Ancient Kings Stand Guard at Freer

This set of ancient Japanese sculptures, on view at the Freer beginning Feb. 1, is rare for being complete and in fine condition. The polychromed wood statues from the Kamakura Period (1185-1333) represent Shitenno, or four guardian kings of the cardinal directions. The fierce warriors, and the demons on which they perch, originate in the south corners of a Buddhist altar. Each carries a different implement and is symbolized by a color. In the illustration, clockwise, from upper left, Jikoku-ten, guardian of the east, has red skin and wields a sword, Zocho-ten, of the south, has green skin and carries a spear and armor; Bishamon-ten, of the north, holds a miniature stupa, or pagoda, and Komoku-ten, of the west, has white skin and carries a book and a brush.

The Freer's late director, Harold P. Stern, located the Shitenno in a private Japanese collection in 1974, and the figures were purchased one-by-one over the intervening years. The Freer acquired the final sculpture last summer. They were photographed by James Hayden (upper left) and Stanley Turek.

Three Regents Appointed

The three House vacancies on the Board of Regents were filled Jan. 18 when Speaker Thomas P. (Tip) O'Neill Jr. named Reps. Silvio O. Conte (R-Mass.), Norman Y. Mineta (D-Calif.) and Frank Thompson Jr. (D-N.J.) to serve as members of the Institution's governing body.

Conte, ranking minority member on the House Appropriations Committee, is a native of Pittsfield, Mass., and a World War II Seabee veteran. A former member of the Massachusetts State Senate, he has served in the House since 1958. An environmentalist, Conte is a member of the Migratory Bird Conservation Commission.

Mineta, a Japanese-American, served as a military intelligence officer in Japan and Korea after graduation from UCLA. He held office as Mayor of San Jose, his native city, from 1971 to 1974, when he was elected to Congress. He has served on the Select Committee on Intelligence and in the 95th Congress was chairman of the Public Buildings and Grounds Subcommittee.

Thompson, a native of Trenton and a graduate of Wake Forest Law School, commanded Navy rocket ships in the World War II battles of Iwo Jima and Okinawa. After serving in the New Jersey legislature, he was elected to Congress in 1954. An expert on labor law, he has also sponsored legislation to aid the arts and is a trustee of the John F. Kennedy Center for the Performing Arts.

Regents Okay 5-Year Plan, Stress Museum Inventories

The Smithsonian's "Five-Year Perspective," a detailed report on requirements and goals for FY 1980-84, was approved by the Board of Regents on Jan. 22.

The Regents session, designated the Alexander Weine Memorial Meeting in honor of the former Secretary who died Dec. 7, also approved the allocation of $100,000 in non-appropriated funds for further study of the feasibility of development of the South Quadrangle behind the Castle.

The concept envisions construction of two low-profile buildings, facing Independence Avenue and flanking the Victorian Garden, which would house the Museum of African Art, expanded collections of Oriental art and the Institution's rare book collection and other library facilities. Underground parking space for staff and visitor cars is contemplated as well.

The Regents also approved the establishment of a series of Regents Fellowships, involving allocation of $100,000 in non-appropriated funds annually for a 5-year period, to attract distinguished scholars to explore areas of Smithsonian scholarship which have not been subjects of intensive study.

The 1980-84 perspective marks a new stage in the Institution's efforts to identify and communicate program development needs to its various constituents and to explain the interrelationships of federal and trust fund support.

The perspective grew out of a 1977 report of the Regents Audit and Review Committee which called for the establishment of a 5-year forward planning process to cover all the Smithsonian's activities and to be of help to the Regents, the Secretary and the authorizing and appropriations committees of Congress in evaluating future program directions of the Institution.

The perspective will be updated annually. The perspective highlights priorities and funding estimates for the Institution's major activities, ranging from science, history and art through museum programs, public service and membership and development to the administrative, financial and other support services. A section of the plan describes the facilities planning, renovation, restoration and construction requirements of the Institution.

"Areas of emphasis and priority," the introduction notes, "include collections management, basic research, administration and technical support and the maintenance and development of current and new facilities." One of the "principal objectives" listed in the plan calls for strengthening of museum operations in the documentation and care of collections through inventories, further development of information retrieval systems and conservation. It is planned that inventories, tailored to the needs of different types of specimens and objects, will be completed on all collections by fiscal 1984.

Another objective is to raise the level of technical assistance and program funds available to the Institution's scientists. The perspective says: "Related to this emphasis on original research in science, history and art is the very high priority given to the augmentation of the pre- and postdoctoral fellowship program available to aspiring junior scholars across the country and to the development of the competitive research awards program.

The plan also lists these objectives: to complete the Astrophysical Observatory's multi-mirror telescope; to acquire and operate the Museum of African Art; to enhance the Institution's capabilities in environmental conservation, research and education.

(See Regents, Page 4.)
Coins and Clams Highlight Exhibit of Chase Manhattan Money

By Linda St. Thomas

Money makes the world go around, as they sang in "Cabaret," and types of money have been as varied as the cultures that produced them. In a new exhibit at the Museum of History and Technology, "Highlights from the Chase Manhattan Bank Money Collection," visitors may inspect all sorts of money—from the bracelets or mantillas, axes and knives used as exchange in primitive societies to the gold coins, clay shells, rabbit tails, gold checks and commemorative coins used in America and Europe in recent decades.

The show was put together by curator Clive Stainer-Stefanelli of the Division of Numismatics and designed by Deborah Bretzfelder of exhibits design. "The Chase collection, which was given to the Smithsonian last year, has about 25,000 objects," Dr. Vladimir Clain-Stefanelli, the curator, said. "But we had only a small exhibit area, so we had to narrowed it down to about 480 representative pieces."

One of Mrs. Clain-Stefanelli's favorites is a yellow gold coin struck in Athens at the end of the fifth century B.C. during the Peloponnesian Wars when gold was scarce. The Athenians had to melt the gold from a statue of the goddess Athena.

The exhibition is divided into thematic areas, such as the Depression, foreign money representing historic events, presidential checks, the development of the check, primitive monies, money from the Civil War period and early American coins and paper money.

Details of the coins are easy to see, thanks to their titles posted in the cases. Bretzfelder "saw coins shown in a similar fashion at the Cleveland Art Museum, and I just adopted it for us." Each coin rests against its own plastic support and is placed at just the allowing the easiest inspection.

"Money of the Depression," with its display window of wood and other currency used when paper currency was unavailable, is a tribute to American ingenuity during hard times. There's even a plain old clay shell that says, "Good for fifty cents on demand from Leiter's Pharmacy." 3-8-33.

The idea of using clam shells came from a small town pharmacist in California who ran out of cash to give his customers change. Declaring "we can always use clam shells for money until the banks open," he assigned a value of 50 cents or 51 each shell and started doling them out. The shells were used for a few weeks during 1933 and then put back in the box when the banks reopened.

Among Dr. Clain-Stefanelli's favorites is President Andrew Jackson's account book and check. "It's fantastic," he said. "Here we see the account book from the Bank of the United States, an institution Jackson said he despised. These checks are intriguing because they are so unusual—a check endorsed by Charles Lindbergh upon his arrival in Paris in 1927; a check to Howard Hughes for $25 million for 550 feature films, a transaction called "the biggest deal" in the movie industry of the '50s; and a check with a red, gold and ink border design signed by President Franklin, who favored unusual devices to prevent counterfeiting. The earliest known check, handwritten in 1648 by Englishman Henry Snellgrave, is also shown, along with several gold checks—payable only in gold—from a time when the gold rate was $16 an ounce rather than today's $200 to $250.

In the center of the exhibition are the objects used in exchanges in early civilizations. Bretzfelder displayed these objects on Haitian cotton covered pedestals as if they were works of art and gave the cases a primitive look by using soft earth-tone color and sopa-tonie photography.

One of the many foods used for exchange in primitive cultures was tea, such as the Mongolian tea bricks on display. Purified tea and scraps of leaves were pressed into brick forms which held legal tender status in Tibet, Mongolia and southern Siberia up to the 20th century. The tea bricks were in banks, where grain was stored, exchanged and transferred almost as easily as money is today. Another popular currency, used in ancient Rome was salt. The word "salary" has been derived from the Latin "salarium," an allowance which was given in salt to military personnel.

Wampum, the most famous American Indian currency, actually was used only in the eastern United States. It is displayed with photos of a 19th-century wampum factory in New Jersey, which dated back to 1735. This wampum was made from the Venus Mercureita shell in two colors—purple and white. The wampum was served as ornamentals, historical records and money.

For the Civil War section, Mrs. Clain-Stefanelli chose for exhibit a sales slip belonging to someone who purchased a gift named Christmas in Charleston, Va., in 1850. Another popular currency, used in ancient Rome was salt. The word "salary" has been derived from the Latin "salarium," an allowance which was given in salt to military personnel.

The exhibition, which was created by the Exhibition design staff, is on the third floor and will continue for an indefinite time.

Curtain Modernized Exhibits

By Thomas Harney

The first anthropological objects added to the Smithsonian's collections after the Institution's founding were brought back by the 1853 Perry Expedition to Japan. Over the next hundred years, many more unusual and rare items were acquired from the Far East. Yet it is not until 1959 that the Museum of Natural History added an anthropologist with a background in studies of Asian peoples and cultures to its permanent staff.

Dr. Eugene Knez, who got the job, had a special interest in museums. As a young military officer in Korea in 1945, he helped the Korean put their national museum system back on its feet, training a new Korean staff and reassembling collections scattered during the war years. He also fostered the establishment of a Korean National Museum of Anthropology, now called the National Museum of Korean Folklore.

Knez was one of a group of new curators hired by NMNH in the late '50s and early '60s to plan a major exhibit modernization program at MHT.

NMNH's few small, rundown Asian displays were scattered in those days in different buildings. At the Arts and Industries Building there was a small display of Oriental ceremonial objects and a room filled with costumed, life-size figures of Koreans, Tibetans and other Asians. "Some had been there for so long that the clothing was rotting and falling off. It was obvious that no one had been tending the shop for Asia," Knez said.

Many choice antique artifacts, brought out of storage, were consolidated into thematic displays in two adjacent halls which opened in 1962 and 1967. Knez collected many contemporary objects on trips through Pakistan, India, Cambodia, Vietnam, Taiwan, Korea and Japan to complement the older material. "I tried to show Asia in these halls as it is today, not just in the past. If there is anything fundamental about life, it is the process of change," Knez said.

Knez' philosophy was amplified in several special exhibits. Largest and most colorful of these was "Bhutan: Land of Dru­gpa," which included both traditional crafts and goods of modern manufacture that Knez collected on visits to the remote Himalayan country.

Bhutan served as a dramatic illustration of a trading state culture undergoing change. The same theme was underscored in two exhibits organized on the culture of Korea—the Asian country closest to his heart. Over a period of a quarter century, Knez made repeated archaeological field trips to a small Korean village to document the changes taking place there. "A Korean Village in Transition," based on these studies, is now being circulated in the United States and Canada by the Smithsonian Traveling Exhibition Service and a European tour is planned.

Fieldwork by Knez and other scientists brought important collections to the Museum from Burma, Pakistan, Korea, Ceylon and other countries. Valuable donations, ranging from jades to cemeteries, were received from retired missionaries and military officers who once lived in the Far East, and gifts to presidents and other dignitaries by Asian heads of state were accessioned.

After 35 years of federal service, Knez retired from SI in December, but he is not retiring professionally. He and a colleague at George Washington University have received a National Endowment for the Humanities grant for Tibetan studies and are planning a field trip to Ladakh (India), Sikkim and Nepal next summer.

In the meantime, Knez has moved to Hawaii where he will be in residence at the University of Hawaii Center for Korean Studies.

Free Courses Offered

The Smithsonian Museological Association, a small but lively service group composed mainly of Museum of Natural History museum technicians, has begun offering free after-work courses to SI employees.

The courses are taught by employees and guest lecturers who are experts in their fields. This semester's courses include beginning photography and museum techniques. In the spring, SMA will add courses in exhibit design and production, biological classification and library research techniques.

SMA, which recently marked its fifth birthday under this year's president, Greg Blair, also sponsors a museum exhibit of Virginia's Fort Hunt Park for Smithsonian employees and their families.

The organization maintains a Staff Art Gallery in the lobby of the MNHN employees' cafeteria. The recently renovated gallery, under the direction of Dave Maxwell, displays lunch counter photographs and exhibits of photography, art and projects by Smithsonian employees. Call Greg Blair at ext. 5447 for more information about SMA.

THE DREAM KING . . . Ludwig II of Bavaria (1845-1886) was also known as "the king who preferred to build rather than to rule." He was a fan of Richard Wagner and his most fantastic project was the planned 500,000-square-foot lakeside castle that was never completed. Wagner, who provided the music, commented that he was just adapted it for the layout of wood and leather currency used when paper currency was unavailable, is a tribute to American ingenuity during hard times. There's even a plain old clay shell that says, "Good for fifty cents on demand from Leiter's Pharmacy." 3-8-33.

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THE SMITHSONIAN TORCH . . . February 1979
Digging into Pasta and Flying Saucers Fascinates Researchers

By Sheila Reines

On most days he’s curator of Extractive Industries at the Museum of History and Technology, but when it comes to pairing up volunteers with research projects that fit their interests and talents, Terry Sharrer is a matchmaker. He has even introduced a recently retired food service executive to the history of food in flight and a professional anthropologist looking for a summer project to the history of pasta in the United States. In each case, it seems he’s made a perfect match.

“Even it makes reading the daily newspaper more interesting, now that I’m on the lookout for aviation articles,” said Ruth Hackett, former executive with the Marriot and Serv-o-mation corporations who has spent the past two summers working almost immediately after retirement. For almost a year she’s been piecing together the story of food on airplanes, from Lindbergh’s peanut-butter-and-jelly sandwiches to Maxim’s frozen meals for Pan American, and has set up an office in her home to continue her efforts.

“I’ve done more detective work than library research,” Homes said. An article in the Cornell Quarterly provided the first clue that eventually led to seven men—mostly pioneers in the industry of airline food. Sharrer will provide counsel and connections for her research into magazine articles.

In 1941, one of the big pleasures of coast-to-coast flight was being served meals in an elegant manner. Food was prepared in company-owned commissary-kitchens at key points along United Airlines’ “The Main Line” airway. More than 1 million meals were served to United passengers in flight that year.

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Ault to Retire

Richard L. Ault, who joined the Institution more than 8 years ago as an executive officer in the under-secretary’s office, will retire in July after completion of a number of projects he has begun as director of support activities.

Ault resigned as support activities director in January and is now serving as special assistant to John F. Jameson, assistant secretary for administration.

“Ault provides counsel and advice on administrative and service activities and their relationship to the program activities they support,” Ault said.

In 20 years since Ault joined the Smithsonian in November 1970, the Secretary added, “we have come to value his services to the Institution and his high sense of dedication.”

As support director, Ault was concerned with computer services, contracts, equal opportunity, facilities planning, engineering, international exchange, management analysis, personnel administration, plant services, printing and photo services, protection supply and travel services.

Ault came to the Institution after 30 years in the Air Force, where he reached the rank of brigadier general. His interest in flying continues—he goes aloft in towplanes and gliders on weekends at the Warrenton, Va., Towsport Center.

Except for visits to his daughter and his two brothers, he has followed travel plans are not on the retirement agenda of Richard Ault and his wife, Giny. Pointing out that Air Force life meant extensive travel, including tours of duty in China, Italy and Japan, Ault said, “I think we’ll stay put for a while.”

Photographic Detail Mirrored by Estes

By Sidney Lawrence

The cityscapes of Richard Estes, on view at the Hirshhorn through April 1, echo the precision and candor of photography and tempt the viewer to look at every detail. These paintings, often as large as 4 by 5 feet, depict with razor-sharp precision the ordinary sights of the city: commercial streets, telephone booths, storefronts, flower shops and lunchettes. Complex multiple reflections in plate glass and chrome often show subtle traces of beadwork. Surfaces are richly varnished. Photography, for Estes, serves as a conven­

ient starting point, but not a literal source, for his striking urban imagery.

Camera in hand, Estes searches New York on quiet Sunday mornings for subjects to paint. Having isolated a scene, he takes color slides and prints, which later serve as studies for his canvases. With a grid system or projector to transfer images from photograph to canvas, he sketches the basic composition beforehand, referring back to the photographic studies as he begins the long process of manipu­lating and refining details. Often he will delete a parked car or add another, move a building an inch or two to the left, change the lettering of a sign or even the identity of an entire storefront, transform such eyecatchers as litter and garbage bags into key elements of a composition. "If I had to choose between authenticity and making a good painting," he said, "I’d rather have a good painting.

"Richard Estes: The Urban Landscape," is accompanied by a fully illus­

rated color catalogue ($8.95).

IT’S EVEN BETTER IN COLOR... This Maxfield Parrish poster from 1936 is bold, but some of the woodcuts currently on view in NCAW’s "American Color Woodcuts" show are delicate and detailed. All of them are outstanding in their sen­sitive use of color—be it pale or bright. Through Feb. 28.

THE SMITHSONIAN TORCH

Page 3
Anacostia Recounts Slavery's Grim History

"Out of Africa: From West African Kingdoms to Colonization..." a major exhibit opening Feb. 4, will bring to the Anacostia Neighborhood Museum sights, sounds and documents recording a dramatic story spanning the 4th to the mid-19th century. The exhibit, timed to open at the beginning of Black History Month, is the result of 2 years of active planning and gathering of artifacts ranging from West African masks through copper slave-identification tags to the diary of a physician serving on a slave ship.

The show begins with the civilizations, from the Hausa States to Songhai, which flourished between 300 and 1600 A.D. Tapes of writings by visitors to these ancient kingdoms, which eventually broke up as power shifted to the Atlantic Coast, range from an account dated 1067 of life in Ghana to a description of Mali from the 1300s. And the atmosphere of classical West Africa is captured by 30 minutes of music by Curt Wittig, a Washington musician and director of the Traditional Music Documentation Project.

The show follows the route of the slaves across the Atlantic and describes conditions encountered in the transatlantic passage, which is discussed in a simulated slave ship setting, features a tapas menu based on letters written by a 10-year-old passenger on a slave ship.

The show also illustrates the anti-slavery and abolitionist movements and the numerous rebellions led by the slaves themselves.

There's a section on slavery featuring a recorded speech made by Henry Highland Garnett, a former slave and U.S. Minister of Liberia.

Illustrations of the Back-to-Africa movement include a copy of the Senate Act of April 25, 1842, which authorized Paul Cuffee Project. The act specified that funds were to be deposited in the bank that would eventually be used to support the establishment of Liberia.

Museum Director John R. Kinard said the exhibit, supplemented by a 224-page catalog by Museum Historian Louise Hutchinson, is an expression of a desire for self-knowledge among blacks, "the children of Africa in this land. This fascinating story speaks to all as it pays tribute to the greatness that has come out of Africa. It is another example of the Museum's commitment to the recovery and preservation of a black history and culture."

The Museum's Education Department has scheduled lectures, films and demonstrations to supplement the show which continues through 1979. Demonstrations include Nigerian pottery making, African dances and the making of African musical instruments. For a complete schedule of these free activities, call ext. 6731.

Antique Pots Seem Practical Today

By Mary Combs

A casserole that goes "from the freezer, to the oven, to the table" seems like the ultimate in modern convenience, but multicomponent pottery was a familiar fixture in 19th-century households, where stoneware was used to cool beer, bake cakes and preserve everything from turpentine to strawberry jam.

Visitors to the Museum of History and Technology can see the best of this genre in the "John Paul Remenyk Collection of American Stoneware," on view through November in the Hall of Everyday Life.

Remenyk, who acquired his first pieces of stoneware pottery as a young man, recently donated the fruits of 50 years of collecting to the Smithsonian. Susan Myers, museum specialist in the Department of Cultural History, and Richard Virgo, chief of exhibits management and designer of this exhibit, have organized a display that captures both the history and the beauty of stoneware as it was produced in America.

A durable, versatile and safe product (its glaze did not contain lead and was acid resistant), stoneware was first manufactured in America in the early 19th century. Well into the 19th century, stoneware pots remained highly traditional handcrafted, but as the market expanded, the industry prospered at the expense of the art, Myers said.

Kids Given An Early Insight Into Ecology

By Suzanne Peggel

Five little people on a picnic looking for a baby crab on the end of a string... Fun by the Chesapeake Bay Center for Environmental Studies designed a program to develop environmental awareness in small children.

Coren conducted a series of 4-week sessions for parents and children beginning last summer. The sessions made use of the Center's natural setting—forests, creeks, rocks, insects, soil, estuary and cove habitats.

The emphasis was on learning while doing. In contrast to traditional nature study, the children identified only those objects, animals and plants they encountered in the learning activity. These became an integral part of what Coren refers to as the "starter ideas" rather than a long list of easily forgotten names of fish, bogs, trees and flowers. The families grasped these "starter ideas" through a series of first-hand work projects which shrank geological time into the space of an hour-and-a-half session.

The object was to teach the children the concept of, say, "erosion while not attempting to teach the term," Coren said.

Coren reinforced her points with simple instructions for follow-up projects and a reading list of books for both children and adults. She hopes an ecological awareness will come from this process.

The erosion activity, which Coren tested this fall, illustrates how the process works. Coren, to dramatize the erosion concept, first had teams of parents and children construct 'mountains' from soil they hand dug and shaped. They used large sprinkling cans to "make it rain" on their mountains and then observed the "erosion. Next, they rebuilt the mountains, placing tiny play-sized houses on top. Then, they replanted the sprinkling cans and watched the houses slide down sides of the mountains as the soil eroded away. This was followed by a simple lesson in soil conservation.

The mountains were again built; only this time, the builders were told to lay down over them before the sprinkling cans were brought out. "What happened?" Coren asked. "It didn't erode!" was the reply. When houses were added again and water applied the question was repeated. The answer was, "The houses didn't wash away when the soil didn't erode."

The erosion soil conservation concept was reinforced in two more additional ways before the children and their parents went home. First, they walked to the beach and built sand mountains in a large flat pan. Filling the bottom with water they made "waves" and observed the mountains erode away.

Unconvinced that these activities had made the kids more practically graphic, Coren next did a demonstration of the soil concept. The children hypothesizing the outcome, she created a table which ended with the house on the unsodded mountain being re-built on sodded soil and the owner and his more fastidious neighbor living happily ever after.

The series, which is part of CBCES' information-lending programs for diverse audiences, is presently being tested in Anne Arundel County Preschools. Staff wants to see if the series works in school settings and under the conditions of teaching with little or no environmental training. Ultimately the plan is to make available packs of ecological activities that parents and young children can perform on their own.

The figure on this cooler appears to illustrate a Longfellow poem.

Advertisements of the period boast "John Paul Remenyk Collection of American Stoneware," on view through November in the Hall of Everyday Life.

 Constitutional government is the best for various aspects of theoretical studies; increased emphasis and support at the Astrophysical Observatory for various aspects of theoretical astrophysics, high energy and X-ray astronomy; development and implementation of a master plan for the exhibits at the Museum of History and Technology, together with the development of several major exhibitions, including an exhibit marking George Washington's 250th birthday and a new presentation for the Arts and Industries Building.

The point, pointing to an expected increase in federal expenditures as a result of such significant factors as the Museum Support Center and collection inventory and conservation activities, notes that expenses related to operations supported with nonappropriated funds are also expected to rise. These increases involve the public service operations, including Smithsonian magazine, where production expenses are predicted to increase considerably, due largely to inflation.

Copies of the perspective, as approved by the Regents, will be distributed to House and Senate offices. Coordinated steps to update the plan for the period of FY 1981-1985, as well as to formulate the federal and trust fund budgets for the immediate forthcoming years, will commence shortly.

Another Prize

"The Smithsonian Institution with S. Dilson Ripley, Secretary," won a Bronze Medal on at the International Film and Television Festival of New York.

The figure on this cooler appears to illustrate a Longfellow poem.

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**Newsmakers**

**By Johnnie Doubtis**

**Stars**

The November issue of Arts and Letters magazine included an article about six Smithsonian staff members among its list of international art experts. In the field of American painting and sculpture, Robin Bolton-Smith, National College of Art and Design, has illustrated numerous fine art books and is on exhibit at the Smithsonian American Art Museum. In the field of sculpture, Robin Bolton-Smith, National College of Art and Design, has illustrated numerous fine art books and is on exhibit at the Smithsonian American Art Museum. In the field of sculpture, Robin Bolton-Smith, National College of Art and Design, has illustrated numerous fine art books and is on exhibit at the Smithsonian American Art Museum.

**Energy and Coastal Zone Administration.** The grant will further their studies of the effects of forest fragmentation and disturbance of bird communities.

**Ramon T. Woolridge, Jr., assistant curator in NASM’s Department of Aeronautics,** was the guest speaker at the annual holiday dinner given by the Iron Aviation Club in Rockville, Md. Woolridge spoke on the subject, “History of Naval Aviation.”

**Herman Viola,** director of the National Anthropological Archives, helped organize an American Indian portrait exhibit in celebration of the Milwaukee Public Library’s 100th anniversary. Some of the portraits he talked about were featured in Viola’s MHT exhibit “Perfect Likenesses.”

**Lisa Fink,** curator in NASM’s Office of Research and Professional Training, led a workshop on New Directions in Science Education in Milwaukee, Wisconsin.

**Textile Collector**

**By Susan Bliss**

If Alice Baldwin Beer hadn’t traveled to Spain, she may never have been so drawn to a growth in collecting. Since 1928, she has been caring for the superb Near Eastern and European textiles in which she said, “I fell madly in love with...”

**Correction:** Torch regrets misprinting the name of Kenneth Engle, which appeared in this column last month.

**Smithsonian on Tour**

The National Associate Program began its annual road show on Jan. 26 in San Diego with a series of lectures, workshops and concerts in cooperation with eight local museums. This is the Smithsonian’s cultural and scientific outreach program, carrying the Institution to the Associates who live too far from the Museum to take full advantage of its resources.

**By Alice Baldwin Beer**

Beer has been working, since 1974, on the history of the Cooper-Hewitt Museum’s transformation into the Cooper-Hewitt. The museum is a study of design and technology, and has contributed to the growth of the collections which now reside at Cooper-Hewitt.

**Island Views**

“Galapagos Islands: Intimate Views” is the title of a photo exhibition in the MNH Learning Center through March 30. The photographs, from the State Museum of New Jersey, were taken by Nancy Dunn during her most recent visit to the Galapagos. A portion of the proceeds from sale of the photographs will benefit Smithsonian programs of conservation and science in the Galapagos Islands.

**Textile Collector Recalls History**

The Cooper-Hewitt tissue collection, under curator Milton Sondry, formerly her assistant, still ranks with some of the great European collections. “Besides the Morgan gift, the textiles are great in the variety of embroidery techniques they illustrate,” she said. Cooper-Hewitt embroidery exhibitions are known for their close-up displays of unusual methods of handwork, from which artisans can glean technical knowledge as well as design inspiration.
Sports
By Susan Foster

Basketball: The first half of the men's basketball season has been full of surprises. Two teams now represent the Smithsonian, Aero Space Museum and Museum Shops, and each is battling for top honors. Aero Space, launched last season, has taken a first-half edge, leading the D.C. Recreation Department league at Anacostia High School with a 4–0 record. The newcomers, Museum Shops, are right behind with a 3–1 record, their only loss (48–34) at the hands of the veteran SI team.

Museum Shops coach Willie Sanders, Service Center, says the Aero Space team is their only competition. "I think if we play our type of game we can beat them," Sanders said after the defeat. The two teams will play each other again in the second half. But Sanders added, his men will not be taking any team lightly.

Bowling: Inez Buchanan, Libraries, is a woman of distinction. As a member of the SI bowling team, she has qualified in three categories—high average, 150; high score (three games), 555; and high game, 204.

Buchanan's bowling success has helped her team land a second place spot in the league, behind the Juicy Five, with a 45–19 win/loss record. "I was having problems earlier in the season," Buchanan said. But those problems are now behind her. "I'm getting used to the lanes and I know where to place the ball." Buchanan is so confident now that she has set goals for herself. "I would like to reach a 165 high average and bowl a 600 set (three games)."

I have 15 more weeks before the season ends, and I would like to move one pin each week," Buchanan, an SI employee since 1967, gave up bowling for 10 years when faced with the pressures of raising a family and started once again 3 years ago.

An amateur tournament bowler, Buchanan said she loves to bowl because it's fun and bowl a "brilliant ball." Among the team finishers were: Val Lewton, NCFA; Ron Evans, NCFA; Dave Dancer, Computer Services; Mike Marachionna, MNH; Joe Bradley and Ken McCormick, Computer Services, and Kevin McCormack, SIUE.

Fotis Lee of Museum Shops gets crowded underneath the basket by a couple of Treasury Braves who were crushed 39–15 by the SI team.

Bored Victor Gives Up Harem
By Kathryn Lindeman

Beelzebub, a male Pere David deer at the Front Royal Conservation and Research Center, has earned his battle scars over the last 3 years, fighting for something he really seems to care very little about.

Dr. Harriet Weemner, the Center's curator-in-charge, spends 2 hours every summer morning and another 2 hours every other evening observing the social habits of the rare Chinese deer, who maintain a strict hierarchical order and never heard of female liberation. Weemner has had ample opportunity to observe Beelzebub—"for obscure reasons the Front Royal deer have biblical names"—in his persistent efforts to fight his way to the top of the herd, only to show disinterest once he made it. Weemner tells the story.

The first year Beelzebub came into the herd we figured him for a hellion—full of bravado and the need to prove his machismo. He started a battle with Aaron, the harem master, and got his own broken in the contest, allowing the lowest-ranking animal to step in and take over.

Last year the same sort of thing happened. Beelzebub challenged harem master Abraham, with a threatening swagger, rolling his eyes and swinging his head from side to side with each step.

He and Abraham fell into parallel march, sizing each other up, bellowing, honing the turf and getting huge wads of sod on their antlers. Abe finally gave chase in earnest, and the tremendous Whap! we heard on the ridge above us resulted in a bloody antler for Abe and another broken jaw for Beelzebub—this time on the other side.

Usually, during this kind of display, a lower-ranking animal will pretend he's going to fight but know he just happens to be there because the grass is good.

This year, Beelzebub was way behind the other males in his rating behavior and just grazed like an immature male until the time came, once again, for his challenge to Abe, who was still harem master. This time, though, the second-ranking male could not take no more, he lowered his head and crashed into his opponent.

Even though Beelzebub made a poor showing in that contest, he acted like he'd won and started the whole thing all over again. We could hear them up in the woods for 3 days—Crash! Rattle-rattle-rattle! Crash! Finally, Aaron must have got tired. "This guy's crazy," because he just started grazing and assumed the behavior of a non-breeding animal.

But Beelzebub still had to contend with the harem master, Abe, who had not been challenged. This time, when they began walking in their parallel march and honing the turf, Abraham just kept going in one direction. He gave it all up peacefully.

Beelzebub stood there for five hours, completely amazed, I'm sure, and I could swear he was grinning. It looked like he couldn't believe he'd finally made it to the top without a fight.

But after all that, Beelzebub didn't really pay much attention to the herd—the females just started leaving. So a yelping male, always chased out of the center stage, left the herd without a fight.

Photo Contest Open

The second annual Torch photograph contest is now open for entries from Smithsonian employees. Photos must be black-and-white glossy and should be no larger than 8 x 10 inches and no smaller than 5 x 7 inches. Each entry must be captioned to explain what the subjects pictured.

First prize will be $50, and second and third prizes will be $20 and $10 respectively. Winners will be notified about May 15, and their photographs will appear in the June Torch. All entries become the property of the Office of Public Affairs and may be used for its publications and future programs.

Judging the contest will be: Caroline Despard, picture associate, Smithsonian magazine; Stephen Kraft, managing designer, Smithsonian Press; Eugene Ostroff, curator of photographic history, Museum of History and Technology; William Stupp, curator of photographs, National Portrait Gallery, and James Wallace, director, Office of Printing and Photographic Services.

Send unmounted entries to: Editor, Torch, A&I-2410, between March 1 and May 1. Include your name, address and daytime telephone number.

Steinem to Speak

Gloria Steinem, who recently completed a year-long fellowship at the Woodrow Wilson Center, will return to the Smithsonian on Monday, March 5, to discuss the impact of feminism on politics. A panel of Smithsonian employees will participate in the discussion to follow. Steinem will invite questions from the audience. The program, which is sponsored by the Women's Council and will be open to all employees, will be in Carnichael Auditorium at the Smithsonian of History and Technology at 3 p.m.

Comings and Goings

The Smithsonian has created the new position of publishing coordinator for all aspects of the Institution's book publishing programs as administered by Julian T. Buel, assistant secretary for public service.

The position has been filled by Glen B. Rab, who will work as secretary to the newly established Book Publishing Council, which replaces the former Publications Review Board. Rab will work directly with the staff of the SI Press and Smithsonian Exposition Books and other divisions to encourage publication of popular and scholarly books here.

Rab has held editorial and management positions with commercial and non-profit publishing houses for 15 years. He served as a textbook editor with McGraw-Hill Book Company and in the college department of Holt-Rinehart & Winston in New York and later headed the book publishing section of the Naval Institute Press in Annapolis. Rab was most recently associate editor-director of Chilton Book Company, Radnor, Pa.

He is a graduate of Principia College and holds master's degrees in English and literature from the University of Michigan and in teaching from Johns Hopkins University.

Carl W. Larsen, former director and special assistant in the Office of Public Affairs, has moved to California for a position in the Public Affairs Office of the San Francisco District Office of the Internal Revenue Service.

Hanah E. Hamill, who holds a B.A. in chemistry from St. Andrews Presbyterian College in Laurinburg, N.C., has joined the chemistry lab staff at CBCES. She replaces Nancy Mick, physical science technician at CBCES, who recently completed a year-long fellowship at the Woodrow Wilson Center, will return to the Smithsonian for a year's leave of absence. In his new role under the Office of Administrative Services, he will coordinate a number of center services, including mail, supplies, duplication and distribution of publications.

Nancy Mick, physical science technician at CBCES, who recently completed a year-long fellowship at the Woodrow Wilson Center, will return to the Smithsonian for a year's leave of absence. In his new role under the Office of Administrative Services, he will coordinate a number of center services, including mail, supplies, duplication and distribution of publications.
SI in the Media

The BBC's "Life on Earth" television series includes a program titled "The Swarming Hordes," made with assistance from STRI Director Ira Rubinfeld and staff. The series will be shown in Britain and transmitted to other countries later this year.

For Children of All Ages
A lengthy Baltimore Sun report listed MNH's Insect Zoo and Discovery Room and NCAF's Explore Gallery as just right for visits when it's cold outside. "If all galleries leave you intimidated," the writer noted, "the Explore Gallery . . . is a good place to lose your inhibitions and establish a friendly relationship with paintings, sculpture and the basic vocabulary of art."

Another Sun article provided details on the operations of MNH's Naturalist Center, describing the center as a hands-on museum.

The Washington Post, the Star and the Christian Science Monitor all ran extensive interviews with C. P. Snow, the noted British novelist-scientist, pegged to his talk on "Einstein the Man" launching the four-part annual Doubleday lecture series at MHT.

Actress Eugenia Raws, who captured the essence of two predecessors, Fanny Kemble and Talullah Bankhead, in a series of daytime presentations at NPG over the holidays, appeared on WTTG-TV's "Panorama" talk show and on WCGS radio.

"A Purplish-Pink Victorian Oasis"
That was the headline over a recent Christian Science Monitor article on the Renwick Gallery. The writer describes the building as "one of the most charming museums in town, an oasis of Victorian glory in a town full of today's concrete architecture.

In the Star, Forgey described NCAF's "Family Picnic: Landscape with Lake and Mountains," which opened in 1944-45 to be the most satisfying face of Mars and the Moon are based on actual photographs. But the show becomes the idea that there may be additional worlds we can't see, such as planets orbiting nearby stars or those which exist within clusters of stars. During the show, viewers are transported beyond our solar system to possible alien planets.

The Grand Lady of the Blues, Alberta Hunter, filled and thrilled Baird Auditorium on March 30. Now in her 89th Hunter made a splash in the 1890s, that left her high for more than 20 years to devote herself to music. Forced to leave that career because of age, she returned to singing last year. Her reputation has skyrocketed again, and during a tour of the Mall, she was greeted by many admiring fans.

Space Show is All-Staff Effort
By Nancy Hornick

"Worlds of Tomorrow," a half-hour-long journey into outer space shown daily at the Albert Einstein Spacearium, demonstrates the technical and creative talent of staff members at the National Air and Space Museum. Except for its musical score by William Penn, and some of its celestial artwork, "Worlds of Tomorrow," which opened in November, is entirely an in-house production, made possible by museum technicians Alyssin J. Erfink and Michael Hudak, as well as Patricia Woodside and Tom Callier, who tied together the technical and visual aspects of the show.

"No one part of the show is a single person's work," Von Del Chamberlain, chief of presentations, said, pointing out that "Worlds of Tomorrow" received the combined output of Spacearium staff members. The Spacearium Officer Jerry Barbely, who produced the show, said the 70-foot Spacearium dome uses powerful visual imagery to "point out that there are real galaxies beyond earth" and to suggest the possibility of life existing elsewhere.

"People think of other worlds as being remote," scrip-writer Chamberlain said, "but we wanted to portray the planets in our solar system as real worlds, and as sites for exploration."

The name "Spacearium" was coined by Secretary Ripley in his column "View From the Castle" in the March 1972 issue of Smithsonian magazine. The purpose of a Spacearium, Ripley said, would be to "give people the illusion of journeying into . . . [and] the relationship of Man to his universe."

The name Spacearium was chosen, Barbely said, because "we wanted the planetarium to concentrate on space travel in addition to astronomy."

"Worlds of Tomorrow" also presents the idea that there may be additional worlds we can't see, such as planets orbiting binary stars or those which exist within clusters of stars. During the show, viewers are transported beyond our solar system to possible alien planets.

The show is a mixture of fact and speculation, Chamberlain said. The 360-degree panoramas transporting viewers to the surface of Mars and the Moon are based on actual photographs. But the show becomes speculative when it takes viewers into the cloud-filled atmosphere of Jupiter and suggests possible models for a lunar colony.

and future space stations. "There are people convinced we could build places now if we wanted to," Chamberlain added.

The exotic cloud projector used to create the swirling clouds of Jupiter in "Worlds of Tomorrow" required the most innovation, in Barbely's view. The projector was modified by Spacearium's head technician Al Erfink and by Patricia Woodside, who produced the artwork on a "color wheel."

More than half of the Spacearium's 200 projectors have been either created or modified by staff technicians, Erfink said. The projectors create a variety of special effects, including 360-degree panoramas that place viewers on an imaginary planet surface, vector images which move humming asteroids across the sky and zoom projection.

"It's somewhere in the middle of the 250-seat Spacearium is the Carl Zeiss planetarium instrument, which accurately projects a variety of celestial bodies, including some 9,000 stars, the five planets in our solar system, the naked eye, the Milky Way and a few other, more remote galaxies.

"We are hands on and cars and trucks which bar in the "Family Picnic: Landscape with Lake and Mountains," py A Bicentennial gift from West Germany, the Zeiss planetarium instrument, which weighs 24 tons and has 3,000 parts, is one of the largest planetarium instruments to be fully automated, Barbely said.

The Gyrosystems computers that control the instrument has both a sequential memory on 1-inch magnetic tape and random access memory on a flexible disk roughly similar to those used in personal com-
Maxine Niles is one of six Smithsonian telephone operators who sit on high chairs before an old-fashioned switchboard handling all the phone calls in and out of the Smithsonian museums and the Zoo. The room is not very quiet, and I was humming with “Smi-thsonian, may I help you?” “Yes, I’ll transfer your call” and “Hold for visitor information.” Now and then the distinctive pronunciation of the number “niiyen” rises above the noise, and you imagine you’re hearing Lolly Tomin doing her famous telephone operator routine. But Niles explains that she and her colleagues were trained to say “niiyen” to avoid confusion between a name she has been an operator at the Smithsonian for 11 years. She was interviewed by Torch staff writer Linda S. Thomas.

Q. I’m sure a day doesn’t go by without you receiving some strange phone calls from the public. What have been some of your favorites?
A. Most people are confused when they are calling the Zoo and we answer our phones “Smithsonian Institution.” They usually say, “Oops, I must have the wrong number calling for the zoo.” No, we get a lot of prank calls, especially on April Fool’s Day, with kids and adults asking for Mr. G. Brine, Mr. I.E. Pant and so on. I’m sure they think it’s a riot, but when you hear the same thing the second time, it gets a little stale. Recently, I had a person call and ask to speak to Willie. I asked if she knew his last name, since we have about 4,000 employees, and she didn’t. She explained that he was a cowboy with brown hair and blue eyes. Needless to say, Willie-with-the-brown-hair wasn’t in our directory.

Q. What about employees’ calls? Do staff members call you as well?
A. Some days I wonder if people here have ever made phone calls before or ever used dial phones. We make all the calls to our Panama bureau through the Pentagons’ office, and they all send information operators in other cities for the employees. Supposedly, they make all the other calls themselves, but we still get lots of requests for help.

Q. Do you enjoy the folk festivals, you remember one conversation, half in English and half in Spanish, with a man who said it would take him 2 days to get to the village where our participant lived, but he would be glad to have him call me some day soon.
Even some of our normal phone calls must be considered pretty strange by regular office standards. For example, this morning a woman from a zoo in the Midwest called and announced that she was in Washington to pick up the antelope. With missing a beat, the operator connected her with the Hardy Hoof Office of Horticulture’s staff member Kathryn Mechan and John Monday and Office of Exhibits Central staff members Kathryn Mahoney, Buddy Speight and John Widener. The basket, which will be 22 feet wide with a bow rising 10 feet in the air, is meant to adorn a sharp slope, such as the 30-degree incline which Horticulture and Exhibits staff will construct at the flower show.

A massive basket of flowers—1,700 square feet in area and made to simulate a Victorian wicker—is certain to be a magnet to the Smithsonian’s exhibit at this year’s Flower and Garden Show, to be held at the D.C. Armory Starplex from March 2-7. The flower basket design, inspired by this photograph (see above) taken from the 1908 horticultural classic, “Henderson’s Picturesque Gardens,” was created by Office of Horticulture staff members Kathryn Mechan and John Monday and Office of Exhibits Central staff members Kathryn Mahoney, Buddy Speight and John Widener. The basket, which will be 22 feet wide with a bow rising 10 feet in the air, is meant to adorn a sharp slope, such as the 30-degree incline which Horticulture and Exhibits staff will construct at the flower show.

The basket will be edged with rows of colorful, lantern-shaped and dusty miller, with the succulents echinacea peeping out from between the nylon roping of the basket. Chrysanthemums will spill out over the basket top. The splendid display, which Horticulture plans to duplicate sometime during the Victorian Garden this summer, will be set off indoors by grass and ornamental fig trees.

Amateur basket of fruit—four feet square in area and made to simulate a Victorian wicker—is certain to be a magnet to the Smithsonian’s exhibit at this year’s Flower and Garden Show, to be held at the D.C. Armory Starplex from March 2-7. The flower basket design, inspired by this photograph (see above) taken from the 1908 horticultural classic, “Henderson’s Picturesque Gardens,” was created by Office of Horticulture staff members Kathryn Mechan and John Monday and Office of Exhibits Central staff members Kathryn Mahoney, Buddy Speight and John Widener. The basket, which will be 22 feet wide with a bow rising 10 feet in the air, is meant to adorn a sharp slope, such as the 30-degree incline which Horticulture and Exhibits staff will construct at the flower show.

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Another Smithsonian exhibit at the show will be a “Victorian Grotto,” displaying a selection of tropical plants, including about 100 orchids, from the greenhouse at the Old Soldier’s Home. The orchids of some, rare, were raised by orchid specialist Ted Villaspado working under Greenhouse-Nursery Manager August Hare.

A special Smithsonian committee, whose members include Dr. Edward S. Ayer, director of the Office of Biological Conservation; Paul Desaulnier, curator of mineral sciences; Dr. Robert Reed, associate curator of botany, and volunteer Mary Ripley, has advised Horticulture on the collection and care of these exhibits, which was a special species of orchids.

The grotto display will feature specimens of Cattleya, Cymbidium and Paphiopedilum, among other orchid types, with lush tropical ferns, bromeliads and fig trees. Exhibits Central is constructing an artificial grotto as a centerpiece for the display.

The Flower and Garden Show, produced and directed by the District of Columbia Branch of the Professionals Managers Group, will also include exhibits by such institutions as the National Arborboretum, the U.S. Botanic Gardens, Brookside Botanical Gardens, commercial horticulture firms and federated garden clubs. Mary Ripley will chair the Flower Show this year.

The doors will open at 1:30 p.m. on Friday, March 2, and be open all other days from 10 a.m. to 9:30 p.m. Tickets will cost $4, but if you ride the Metro to the Stadium and pick up a transfer between 11 a.m. and 3 p.m. on weekdays, you’ll get a $1 discount.

The orchids of some, rare, were raised by orchid specialist Ted Villaspado working under Greenhouse-Nursery Manager August Hare.

Gift Enriches Freer Study Resources

By James Buckler

Study collections at the Freer Gallery of Art were enriched recently by a gift of more than 4,000 slides of Islamic architecture, photographed and donated to the museum by Raymond Hare, a former U.S. ambassador to several Near Eastern nations.

Ambassador Hare’s gift fills a gap in the Freer’s photographic reference collection, Fum Atash, the museum’s curator of Near Eastern art, said. “Such an extensive group of slides on Islamic architecture is very rare—it will be extremely valuable to art scholars and researchers.”

Hare, who retired in 1966, began his career abroad in 1924 as a teacher at Robert College, an American school in Istanbul. After joining the U.S. Foreign Service in 1927, he eventually served as non-resident minister to Yemen and as ambassador to Saudi Arabia, Lebanon, Egypt and Turkey. He began the photography project as a hobby, in response to his natural curiosity about an exotic environment. As his interest grew, he became more systematic and thorough about his work.

“I am an orderly person by nature,” Hare said, “so I wanted to put the hobby into some context. I began reading about the monuments before visiting them. The pictures invited further study, so I would reorganize the slides and research them until my collection was documented and fairly complete. The slides show examples of Islamic architecture from regions as far apart as southern Russia, Spain and North Africa, but at least half were taken in Turkey and a large number in Cairo, where most of the important monuments of Islamic architecture are located.

“I have had a great deal of pleasure from this project. People have been trying to convince me to write a book about it, but I have no intention of doing so,” Hare said. Instead I decided to share my life’s work by donating it to the Freer, where it could be used and appreciated.”

Books

If you’re written, edited or illustrated a recently released book, please contact the Smithsonian Press Assistant Director Felix Lowe, so your publication can be listed in Torch.


“A Thousand and One References for the Historian,” by Terry Sharrer, MHT, Agricultural History Center, University of California, Davis, 1979. The book was a cooperative project by the Agricultural History Branch, Economic Research Service, U.S. Department of Agriculture and the Agricultural History Center.