



Members of the Board of Regents posed for a group photograph at their January meeting at Hillwood, home of Mrs. Marjorie Merriweather Post. At the meeting the Board formally accepted Mrs. Post's bequest of her estate. They also called for further study on proposals to establish a Mid-America Center of the Smithsonian in Arkansas and to publish a national magazine. A proposal is now before Congress that would add three more citizen Regents to the Board in view of the Institution's increasing sphere of activities. In the photograph from left are: Caryl P. Haskins, Secretary Ripley, Frank T. Bow, Chief Justice Earl Warren, Senator Clinton P. Anderson, Congressman Michael J. Kirwan, Crawford H. Greenwalt, John Nicholas Brown, Senator Hugh Scott, Congressman George H. Mahon, Senator J. William Fulbright, and William A. M. Burden. Seated are Mrs. Post and former Vice President Hubert H. Humphrey.

Photo by Albert Robinson

THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 2, February, 1969

Mrs. Post's Home Given To Institution

by Mary Krug

Art Pierces Iron Curtain

by Benjamin Ruhe

Lively curiosity and a warm welcome marked the opening of the first exhibition of American contemporary art ever held in Romania. The showing in Bucharest of 85 works was arranged by the Smithsonian through its International Art Program, a division of the National Collection of Fine Arts. The exhibition will go to two other Romanian cities and then will visit Czechoslovakia.

Opening in the *Sala Dalles*, one of Bucharest's principal exhibit halls last month, the exhibition was called "a beautiful occasion" by Ion Frumzetti, art critic and vice president of the Romanian Union of Artists. In a speech, he termed the exhibit a chance for the "Romanian art-loving public, artists and art researchers, to make direct contact and to have the personal esthetic experience from this contact, with unknown works and with an artistic tendency known only from books."

The curiosity of the Romanians was reflected in the large turnout for an afternoon opening on a work day, an attendance the American Embassy in a cable termed large "even for this city of museum and gallery-goers."

Many artists and art students in paint-spattered smocks "who had obviously just come from their easels" were on hand. As one of them observed, according to the embassy report, "We don't usually come to openings because it's not a good time to see an exhibit. But today we just couldn't wait."

Comprising 48 paintings, 1 textile, and 36 graphics, the exhibit, titled "The Disappearance and Reappearance of the Image in American Painting Since 1945," shows the innovative efforts of such artists as De Kooning, Kline, Johns, Gorky, Warhol, Stella, Rauschenberg, and Frankenthaler.

The American-Romanian cultural exchange program, which was fostered by Secretary Ripley during a visit to Bucharest last year, was marked by an SI exhibition of paintings by the Romanian artist Ion Tuculescu in 1968 and in three other American cities. The tour was arranged by the Smithsonian Institution Traveling Exhibition Service.

The American show in Bucharest will next go to Timisoara and then to Cluj in Romania. It will be shown later at Bratislava and Prague in Czechoslovakia, which like Romania has never before seen a major exhibition of American contemporary art.

With the sole exception of an exhibition in Moscow in 1959, this showing is the first one of American contemporary art ever to be put on view in the sphere of Eastern Europe and the Soviet Union.

The exhibition is one of eight currently on tour around the world organized by the International Art Program, which is headed by Lois Bingham of Director David Scott's staff at the National Collection.

Hillwood, the Washington estate of Mrs. Marjorie Merriweather Post, and its magnificent collections of French and Imperial Russian art were formally deeded to the stewardship of the Smithsonian at the January Regents' meeting. The transfer is subject to a life estate.

Mrs. Post's generous gift also includes a monetary bequest to provide for all expenses of a public Hillwood museum and gardens.

Hillwood is a red brick Georgian structure occupying a 25-acre site in Northwest Washington. The home is built on an axis with the Washington Monument, giving a remarkable view of the structure six miles away. Formal and informal gardens, themselves worthy of a visit, surround the house, but it is the collections that make Mrs. Post's gift such a rare and generous one.

Secretary Ripley said of the gift: "Within Hillwood Mrs. Post has gathered a collection of superb 18th century French furniture and works of art and an equally grand collection of Imperial

(Continued on page 3.)

Dr. Boorstin Will Become Head of MHT

Historian Daniel J. Boorstin will become director of the Museum of History and Technology in October.

Dr. Boorstin, presently the Preston and Sterling Morton Distinguished Service Professor of American History at the University of Chicago, will succeed Dr. Robert P. Multhaupt, who becomes Senior Scientific Advisor in the Museum. Dr. Multhaupt has served as Director since early 1966.

Educator, widely published author, and attorney-at-law, Dr. Boorstin has devoted a lifetime to a study of American civilization reflected in books that include *The Americans*, *The Image: A Guide to Pseudo-Events in America*, *The Genius of American Politics*, *America and the Image of Europe*, *The Lost World of Thomas Jefferson* and, for younger readers, *Landmark History of the American People*. He is also editor of the still-growing 30-volume series *Chicago History of American Civilization*.

A member of the University of Chicago faculty since 1944, Boorstin has also taught at Harvard and Swarthmore in this country and overseas institutions that have included the University of Rome, the University of Puerto Rico, the University of Kyoto, the Sorbonne, and Cambridge University.

Born in Atlanta, Georgia, 54 years ago, and raised in Tulsa, Oklahoma, Dr. Boorstin holds an undergraduate degree from Harvard College, two law degrees from Balliol College, Oxford, which he attended as a Rhodes Scholar, and a doctorate in juridical science from Yale.

Dr. Boorstin is a member of the American Revolution Bicentennial Commission which, looking toward 1976, has been formulating plans for a national commemoration of the two-hundredth anniversary of the nation's independence. He also played a primary role in ceremonies opening the National Portrait Gallery last fall.

Looking toward assumption of the Directorship of the National Museum of History and Technology, Dr. Boorstin said:

"I am delighted at this new opportunity to help make our history live. To any historian worth his salt, this great museum of our Nation offers an irresistible challenge.

"In my writing about America, I have been searching mainly for two things. What was it like to be alive? What have Americans shared and how? For answering these questions—for discovering the American Experience and for defining the iridescent American Community—our National Museum, in the great tradition of the Smithsonian Institution, offers the best laboratory in the world.

"Here in our National Museum the past writes its own history with its own authentic objects. Our National Museum is a place of liberation—where we can free ourselves from the provincialism of

(Continued on page 4.)



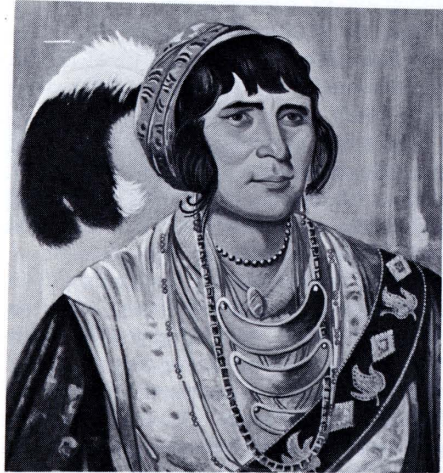
Daniel J. Boorstin—new director for MHT.

'Chief' Investigator Makes No Bones—It's Osceola

Osceola is alive and well and living in Ft. Moultrie, South Carolina.

Well, not alive, actually, nor well, but most definitely in Ft. Moultrie. There was some question about even that, until Dr. T. Dale Stewart stepped in.

It seems that someone broke into



Osceola, painted by Catlin at Ft. Moultrie, from the SI collection of Catlins.

Osceola's grave at Ft. Moultrie, where he had died a prisoner, and claimed to have removed his remains to Florida. He refused, however, to show them to anyone.

The National Park Service, which maintains the gravesite, exhumed a cof-

fin that was still buried there and called in its anthropologist, Dr. Erik Reed, to examine the contents. It also called in Dr. Stewart, senior physical anthropologist at SI.

Dr. Stewart says the Park Service wanted an objective outsider. Dr. Reed said of Stewart, "He is this country's leading anthropologist in this field. We asked him to come down here because we didn't want the Interior Department to be accused of fabricating something."

There were several indicators that led Dr. Stewart to say that "Circumstantial evidence strongly supports the contention that it was Osceola."

First, growth indications showed the body to have been about 35 at death, which corresponds with what was known of Osceola's age. The skull was missing, and it is known that the attending physician removed the Seminole leader's head as a souvenir. (It was common practice at that time, Dr. Stewart says, for Army doctors to remove the heads of Indian war victims. In fact, that is the source of a substantial portion of the SI collection of Indian skulls.)

Finally, the skeleton's left collarbone was longer than the right. A death bust of Osceola, made before his head was removed, is in the SI collections. On it more of the left collarbone than the right is visible.

So, unless some unidentified Florida ghoul can come up with another headless body of a man who died 130 years ago at about 35 and had odd-size collar bones, the Park Service will continue to mark the Ft. Moultrie grave as Osceola's final resting place.

MNH Scientists Hold Monthly Dinner Forums

Guess who's coming to dinner?—Scientists from the Museum of Natural History.

Members of the Senate of Scientists are gathering about once a month for informal dinner forums at which they can get to know each other better and hear talks by a variety of speakers.

The scientists and their guests will hear Dr. Nathan Reingold, editor of the Joseph Henry Papers, speak on "Joseph Henry's Dilemma" February 27. Dr. Sherwin Carlquist, of the Rancho Santa Ana Botanic Garden in Claremont, California, will discuss "Realities of Long-Distance Dispersal" April 22.

Dr. David M. Gates, director of the Missouri Botanical Garden, chairman of the Steering Committee of the Flora North America Project, and advisor to Congress on environmental problems, addressed the group in December. He discussed factors degrading our environment today and the hazards quietly building from various types of pollution.

Most recent speaker was Dr. Harve Carlson, director of the National Science Foundation's Division of Biological and Medical Sciences. His talk on "Perspectives and Prospects of Biological Sciences" drew enthusiastic response and a lengthy informal question period, one of the benefits of the loose-structured dinner format.

Outside speakers are invited to come early and spend a day being shown through MNH research laboratories and being oriented in Smithsonian programs. Thus the dinner programs diffuse knowledge in two directions.

The Senate of Scientists was formed about six years ago by the scientists of MNH to function much as an academic senate in a university. All professional scientists of the MNH staff who reside in the Washington area are regarded as members.

Officers for 1968-69 are: Clifford Evans, chairman; Martin Buzas, vice chairman and treasurer; Stanwyn Shetler, secretary. Departmental councillors are: Botany, Edward Ayensu; Invertebrate Zoology, Meredith Jones; Vertebrate Zoology, Victor Springer; Entomology, Oliver Flint; Paleobiology, Ken Towe; Mineral Sciences, Robert Fudali; Anthropology, William Crocker.

Walker Completing Major Work on Okinawan Flora

by George J. Berkclacy

Dr. Egbert H. Walker has spent most of his 69 years studying the botany of Okinawa, culminating in a major reference work on the plants of that Pacific island and the southern Ryukyus.

The nearly completed manuscript, now exceeding 2,000 pages, is being prepared for publication by the distinguished botanist emeritus of the Museum of Natural History.

The Smithsonian Press has contracted to publish the manuscript when the necessary funds are assured. A few voluntary contributions toward this end have been made by Japanese-Americans of Okinawan descent.

Dr. Walker's manuscript, envisioned as an 800-page book entitled *Flora of Okinawa and the Southern Ryukyus*, describes in depth all species of higher plants—some 2,500 of those that produce seeds, plus the ferns—in the research area.

It is a thorough work based on full-time studies, field collections and exploration, museum specimens, and collaboration with botanists in many parts of the world as well as Okinawa.

Further, the work provides means for obtaining the proper scientific and Japanese names, as well as the botanical relationships, of these plants.

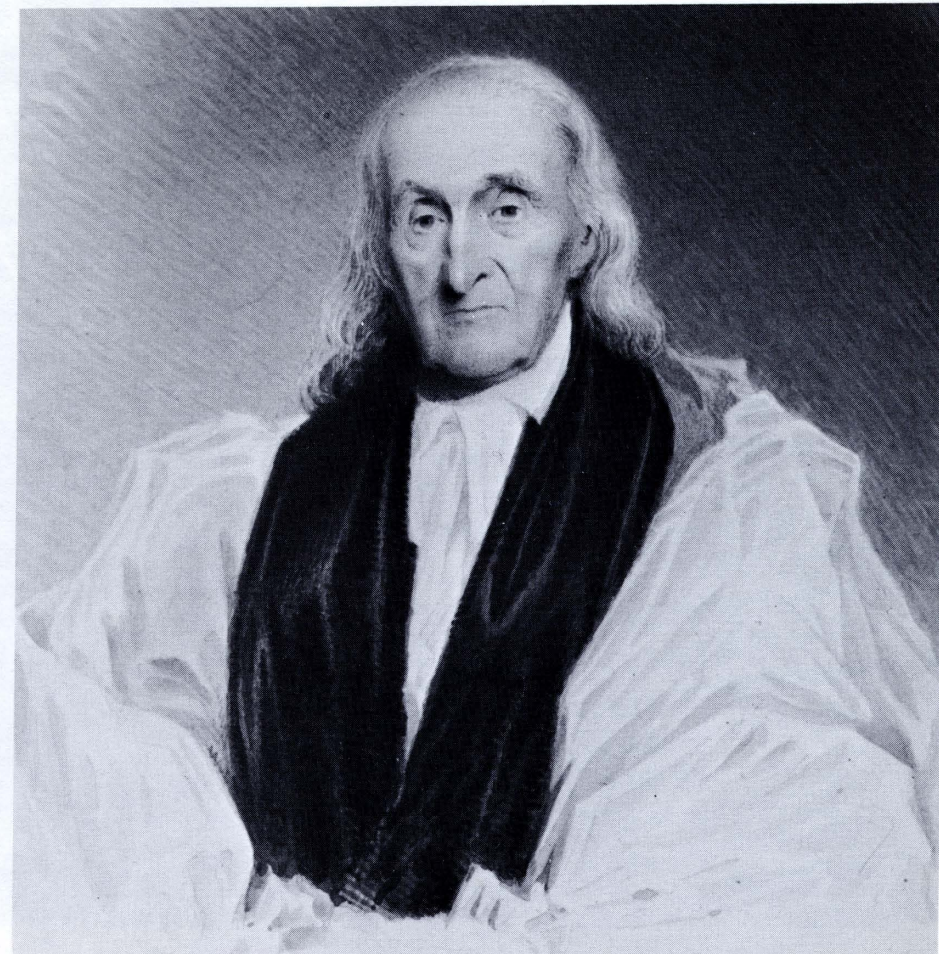
A unique feature of special interest to Americans is the translation into English of the Japanese names. For example, the Japanese name for the crepe myrtle is *Sabu suberi*, which means "monkey slide," referring to its smooth stems too slippery for monkeys to climb.

Perhaps the most important feature in Walker's *Flora* is the inclusion of botanical keys, computer-like devices for finding the proper name of a plant.

Walker's *Flora* also:

¶ reveals that many plants in the past have been introduced, apparently with hopes of improving the economy of Okinawa and the Ryukyus, but often without having become significant;

¶ shows what kinds of native and introduced plants are already on these islands, thus suggesting others that may



Portraiture of the Jacksonian era, including this oil from life of Bishop William White by James Barton Longacre, will be shown in a National Portrait Gallery exhibition opening February 22 and running through May 1. The showing of 109 works is the first at the Gallery since its major shows last October when the museum opened in its permanent new home in the Old Patent Office Building. "A Nineteenth Century Gallery of Distinguished Americans" will focus on 44 famous Americans. Original portraits of these men, the engravings made from these portraits, and related works will be shown. Artists represented include Stuart, Copley, Trumbull, and Sully. Organized by curator Robert G. Stewart, the Portrait Gallery exhibition honors the four-volume publication "The National Portrait Gallery of Distinguished Americans," dated 1834-39, and James Barton Longacre, artist and publisher, who produced the book. The ambitious project was intended "to indicate to the world the high destiny of the Republic."

be profitably brought in;

¶ contains many references to publications pertinent to economic botany; and

¶ provides keys to identifying destructive or dangerous flora.

"Weeds and harmful plants that have come unsought into this country need intelligent control" emphasizes Dr. Walker. "However, they first must be properly identified."

He concludes:

"Students in many disciplines must know the plants; even poets should know



Egbert H. Walker—Okinawan plants.

those plants whose personalities color their writings.

"Authors of popular books and pamphlets, so important for general use among the public, must now gather data from a medley of inaccurate and undependable sources, and there is no reliable means by which to coordinate the assembled and conflicting data. The *Flora* will materially aid these people.

"Conservation of natural resources, so long neglected in this area with disastrous results, is most urgently needed. Its intelligent development is dependent on a knowledge by all its advocates and workers of the organisms to be conserved. Thus, this *Flora* is urgently needed to advance conservation in all its aspects."

Latin America Attracting Bulk Of SI Travelers

Compiled by Francine Berkowitz

Latin America is the most popular area of the world with Smithsonian travelers this month. The February travelers include:

James Peters, Reptiles and Amphibians, in Venezuela, Brazil, Uruguay, Argentina, Chile, Peru and Colombia studying reptile and amphibian collections in museums and related institutions.

Paul J. Spangler, Entomology, in Venezuela, Guyana, Colombia, Ecuador, Peru, Bolivia, Chile, Argentina, Uruguay, Paraguay, Brazil, French Guiana, Surinam, Trinidad, Dominican Republic, Jamaica, to rear and collect aquatic beetles for research purposes and for inclusion in the national collections.

Charles O. Handley, Jr., Mammals, Brazil, studying and collecting bats.

Philip Humphrey and Peter Farb, MNH Director's Office, in Brazil to study research programs on the tropical rainforest near Belem to gain information for the production of a proposed tropical rain forest exhibit in the Biosphere Hall, MNH.

Alexander Wetmore, Birds, in the Netherlands Antilles to study local bird populations.

Larry R. Collins, NZP, in New Zealand and Australia to visit zoos and private collections and study animals in the field in connection with the construction of a multiclimatic house at the Zoo.

Toastmasters Pick Officers

Smithsonian toastmasters are off to a new year of talking with a fresh slate of officers.

Dr. Philip Bishop succeeds Paul Garber as president. Other officers include Sam Falbo, educational vice president; Earl Williams, administrative vice president; Walter Angst, treasurer; William Dunn, secretary, and Richard Farrar, sergeant at arms.



The entry court to Hillwood, with marble statue of Eros in the center.

Leet Brothers Photo

Hillwood Houses Treasures Of Imperial Russia, France

(Continued from page 1.)

Russian art of the 18th and 19th centuries. The design of the rooms and the artistic presentation of these rare, beautiful and historic objects combine to make Hillwood particularly suitable as a distinguished addition to the complex of Smithsonian museums."

"My two major interests," Mrs. Post has written, "have been in the art of eighteenth century France and in that of Imperial Russia—painting, porcelain, glass, jeweled articles, textiles, furniture. Perhaps, at this point, I should mention that the French eighteenth century art was my earlier interest and the Russian collection was only really started while I was *en poste* in Russia (1936-1938), but I have gone on collecting during all the twenty-nine years since then, and as the influence of the French artists and artisans was very strong in old Saint Petersburg and Moscow, it seems quite natural that these two artistic expressions should be brought together here."

Among the treasures of Hillwood are a number of creations by Fabergé, jeweler to the czars, particularly famed for

his bejeweled and enameled eggs exchanged as gifts on Easter by Russian royalty; Sevres porcelain; Beauvais tapestries; portraits of French and Imperial Russian nobility; and 18th century French furniture.

There is a full room dedicated to Russian porcelain. Another, the Icon Room, which contains the major portion of the Russian collection, houses a group of chalices that Mrs. Post says "is probably unique outside of Russia."

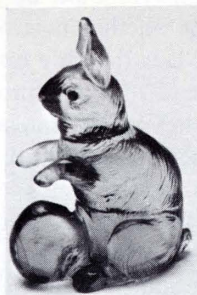
One of the most recent items to enter the collection, the nuptial crown made for the marriage of Marie Alexandrovna to the Grand Duke Alexander Alexandrovitch, later Tsar Alexander III, is also on display in this room. The only imperial crown outside of Russia, it has been exhibited in MHT on loan from Mrs. Post.

Mrs. Post has been equally generous in making other items from her collection available for special exhibitions, and has frequently opened her home to students and scholars.

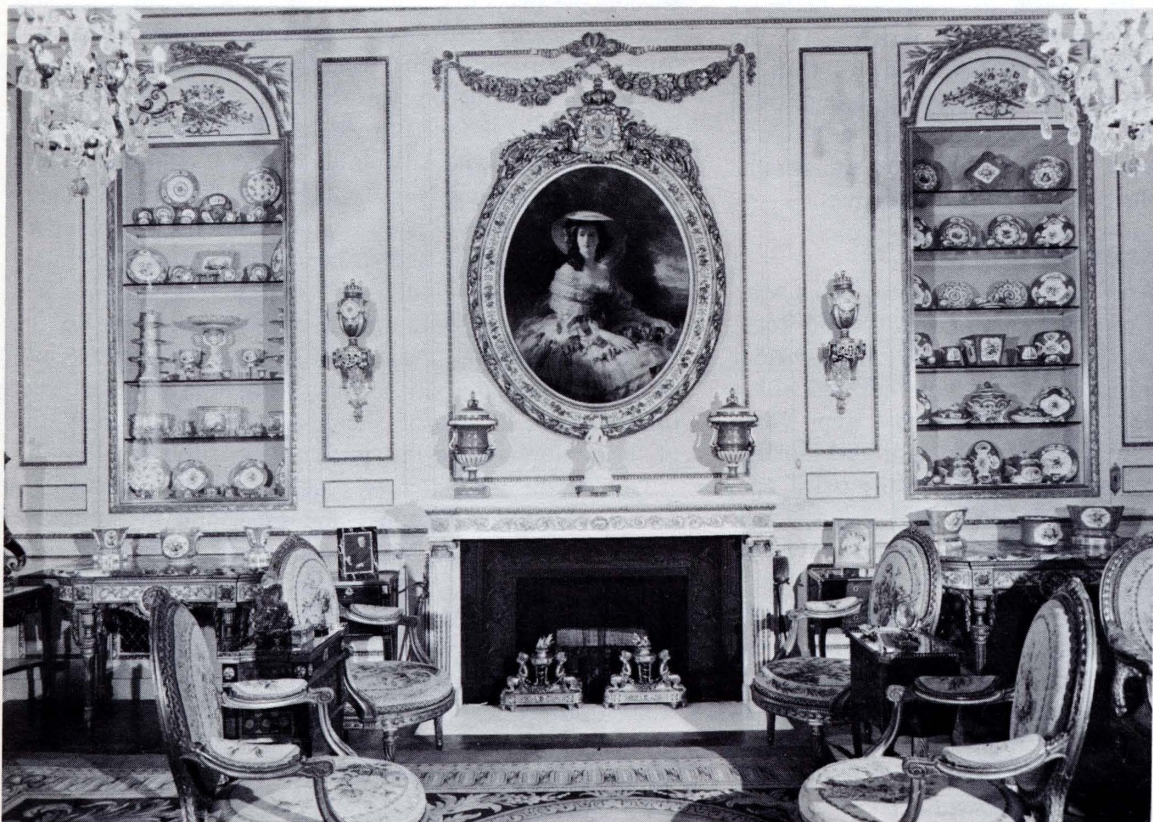
Her bequest, formalized last month, will provide a permanent reminder of that already legendary generosity.



Catherine the Great by Levitsky. The portrait was presented by the Tsarina to her banker in Amsterdam, Henry Thomas Hope (who later owned the Hope Diamond).



Amethyst Easter rabbit with Easter egg, by Karl Fabergé.



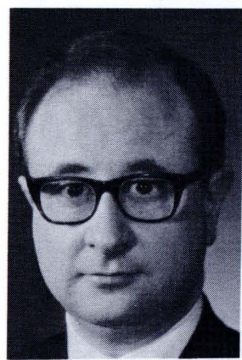
Hillwood's French drawing room, with portrait of Empress Eugenie of France by Winterhalter. At left are vitrines with rose de Pompadour Sevres, at right with turquoise Sevres. The vases on the mantle are from the Russian Imperial Porcelain Factory. On the chairs is Gobelin tapestry given to Prince Henry of Prussia by Marie Antoinette and Louis XVI.



Portrait of Alexander I of Russia by the famous French miniaturist Tsabey (set in a gold box).

Sadik Tapped To Head NPG

Marvin S. Sadik, 36, director of the University of Connecticut's Museum of Art, will become director of the National Portrait Gallery July 1, succeeding Dr. Charles Nagel, who is retiring.



Sadik graduated magna cum laude from Harvard in 1954. He has served as a curatorial assistant at the Worcester Art Museum, a teaching fellow in fine arts at Harvard, and curator and then director of the Bowdoin College Museum of Art.

Dr. Nagel has been director of the Portrait Gallery since it was established by Congress seven years ago. A former museum director in Brooklyn and St. Louis, Dr. Nagel came out of retirement to supervise renovation of the historic, monumental Old Patent Office Building and the opening of the Museum.

Looking toward his directorship, Mr. Sadik hopes the Gallery can help revive the art of portraiture in America and believes there are a significant number of important artists who though not currently involved in portrait painting could be persuaded to do portraits—"particularly for a cause such as a national pantheon."

Sadik notes that although a significant number of portraits the Gallery would like to have are already committed elsewhere, the potential of the collection remains great: "If the British National Portrait Gallery had been established as early in the life of that nation as ours, imagine what they would have."

Hundreds of portraits of great Americans are potentially available to the NPG, Sadik feels, and a like number can be borrowed for long periods. "Now that the National Portrait Gallery has come into being, I shall count on the generosity of private owners to give and institutions to lend. And after all, it is not only the past with which we shall be concerned, but the future—at least a couple of thousand years."

Boorstin

(Continued from page 1.)

time and place. Here we see that things have been, and can be, otherwise. Here we can be cured of chauvinism while deepening our patriotism.

"Our sense of national destiny comes from opening our eyes to the grand and special possibilities of man in the United States. Our National Museum of History and Technology is admirably equipped to help us recapture that sense of destiny.

"In this quest there are no such things as trivia. The sewing machine, which made the clothing industry possible and enabled Americans to dress better, and more alike, than any other people, has been an instrument of democracy. The telegraph and telephone and the teletype, which helped Americans to share their news, have been instruments of community. Common objects—the safety pin, the paper drinking cup, the ballpoint pen—are all builders of a common experience.

"As we continue to develop this great museum, I hope we can enlist scholars from everywhere to use our vast resources and to help us all learn more about ourselves."

Dr. Multhauf was appointed two years after MHT was opened to the public in 1964. A noted historian of science, Dr. Multhauf has also taught and written widely. He is Editor of *ISIS*, official journal of the History of Science Society, and President of the Society for the History of Technology. He recently completed a sabbatical of one year, conducting research in the history of chemistry in London and the University of Heidelberg.

MHT Has 'Moral Responsibility'

The Museum of History and Technology is more than ever in the spotlight this month, with the appointment of a new director (see page 1.) Following are some of Secretary Ripley's observations on the museum, taken from his statement in the forthcoming Smithsonian Year 1968.

By S. Dillon Ripley

In a year of convulsive impact on the people of America, one theme, I think, has been borne in upon the Smithsonian Institution. This theme is that the Institution has a moral responsibility to consider its exhibits for the effect that they may have upon all sorts and conditions of people. Many of our exhibits are directly involved with history—the history of people and their machines and their material culture. The teaching of history itself has changed radically in a generation. Traditionally most historians simply taught "the facts," whatever they were, attempting to relate them without bias, as best they understood them. Gradually this concept of history as factual chronicle has been shown to be in effect not rigidly and exactly true. At present history is coming to be thought of as social science. History indeed is now interpreted and is represented as a distillation of ideas. This change has been difficult, indeed painful, but it is here to stay.

The Museum of History and Technology is one of the first of its kind in the world. It is in effect a teaching museum. Most museums that present historical collections tend to be petrified. The reasons for this are various, but essentially revolve around people and money as might be expected. Historical collections have a strong personal bias. They have been brought together by individuals out of possessive love and the collector's passion. Such collections frequently are steeped in myth. The provenance of the objects is seldom called into question.

"Fossilized" Museums

The second problem is money. Even if years later it becomes apparent that the information on the label is wrong, there is the expense of changing the label, or indeed of reordering the exhibit. Thus historical museums tend to become fossilized. Entrance into these "cemeteries" is considered by historians not only a bore but a trial. Sensible historians tend to shun museums in principle, for it is known that the exhibits are exhibits merely of objects presented as memorials of "the facts." They cannot speak or tell anything, and besides the chances are that the information that they are intended to convey is faulty.

The Museum of History and Technology should be a revelation for modern historians, though whether it is or not is another matter. In the first place, it is the only historical museum in this country with a staff of major proportions comprised of historians. This staff is the equivalent of a full-fledged university department of the history of science; it also includes historians in the fields of political, cultural, military, and social history. Thus there are ample resources in qualified people to interpret the exhibits. The staff is trained in research and is concerned with presenting "the facts" to the best of its ability. There is also an exhibits department which is probably the best in the Nation through which facts and ideas can be restated when research has shown the emphasis to be at fault. These two elements—continuing research on the objects and history itself, and a staff ready to shift or change the exhibits—go a long way toward creating what is an unique situation. This has resulted in a teaching museum in the best sense, geared to research and flexible about changing exhibits and exhibition objectives.

Preservation Trap

It has become apparent, however, that even such a wonderful museum as our own Museum of History and Technology might fall into the preservation trap. Even a curator trained as a research historian can become infected with a special virus which makes him prey to this trap. When objects are preserved they become shiny and new looking. They also become nice. Some might say "all gussied up." Everything becomes pretty and nice, and history itself becomes a storybook experience. In this country, everyone in history was romantic and dashing and lived in a genteel manner. A famous example of this perversion was the burning by a zealous librarian years ago of some of George Washington's off-color letters. Many exhibits pander to this myth that all our ancestors were upper middle-class Protestant whites who lived like ladies and gentlemen. The preservation trap is beautifully illustrated in the average historical restoration projects around the country. From the restoration of colonial cities on to the historic house with formal garden, there is an unfailing tendency for "the facts" to be tidied up, and everything to be re-

stored to such a degree that reality and truth long since have flown out the window. Public taste accepts this for the most part and seems to appreciate the myth—witness the enormous popularity of towns and old houses or the awed visits to (preferably eighteenth century) restoration projects. The eighteenth century, being farther away, is even more genteel than the nineteenth.

This past year has demonstrated to us at the Smithsonian as never before the need to "tell it like it is." As the nation's museum of history, the Institution has a moral responsibility to do so. Inheritor of objects and charged with the obligation to perform research and to teach, to educate, it is the solemn responsibility of the Smithsonian to reveal the social history of our nation. More than ever before our exhibits have a potential value for education and it is our moral responsibility to see that they do educate.

Ethnic Minorities

The principal facts of the history of our nation revolve around the cultural pluralism of our people. We are not all as one and we are certainly not all nice and "gussied up," nor have we ever been. Our museums, among them the Museum of History and Technology, should be concerned with this theme of presenting truth in a social context. Far too little has been done to delineate the history of the ethnic minorities of our country or to single out and describe their achievements. In the preservation trap, it appears as if innovation and intellectual and technological achievement were either racially anonymous or were the prerogative of Anglo-Saxons from western Europe, essentially Protestant of course. American Indians, along with Chinese or Mexican Indians find their culture and their mode of life discussed in the Natural History Museum as curious subjects for anthropological research, related somehow to zoology and other parts of the world of nature. African history is similarly glossed over and only hinted at in the halls of African technology and anthropology. Here and there in the historical museum there may be a reference to slavery or to wars against the Indians, but for the most part our ethnic subcultures, our minority groups, come off very badly indeed. It is obvious that the Smithsonian as a whole has a splendid tradition of research into a multitude of scientific and cultural subjects, but it is also true that our exhibits policies have not delineated history as a social science, or as the distillation of ideas.

Oversights in History

Part of the Smithsonian's problem has been lack of money. A generous Congress has awarded money for buildings, but the annual budgets for installation and research have not kept up with the obligations created by the buildings. Since the Museum of History and Technology was opened in January 1964, it has been on a near-starvation diet. In the ensuing years, wars and necessary domestic programs have swallowed up the federal dollar. The educational and research needs of the Smithsonian, the need to change exhibits and to improve their teaching quality and character, have received a low priority. The urgent needs to develop cultural and social history in our museums are hard to meet. But the need is there. We have failed to give the true historical picture, to describe the whole panorama of our cultures. Young people representing Negroes, Indians, Spanish, Chinese, Japanese and other subcultures are not given the evidence that they are part of the stream of history of the United States with a noble past, a vital present, and an unlimited future. If our Institution is to play a valid role in the Bicentennial of the American Revolution in 1976, we should be prepared to correct what is in effect a series of oversights in history, the history of our country and of the multiplicity of our peoples.

One of the ways that we can do this is to emphasize in our exhibits the people and especially the ordinary, everyday people who built the railroads, sailed the ships and drove as well as created the machinery and instruments we exhibit. Many of these people, the very stuff of our basic concern, will be revealed to belong to a wide variety of subcultures and of ethnic minorities, quite as well as various sorts of poor whites. For these purposes we do not simply have museums of history, or of art, or of natural history so much as we have museums for and about men, either man's way of looking at the world of nature, or man's way of coping with the world of nature. And in some art museums we have a clue perhaps to the varieties of means by which man looks at himself.