

Agreement Paves Way for

THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

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FIRST WYETH—The National Collection of Fine Arts' first painting by Andrew Wyeth is uncrated by director Dr. David Scott and Mrs. Lynne Blair, assistant registrar. Entitled "The Scarecrow", it is part of Art U.S.A., the Johnson's Wax collection that just arrived at the old Patent Office Building.

Bill To Authorize Purchase Of Museum Site Introduced

Legislation which would authorize purchase of the site selected for a National Armed Forces Museum Park has been introduced in the Senate and assigned to the Committee on Rules and Administration.

The park would be designed to illuminate and commemorate the overall con-

tributions of the military services to national development in peace and war.

Selected by the Congressionally-appointed National Armed Forces Museum Advisory Board, the proposed site has been approved by the National Capital Planning Commission.

The site is located in Prince Georges County, Maryland, south of the Woodrow Wilson Bridge. Involved are 276 acres along the Potomac and 225 acres of submerged land, all privately owned, plus 73 acres now under the jurisdiction of the National Park Service and 48 acres now under acquisition by the National Capital Planning Commission.

The 1961 legislation that established the National Armed Forces Museum Advisory Board called for selection of a site where the contributions of the military "toward creating, developing, and maintaining a free, peaceful and independent society and culture in the United States of America" could be commemorated. It called for the display, not only of "large military objects," but also of "the extensive peacetime contributions the Armed Forces have made to the advance of human knowledge in science, nuclear energy, polar and space exploration, electronics, engineering, aeronautics, and medicine."

One of the most important acquisitions the Advisory Board has made to date for the future museum is the bathyscaph *Trieste I*, which in 1960 carried Jacques Piccard and Lt. Don Walsh, USN, 7 miles down to the bottom of the Challenger Deep off the West Coast. It is scheduled to arrive at the Institution early next year.

Another interesting and significant NAFMAB "object" is the Union monitor USS *Tecumseh*, sunk by a Confederate mine during the Battle of Mobile Bay, August 5, 1864. Exploratory operations on the vessel are under way by a Navy salvage team, and in July the first artifacts including a 9-foot anchor were brought up.

Salvage operations, should the decision be to go ahead, would probably take several years according to Colonel John H. Magruder, director of NAFMAB. If recovered, *Tecumseh* would also be displayed at the proposed museum park site.

40 Employees To Be Honored

Staff members who have made distinguished contributions to the work of the Institution will be honored this month at employee awards ceremonies within their divisions.

The members of the Preservation and Restoration Division of the National Air and Space Museum's Department of Exhibits will receive a group award for exceeding all prior performance records during fiscal 1967.

The Silver Hill staff members are: Edward R. Chalkey, Reid Ferguson, William H. Green, Albert M. Griffin, Edward F. Hayes, Ernest Lathern, Donald K. Merchant, Michael Mikitish, Harvey F. Napier, John H. Parlett, Walter R. Roderick, Elmont J. Thomas, and Clay R. Wile.

Receiving Sustained Superior Performance awards are: Harold H. Banks, Jr., Mineral Sciences; Walter E. Brewer, BMD; Richard S. Boardman, Paleobiology; Pauline B. Christian, Arts and Manufactures; Ellen Davis, Personnel; John H. Gibson, BMD; William Harvey, BMD; Meredith Johnson, Public Affairs; George Kindrock, Jr., BMD; and J. Richard Price, NCFE.

Suggestions earned honors for Joseph Clarkson, Mario DePrato, Howard Moore, Lester Ratliff, Leo D. Schmeltz, and Eugene F. Thomas, all of the Zoo; Catherine Armstead, George Kindrock, Jr., and Eugene F. Shipman of BMD; Barbara M. Warner, Fiscal; Eleanor P. Stubblefield, Botany, and Dorothy Rosenberg, Office of the Assistant Secretary.

H. R. Stroman, Zoo, James H. McAlister, Zoo, Andrew Michaels, BMD, Richard Minnich, BMD, and Michael R. Santoro, Supply Division, will receive Special Act Awards.

Cooper Union Transfer

Decorative Arts Museum, Under SI Administration, To Remain in N.Y.

A four-year saga of effort by a group of spirited art lovers has culminated in the preservation of the Cooper Union Museum for the Arts of Decoration, and paved the way for transfer of the New York City cultural landmark to the Smithsonian.

An agreement was signed recently turning over the entirety of the Museum's collections and its related library, and the

responsibility to maintain them, from the Cooper Union for the Advancement of Science and Art to the Smithsonian, effective upon approval by the New York State Supreme Court.

In 1963 the Museum was in danger of being discontinued by reason of a decision made by the trustees of Cooper Union that their primary responsibility and concern was for their formal education program, and that the Museum was not a necessary adjunct to that program.

That same year, a Committee to Save Cooper Union Museum was formed, under chairmanship of Henry F. duPont. The Committee obtained numerous pledges of support and sought to induce a significant institution in New York to take on trust responsibility for the Museum, and to vitalize its future.

Finally, the Committee turned to Secretary Ripley and the Smithsonian Regents and submitted its detailed proposal to them, with a proviso that the Museum be retained in New York City.

Meanwhile, the American Association of Museums and the New York State Council on the Arts also offered their good offices. A committee of the AAM under Charles Van Ravensway studied and endorsed the proposal to the Smithsonian.

Since its formation the Committee to Save the Cooper Union Museum has gathered \$800,000. This fund, together with a contribution of \$300,000 from the trustees of Cooper Union, will help support the museum in its transition period over the next four years. The Committee will continue to find friends and support for the collections.

The Cooper Union Museum, officially opened in May 1897, today comprises more than 85,000 objects devoted exclusively to the decorative arts: textiles, embroideries and laces, wallpapers, drawings and prints, porcelain and glass, furniture, metalwork, and costume accessories, with the emphasis on design rather than the artist.

The Museum's history began in 1857 when an act of the New York State Legislature enabled manufacturer-philanthropist Peter Cooper to establish a "scientific institution" to be known as Cooper Union for the Advancement of Science and Art. In the founder's letter accompanying the trust deed he proposed the inclusion of galleries in which to display "works of art, science and nature" to aid youth in acquiring useful knowledge.

For many years, however, the resources of the Cooper Union were too limited to encourage the development of such a museum. But with the physical expansion of the institution in the 1890's, Peter Cooper's granddaughters—the Misses Sarah, Eleanor and Amy Hewitt—saw the opportunity to found a museum dedicated to serve the student, the designer, and the artisan through basic collections amassed by themselves.

Inspired by the Musée des Arts Décoratifs in Paris and the Victoria and Albert Museum in London, the granddaughters believed that such a museum, located in

(Continued on page 3)

Bradley Ailing, Taylor Named To Stand In

Frank Taylor, Director of the U.S. National Museum, has been named to act as Assistant Secretary until the return of James Bradley, now well on the road to recovery following a heart attack last month.

At the same time Charles Blitzer, director of the Office of Education and Training, was appointed acting Assistant Secretary (History and Art), a position created in 1964 but not filled.

Mr. Bradley is expected to return to the Smithsonian after the first of next year. His office reports that he is doing well and already eager to get back to work. He is at Georgetown University Hospital.

Mr. Taylor has been with the Smithsonian since 1922 and has directed the National Museum for the last five years. A guiding force behind the creation of MHT, he assembled the data on the needs for the museum, wrote the program of requirements for the new building, and acted as liaison with architects and builders for its design and construction.

As chairman of the Smithsonian committee to explore the need for renovation of exhibits in the National Museum, Mr. Taylor wrote the report on which the program of renovation was initiated in 1954.

The history and art position was established to provide the Secretary with assistance in strengthening and guiding the Institution's programs involving the arts and the humanities.

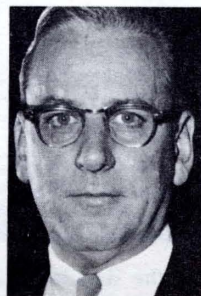
Mr. Blitzer will advise on the operations of the National Portrait Gallery, National Air and Space Museum, National Collection of Fine Arts, Freer Gallery of Art, Hirshhorn Museum, and the Museum of History and Technology. He will also be concerned with the John F. Kennedy Center for the Performing Arts and the National Gallery of Art.

A former executive associate of the American Council of Learned Societies, Mr. Blitzer has been at the Smithsonian for two years. As director of the Office of Education and Training he has had charge of such new programs as the Anacostia Neighborhood Museum and the artist in residence.

Blitzer spent 11 years on the Yale University faculty, teaching in the department of political science from 1950-1961. He has written a number of books, including *An Immortal Commonwealth*, *The Age of Power*, and *The Commonwealth of England*.

While acting as Assistant Secretary, he will continue to direct the Institution's education programs.

Other items in the collection include numerous components of ENIAC, the first modern electronic digital computer, produced by Army-sponsored research during World War II, and two 6-inch disappearing guns of the sort which were an integral part of the U.S. coastal defense system during the early years of this century. Practically all of such guns have since been destroyed.



James Bradley



Charles Blitzer, Director of Education and Training and newly named acting Assistant Secretary for the Arts and Humanities, examines a drawing by Saul Steinberg, first Smithsonian artist in residence.



Instrument conservator Scott Odell tackles the detailed job of restoring a 1760 harpsichord in the temperature and humidity controlled restoration workshop of the Division of Musical Instruments.

Stradivarius 'Finders' Seek Instrument Division's Help

Is there a Stradivarius in your attic? So many people think they have stumbled across one of the valuable violins that the Division of Musical Instruments has had to prepare a form reply to requests for help in identification. Ironically, in all of its own collection of some 4,000 instruments, the division cannot claim a "Strad" for itself.

Inquiries are so frequent because many copies of the famous violins were made, right down to the label. The whereabouts of virtually every genuine Stradivarius is already known, reports John T. Fesperman, curator in charge of the division, so it is very doubtful that any will be stumbled across in attics or junk shops.

Nonetheless, letters come in daily not only about the Strad, but about instruments by Stainer and Amati as well. Some hopeful discoverers are even too enthusiastic to write, and turn up at the MHT front door with instrument in hand. One harried staff member was the lucky recipient of a two a.m. long distance call at her home.

But if the division must put up with such inquiries without the satisfaction of a Stradivarius of its own—or, at starting prices around \$30,000, without much hope of obtaining one in the near future—there are certainly enough other rare and valuable instruments in the collection to keep both conservators and performers busy.

The Smithsonian, says Fesperman, probably carries further than any other United States museum the attempt to restore instruments to their original playing condition for study by serious musicians. "We are very lucky in this effort to have a good restoration workshop and two very skilled restorers, Scott Odell and Robert Sheldon."

Fesperman views the collection not merely as objects to be looked at, although many of them are ornate and beautiful, but as keys to the sound of music as it was performed at the time of composition. The overall effect of a Bach sonata played on an 18th century instrument with an 18th century bow can be very different than the same piece performed on a modern instrument, he says.

Even an unrestored 18th century instrument in playing condition will not provide a true rendition. Most stringed

instruments were altered in the 19th century to make them louder, and they must be returned to their original state.

To help preserve the instruments and keep them in tune, temperature and humidity in the storage areas are kept at a constant 74 degrees and 50 percent. When the third-floor exhibition and performance gallery opens in MHT in about 18 months, it will have the same atmospheric conditions. In fact, the technical problems which had to be solved to obtain this control are the factors which have kept the hall from opening earlier.

The time-consuming job of restoration might mean breaking down a keyboard instrument to its most basic elements, replacing warped boards, filling in cracks, restringing with proper materials, and manufacturing missing parts to exacting specifications. When all that is completed the instrument is available for use in the division's concert programs.

Performances, organized by staff member James Weaver, are designed to do more than entertain. They aim to educate the audience to the original sounds of a composition and to preserve those sounds on tape. An annual schedule of about eight indoor concerts, two outdoors, and weekly summer Tower Music programs promotes these aims. There is also a yearly seminar on the performance of music of a particular period, using instruments from the collections.

All of the division's instruments are of Western European or American origin, but not all are "highbrow." A collection of folk instruments contains such diverse items as Appalachian dulcimers, a Swiss alp horn, and American bones. For real variety there is a Theremin, a 1930's electronic machine whose pitch and loudness are controlled by hand movements around two antennae.

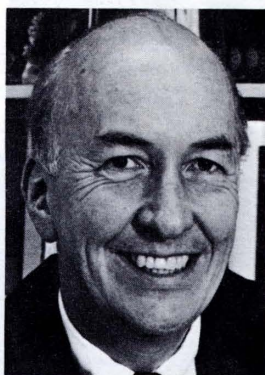
But if these and the rare and valuable bass viola da gamba made by Barak Norman in 1718 are not enough, there are still a Sarrusophone, shawm, crwth, and more than 200 keyboard instruments to enlighten the serious music student.

SMOKE IN BED?

Home fire extinguishers at a reduced price are being offered by the Office of Safety Management to promote "off-the-job safety." A dry chemical extinguisher may be ordered for \$5. Phone 5658 or 5461.

ABOUT SI PEOPLE

Secretary Voices Concern Over Endangered Aldabra



Secretary Ripley has expressed his strong support for preservation of Aldabra, a tiny, isolated atoll in the Indian Ocean endangered by man's intrusion.

Reports from England indicate that the U.K. Ministry of Defence is considering converting the British-owned island into a strategic air base with a 3,000-yard runway, radio and tracking station, supply harbor, and 13 miles of roads.

Aldabra, 250 miles north of Madagascar, is considered by biologists "the most interesting atoll in the world" because of its unique animal and plant life.

In a recent letter to *Science Magazine*, the Secretary calls for pressure from "scientists and public alike, on both sides of the Atlantic" to get British defence authorities to change their minds.

"The Smithsonian," he writes, "has been deeply concerned from the beginning over the possibility of military development on what is certainly the most scientifically interesting atoll in the world oceans."

"From my discussions with responsible officials in the Department of Defense, I am convinced that the Pentagon is well aware of the scientific values of Aldabra. It is my strong impression that our Defense authorities have been willing to consider alternate sites. I am aware that our government has fully conveyed to the British the concerns of the American scientific community. This represents an exemplary attitude which scientists and conservationists cannot but applaud. However, Aldabra is sovereign British territory and the final decision must rest with the United Kingdom."

SAO SCIENTIST TRACES ORIGIN OF EARTH

An SAO scientist is working in the 3000-year-old kingdom of Ethiopia to discover the origin of Earth.

This activity is carried out in one of the world's important satellite tracking stations, hidden away in the hills of Debre Zeit, a little township 30 miles south of the capital city of Addis Ababa.

The Smithsonian Astrophysical Observatory station is managed by **Robert Citron**, a 34-year-old engineer from California. The Ethiopian unit is one of a network of 12 stations set up in various areas, including India, Japan, Patagonia, Spain, Brazil and South Africa.

This network has three main functions: to measure the exact size and shape of the world, to measure the variations of atmospheric density, and to assess the changes in gravitational pull over different parts of the earth.

"In the next five years we will know the exact size and shape of the world down to 33 feet," Mr. Citron observes. "There is a widely accepted theory that the earth's land masses are drifting. In particular, the African continent is said to be drifting away from the Asian land masses."

"Through the extremely accurate way of measuring distances with the use of geodetic satellites, we shall be able to prove if this is true, and if so, the actual extent of the drift."

Mr. Citron adds that, apart from measuring of distances, assessments are also being made of the variations of the earth's gravitational pull by measuring the changing orbits of various satellites as they pass over different parts of the earth's surface.

"So in a wider field, we are studying the evolution of the solar system."

FARRAR GETS TOP TALKING POST



Richard Farrar, by his own admission, has a "big mouth."

And, while it doesn't seem to be the kind of orifice that, in size, would spark a dentist's imagination or, in volume, frighten a disagreeable mother-in-law, it has impressed that group of vocal SI employees who gather regularly on lunch hours and after work to listen to each other talk.

They elected the articulate Mr. Farrar to the top talking post of The Smithsonian Torchlighters, local chapter of the national Toastmasters Clubs.

Farrar, a still and motion picture cameraman for SI Photo Services, succeeds **Edward Kohn** as president of the three-year-old organization.

"Good thought and tongue," philosophizes Mr. Farrar, "provide a true source of enjoyment." It also keeps the 22-member Torchlighters busy. Farrar points out that among other commitments, Torchlighters introduce the narrators for SI's weekly Film Theatre.

New officers elected to a six-month term, in addition to Farrar, include **Gary Bisson**, General Counsel's Office, educational vice president; **Robert Engle**, Office of Assistant Secretary, administrative vice president; **Lyle Streede**, Buildings Management Department, treasurer; **Carroll Lusk**, Office of Exhibits, secretary; and **Richard Hofmeister**, Photo Services, sergeant-at-arms.

The TORCH asked the 48-year-old Farrar how he got interested in the organization. Said he: "My feeling has always been that the world loses a great deal because of lack of communication."

What else is there to say?

SMITHSONIAN TORCH

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Treasures From Cooper Union Museum



One of a pair of unusual lacquered doors designed by Seraphin Soudbinin and executed by Jean Dunand in Paris, 1925-26. The doors were part of the "Treasures of the Cooper Union" exhibit at the Smithsonian this summer. Given by Mrs. Solomon R. Guggenheim.



A mid-18th-century French silk panel with chinoiserie scenes, from the textile collection.

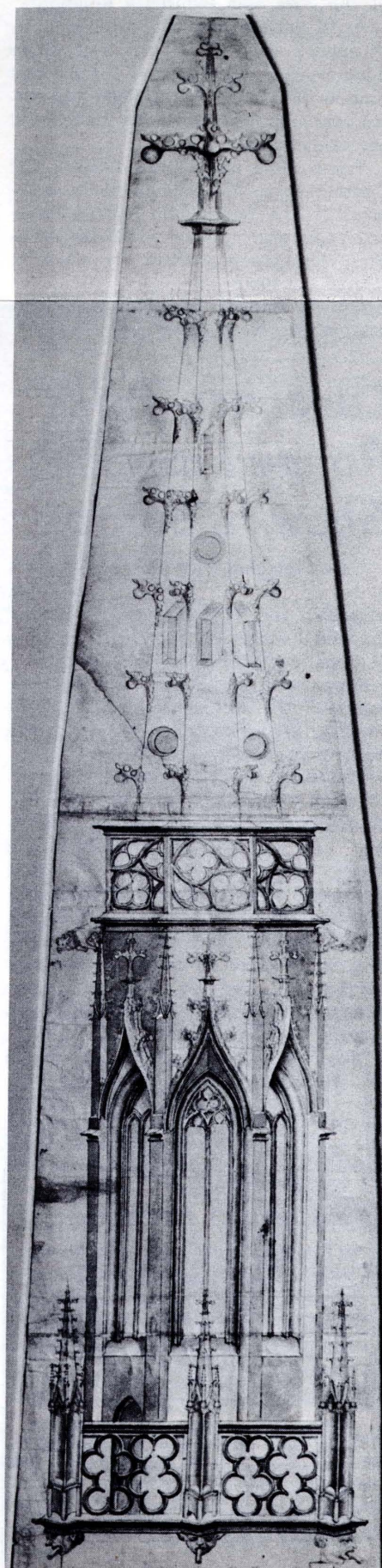


From the textile collection, a cotton blue-on-white print of pheasant in foliage, woven in England in the late 18th century.

Donated by the Countess Constantini, this late-18th-century Italian side chair of carved, gessoed and painted wood was done in the style of Michelangelo Pergolesi.



Architectural design for a Gothic tower, executed in pen, ink and watercolors on white paper, by an unknown German artist in the latter part of the 15th century.



Textiles, Prints, Wallpaper in Collections

(Continued from page 1)

New York, would be useful in raising the standards of design and execution in the United States and serve as an adjunct to the teaching program of the art school at Cooper Union.

Thus, the Cooper Union Museum combines the best of both worlds: a major assemblage of decorative art materials and a "research laboratory" serving designers and students of design. Its uniqueness lies in the organization of the museum around this philosophy.

In most museums the catalogues and records are by the artist or the particular art medium. In contrast, the cross-index catalogue of the Cooper Union Museum is by "design" or "motif" covering the entire holdings.

The Museum's library contains some 13,000 volumes and nearly 2,000 rare books.

Among the highlights in the Museum's collections are:

Textiles

The woven fabrics are of first importance both in historical scope and quality. The Spanish and early medieval weaves, for the most part gifts of J. P. Morgan, are unequalled anywhere. The lace collection surpasses that of any other museum in this country. The embroideries and costume accessories are small, but well-chosen and of extremely high quality.

Drawings

The Old Master and decorative design drawing collection is of excellent quality and because of its size, numbering over 30,000 items, is invaluable toward the study in depth of a particular artist, school or period. The collection comprises works, mostly by Italian and French artists, dating from the Fifteenth to the Nineteenth Century. The American drawings, numbering about 8,000, include over 300 items by Winslow Homer—together with twenty-two of his oils—and nearly

2000 by the major Hudson River School artist, Frederic Chruv.

Prints

Although the particular effort has been made to specialize in ornament prints, the museum's holdings of Rembrandt are excelled only by those of the Metropolitan Museum of Art and the Pierpont Morgan Library. The Albrecht Durer collection exceeds that of the latter. Other large blocks of master prints admirably complement the work of these artists. Supporting these holdings are architectural and ornamental prints that number more than 10,000 items.

Wallpaper

No other American museum supports a special department devoted to wallpaper. The museum's holdings are rivaled only by the Wallpaper Museum in Cassel, Germany. Supplementing this collection is one of more than 100 hat boxes, also constituting an important facet of Americana.



Mrs. Bethune Gibson is surrounded with items from the ethnology collections awaiting cleaning or repair as she cleans a boar's tooth trophy bag in the Office of Anthropology's Restoration and Conservation Laboratory.

November Sales Exhibit Features Eskimo Creations

From Baker Lake, the only inland settlement in an area of 228,000 square miles north of Manitoba, and other equally remote settlements come the scarce and popular Eskimo art objects that make up the November Museum Shops Sales Exhibit. It will run from November 7 through 26 in the rotunda of the Arts and Industries Building.

A 20 percent employee discount can be applied to stone carvings, rare whale bone carvings being offered for the first time in the United States, linen and cotton fabric designs, and stone, stencil and engraving prints.

Prices were set by the Eskimo Art Committee, an independent group established by the West Baffin Eskimo Cooperative of which all the artists are members. The group markets its creations through another cooperative, Canadian Arctic Producers, which is headquartered in Ottawa.

Lunchbox Talks Range From TV Show to Europe

Topics ranging from Europe on \$4.95 a day to the *Star Trek* TV series are scheduled for November and December lunchbox seminars sponsored by the National Air and Space Museum.

Employees are invited to bring their lunch to the second floor of the A&I Building Wednesdays at noon and spend an hour in food for thought.

November speakers include Jim Barrowman, Sounding Rockets Branch, Goddard Space Flight Center, discussing "Life and Loves of Sounding and Model Rockets" November 8; Fred Bremmer, Federal Power Commission, introducing the original *Star Trek* pilot film November 15; Richard K. Preston, NASM, "Europe on \$4.95 a Day," November 22, and Dr. Eugene Emme, NASA historian, "Perspectives on Apollo," November 29.

Scheduled for December is Rollin W. Gillespie, Manned Planetary Mission Studies, NASA, "Standard Missions to the Planets," December 6.

Vacation Preview...

Employees will have a chance to view the glory that was Greece at bargain prices next summer through a Recreation Association tour to Greece, Turkey, and England.

For a free sample of Greek wines, door prizes, movies of the area, and additional information, staff members are invited to a party November 8 at 5:30 in the MHT cafeteria annex. Phone Mrs. Dorothy Lewis, 5226.

Mrs. Gibson's Hobbies Lead To Job in Conservation Lab

When everyone else has failed him, a man can always turn to his wife. Dr. Gordon H. Gibson did, and as a result the Office of Anthropology's Restoration and Conservation Laboratory has an efficient, enthusiastic worker.

Gathering specimens for exhibit in the newly renovated Hall of the Cultures of Africa and Asia, Dr. Gibson had a Nigerian loom that no one could fix. He turned it over to his wife, Bethune, a bubbly, out-going lady with a number of craft-type hobbies.

Five weeks of work with glue and sewing thread fixed the loom. Mrs. Gibson was so successful at that job that Dr. Gibson gave her another, a Congolese mat "that looked like a mass of hay. Only a husband could come up with something like that!" she says with good-natured resignation. A dental tool, two condemned mats for material, and a great deal of patience restored the mat's pattern.

In the meantime a group of George Washington University students was

hired to clean off the soot that had accumulated on the collections in the years before air conditioning was installed in MNH. Mrs. Gibson joined in the clean-up effort on a contract basis. When it was decided to make the restoration and clean-up job a full-time one, Civil Service agreed she was the logical choice to fill it.

Now the lady who used to spend her time in needlework, painting and basket weaving spends her time cleaning and repairing irreplaceable ethnology specimens in a sunny, plant-filled lab. With only a year of college chemistry to draw upon, she has managed to devise a new chemical formula for cleaning Greek pottery, which she will soon publish.

Mrs. Gibson's first principle of cleaning and repair is "Be very careful not to use anything that might do damage." The second is "Don't treat anything with any substance that cannot be removed easily later on without damage to the object. A better process might be invented in the future."

Ironically, Mrs. Gibson's most difficult jobs have been the first two she faced. Another challenge was a chain mail shirt of which nothing remained but a shapeless mass of links. She made stainless steel rings herself and figured out how to attach each in the shirt's complex pattern of linkages. It was a tedious task, "but it's mostly fun," she says convincingly.

The potentially wearying job of cleaning is made easier by a machine that can clean objects from swords to statues to masks. An air-blasting machine known as an airbrasive unit, it blows abrasives as fine as talcum powder against a concentrated area of the object to be cleaned. Glass beads will even knock the oxides loose from corroded copper without disturbing the patina underneath.

Mrs. Gibson restores all types of objects except pottery. That delicate job is handled by her colleague in the conservation lab, A. Joseph Andrews, chief preparator. An artist-sculptor who has been with the lab and its predecessor office since 1939, he is responsible for the busts of various races and tribes that line corridors on the third floor of MNH. He has also designed and built dioramas for the North American Indian hall, including a lively depiction of a buffalo hunt.

Dividing the two work areas are floor-to-ceiling storage closets. Their contents assure that, no matter how brief the conservation lab's past, it will have a long and busy future.

International Rabies Seminar Lures Bat Man to Argentina

Rabies took Arthur M. Greenhall, research associate in the Division of Mammals, on a recent trip to Argentina.

He attended the first International Seminar on Rabies for the Americas, sponsored by the Pan American Health Organization and World Health Organization. Greenhall participated as Consultant Mammalogist and Bat Ecologist for the Food and Agricultural Organization of the United Nations and the Bureau of Sport Fisheries and Wildlife, which will conduct a Rabies and Vampire Bat research project in Mexico.

In Saudi Arabia this month are Dr. Theodore H. Reed, Zoo director, and Dr. Gus W. Van Beek, Old World Anthropology. Reed, who returns November 20, is advising the Arabian government on zoo management. He will also visit Spain, the Netherlands, and Kenya. Dr. Van Beek, investigating possibilities for archeological projects, will be in Tunisia, Ethiopia, and Saudi Arabia until December 23. Dr. Robert H. Gibbs Jr., Fishes, and Roland H. Brown, Crustacea, leave November 8 on Eltanin cruise 31, San Francisco to New Zealand, to collect marine specimens. Dr. William I. Aron, Oceanography and Limnology, will skim across Asia this month, stopping in Tunisia, Israel, India, Ceylon, Thailand, Hong Kong and Japan to explore opportunities for cooperative research in the marine sciences. Also heading East are Dr. Kurt Frederickson and Ananda Dube of Meteorites, conferring with colleagues and studying meteorite collections in Japan, Thailand, India, Austria, and England until November 26. Converg-ing on England this month are Robert M. Vogel, Mechanical and Civil Engineering, Paul F. Desautels, Mineralogy, and Mendel L. Peterson, Armed Forces History. Vogel is attending a November 2-7 conference on the "Theory and Practice of Industrial Archeology" at Bath. Peterson will be studying public records pertaining to

wreck sites in the Bahamas and Bermuda until November 20, while Desautels studies mineral collections not only in England but Spain, Italy, Switzerland, Austria, Germany, Denmark, and France as well. He is due to return November 14. Dr. Neil Hulings, SOSOC, leaves November 8 for a full year in Tunisia, where he will assume the directorship of the Mediterranean Marine Sorting Center at Salambo.

Art Instruction Offered to Staff

Art lovers, both active and passive, are the beneficiaries of a set of classes being offered by the Employees Welfare and Recreation Association. For the doers there are courses in oil painting and life drawing, while those who just like to look may take art appreciation.

John Brooks of the National Gallery will teach the lecture and discussion course in art appreciation. It will begin Thursday, November 9, at 6 p.m. in the MHT cafeteria annex.

Richard Preston of the National Air and Space Museum will teach the painting and drawing classes. Supplies for both may be purchased from the instructor. Both meet in the MHT cafeteria annex from 5:30 to 7:30, painting on Tuesdays and drawing on Wednesdays.

There is a small tuition charge for each course.

Smithsonian—America's National Treasury

Editor's note—"As Others See Us" has brought readers a tourist-eye view of the Smithsonian in the past. This month Lawrence B. Slobodkin, member of the Zoology faculty of the University of Michigan and friend of the Smithsonian, reveals his views in the following excerpts from a recent speech.

The character of a nation is partially determinable from its national treasures—the paintings of Paris, the Crown Jewels of London, the pathetic scraps of ancient Athens and the strips of half-corroded book pages in Jerusalem in a sense testify to the nature of their countries; a search for beauty or a glorying in power or a search for purity or moral understanding.

The Smithsonian is the national treasury of the United States. There are things that are beautiful—famous paintings; Eskimo ivory toys; bird skins, some rare, many common. Also there are congealed lumps of history like Washington's sword and Mrs. Lincoln's morbid little gold mourning pin. Some of the objects are neither expensive nor beautiful in the way paintings are beautiful but are in a marvelous way crystallizations of intellectual loveliness, of the audacity of man facing the world. Think of the Torricelli barometer, the Foucault pendulum. The wonderful audacity of the idea—to weigh the air with an inverted glass tube full of mercury; to prove the earth revolves by swinging a weight hung on a wire.

Then there are filed teeth, stuffed beavers, grey rocks sitting in the same hall as the Hope Diamond. In short, the national treasury of America is filled

with a vast accumulation of objects, each of which is either an efflorescence of human intellect or an artifact which permits solution of an intellectual problem. But why the filed teeth and stuffed beavers? What are they doing in the collections? They are the solutions to still unstated problems. They are the raw material for intellectual progress.

Secretary Ripley has properly emphasized the point that objects, in and of themselves, permit a kind of knowledge and understanding which is distinct from that which can conceivably be housed in books alone.

Three hundred years ago Sir Thomas Browne said of science, " 'tis the Debt of our Reason we owe unto God, and the homage we pay for not being Beasts." We must add that a debt is also associated with the possession of other more material treasures. This is our national treasury—a sampling of God's smorgasbord. Our national treasury shares the character of our country. If it is treated in an unintellectual way, without the courage to face the unpleasant and the difficult—without full scale exhibition of what slavery was about and what slums are about—without acknowledgement that the world is to impose thought patterns on us and is not twisted into our preconceptions—this treasury is merely a vulgar display of possessions.

If, on the other hand, there exists courage and wisdom to abandon comfortable paths of thought, it it a potential millenium of the human intellect.