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. Hawkins, Secretary Ripley, Frank T. Bow, Chief Justice Earl Warren, Sen. Clark P. Allen, Congressman J. Frank J. Kirwan, Crawford H. Greenewalt, 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.

The Exhibition Service

A traveling exhibition sponsored by the National Art Program, a division of the National Collection of Fine Arts. The exhibition is one of eight currently on tour around the world organized 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.

In opening the Sala Daille, one of Bucharest's principal exhibit halls last month, the exhibition was called "a beautiful occasion" by Ion Frumetti, 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, Gong, 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.

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Dr. Boorstin Will Become Head of MHT

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Mrs. Post's Home Given to Institution

by Mary Krug

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.)

(Continued on page 4.)

THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 2, February, 1969

Art Pierces Iron Curtain

by Benjamin Rubel

Lively curiosity and a warm welcome marked the opening of the first exhibition of American contemporary art ever held in Romania. The showing 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.

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Oscela 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 worry about even that, until Dr. T. Dale Stewart stepped in. It seems that someone broke into Oscela's grave at Ft. Moultrie, where he had died a prisoner, and claimed to have found his remains in Florida. He refused, however, to show them to anyone.

The National Park Service, which maintains the grave site, exhumed a coffin and sent the remains to Smithsonian in Ft. Worth about six years ago by the scientists of MNH staff who reside in the Washington scientists of the MNH staff, regarded as members of Scientists.
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, jewelled 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 Faberge, jewelled to the ears, particularly famed for his bejeweled and enamelled 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.
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, a graduate of Harvard University, has served as a curatorial assistant at the Portrait Art Museum, a teaching fellow in the arts at Harvard, and curator and then director of the Bowdoin College Museum of Art. Dr. Multhauf has also taught and written about from everywhere to use our vast re­museum, I hope we can enlist scholars experience.

Community. Common objects—the safety type, which helped Americans to share telegraph and telephone and the tele­more alike, than any other people, has enabled Americans to dress better, and the ballpoint pin, the paper drinking cup, the ballpoint special possibilities of man in the national past with which we shall be persuaded to do portrait—"partic­the art of portraiture in America and

Boorstin

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 February 1968.

By S. Dillon Ripley

In a year of compulsive 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 in a generation, probably by the most historians simply taught “the facts,” whatever they attempting to relate them without bias, as best they under­stood it. Gradually this changed. What was as factual a chronicle has been shown to be in effect not rigidly and exact. At present history is coming to be thought of as social science. History indeed is now interpreted and is representative of a historical truth about how and why it 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 are known to have 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 carefully through the usual 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 be fossilized. Entrance into these “cemeteries” is considered by historians not only for curiosity, but a trial. Sensible historians tend to shun museums in principle, for it is known that the exhibits are merely of objects presented as memorials of a bygone era. They speak not or tell anything, and besides the chronicle is that the information that they are intended to convey is faulty.

The Museum of History and Technology should be a beacon of moral responsibility, however whether 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 all the elite-identified university departments of the history of science; it also includes historians in the fields of political, cultural, military, and social history. Thus there are ample resources to qualified people to interpret the exhibits. The second staff is trained to face the problems of history in 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 where research has led. The third is the curatorial staff, and the fourth is the educational department. 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 in a generation, probably by the most historians simply taught “the facts,” whatever they attempting to relate them without bias, as best they under­stood it. Gradually this changed. What was as factual a chronicle has been shown to be in effect not rigidly and exact. At present history is coming to be thought of as social science. History indeed is now interpreted and is representative of a historical truth about how and why it has been difficult, indeed painful, but it is here to stay.

The Preservation Trap

It has become apparent, however, that even such a won­derful museum as our own Museum of History and Tech­nology, the As 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. The principal facts of 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 technical 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 modern life disdained. The National 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 educational and research needs of the Smith­sionian, the need to change exhibits and to improve their teaching quality and character, have received a low prior­i­t. 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 minorities, have 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 Biosphere that is the American nation, it must 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, everybody who built the sidewalks, sailed the ships and discovered the countries. Our educational and research needs are in some art museums we have a clue perhaps to the varieties of means by which man looks at himself.