

Symposium Will Focus On Change

by Mary M. Krug

The Smithsonian will sponsor a fourth international Symposium this fall, but it will be a Symposium with a difference.

The Symposium, tentatively entitled "Cultural Style and Social Identity," will be held November 17-20, with world-renowned scholars presenting papers to an invited audience. But, for the first time, the Symposium will spawn an exhibit and educational aids based on the conference topic.

This approach, under the heading of Special Educational Services Program, is being coordinated by the Office of Academic Programs, but with a view to presenting the entire spectrum of Smithsonian resources and thinking. A committee on program, chaired by Philip Ritterbush, is guiding the general planning for the Symposium and related events.

Members of the committee include Assistant Secretary Charles Blitzer; MHT Director Daniel Boorstin; Wilton S. Dillon; Julian T. Euell, special assistant to the Assistant Secretary; Albert Meisel, deputy director of the Woodrow Wilson Center; William Sturtevant, curator of North American Anthropology; Assistant Secretary William Warner; C. Malcolm Watkins, chairman of the Division of Cultural History, and Secretary Ripley.

"The Smithsonian is seeking to develop year-long programs of concentration on general themes of inquiry in an effort to orient its major activities toward public effectiveness," says Peter Jessen of OAP, who is handling the administration of the event. "The Symposium, therefore, could not be viewed as simply a meeting but as the central event of an effort to draw research, exhibition, and popular education into more effective relation, not only within this setting of a diversified complex of museums and study centers, but also between the Smithsonian and an array of related agencies and establishments. This is all brand new territory," says Jessen of this innovative approach.

The aim of the Symposium and related exhibit is to "interpret for a wider public our knowledge of the sources of the sense of social identity. Today, for the first time in history, people are shedding their institutional roles and the way they look at themselves and their place in the world," says Jessen. "We will be looking at root causes, not just manifestations. Thus, the function of the Symposium is to bring out latent patterns of knowledge intrinsic within it but not readily visible to the layman or educator because of a fragmentary division among disciplines and use of specialist jargon."

The Symposium itself will examine four broad influences that shape social identity: the rise to power of new groups, be they defined in terms of race, sex, age, income, or occupation; global aspects of current events and the speed of instant communications; deepening sophistication about man's history and nature, which is sometimes combined to cause social prophecies to become self-fulfilling; and, a wider participation in and influence of the arts.

The related exhibit, scheduled to open in March of 1971 in the Arts and Industries Building, will focus on drug use. "The aim of the exhibit is to put a very emotional and perplexing topic into better perspective," Jessen explains. "For instance, we will focus on the historic use of drugs in as many cultures as possible, and we will be looking at some of the drugs which are not often recognized as being drugs—*aspirin*, for example, *coke*, even *laxatives*."

In addition to anthropology and cultural history, the exhibit will go into pharmacology, botany, and biology. A design group, headed by Jim Mahoney, Chief, Office of Exhibits, is seeking new visual approaches that will convey quickly and graphically the facts and effects regarding drug use.

Joel Shimberg, formerly Senior Copy Editor, American Institute of Physics, and now Program Associate, Office of Academic



UNDER SECRETARY—James Bradley, for the last ten years an Assistant Secretary, was officially made No. 2 at the last Regents meeting, when he was named Under Secretary.

Mr. Bradley will continue his role as the Institution's liaison with the Regents, Congress, GAO, the Office of Management and Budget, and the Civil Service Commission and his supervision of Smithsonian planning and building programs. He will serve as acting Secretary in Mr. Ripley's absence.

Programs, will be responsible for guiding the editing of the publication which results from the Symposium, as well as similar work for the drug exhibit.

William C. Wing, a former editor and reporter for the New York *Herald Tribune*, and consultant to the American Museum of Natural History on its centennial exhibition "Can Man Survive?" is supervising the authorship of the exhibit and the gathering of scientific materials for the exhibit. Helping Mr. Wing this summer will be Mrs. Marlene Dobkin de Rios, an anthropology professor from California State College, who has done extensive research in folk healing with psychedelic drugs, and Peter Lawrence, from Harvard University, who will do research into methods of involving people who attend the exhibit through various kinds of possible interactive devices.

To draw further on the resources of Smithsonian people at every level, suggestion boxes have been placed in each building. "We need to know how people are thinking. Thus, everyone is being given the opportunity to participate," Jessen notes. "We hope that all SI employees will use the suggestion boxes to provide ideas, recommend people, blow off steam, or whatever they feel like expressing regarding either the Symposium or the drug exhibit."



TENURE—There hasn't been a pin designed yet by the Civil Service Commission to commemorate 75 years of government service, so Secretary Ripley came up with something better to honor retired Secretary Charles Greeley Abbot's diamond anniversary at the Smithsonian. Dr. Abbot became the third recipient of the Joseph Henry Medal "for outstanding service to the nation" at a party Mr. Ripley staged to commemorate the solar radiation expert's anniversary and 98th birthday. The party was attended by all four living Secretaries, who represent an aggregate of 308 years of life.



THE SMITHSONIAN TORCH

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Folklife Spotlight to Shine On Razorbacks and Redskins

by Benjamin Ruhe

The diverse ethnic cultures of the State of Arkansas and the intriguing traditional way of life of the Southern Plains Indians will be spotlighted at the fourth Festival of American Folklife, scheduled from July 1 through July 5.

Dairying as a basic folk industry and a wide-ranging look at the music and crafts of many other areas of the nation will also be afforded visitors to the free five-day celebration of grassroots America. The fete last year drew more than 600,000 people.

More than 250 participants are expected for this year's event by the sponsoring Division of Performing Arts. Hours daily are 11 a.m. to 5 p.m., with special performances nightly starting at 8 p.m.

Among the foods to be sold at the Festival will be an Arkansas menu which includes fried chicken, cornbread and sweet potatoes, and an Indian menu featuring barbecued buffalo, "fry" bread, fried meat pies, and grape dumplings.

Arkansas, the featured state, will contribute a surprising range of craft demonstrators. They will produce corncob jelly, barrels, saddles, fiddles, finger weavings, split oak cotton baskets, knives, and quilts. Ira Tillman, of Gould, will use a mule to grind sorghum and then will boil the cane on the spot. Four generations of the Wiederkkehr family, of Altus, will show the wine-making process transplanted by an ancestor from Switzerland. Alice Merryman, of Clinton, will manufacture cornhusk dolls. Charles Christian, of Cave Creek, and Dallas and Fred Bump, of Royal, will demonstrate chairmaking. Otis Johnson, of Gould, will craft quill turkey callers and use them to call turkeys. And Junior Cobb, of Three Brothers, will chisel lifesize human figures from walnut.

A group of musicians from the Ozarks will play Anglo-American hoedowns and ballads, a country band from Southeastern Arkansas led by Joe Willie Wilkins, will play the blues, and children from Little Rock will play and sing street games. There will be fiddlers, gospel and Ozark ballad singers, banjo and dulcimer players, and guitar pickers.

This year for the first time, the Festival of American Folklife will focus on a whole area of Indian culture. Indians from the several tribes of the Southern Plains will demonstrate how to erect a teepee, will play games and perform dances, and will stage pow wows on four nights. There will be all-day craft and cookery demonstrations. Daily panel discussions, open to the public, will take up the subjects of medicine and religion, urban Indians, Indian rights, history and legends, and leadership and Indian youth.

Participating in the tribal dancing and singing will be Indians from the Kiowa, Ponca, Ponca-Sioux, Comanche, Kickapoo, Osage, Cheyenne, Kiowa-Choctaw, and Arapaho tribes. Crafts to be demonstrated include tanning; headdress, cradleboard, and moccasin making; bone carving, the making of bows and arrows, and the crafting of silver jewelry. "Fry" bread—bread made with biscuit dough minus shortening and fried in deep fat—will be produced. The process of drying beef for pemmican, a kind of beef jerky, will be shown.

Women's kickball, during which a ball is balanced on the top of the foot, and the hand game, a popular team gambling game, involving hand signals, guessing, singing, and drumming, will be played.

The culture of the dairy, a vital folk technology involving such things as milking cows, churning, cheese making, and baking, will be the third featured aspect of the Festival. Ten cows will be milked twice daily. Mrs. Norman Daetwyler, of Pickens, West Virginia, will make Swiss cheese, while her neighbor, Mrs. Mary Zickefoose, also of Pickens, will make cottage cheese. Paul Shank, of Lancaster County, Pennsylvania, will manufacture *smearcase*, a pot cheese. Jaroslavi Tkach, of Bloomingberg, New York, will cook blintzes and Ora Watson, of Deep Gap, North Carolina, will bake buttermilk biscuits.

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Bass Film First In NCFA Library

The NCFA this month initiated a permanent library of art films by acquiring "Why Man Creates," an Academy Award winner by Saul Bass. The 28-minute color movie was presented as a gift by Kaiser Aluminum & Chemical Corporation, which commissioned it.

Bass has explained how the creative process differs from ordinary experience: "Imagination is one of the glorious aspects of humanity—it is what makes humans human, rather than animals."

"Why Man Creates" was presented at the express request of the NCFA, where it has been shown several times in the Creative Screen program, a four times monthly series of short films on art and as art. Mrs. Houston Coiner, a volunteer at the gallery, has run the program since its inception a year and a half ago.

Kaiser notes that it commissioned the film because, in a sense, the now giant company is basically the extension of one man's ideas. The man was Henry J. Kaiser. The movie is dedicated to him—and to all men with ideas.

FOLKLIFE

Continued from page 1

From across the country will come a variety of musicians, dancers, singers, and other performers and the usual skilled craftsmen. Doc and Willard Watson and eight members of their family, from North Carolina, will be on hand to sing, play music, and yarn. Willard Watson has been a highly popular participant at every Festival thus far and Doc is an internationally known guitarist. Maybelle Carter and several members of her family, from the Clinch Mountains of West Virginia, will be on hand to perform old-time country music.

There will be three bagpipers to show the differences and similarities between Scots, Irish, and Spanish piping. On hand will be East European folk singers; the Pennywhistlers, from New York and Philadelphia. There will be Blue Ridge Mountain cloggers, traditional ballad singers, a group playing Portuguese music, guitarists, several old-time string bands, two bluegrass bands, a spiritual singer, and numerous fiddlers.

Plans for the Festival were announced by James R. Morris, head of Performing Arts, and Ralph Rinzier, Festival director. Mr. Rinzier, commenting on the celebration, said: "This is really a festival of people and not the things they produce. The people are really more exciting than any of the things they do. If it is a tribute to the grassroots of America, it's no more than a tribute to the people who comprise the grassroots."

The Indian portion of the fete was organized by Clydia Nahwooksy, a Cherokee from Oklahoma, who is serving as American Indian Program Director for the Division of Performing Arts.

HERESY!

ECOLOGY VIEWED THROUGH ALLERGIC RHINITIS

Who cares if forests are vanishing?

I spurn concern for sea bottom.

Who cares if ecology's clarion ring
on callous ears has fallen?

When comes Miss Carson's silent spring
after that final autumn,

Though others weep, I shall sing

Because there'll be no pollen.

by Richard Conroy
International Activities



Cited as "historian and recorder of early American scientific invention, and museum curator for technology at our nation's most illustrious showcase of artifacts of our forebears," Silvio Bedini, assistant director of MHT, was given the LID degree by the University of Bridgeport, Conn., for contributions that have "helped to link the past with the future, government with the people, and scholarship with the market place." The Connecticut native was honored along with anthropologist Loren Eiseley, Japanese humanitarian Miki Sawada, and Henry Viscardi Jr., a national leader in work to help the handicapped.

SPEAK UP . . .

Blow off steam to a captive audience. The Torchlighters, Smithsonian chapter of the Toastmasters, invite staff members interested in public speaking to their meetings every other Tuesday at noon in MHT. For information phone Nicholas Rona, 5068; Walter Angst, 5020; or Dick Farrar, 5561.

Who Killed Cock Robin?

Ice Age Offers Drama, Mystery

by Thomas Harney

The extinction of wildlife in our century can almost always be blamed upon the activities of one agent—man. But 10,000 to 15,000 years ago there was a wave of extinctions that remains mysterious to this day. The great Ice Age mammals, the Megatheres, Woolly Mammoths and Mastodons, vanished from Earth.

What happened to these giant vertebrate creatures is still a matter of speculation and controversy, although there is a respectable body of scientific opinion that the villain may have been the same creature who more recently has threatened the existence of the Bald Eagle, the Atlantic Salmon, and the American Alligator.

Who else but man, who in the one million year period of the Ice Age established himself as the world's preeminent mammal.

Whether in fact he was the villain may never be known, because as Smithsonian paleontologist Dr. Clayton E. Ray says, "It's very difficult to solve the problem of Ice-Age extinction. Scientists find it very difficult to even figure out what to study for the answers."

The fascination of these mega-mammals and their disappearance is dramatized freshly by the recent opening of portions of a new exhibition hall at the National Museum of Natural History. The area contains awesome Ice Age skeletons reconstructed under the supervision of Dr. Ray and Lucius Lomax of NMNH's Office of Exhibits.

The Hall of Quaternary Vertebrates will be the last of a series of five exhibit halls in NMNH telling the story of paleontology. These halls trace back the evolution of life on earth hundreds of millions of years.

Dominating the center of the hall are skeletons of two huge prehistoric ground sloths (Megatheres), one of them rearing up 15 feet high, supported by a large tail and two colossal hind feet that measure 36 inches from heel to claw, possibly the largest of any land animal.

The remains of these grotesquely unwieldy and sluggish beasts were discovered by a 1950 Smithsonian Institution expedition at El Hatillo, Panama, led by NMNH paleontologist Dr. C. Lewis Gazin.

He shipped hundreds of fossil fragments to the National Museum of Natural History. Specialists supervised by Frank Pearce in the paleobiology department's Preparation Laboratory spent thousands of man hours accurately reassembling the skeletons.

Designer Lomax has chosen to protect the fragile reconstruction, by stringing piano wire around them from floor to ceiling at two-inch intervals. It took 500 strands, a total of 6000 feet of wire, to enclose the two enormous animals.

Other MNH exhibit specialists who helped with the hall included John Widener's group in the Plastic and Model Shop, Frank Nelms, Jim Speight and Humbert Ray in the Production Laboratory; and Nancy Holliday in Design.

So that the public may better visualize the Megatheres, NMNH sculptor Vernon Rickman has prepared 1/5 life-sized models. Clothed in flesh and fur the model Megatheres bear a faint resemblance to a close evolutionary relative, the smaller present day tree sloth that can be seen at the National Zoological Park.

The Quaternary Age that the hall describes was characterized by radical changes in the physical environment—the advance and retreat of four great ice sheets, fluctuations between cold and warm, wet and dry climates and low and high sea levels.

No less spectacular were its biological events—which saw the amazing proliferation of large mammals like the Megatheres and his two peers in body size, the Mastodon and the Woolly Mammoth.

Ten-foot high skeletons of the Mastodon and the Woolly Mammoth, stand in the hall nearby the Megatheres.

We know that prehistoric man hunted these giant animals because spear points and other artifacts have been discovered associated with their remains. Drawings by paleolithic men on the walls of caves depict mammoths complete with sweeping curved tusks, great bulbous heads, sloping backs and fur trailing to their ankles.

"Some believe that man was directly responsible for the Ice Age extinctions through hunting or indirectly responsible because of the changes he produced in the habitats and communities of the mega-mammals," Dr. Ray says.

The woolly Mammoth skeleton in the hall is a composite of skeletal remains uncovered during hydraulic gold mining operations in the 1940's near Fairbanks, Alaska and collected by field



Designer Lucius Lomax, left, and curator Clayton Ray admire their giant sloth in the new Ice Age hall.

parties from the Frick Laboratory of the American Museum of Natural History. The Mastodon skeleton was excavated in Michigan.

The Smithsonian's Preparation Laboratories rebuilt the mammoth skeleton from bones Dr. Ray culled from the American Museum's collections. Fiberglass tusks were substituted for the ivory originals. Ivory would have been so weighty that it would have toppled the skeletal reconstruction.

A Smithsonian field party headed by Dr. Ray is scheduled to go out this summer to Australia to gather further materials needed to complete the hall, including the fossils of extinct rhinoceros-sized Marsupials, named Diprotodon.

Jay Matternes, the noted science illustrator, has prepared a mural for the hall that recreates the variety of mammals, including peccaries, antelopes, ground sloths and saber-toothed cats that lived three million years ago along the Snake River at Hagerman, Idaho. Matternes is currently doing research on a second mural for the hall that will depict Quaternary Age Alaskan wildlife.

In another section of the hall Lomax has used innovative design techniques to illustrate Ice Age deaths at the La Brea tar pits (an area located in what is now a park in the center of Los Angeles). Thousands of animals became mired in the pits and their struggles often lured carnivores like wolves and saber-toothed cats into the same trap.

The excavation of the pits began in 1913 and is continuing today under the supervision of the Los Angeles County Museum. The work is turning up a superbly preserved and unequalled fossil spectrum of Quaternary Age life, including Mastodons, sloths, camels, bears, sabertoothed cats and even man himself.

One of the hall's exhibits is devoted to man, the "Super-survivor" of the Quaternary Age, who some pessimists fear may be headed for the same fate as the Mastodons, Mammoths and Megatheres.

"It should be remembered that man evolved along with other Ice Age plants and animals. Some live today, others are extinct. Why? There are important lessons to be learned in this hall at a time when we are so concerned about our environment," Dr. Ray says.

Letter Replies To Criticisms Of Hirshhorn

Kennedy Center head Roger L. Stevens answered Hirshhorn criticisms by columnist Jack Anderson in the following letter to the editor of the Washington Post.

Dear Sir:

On Saturday, April 11, your paper published an article by Jack Anderson criticizing a number of aspects of the proposed Hirshhorn Museum. Whoever did the research for Mr. Anderson obviously was not very thorough. In the first place, the reason why it was necessary for the Johnson Administration to make such an effort to secure this collection was because of the tremendous competition from other quarters to secure it. The Tate Gallery in London, the Israeli Government, the Italian Government and the City of Florence were all actively wooing Mr. Hirshhorn in order to obtain the collection. In this country the Los Angeles Museum, the Baltimore Museum and Nelson Rockefeller on behalf of the State of New York were also active in their pursuit.

While Mr. Hirshhorn has a number of valuable paintings which will be a welcome addition to the proposed museum, it was the great assemblage of modern sculpture, not mentioned in the article, that led to this very active competition, and since our nation's capital did not have a first-rate collection of modern sculpture, it was especially appropriate that the Government do everything in its power to obtain it for our capital.

As Assistant to the President on the Arts, at that time, it was my job to try to improve the Government's position in the Arts. Therefore, I carefully checked the artistic merits of this collection with Alfred Frankfurter, now deceased who was then regarded as the outstanding art critic in America. He made a thorough study and reaffirmed the fact, already well accepted in art circles, that this was the finest private collection of modern sculpture in the world. Once there was an indication that this collection would be obtained for Washington, I suggested to President and Mrs. Johnson that it would be appropriate for them to invite Mr. Hirshhorn for lunch to celebrate the acquisition of such a fine gift. Dillon Ripley of the Smithsonian Institution, with whom I had been working on the acquisition, then took over, and it is thanks to his zeal and persuasiveness that the negotiations were concluded.

Mr. Hirshhorn's only conditions were (1) that a museum be built and named after him and (2) that adequate maintenance money be provided—conditions which would have been readily met by the other bidders. This seemed a small price to pay to make such a valuable collection available to all our people, especially the millions of tourists and children that visit Washington. Moreover, there were the precedents of the Freer Gallery and the Smithsonian itself, which was named after an Englishman named Smithsonian, both of which are located on the same part of the Mall as the proposed museum. This fact, by the way, was completely overlooked by Mr. Anderson, even though he made frequent references to the Washington and Lincoln Memorials, which are blocks away from the proposed site of the museum.

The article contained innuendoes that there were some tax gimmicks involved. Obviously, anyone making gifts to art museums is entitled to deductions of the fair market value of his gift. Since Mr. Hirshhorn started his collection many years ago, it is only reasonable to assume that its value would be far in excess of its actual cost, since it is a well known fact that paintings and sculpture have increased tremendously in value over the past several decades. In any case, the Internal Revenue Service could be expected to very carefully examine any gift of this magnitude, and it is well able to take care of itself. In addition, the value of the gift is so great that Mr. Hirshhorn could not possibly have enough income to make a tax deduction the reason for making the gift.

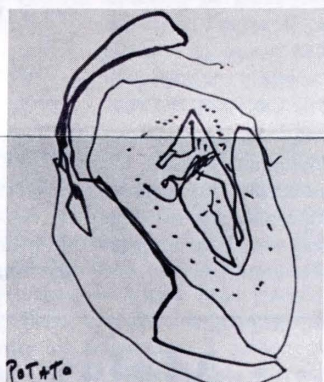
Sincerely,

Roger L. Stevens



Art is Kid Stuff

Youth has occupied the TV Studio Gallery in the MHT basement. Art by the children of SI staff members will be on display until mid-July. Next month the gallery reverts to its usual policy of spotlighting the work of employee artists, both professional and hobbyist, with a crafts exhibition. Pictured here, clockwise from above, are the creations of Darryl Martin, son of A. P. Martin of Exhibits; Lynn Grant, daughter of Oliver Grant of Duplicating; Leslie Young, daughter of Kenneth Young of Exhibits, and John Mackey, son of Vincent Mackey of Exhibits.



The article states that "Sherman Lee, Director of the Cleveland Museum of Art, urged Mrs. Johnson to forego Hirshhorn's name lest it discourage other donors and warned Lady Bird of the 'quixotic nature' of the collection." Anyone who is interested is welcome to see that letter, which is quoted out of context, as well as my reply on behalf of Mrs. Johnson, which would refute many of the criticisms made in Mr. Anderson's article. In my opinion, Mr. Lee, whom I have since met and learned to respect, was not thoroughly familiar with the collection at that time. Also, as all museum directors are well aware, it is almost always necessary to accept some inferior articles in order to obtain an otherwise fine collection—just as the Cleveland Museum has done with some of its larger gifts. Mr. Hirshhorn himself has acknowledged that there are a number of items he would like to sell and use the funds to acquire other items of greater artistic excellence for the improvement of the museum.

As far as President Johnson being "egged on" by Abe Fortas, the situation was just the opposite. Both Mr. Ripley and I asked Mr. Fortas to try to persuade Mr. Hirshhorn to make the gift to the Government.

In closing, I would like to ask why Mr. Hirshhorn, a self-made man who has shown great genius in assembling a magnificent sculpture collection should not have a museum named after him, just as well as a Mr. Freer or a Mr. Smithsonian? I am surprised that Mr. Anderson would resort to this kind of snobbery.

—A Natural Selection— Show on Wallace Centennial

A distinguished British naturalist dropped into the U.S. National Museum one spring day in 1887. Alfred Russel Wallace was in the country on a lecture tour. He spent a great deal of time studying the Smithsonian's prehistoric stone tools and remains of early man, "perhaps the most wonderful and interesting collection of such objects in the world."

In another stop, at the Cosmos Club, Wallace was introduced to most of Washington's scientific community, including eminent Smithsonian anthropologists like Major John Wesley Powell. "Most of them told me they had read my books and several said that my 'Malay Archipelago' had first led them to take an interest in natural history and its more general problems," Wallace wrote later.

At the time of Wallace's visit to the United States, "Malay Archipelago," published in 1869, was already established as one of the foundations of the modern theory of evolution.

To commemorate the 100th anniversary of the classic work's publication, NMNH currently has on view a remarkable exhibit in the foyer. It is expected to stay through July before traveling.

It was the idea of Dr. Russell Shank, director of the Smithsonian Institution Libraries, to bring books, specimens and artifacts together in a single exhibit, dramatizing the key importance of the Library's documents to the Museum's natural history collections.

The script for the exhibit was written by Jean Smith of the NMNH Library. She

became so interested in Wallace's travels that she is planning to take her vacation this summer in Malaysia. Dorr Dennis of the MNH Exhibition Lab, was the show's designer. "Malay Archipelago" incidentally was once cited by Secretary Ripley as a work that had a profound influence on his life. His own book, "The Trail of the Money Bird," recounts his adventures as a naturalist in Malaysia.

Wallace was one of a number of famous 19th Century naturalists whose theories were profoundly shaped by travel—company that includes Charles Darwin, Thomas H. Huxley, Joseph Hooker and Henry W. Bates.

It was Henry Bates who most influenced the young Wallace's career as a naturalist, and together they made a collecting expedition to the Amazon in 1848. Wallace was struck by the majesty and variety of the equatorial forest, the beauty and strangeness of the wildlife and the contact with savage man—a contact that had also made a deep impression on Darwin when he visited South America.

On his return voyage, Wallace's ship caught fire and he spent 10 days at sea in an open boat before being rescued. Almost all the specimens and notes that he had with him were lost.

He later wrote that the loss was of great service because it led him to make up his mind to make another collecting trip. De-

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Dropout Makes the Grade

by Herman Schaden

George Metcalf, eighth grade dropout, went back to the midlands May 24 to accept an honorary doctorate of science degree.

Before his glory day, Metcalf was kind of an unsung marvel to those who know him in the Smithsonian's anthropology department. Self-taught expert on American Indians, publisher of some two score scientific papers, homespun philosopher, cataloguer and storer of thousands of objects at the Museum of Natural History—all this and a gifted, if obscure, storyteller, too.

Then came a request from Luther College, Decorah, Iowa, for assistance in cataloguing some 15,000 Indian artifacts recently acquired for the new anthropology studies. Could the Smithsonian help?

"We receive lots of shotgun requests, and at first I was inclined to toss it into the wastebasket," Metcalf recalls. "But something told me to follow up on this one."

Now he is glad he did. He went to Decorah and for two weeks in February helped the kids catalogue the artifacts and set up a museum. He was not soon forgotten. Luther President E. D. Farwell wrote Smithsonian Secretary S. Dillon Ripley his personal thanks, and notified Metcalf the college unanimously had voted him the honorary degree, to be conferred at Commencement.

"You have demonstrated far more than most scholars with long, formal educations the essence of learning for the sake of learning, and your witness—not only to our students but to the intellectual world—is of tremendous value," Farwell wrote Metcalf.

"Facing that crowd is going to be embarrassing to a Wauneta (Nebr.) boy who dropped out of his two-room schoolhouse in the eighth grade," Metcalf said. "But I love the idea, as I loved that little college—the place where I would send my daughter if I had it to do over."

On the verge of retirement at 70 next October, Metcalf was one of the kids at Luther. He lived and ate with them at the Student Union.

"One day I hung up my hat and coat out of my sight in the dining room and said to them, 'I couldn't do that in Washington.' Well, when I went back to pick up my hat it was missing. I couldn't do it in Decorah, either."

"Just before I left the kids had a wine and cheese party. They surprised me with a pouch of tobacco, a new pipe and a hat of the same style I had lost. It almost broke me up. These are great kids."

Metcalf owes his success to "compulsive reading" and, of all things, the Works Progress Administration.

"I've asked a lot of people since, but apparently I was the only man who ever worked for the WPA," is Metcalf's wry comment. "Between the dustbowl and the depression, my Nebraska farm was drying up. In three winters with the WPA, I worked myself up from road gang shoveler to dynamiter."

But before long, the WPA turned to historical matters and Metcalf's early love, digging for treasures of Indian lore, came to the fore. Before long, the Smithsonian had found him, and for the past 23 years he has been digging on the plains and cataloguing in Washington.

To him, age is of no concern. He stands constantly, refused to sit during the interview. Retirement only means more time to do what he has wanted to do—return to his home town in Nebraska and dig for the hundreds of earth lodges, and white settlers' sod houses (his grandparents' among them), which never have been explored.

"It will be good to get away from a place where a person is afraid to walk the streets at night. I faced a gun a few years ago. Luckily, one of my hobbies is antique gun collecting."

"I saw the firearm was an old one and said, 'If you'll come up to my room, I'll give you \$10 for that old gun.' I didn't think it was loaded, or that it would fire. So I shielded myself with a heavy bag of groceries and told him to go ahead and shoot."

The bluff worked, the bandit fled, and Metcalf had another yarn to add to the collection he has studiously acquired through the years. It is a knack of the old-time troubador he picked up from footloose cowpokes who brought the news to Nebraska farms in his youth.

Omnivorous reading has been a compulsion. He devoured everything he could borrow, learned his writing style by copying long excerpts. He now has a 3,000-book library of his own.

"When nothing else was available, I read the Book of Mormons. I've read the Bible two or three times, though I am not religious. Each reading brought out a new meaning."

Metcalf never let the loss of an eye, at 24, handicap him. He continued to read and write without glasses until he was 50.

Metcalf's mastery of total recall, his story-telling flair, were consciously acquired. He recalls the day when he assisted other WPA workers in a futile effort to save two men who had fallen into a well. They struggled six or seven hours, defeated time and again by cave-ins.

"When volunteers were asked for, only married men and these with children responded at first. It wasn't until the dirt was safely shored up that single men would go into the well. I remember, while I worked, carefully noting each move mentally so that later I could tell the story of what happened."

Though a hunter, he is strong for conservation. He would like to hunt a deer with bow and arrow, but fears he does not have the strength. So he hopes to bag his first deer in a long time in a sporting way—with a muzzle-loader—when he gets back to Cornhusker country.

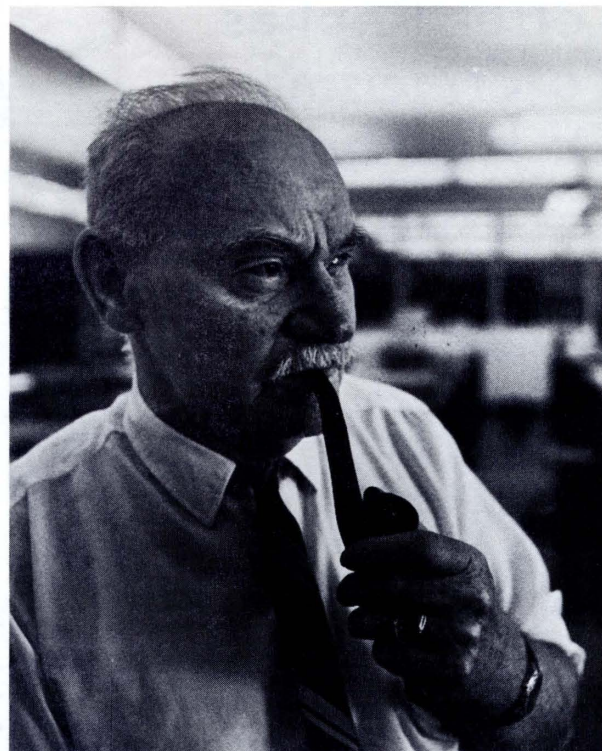


photo by Owen Duvall

"There are less people in my home county than when I lived there. But the deer and antelope, almost vanished back in the 1880's, are plentiful again. And the quail and beavers are back, too."

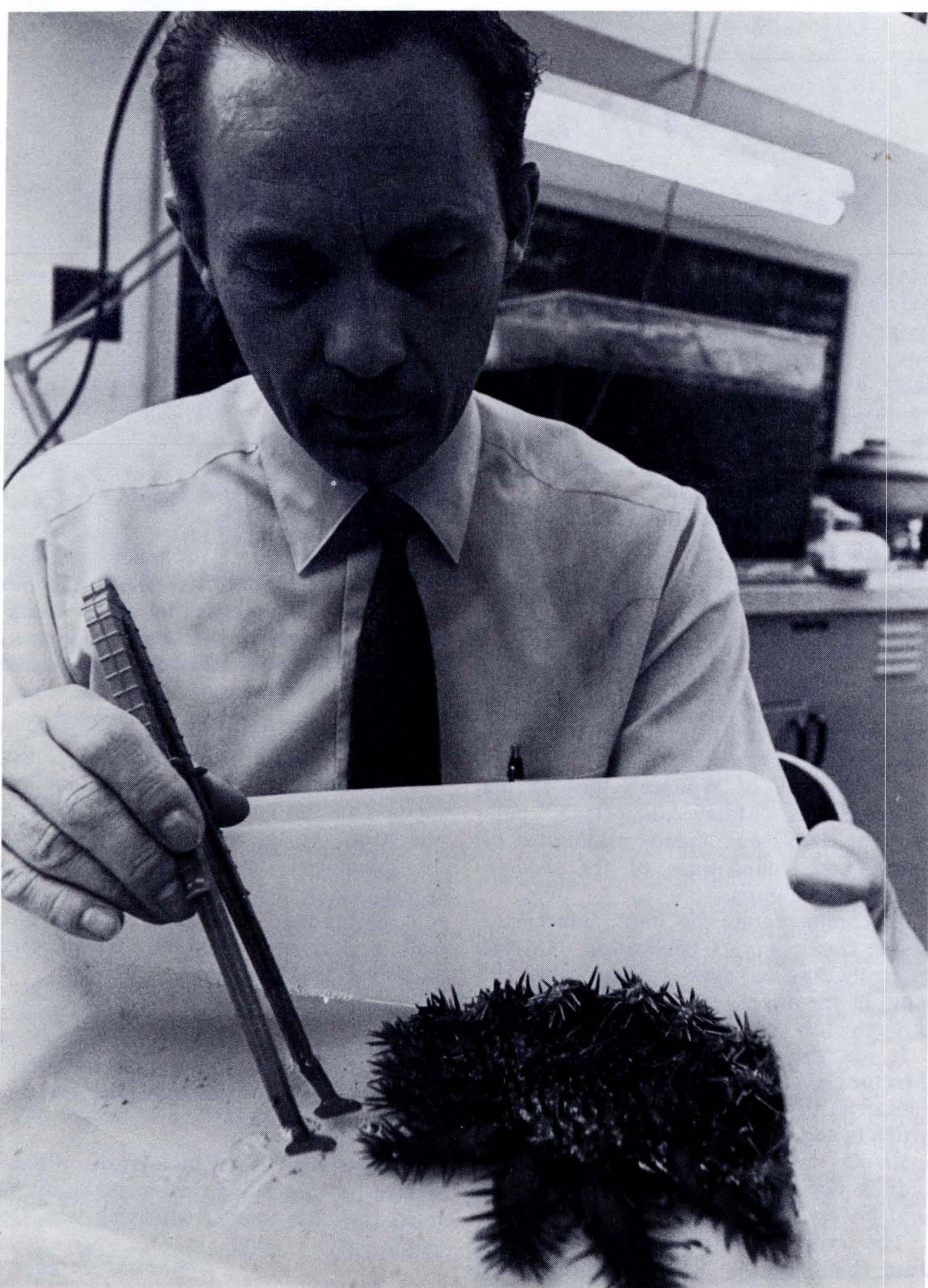
Metcalf is opposed to anti-gun laws, believing people will get their weapons anyway, as they did liquor during prohibition. He remembers too vividly tasting one substitute for whisky—"equal parts of gasoline and milk—strain out the curds and drink the whey. Seemed to make people intoxicated, too."

That was long ago and far away from an eighth-grade dropout's little-dreamed-of science degree at Luther College—a happy Commencement Day he shared with Mrs. Metcalf and two Smithsonian anthropologists, Dr. Clifford Evans and his wife, Dr. Betty Meggers, representing the Institution.

"In the excitement I almost forgot to invite my daughter, but I thought it would be too much for her to come, anyway."

"Well, while we were resting in Decorah, there came a knock at the door and when I opened it someone said, 'Dr. Metcalf, I believe'. It was my daughter and her husband, Mr. and Mrs. John Howie, from Columbia, Mo., and you can believe it was the icing on the cake."

Mr. Schaden and Mr. Duvall are staff members of the *Evening Star*.



Malay Archipelago

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ciding that the Malay Archipelago was a rich field for collecting, he set out in 1854 on a voyage that lasted eight years.

It was while he was in the Archipelago in 1858 that he had the idea of a theory of evolution by natural selection. He wrote down his thoughts and then sent them to Darwin in England, who had been working privately on the identical theory for years. The result was the famous joint paper at the Linnean Society on July 1, 1858, in which the modern theory of evolution was first given to the world.

The exhibit traces the formation of Wallace's philosophy, displaying first editions of his books with significant passages enlarged and reproduced on panels.

"I will tell you how my day is now occupied. Get up at half-past five, bath, and coffee. Sit down to arrange and put away my insects of the day before, and set them in a safe place to dry. Charles mends our insect-nets, fills our pin-cushions, and gets ready for the day. Breakfast at eight; out to the jungle at nine. We have to walk about a quarter of a mile up a steep hill to reach it, and arrive dripping with perspiration. Then we wander about in the delightful shade along paths made by the

Chinese wood-cutters till two or three in the afternoon, generally returning with fifty or sixty beetles, some very rare or beautiful, and perhaps a few butterflies. Changes clothes and sit down to kill and pin insects, Charles doing the flies, wasps and bugs; I do not trust him yet with beetles. Dinner at four, then at work again till six; coffee. Then read or talk or if insects very numerous, work again till eight or nine. Then to bed."

Orangutan skins and brilliantly hued birds of paradise, butterflies and beetle specimens, of the type that Wallace collected, are interspersed with the writings. There is also a display of collecting equipment used by 19th century naturalists. Two rare folios with color engravings of birds of paradise by master 19th Century illustrators are also on view. They were recently donated to the Smithsonian Institution by Mrs. Carll Tucker.

Federal Editors Honor Heskett

Smithsonian Press editor Louise Heskett has made it two years in a row. Miss Heskett has picked up her second consecutive prize in the Federal Editors Association annual publication contest.

Her design and editing "Petroleum" a booklet written by Dr. Philip Bishop for the Petroleum Hall, won second place in the category for full-color publications under 50 pages. Last year she won third place in the category of black and white publications over 50 pages for *The Invention of the Sewing Machine*, a book by Grace Rogers Cooper. "So I'm coming up in the world," she quips.

Exhibits specialist Rolland Hower, who is known for bringing life to displays, goes one better and brings a display to life. The only living exhibit in MNH is this crown of thorns starfish, one of the infamous coral eaters. It and the other half of a pair given by the governor of Guam will be on display for life and then will visit Hower's freeze-dry chamber. Hower maintains a respectful distance from the creature's poisonous thorns.