah Suramarit, Phnom Penh, Cambodia. Mr. Chea Ton served as interpreter.

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PUBLISHED IN NOVEMBER

"A New Genus and Species of Marine Asellote Isopod, Caecianiropsis psammophila, from California," by Robert J. Menzies and Jean Petit (Museum Proceedings, 6 pages).

"Mammals of the Anglo-Egyptian Sudan," by Henry W. Setzer (Museum Proceedings, 141 pages).

"A Revision of the Genus Nissolia," by Velva E. Rudd (Herbarium Contributions, 37 pages).

"Guaymi Grammar," by Ephraim S. Alphonse (Bulletin of Bureau of American Ethnology, 126 pages).

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