UNDER YEAR-OLD LAW

SI Helping Solve Problems of Other Museums

A municipal government seeks information on the role of museums in the life of a city. A museum needs help in dating a burial. Another wants advice on how to show a cross-section of its state's natural history in an exhibit. The diverse needs are typical of the hundreds of requests for assistance that the Smithsonian's most extraordinary curiosity, will soon be moved from its outdoor site near the A&I Building to the east end of MHT's second floor. After reposing outdoors for some 80 years, it is expected, to be situated in the new museum sometime in February, whereas, "It will face Greenough's statue of the half-clad George Washington."

There's an interesting tale behind the tomb. U.S. Naval Commander Jesse D. Elliott, so the story goes, "had strong ideas about how other people ought to be buried." It all began in 1837 when Elliott, a chaplain in the Mediterranean, purchased a sarcophagus in Beirut, Syria (now Lebanon). The 3rd-century tomb, mistakenly believed to have contained the remains of the Roman emperor Alexander Severus, stood in the sands about nine feet long. Its two pieces, carved from Greek marble, are decorated with looped garlands, clusters of fruit, and human figures resembling well-fed cherubs.

In short, it is a work of sculpture that "only a mortician could love," according to one Smithsonian curator. The well-intentioned and determined Elliott, however, did not see it that way. One year after he purchased the sarcophagus, Elliott brought it to the United States aboard his flagship Constitution.

He deposited the marble coffin in the Patent Office Building, which had a room set aside for such oddities: "The National Cabinet of Curiosities." Elliott did not plan a permanent loan, however. He made the condition that when retired U.S. President Andrew Jackson died, the coffin would be used as his final resting place. In 1845 Jackson, who was near death, finally rebuffed Elliott's scheme. From his Tennessee home, "The Hermitage," Jackson took pen in hand and politely wrote Elliott, telling him to forget it. Ten weeks later, "Old Hickory" was dead.

In 1860, after all those years in the basement of the Patent Office, the tomb was turned over to the National Institute, a forerunner of the Smithsonian, and put on display outdoors.
National Museum Act

(continued from page 1)
of Exhibits has probably been most ac­
tively involved with Taylor's office in
the balloting of its proposals. Exhibits
chief John Anglim is heading a commit­
tee of the Smithsonian's 60-odd Mu­
seums looking into the establishment of
regional museums and exhibits laboratories
which would be financed by Museum
Act funds.

There has been a series of experimental
learning exhibits on the physics of light
have been presented in a program held in
Fairfax County elementary schools. So far, says
Taylor, they appear to be very successful.

If teaching aids can be useful in the
museum itself.

The Office of Exhibits has always ac­
tcepted trainees informally from other
museums and is now trying to establish a
registered program. The Gent, Buhlen
directs the office's training ef­
fords, and led a group at the
Chautauqua, W. Va. Children's Mu­
seum earlier this year for a four-day seminar in all phases of exhibits work.
Requests for similar programs have sub­
sequently been received from other Eastern states.
The act applies to museums abroad as well as to the United States, and Buhlen
points to Helen Ashton as a guinea pig in the program. Miss Ashton, from
the Science Museum of Natural History in Sydney, has been here since September and is planning to study all phases of exhibits work.

Although the Smithsonian's exhibits office is more specialized than her own, Miss Ashton reports that the training program fills a very definite need. She herself could be adapted for use in a smaller museum.

Additional programs that will find their way back to Sydney are freeze dry and the incorporation of such audiovisual techniques as slides into displays.

One of more mixed media to
create a total museum experience is one of the areas. Taylor hopes to examine unit exhibits and to try out a program of research into the scientific bases for the most effective mode of communication between objects and peo­ple, and has himself been involved with psychologists on how such an investigation might best be handled.

"What we are most interested in do­ing," Taylor sums up, "is determining ways in which museums can con­tribute to elementary and secondary education at a time when the concepts of education are changing so rapidly. The museum has an opportunity to sup­port education and even in­vent improvements in the ways we teach."

Lunchbox Talks Will Feature

Mitchell Causey

William H. Webb, assistant trial coun­sel for the defense in the court martial of
Billy Mitchell, is among the speakers scheduled for the National Air and Space Museum's January lunchbox talks. The program invites all employees to bring their lunch and attend the talks Wednesday days at noon in Ad, second floor.

Jlu month's schedule includes
Admiral Stettinius, commander of "Century of Progress," the Flight of Stratosphere Balloon 'Century of Progress,' 1933.

For further information call Richard
Preston, 5672.

LETTERS

ROBERT FLEMING

The following letter was sent by Mr.
Riley to the Post, Star, and News.
Sir: The ultimate death of Robert
V. Fleming on November 28 is a par­
cific for the distinguished instruc­
tion of which he was senior Regen and over whose destiny he had helped
preludes for 20 years.

In the short time that I have been its
Secretary, I have come to realize how
much Mr. Fleming knew about the
Smithsonian and what close and sympa­thetic attention he paid to ev­
tail of its ramified workings. One of the few Regens who had ever served as
long that extraordinary period, Alexander
L这样做, and it was the
Bell would have known, and was concerned in interest and con­
cern which Robert Fleming exemplified.

It is in testimony to the Smithsonian's deeply affectionate and grateful regard for one of Washington's most prominent citizens that I direct this letter to your
Helen Ashton, exhibits trainee un­
der the National Museum Act, works
on a natural history illustration. Miss
attention has been a "great help" for a
training program being established by the Office of Exhibits.

NEIGHBORHOOD MUSEUM

Sir: Discovered! The first Smithsonian neighborhood museum.

Standing in the receiving line at the opening of "The Lower East Side" ex­hibit, I was reminded repeatedly of at least two generations of those growing out of a single museum. The old, the Arts and Industries Building was their neighborhood museum. Elderly and middle-aged guests spoke of their
fondness for the old museum and of its proximity to "Four-and-a-half streets down," and the other nearby pockets of ambi­tion. Several of the guests showed more affection on returning to the old building in which they had played as children than they did for the exhibit they came to open.

I know a very small number of those who came frequently to the old museum as children who were received sympa­thetically by the attendants and who even made friendships with the curators. If we knew more about all who were influenced by these experiences, we might have a clue to what to do at our new neighborhood museum.

The old exhibits were not oriented toward children, but the museum held a life time of surprises and mind stretchers for those who browsed it. There were no activities but some of the chil­dren acquired a proprietary interest in the museum, and were known to chide even adult visitors who mis-handled the objects or abused the facilities. The chil­dren's involvement was in many in­stances complete. There was no con­scious effort to involve them, they learned by their own efforts, voluntarily.

Frank A. Taylor

National Museum Act

Performing Arts Manages
To Come up with Encore

By Mary M. Krug

What do you do for an encore when your first production has drawn unani­mous praise and an audience of 431,000?

That was the delightful dilemma of the Division of Performing Arts, which spectacularly launched its existence with the first Festival of American Folk­life and Music in May.

"It was a hard act to follow," admits division director James R. Morris, but follow they have, with programs ranging from Czechoslovakian puppets to the avant garde Erik Hawkins dance troupe.

And plans are being developed for such future events as a psychedelic production of a contemporary musical composition, a national college drama festival, Sound and Light, and an expanded folkloric feature
for which the money will be raised, and a summer-long puppet theater.

Ralph Rinzler, perhaps the only pe­

Lettress for the Frist Festival in the United States, and Rinzler's help and expertise the festival program would not be possible. The show will feature a greater variety of crafts and performances, representing more areas of the country than last year's. Morris is adding a Texas day, to illustrate the cross-section of culture from one state, and might have a clue to what to do at our
performance. Morris sees his division presently oc­
cupied to illuminate the collections of the Smithsonian and heighten the overall museum experience.

The Smithsonian has a responsibility to art in general, but has seldom done
anything in the field of tangible culture," he says. "Because they exist only when performed, they are a little diffi­cult to collect—you can't give the orig­inal performance of South Pacific, the first Pulitzer Prize-winning musical comedy, to a museum collection, for exam­ple. Sometime in the future I hope we can devote ourselves to understanding—perhaps through re-creation—perform­ances that have had a profound effect on American culture.

There are three levels of culture, Morris believes—folk, pop and fine arts and they influence each other. About 85 percent of the population is never influenced by fine arts culture, he says and "it is very much the job of the Smithsonian to produce programs show­ing the strata of culture, the Midwest to interact. That should strengthen all levels of culture."

Morris "would love to do something with pop culture, but I haven't had time to think of specifics. I know of a ragtime opera written in the 20's, for instance, that could be done. Other areas of the Smithsonian have done a commendable job in pop culture—per­
ticularly displays of the comics and fashion design."

The cross-cultural approach will be tested this spring with the division pres­ents Schenker's Pierrot lunaire, "one of the most important pieces of 20th century music" in a psychedelic type pro­duction. The work, Morris says, is a kind of musical experience which is dis­embodied from traditional musical roots and offers a fascinating potential for expanding the audience experience.

In the strictly fine arts field, Morris has recently added a composer to the program of a resident chamber ensemble—to be at the disposal of the Division of Musical Instruments for their programs and to make music for music's sake."

Drama will get a boost next year with a national college drama festival. Nego­
atons are about complete for the Smithsonian to host the festival, with the American National Theater and Academy, the American Educational Theater Association, Friends of the Ken­
dey Center and American Airlines as joint sponsors. The festival would bring the best college drama productions, the college drama community and all possible.

The local competitions can help build strong regional interest in the theater, and very well might do for the theater what bowl games have done for football.

A "very workable" final draft of a script for Sound and Light has been submitted. Technical plans for the March program are complete, and "all we need to do is assemble a budget," and the target date for instal­lation is spring, 1969. If tourists will not be able to see the Mall's historic buildings bathed dra­matically in light this summer, they will be able to enjoy a repeat of last year's popular puppet theater. This year, however, there will be a resident program for the festival. The show will be presented on the Mall, with an occasional visiting group.

Si impressarlo JimMorris examines costumes for the smash hit "Masques, Minis, and Miracles," with two of the cast members, Duffy Farrand, left, who played the Turkish Knight, and Peter Beck, the dragon. Thousands of would-be ticket holders had to be turned down for the Division of Performing Arts' first Christmas festival.
'Libelous,' Said Smithsonian Of 1925 Willa Cather Novel

By Mary Carnomy

Smithsonian Archives

A short visit to Washington in 1898 must have made an indelible and rather unfavorable impression on Willa Cather. For, in 1923, when her book, The Professor's House, was published, her critical observations on Washington in general and the Smithsonian Institution in particular were strong enough to stir up minor but interesting furor. Among those concerned with the public image of the Institution, words such as "libel" were a brief popularity, and zeal to save the Smithsonian from what some considered an injurious attack of literary license ran high. The Professor's House, in fact, deals only indirectly with the Smithsonian although, admittedly, not timely. This fact, if nothing else, is powerful evidence that the foreboding episodes would hardly be memorable. However, to some at the Smithsonian, Miss Cather's story of the young explorer who was rudely treated by their fictitious counterparts provided an "untruthful" and "detrimental" characterization of the Institution.

The story of Tom Outland, the protagonist, and the Smithsonian Institution, appears as a book within a book. It is a simple tale of archaeological adventure set on a mesa in Arizona and of the antiquities discovered there by Outland and his partner, Blake. The fun begins as the young scientists attempt to interest official Washington, primarily the Smithsonian Institution, in his finds and to secure professional help for further exploration. Although the story is self-contained, it does play an integral part of the novel, and is a window taken of an archaeological adventure, innocuous enough but for the hero's observations on the Smithsonian.

Arriving in Washington with samples of his finds from Arizona mesa, Tom Outland is advised to contact the Smithsonian. About the Smithsonian, Tom recollected that "The Director couldn't be seen except by appointment, and his secretary had to be convinced that your business was important before he would give you an appointment with his chief. After the first morning, I found it difficult to see even the secretary."

This was to be the only disillusionsment. After being advised that the only way to win the attention of the "Director" of the Smithsonian was to wine and dine him at a fancy lunch, our hero decided in fact obtain an interview in just this manner. His interest was shown, promises of financial aid given, and for a short time Outland was encouraged.

"But I soon found that the Director and all his staff had one interest which dwarfed every other. There was to be an International Exposition ... Europe ... and they were all pulling strings to get appointments for it."

There was, indeed, a bill before Congress for appropriations for the Smithsonian but there was also a bill for Exposition appropriations, and that was the one they were really pushing. They kept him hanging on through March and April, and in the end it came to nothing.

Several other indignities were suffered on the part of the hand of the Smithsonian. For instance, he provided samples of his finds which were never received, and, due to his lack of success in obtaining financial support, his partner sold all of the valuable finds to a German exporter.

This is Tom the ultimate desecration of these treasurers of the American past.

The critical manner in which Willa Cather handled the Smithsonian Institution was a matter of some concern to the Smithsonian. The concern centered particularly to his attention by Henry White in February 1926, Walcott wrote to Alfred A. Knopf, Inc., in March 1923 concerning the book:

"The work beholding the title 'The Professor's House,' by Willa Cather, published by you, has come to the attention of several Smithsonian staff, and statements in it regarding this Institution have caused much perturbation among the members of the Institution generally, who have somehow obtained that the Institution is in an unprintable manner misleading and untruthful. The statements in question after which the Institution and its work to the best of my belief.

After a paragraph explaining the Smithsonian Institution and its noble char.

Willa Cather assures me that she was aiming merely at a certain char.

This answer did not fully satisfy Wal.

'Animal Gardens' Outlines Zoo's Past, Future

By John White

An excellent biography of the National Zoo is given in Emily Hahn's new book, Animal Gardens (Doubleday, 6.95). Miss Hahn, who writes often for The New Yorker, recently visited the zoo in Washington, including Russia, and evidently found ours one of the best.

Here is a précis of her ten-page account:

"The Smithsonian Institution is . . . a subdivision of the Smithsonian Institution, . . . located in Rock Creek Park, . . . a sharp cut ravine that has managed in spite of being close to bustling Washington streets . . ."

Miss Hahn went to that "picturesque place", and met in the Director, Dr. Theodore H. Reed, "a tall, ebullient man," who said:

"One thing that distin-

guished this zoo from others in America is that we're government employees, and . . . the lot of us. Everybody working here is a civil servant; we're supposed to carry our head to the top; no state legislature or city government comes between us and the National Park Service and us. This position gives us a sense of importance, but it also carries with it extra duties. You see, we're agents of the Smithsonian Institution.

"And then that ebullient Director and from the book written by his famous predecessor, Bill Mann-Wild Animals In and Out of the Zoo (published in 1930 in the old toad visitors, but as a means of breeding and perpetuating some at least of the waning species."

"The Rock Creek Valley was selected . . . mainly because it was a long way from town and the land (176 acres) didn't cost much."

"Frederick Law Olmsted, the landscape architect was asked to design the garden . . . the Regents acquired a head keeper, William H. Blackburn, who had been twelve years with the Philadelphia Zoo in Bailey Circus."

Another circus, Arnold Forepaugh Shows, presented two elephants, and it was Blackman's task to march these beasts from the circus grounds in Washington to Rock Creek valley, 'followed,' as Dr. Mann says, by all the small people in Washington . . ."

"Alas for the small boys, the journey was a failure. The elephants were chained to a tree, and the refusal was a fact."

"When there was room for them, the representatives of the zoo were brought from the Smithsonian Institution's back yard."

"Almost as soon as it opened the National Zoological Park faced lean times. The new government wasn't zoo minded. . . . In spite of this, one way or another they did increase the collection".

"For instance, 'On the famous African infaid made by Teddy Roosevelt with his son Kermit in 1909, the" was a great success at the end it came to . . ."

"Then, of course, our Zoo has acquired more room, many more exhibits, with consequent occasional embarrassment—and some exciting plans. In the words of Dr. Reed:

"We're going to elaborate the aquatic animals' locale, with lots of small pools. We'll have to get a good, comprehensive library. We'll give rewards—to kids for good marks at school . . . we'll have courses in adult education and a higher, or graduate, education course."

". . . a lion area where you can see the lions as you drive . . . trackless rubber-fired trains ..."

". . . to exhibiting a new zoo.

Miss Hahn mentions, among other zoo workers and inhabitants, these:

"pretty young female radiologist,"

"Perry, an assistant director."

"zoo vet, Clinton W. Gray."

"ape house . . . head man . . . Mr. Bernie Gallagher."

"alpaca . . . Alaskan bear" (a Washington landmark)."

"Ham, the most famous chimp, perhaps, in the world as the first ape in space . . . "Maitilda," the pygmy hippo."

Phenomena (continued from page 1)

Naturally, each program of the Center will participate directly in the program—reporting unusual natural events in their area. Facilities are available on the scene, aiding visiting scientists, and the near future is every day

Much of this scientific scouting already is done by many SI-SAO people. (For example, a Telstar television satellite just carrying on extended meteorite recovery program in the Andes mountains where they were stationed as Baker-Nunn managers, and the Peru station was a local air-traffic control, Bunsby, eclipse.) The establishment of a formal center simply means that all information now collected by the Center is a central office to the proper scientists with the maximum benefit to mankind, whose record of achievement in advancing and dis...

Commenting on the decision to found the Center, Dr. Galler has commented, "The Smithsonian Institution has made its home for such a center, not only because of SAI facilities, but as the first ape in space . . . "Maitilda," the pygmy hippo."

"I can tell you with complete assurance it would be making a tempest in a tea pot to dignify this particular phenomenon which would make a mountain out of this particular molehill!"
ABOUT SI PEOPLE: Curators Reveal Most-Wanted Items To Round Out Their Collections

Acclaimed by the 36th President of the United States as "a treasure house of our inheritance," and the depository of some 60 million catalogued items, the Smithsonian still has some significant holes in its collections.

A group of curators recently revealed their hearts' desires to the TORCH in hopes that the objects might someday be available.

Dr. Philip K. Lundberg, curator in charge of the Division of Naval History, is eager to obtain a naval officer's non-commissioned officer's, or enlisted man's uniform of the War of 1812. A few ribbons signifying receipt of Presidential awards, medals, or citations would be a welcome bonus, but not necessary.

NASM's seniorhistorian Paul Garber, a noted kite expert, has little hope of obtaining his most-desired object. The Wright brothers, having written to the Smithsonian in 1899 for any material available, built a kite which guided them in the construction of their first flying machine. The kite was not preserved, but Garber still dreams...

Harry Lowe, NCF's curator of exhibits, has a long list of American paintings—some of them safely encoised at other museums—which he would like to add to the national collection. Among them are "Salt Shaker" by Stuart Davis, now in the collection of the Museum of Modern Art, "Blue Polars," an early Jackson Pollock in a private collection, "Upper Deck," by Charles Sheeler, whose works will be on display at NCF in the fall, and any of the versions of "The Peaceful Kingdom," by Edward Hicks or "The Staircase Group," by Charles Wilson Peale.

Herbert Collins, Division of Political History, would like to expand his Presidential collections with clothing worn by Chief Executives both in and out of office, at work or at leisure. The 18th century draws Musicale Instruments curator John T. Fesperman, seeking unaltered violins, a viola, violoncello and bows, trombones, horns and recorders of that period, as well as an Elizabethan lute and a theorbo.

Frederick C. Durant, assistant director of NASM for astronauts, came up with the most surprising request. To round out his collection of the most modern spacecraft and boosters, he would like war rockets used by Chinese, Arabs, and Europeans from the 13th to 17th centuries and by the Indians in the 18th century and most European countries in the 19th. They would, he explained, help trace the development of the technology of rocket propulsion.

RBL STAFFERS HONORED

The Washington Academy of Sciences recently honored four staff members of the Radiation Biology Lab. Dr. David L. Correll, biochemist, and Dr. Te-Hsin Ma, plant geneticist, were elected as fellows and James M. McCollosh, predoctoral student, and Curtis Robinson, master's student working in the lab, were elected to membership.

Dietlein, Whiteleaf Depart

The Institution faces 1968 without the services of two key personnel. Donald R. Dietlein, manager of the Zoo's animal department, is the new director of the Kansas City Zoo. He had been with NPS for three years. Jack Whitleaw, special assistant to the AssistantSecretary, has taken a job on the staff of Maine Senator Edmund S. Muskie. Whitleaw, who came to the Smithsonian in 1964, last year became the first Smithsonian employee to be selected for the Congressional Fellowship Program.

4-Day Gala Opening Planned

Portrait Gallery Staff Promises "Stunning" Exhibit For September

By George J. Berkley

St. John de Crevcœur in Letters From An American Farmer raised the question in 1782: "What then is the American, this new man?"

The National Portrait Gallery, which opens its doors to the public in September 1968, will pose this question anew, as well as explore it and suggest tentative answers.

Where Ralph Waldo Emerson and Warren G. Harding used words to answer this provocative riddle, the National Portrait Gallery has elected to use the obvious: pictures.

Under the title and central theme, "This New Man/A Discourse in Portraits," the gala opening and related festivities will expose the American character and genius through portraiture.

"What we have for the occasion," says Benjamin Townsend, new assistant director of NPG, "promises to be stunning."

Although the opening is nine months off, "stunning" can apply to the 22 galleries and modern lounge presently being refurbished for NPG's exhibition area in the Old Patent Office Building.

The exhibition area, according to instant, but accurate, arithmetic by director Charles Nagel, encompasses 25,078 square feet—a far cry from NPG's old midstall in the Arts and Industries Building.

So complete is the "new" National Portrait Gallery that an elegantly furnished retiring room has been set up for Catherine Drinker Bowen, the only female member of NPG's Commission.

The long and impressive main corridor of the second floor of NPG's wing (the National Collection of Fine Arts occupies the other side of the building) will exhibit portraits of American Presidents, including one of Andrew Johnson being toasted by the Kunstmuseun in Basel, Switzerland.

The nucleus of the opening exhibition will be 150 portraits, three-quarters of which are being borrowed from collectors in this country and abroad. Swiss sources also are furnishing portraits of William Cullen Bryant, John Sutter, William Seward, Robert E. Lee, and William Tecumseh Sherman.

Mr. Nagel said there will be 15 to 20 non-portraits, such as historical or genre paintings, to set the themes of individual galleries.

Some of the themes thus far selected to complement the over-all title include Pioneers in Space, Immigrants and Enigmas, Organizers, Citizen-Lawmakers, Imagemakers, and Iconoclasts and Outcasts. The latter category features Thomas Paine, Aaron Burr, Leon Laffite, Jefferson Davis, Emily Dickinson, Henry Thoreau, and John Reed.

Special events preceding the public opening on September 29 include receptions for Official Washington (September 25), Association for State and Local History (September 26), The Smithsonian Associates (September 27) and the Washington Hospital Center benefit ball (September 28).

Stunning, indeed.