



The curving lines of the new Joseph H. Hirshhorn Museum are dramatically captured in this camera study by John Tennant showing the Mall side of the new building and some of the sculpture arranged around it. The new Museum and Sculpture Garden and its collections have become a major attraction in Washington since the building opened to the public October 4. A special section on the Hirshhorn begins on page 3.

## Secretary Ripley Discusses Folk Interest in Myths

In this article Secretary Ripley examines the subject of the first in a series of TV programs concerning Smithsonian interests. It was adapted from Mr. Ripley's comments recorded for the program.

By S. Dillon Ripley

For many years, as I have travelled on research expeditions around the world, I have been interested in mythology. There seems to be an essential and continuing validity to myths as myths. Through the ages, man has manifested a need to believe in scientifically unproven facts as a way to reinforce his other beliefs.

Such myths have become part of the traditional folklore of many civilizations, both old and new, as humans seek to explain somehow a practice, a belief, or a short or long-lived phenomenon. What is fact? What is fiction? The scientific method often can be used to ferret out the truth. Mythology, however, still confronts modern science with some animal legends that still offer challenges to those who seek to explain them.

One of the most fascinating, interesting, and rewarding things that the Smithsonian Institution's large staff of scientists and cultural historians does, as a part of its mission to increase and diffuse knowledge, is to verify whether "facts" brought to our attention are really facts. This information often comes to our attention from the public at large in the form of suggested ideas about objects or reports of occurrences. A good example was our study of the famous Kensington stone, a piece of rock found in Minnesota that appeared to have runic inscriptions on it, leading one to believe that the Vikings may well have explored the interior of our continent as early as the 14th century. We spent considerable time studying this stone and finally concluded that it was a hoax. Over the years we have often been challenged by the question of whether certain animals actually occur in the world or are merely myths or hoaxes. On one occasion a report that seemed at first fantastic turned out to be true. The coelacanth, a fish thought to be extinct for 60 million years, was found in 1938 still alive near South Africa in the Indian Ocean. So it goes, some of the mysterious reports that the Smithsonian investigates prove to be myths, some prove to be true.

One report that I have had a particular interest in for a long time is the existence of the so-called Abominable Snowman. For years I have been traveling in the Himalayas, that range of mountains that fringes Northern India and Tibet and Paki-

(Continued on page 8)

## New TV Series Starts Nov. 25

A series of prime-time television specials produced by the David L. Wolper Organization in association with the Smithsonian will be broadcast on the CBS television network as a presentation of the DuPont Cavalcade of Television.

The first of the three hour-long specials, "MONSTERS! Mysteries or Myths?" will be telecast at 8 p.m. Monday, November 25. The program deals with several continuing and elusive riddles: the Abominable Snowman of the Himalayas, the Loch Ness Monster, and the American Northwest's "Bigfoot." It will be narrated by Rod Serling.

The multiple-project arrangement with the Wolper Organization, of Los Angeles, draws on areas of Smithsonian concerns—the fields of art, science and history. In January the world-famous and historical collections of the Smithsonian's Air and Space Museum will provide the theme for a nostalgic documentary, "Dreams of Flight."

The third program, to be telecast sometime in the spring of 1975, deals with one of the most frequently visited exhibits in the National Museum of Natural History, the Hope Diamond. It will be the subject of a provocative drama.



# THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

November 1974

## SI's Anacostia Museum To Sponsor History Group

The Anacostia Neighborhood Museum and its Board of Directors will sponsor a newly-formed Anacostia Historical Society.

The society will consist of members of the community, many of them life-long residents, who are interested in promoting the study and appreciation of Anacostia's history.

The Society will continue to pursue the study of Anacostia's past as initiated by the Museum, principally through research techniques which document the history of the community by interviewing long-term residents.

In addition to its research function, the organization will attempt to apply the knowledge of the community's history to the solution of the problems of Anacostia today. The Society's first project will be to disseminate as widely as possible—through the public school system, civic, religious, and fraternal organizations—the story of Anacostia's history. This effort will be undertaken in order to foster identification with Anacostia today through pride in the community's past accomplishments.

A second project of the program will be strong recommendations for historic preservation and restoration. The Society will review current historic districting proposals for old Anacostia with a goal of fostering confidence in the future of the community. Hopefully this endeavor will stabilize land values and promote increased home ownership.

John R. Kinard, Director of the Anacostia Neighborhood Museum, stated that the Society's unique combination of historical

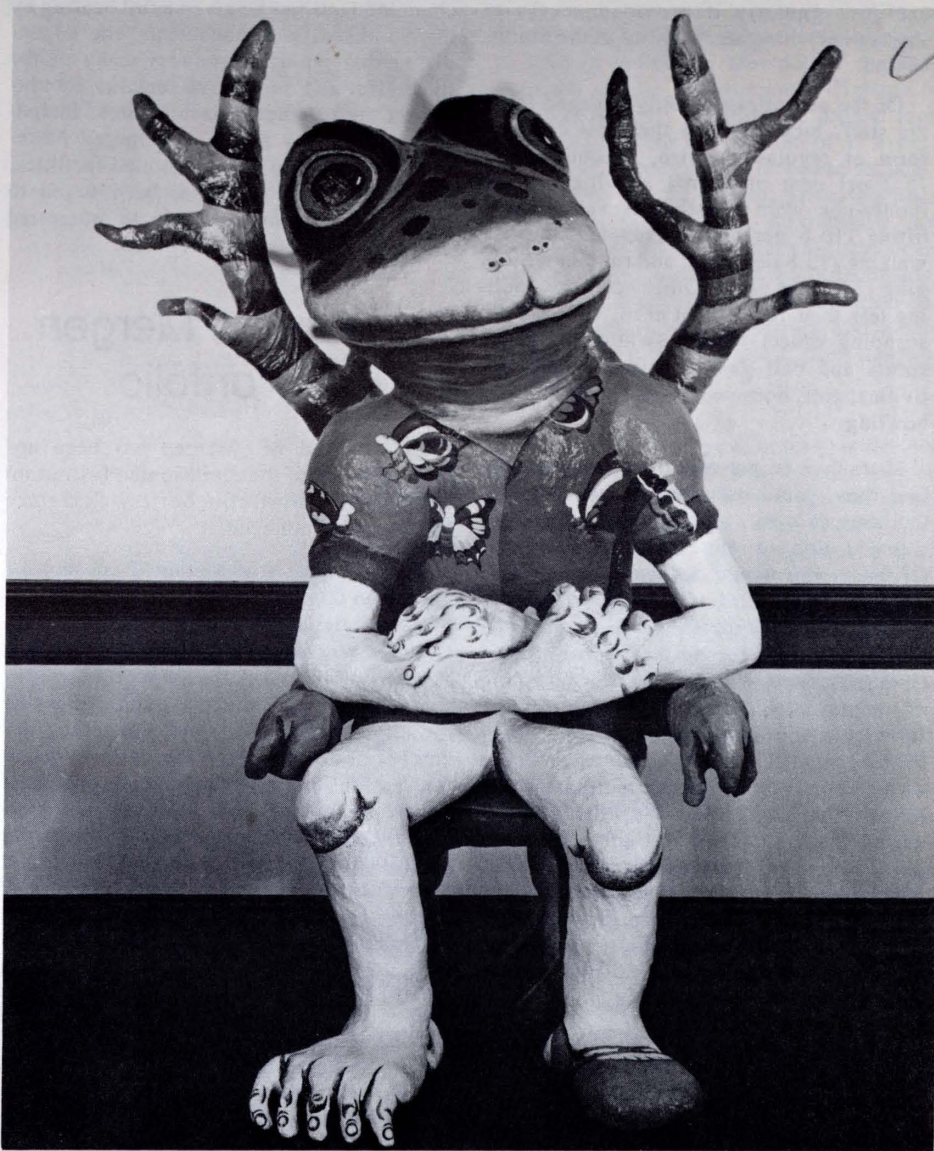
research and community action would serve as a model for similar organizations in other Washington neighborhoods and across the country.

## Art Exhibition At Anacostia

The Anacostia Neighborhood Museum is joining with the D.C. Art Association to present their fifth art show, "Exhibition 74/75," opening November 17 and continuing through January 29 at the Museum.

The Association is composed of 68 members, 37 of whom are represented in the show. The works illustrate the ability of the artists to work in a variety of media. They were selected by Peggy Cooper, of Workshops for Careers in the Arts; Julian Euell, Assistant Secretary for Public Service at the Smithsonian; Roy Slade, Director of the Corcoran Gallery of Art, and Lou Stovall, Director of Workshops, Inc.

Demonstrations, workshops, tours, and lectures will also be presented in conjunction with the show. Museum hours are 10 to 6 daily, 1 to 6 weekends.



FANTASY AS AN ART THEME—One of the many exciting works to be seen in the Renwick Gallery's exhibition, "Figure and Fantasy," is "Magic Sam," a rag maché sculpture of a humanoid frog by Joan Danziger. Other artists represented in the exhibit are Michelle Gamm Clifton, Norman Laliberté, Christopher Ray, Tommy Simpson and Bill Stewart. The exhibit opened October 5 and will continue through February 9, 1975, showing 48 works which include appliquéd banners, furniture, rag maché, ceramics and forged iron.





**RUNNING 'FOSSILS'**—A group of Smithsonian staff members joins other federal workers once a month at the Jefferson Memorial for a noontime run around the Tidal Basin. Runners compete either as individuals or in groups for various agencies. Last spring the Smithsonian runners competed for the first time as a group in the 3.8-mile run. Deborah Jensen, Nancy Horrell and Ralph Logan participated in a single 1.8-mile loop of the Basin. Team members report that the Smithsonian managed to avoid last place by edging the Defense Communications Agency 117 to 151. They say that with increased participation the Smithsonian runners (nicknamed the "Fossils") anticipate victories over arch rivals such as the Coast Guard and the Pentagon Officers Athletic Center. Inquiries may be directed to Val Lewton, National Collection of Fine Arts, at 381-5764. Shown are (from left) Jack Whitelaw, Gervis Perkins, Joshua Ewing, Deborah Jensen, Val Lewton, Nancy Horrell, Don Lopez, Ralph Logan, John Fleming.

## Survey Measures Staff Interest in Physical Fitness

A recent survey showed that there is substantial employee interest in physical fitness at the Smithsonian.

The survey, conducted by the Institution's Committee for the Advancement of Physical Fitness, drew responses from more than 500 occupants of Smithsonian buildings on or near the Mall.

Some 72.5 percent of those responding said they engaged in regular exercise, and an additional 19 per cent did so "occasionally." Of the 42 employees who admitted they did not exercise at least once a week, 35 (more than 80 per cent) said they would exercise regularly if provided access to shower and changing facilities at the Smithsonian.

Of the activities presently engaged in by the staff, bicycling was the most common form of regular exercise, accounting for 17.2 per cent of named activities. Close runner-ups were calisthenics and weightlifting (16.6 per cent), extended or brisk walking (15.8 per cent), and running or jogging (14.2 per cent). Other activities, polling less than 10 per cent each, were (in descending order) tennis, swimming, group sports and ball games, miscellaneous activities, golf, housework and gardening, and bowling.

More than 86 per cent of the respondents said they would use shower and changing facilities at work, and only 9 per cent responded with no interest in such facilities. Of those who would not use the facilities, more than one third still favored their implementation for others' use. More than one fourth of the interest in the facilities came from those who would use it after bicycling or jogging to work, and another third came from those who would play soft ball, volley ball, or other team sports. But a whopping 41 per cent of the use of the facilities would follow "jogging before and after work or during the lunch hour." Eighty three per cent of the respondents expressed a potential interest in an organized program of calisthenics, jogging, or team sports. Only 18, or barely 3.5 per cent, of those responding knew of any physical disabilities which would limit their participation.

Responses came from a wide range of Smithsonian employees: 39 per cent were in their twenties, 25 per cent were in their thirties, and 23 per cent in their forties, while 11 per cent admitted to being 50 or older and teenagers accounted for barely 2 per cent. Women represented a goodly 47 per cent of the interest. A full spectrum of Smithsonian occupations and pay grades were represented in the returned questionnaires. Nearly even support of the proposed facilities came from occupants of buildings on the north and south sides of the Mall.

The survey questionnaires were tabulated by Donna Stein, Jim Hobbins, and Robert Mason. A detailed report of the tabulations is being given to Under Secretary Brooks, along with the Committee's recommendation that specific proposals for shower and changing facilities be given a full hearing by the Smithsonian management. The appendix to that report reproduces many of the thoughtful and suggestive remarks submitted on the returned questionnaires, including a "minority report" composed of remarks opposed to the envisioned facilities. Committee members have been urged to make their copies available to interested employees for their examination.

## Dr. Bernard Mergen To Edit Portfolio

Dr. Bernard M. Mergen has been appointed editor of the Smithsonian Institution Bicentennial Portfolio Series, Secretary Ripley has announced.

Dr. Mergen is Assistant Professor of American Civilization and a past director of the American Studies Program at the George Washington University. He has been a Fulbright Scholar, a Woodrow Wilson Fellow, and received a Smithsonian Fellowship this year. He is also the author of a number of articles and books with a special interest in the visual documentation of American history and culture. While on sabbatical for one year, he will direct the portfolio series through February 1975 and then work on a research project under Dr. Melvin H. Jackson in the National Museum of History and Technology.

The Bicentennial Portfolio Series, entitled "The American Experience," will consist of 20 portfolios, each covering a particular period or theme. Each portfolio will consist of 50 11-by-14-inch unbound images of scenes, persons, and objects significant in American history. Each image will have a brief caption and credit line, and each portfolio will have a short essay on the historical period or theme covered as well as additional information on the images. Scholastic Magazine, Inc., will publish and distribute the portfolios to schools, libraries, historical societies and small museums.

## Credit Given To MHT Staff For New Exhibit

The new "Suing Everyone" exhibit at the National Museum of History and Technology is the result of the work of many people from all parts of the Museum who were not mentioned in the story about the exhibit that appeared in the October issue of the TORCH.

Following is a list provided by the Museum staff of those who had a part in preparing the exhibit:

Curatorial staff—Claudia Kidwell, Grace Cooper, Donald Kloster, John Hoffman.

Hall Designer—Nadya Makovenyi.

Curatorial Support Staff—Margaret Christman, Karen Harris, Shelly Foote, Kathy Dirks, Lois Vann, Daniel Stanton, Susan Helm, Valerie Davis, Mary Poggioli, Julia Haifley.

Office of Exhibits—Benjamin Lawless, Harold Skramstad, Richard Virgo.

Designer Support Staff—Steven Tiber, Kip Cordero.

Exhibits Production Staff—Stanley Santorski (Chief), Walter Lewis, Hubert Ray, Melvin Welch, Albert Martin, Nicholas Michnya, John Wink, Emil Hatfalvi, Sandra Ross, Patricia Meyers, Susan Wallace, Fayette Bishop, Mario Brunori, Willard Reid, Sylvester Morton, John Houser, Anthony Distefano, John Lynch, Joe Awad, Pete O'Connor, John Ondish, Leonard Shelton.

Model Shop—Robert Klinger, Donald Holst.

Audiovisual—William Porter, Calvin Price, Lyle Steede.

Lighting—Carroll Lusk, Edwin Robinson.

Office of Director—Charles Rowell, Sterling Buell.

Building Manager—Lawrence Bush and his staff.



**OUTSTANDING GUARDS**—Outstanding members of the Smithsonian guard force for July have been named by the commanding officers of each of the five companies that comprise the force. Honored were (top, from left) Cpl. Michael Squarok, Company A; Pfc. Lacey Lahren and (second row, from left) Pfc. Donald Bullock, Company B; Pfc. Donyeal Byers, Company C; (bottom, from left) Pfc. Eleese Hall, Company D, and Pfc. Masaw Williams, Outpost Detachment.

## Jordan Heads New SI Group

Harry J. Jordan, Assistant Director for Administration at the National Collection of Fine Arts, has been elected chairman of a new Conference of Administrative Officers at the Smithsonian.

John Whitelaw, Executive Officer at the National Air and Space Museum, was elected secretary. John Jameson, Assistant Treasurer, discussed the Fiscal 1975 budget at the group's first working session October 16.

Under Secretary Robert A. Brooks presided at the organizational meeting of the Conference on September 9. In his opening remarks, Mr. Brooks noted that responsibilities of administrative officers in the various components of the Institution have expanded steadily over the years as bureau directors have assumed more control over support functions. He suggested that the officers plan three kinds of meetings: problem-oriented sessions, information sessions and sessions for general learning.

## Dr. Hindle Elected Foundation Trustee

Dr. Brooke Hindle, Director of the National Museum of History and Technology, has been elected a trustee on the board of Eleutherian Mills-Hagley Foundation, Wilmington, Del.

Dr. Hindle has long been associated with the Foundation. He served for a time as senior resident scholar, and his term as a member of the advisory committee expired this year.

The Foundation is a non-profit educational corporation devoted to American economic and industrial history. It administers the Hagley Museum and the Eleutherian Mills Historical Library at Wilmington.



**VISITOR SHOWS APPRECIATION**—Dr. David Challinor, Assistant Secretary for Science, (left) presented a check for \$100 to the Smithsonian Recreational Association's Treasurer, Mrs. Dorothy Lewis, on October 22. The check was sent by Mrs. George Brown of Houston, Tex., in appreciation of the work of Rochambeau Herosian (right) of the Smithsonian guard force as the guard most responsible for locating and returning the jade earring she lost at the opening of the Hirshhorn Museum. The contribution will be used by the Association to support the touch football team on which many of the guards play.



# Smithsonian Opens Hirshhorn Museum

## 6,000 Works in Collection; 900 in Opening Exhibition

With champagne toasts, a specially composed musical salute, and a carefully chosen selection of art works, the Joseph H. Hirshhorn Museum and Sculpture Garden was opened the first week of October.

The Hirshhorn quickly became a popular attraction as the newest museum of the Smithsonian complex on the Mall. It drew a daily average of 6,000 to 10,000 persons the first week it was opened and a peak attendance of 30,000 was reached the first Sunday.

The week of opening festivities began September 30 with a day-long press preview. On the evening of October 1, high government officials and other dignitaries attended dedication ceremonies. The following night was set aside for guests from the art world to take a look at the Hirshhorn collection. A third formal opening was held the evening of October 3 for Smithsonian Associates. The building was opened to the public the morning of October 4.

The Hirshhorn Museum brings to the nation's capital one of the most comprehensive collections of 20th century art. Masterworks by leading modern artists reflect major trends and styles that have evolved in this century and the latter part of the 19th century. The collection will grow and change as a national museum of modern art. The Museum's purpose is to encourage a greater understanding and appreciation of modern and contemporary art through exhibitions, education and research.

The Museum resulted from the gift to the nation in 1966 and 1972 of the collection of paintings and sculpture assembled over 40 years by Joseph H. Hirshhorn.

### Scope of Collection

As it opens, the Museum's collection numbers some 4,000 paintings and 2,000 sculptures tracing the development of modern art from the last century to the present. The internationally renowned sculpture collection, one of the best such collections ever assembled, includes works in every medium by European and American masters such as Rodin, Moore, Picasso, David Smith, Calder and many others.

The painting collection covers the changing styles of modern American paintings from the late 19th century to the most recent manifestations. European painting from the last three decades is also well represented.

The inaugural exhibition of 900 works in all media represents highlights from the Museum's collection. The paintings, sculptures, and mixed media arranged in historical sequence fills the entire Museum and shows the richness of the overall collection. Works by European and American artists exhibited side by side show how they influenced and interacted with one another. The inaugural exhibition includes such major art movements of the 20th century as Cubism, Abstract Expressionism, Pop, Op, and Minimal Art. The paintings and sculptures shown include many works never publicly exhibited before. The inaugural exhibition will be on display through September 15, 1975.

As part of its continuing program the Museum will present exhibitions of its collections, special loan exhibitions from pub-

lic and private sources, and group exhibitions and comprehensive one-man exhibitions by artists from all parts of the globe.

The Hirshhorn collection is housed in a building designed by Gordon Bunshaft of Skidmore, Owings and Merrill of New York. It is a circular reinforced-concrete structure 231 feet in diameter with an inner open core 115 feet in diameter. The inner and outer diameters have a four-foot eccentricity which adds variety to the design. Raised 14 feet above the plaza on four massive piers, the four-story building rises to a height of 82 feet. Floor-to-ceiling windows open on the interior court overlooking a bronze circular 60-foot-diameter fountain finished with a green patina.

The exterior surface is precast concrete with Swenson pink granite aggregate broken only by a 70-foot-long balcony and window on the third floor overlooking the Mall and the Sculpture Garden.

The building's second and third floors house selections from the collection. Serving these floors are escalators, and an elevator in one of the piers. The fourth, or top floor, contains offices and painting study storage. Major additional Museum space is contained in an area below the plaza level. Here Museum work areas are located, along with coat-checking and restroom facilities, a sales shop and a large rectangular gallery which will be used for changing exhibitions. An auditorium seating 280 persons is also on this level.

The Sculpture Garden adjacent to the Museum is a multi-terraced area 356 by 156 feet in size with a rectangular reflecting pool. The 1.3-acre sunken garden is 6 to 14 feet below the Mall, thus creating a quiet area for viewing of sculpture. Specially designed outdoor pedestals are finished in a granite aggregate which echoes the Museum's exterior finish. Approximately 75 pieces of sculpture including Rodin's *Burghers of Calais* and Henry Moore's *King and Queen* are exhibited in the garden and elsewhere around the building.

The Hirshhorn Museum was created by an Act of Congress on November 7, 1966, authorizing a site on the Mall for the garden and building. By mid 1967 the design was approved by the National Capital Planning Commission. Ground was broken January 8, 1969, and construction began in March 1970.

### Special Music

Special music for the opening was composed by William Schuman. Titled "Prelude for a Great Occasion," the work was scored for wind and percussion instruments. It was played at opening ceremonies by the National Symphony Orchestra under the direction of Antal Dorati. A recording of the opening fanfare was played over the Museum's sound system at intervals during the special events.

An inaugural book published by Harry N. Abrams, Inc., illustrates 1,000 works in the permanent collection, with 290 plates in full color. The 768-page book includes a foreword by Secretary Ripley, an introduction by Abram Lerner, the museum director, and essays by leading writers in the field of art history and criticism. A catalog included in the book provides full documentation of each work, short bibliographies of the artists and many statements by them. Other printed literature about the collection is also available.

Four posters were commissioned by the Smithsonian Associates to commemorate the inaugural exhibition. Two by Kenneth Noland and Willem de Kooning are of works from the collection, while Robert Indiana and Larry Rivers created original designs.

Special educational programs include films, lectures, music and dance programs. Volunteer docents conduct tours for school children and adults. Telesonic tour guides, available for rental, present information in English and Spanish on selected works in the galleries.



Opening night ceremonies October 1 in Museum Court.

## Secretary Hails Opening As 'An Exceptional Moment'

Following are the remarks by Secretary Ripley at the dedication of the Hirshhorn Museum and Sculpture Garden October 1.

This is an exceptional moment for all of us at the Smithsonian. We welcome this occasion as an answer to prayer. We welcome this Museum and Sculpture Garden as an answer to prayer also.

As I pointed out at the ground-breaking ceremonies in January 1969, Congress itself had legislated for the creation of a new gallery in the Smithsonian 36 years ago. Such an institution would act as a foil for the then newly created National Gallery to house Andrew Mellon's munificent gift of old master paintings. Such a gallery was to stimulate and encourage contemporary art, and to develop a panoramic view of the progress of the arts in America. Much of the latter has been and is being splendidly developed by other aspects of the Smithsonian, most notably the National Collection of Fine Arts, but the ensuing years since 1938 had managed to bring little if any recognition by the Smithsonian itself of the incredible surge of activity in contemporary art in this country. Thus the effort by a number of us to make up for a generation of neglect, which has culminated in a gift to the nation by Joseph Hirshhorn and his foundation, filling the gap in time. We have been caught up, in one giant step, to match the exponential increase in productivity in art, in interest in art collecting, and in the incredible attendant inflation in marketplace values in art.

Without Mr. Hirshhorn and this gift of his "children" as he calls them, there would have been no single way in which the Smithsonian could have lived up to its Congressional mandate. This is a fact easily forgotten or glossed over by those without a broad understanding of the recent history of art and art collections. It is not one which any museum curator can afford to forget. Let us be thankful therefore that Mr. Hirshhorn with his collection has given us the needed base and with it the appropriate im-

petus to continue. No museum that I can think of has been founded all at one step with nearly 7,000 works of art. In the same way we never could have hoped to begin without such an extraordinary catching up as Joseph Hirshhorn's gift has provided us.

It is now up to all of us, the Smithsonian, Mr. Hirshhorn (who continues to give us works of art, witness the Nakian and Snelson now on our plaza, and who will continue with treasures and funds to support this great gallery) friends of the Museum and donors alike, as well as the Congress and everyone in or near Washington to think how we can maintain the momentum without which a contemporary collection will sink backwards, and which was in the original imagined plan put forward years ago. The Congress has generously provided the funds to build and open this new gallery, but our first endowment fund, a million dollars from Mr. Hirshhorn, had, by his permission and that of the Congress, to be diverted specifically for the surge in construction costs.

And what of the site? We have had to wrestle to develop it, beginning with the moving of the Armed Forces Institute of Pathology Museum to Walter Reed Hospital, a move in which the Congress and then Secretary McNamara greatly aided us. Additionally, an architect had to be chosen and we found Gordon Bunshaft, one of the deans in his profession, one with whom, as I related in 1969, we developed most amicably, plans for a functional building, novel in its shape, bandbox like, with "a texture of tweed," as Sir Nicholas Pevsner once described another contemporary structure. For

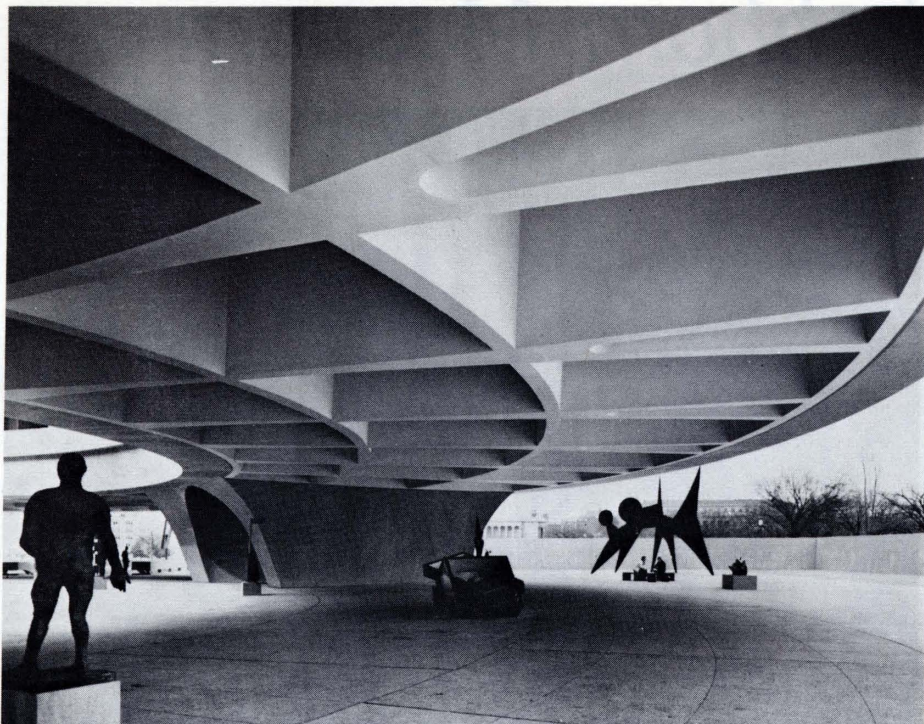
(Continued on page 6)

### 'Birthday' Gifts

Secretary Ripley announced at the press preview September 30 that the Hirshhorn Museum had received on the eve of its opening an additional gift from Mr. Hirshhorn of four monumental sculptures by three major 20th century artists.

Two of the sculptures are by Reuben Nakian: *Goddess of the Golden Thighs* and *The Rape of Lucrece*. One, by Henry Moore, is *Two-Piece Reclining Figure: Points*. The fourth is the *Needle Tower* by Kenneth Snelson. The works were placed in the outdoor plaza of the Museum for the inaugural exhibition.





Detail of building designed by Gordon Bunshaft shows distinctive coffers.



The Sculpture Garden as it appeared opening night.

## Media Views of the Hirshhorn

From *The Washington Post*

### A NEW MUSEUM AND SCULPTURE GARDEN

With the opening of the Hirshhorn Museum and Sculpture Garden in a series of festivities this week (Oct. 1, 2, 3), the art of this century is at last firmly established (in fact, looking at the building, you might say entrenched) in the national capital. It has taken a long time—36 years, to be exact. For it was in 1938, while the National Gallery was still under construction, that Congress passed legislation calling for another art gallery on the opposite side of the Mall, to be devoted primarily to the work of contemporary artists. The Finnish-born father and son team, Eliel and Eero Saarinen, won the national competition for the design of the proposed modern museum. Most critics at the time loudly praised the arrival of the new bare and square architectural style among the temples of the Mall. Most congressmen quietly condemned this new-fangled modernity. And in the end, even Eero Saarinen said he was glad the asymmetrical structure, with its 5-story tower and low-slung exhibit halls, was never built. For all its forbidding, almost intimidating rudeness, Gordon Bunshaft's cylindrical concrete container for the Hirshhorn collection seems more appropriate for monumental Washington.

Nor does it seem likely that a Smithsonian Gallery of Art, as envisioned in 1938, could have mustered anything like the artistic bounty Joseph H. Hirshhorn gave to the nation in 1966. Like the Medici or, closer to home, such American tycoons as Henry Clay Frick and Charles Lang Freer, Mr. Hirshhorn collected art with the same aggressive spirit that he brought to the owning of a vast fortune. He often dashed out of board meetings of his various enterprises for half an hour, running to some gallery or artist's studio, striking quick bargains and occasionally buying paintings literally by the dozen. The opening exhibition, which fills three gallery floors of the new museum as well as its plaza and sculpture garden, displays less than one-sixth of the enormous collection Mr. Hirshhorn has donated—some 900 of the 6,000 paintings and sculptures. So vast an assortment obviously varies in quality. There are critics who complain that some of the work including objects displayed in the inaugural exhibition, are less than outstanding. But critical tastes, after all, are capricious. Art works that only yesterday were disparaged as mediocre are suddenly discovered to be magnificent. A few decades ago, critics and

collectors did not deign to look at the work of Georges de La Tour, whose "Repentant Magdalen" has just been triumphantly acquired by the National Gallery for several million dollars.

The sum of Mr. Hirshhorn's collection, in short, is far greater than its many great parts (and the parts include masterpieces, such as Rodin's "Burghers of Calais," Eakin's "Portrait of Mrs. Thomas Eakins" and Picasso's "Baby Carriage"). Just about every artist deemed significant to the creative mainstream of this century is represented, including a great many Americans whom Mr. Hirshhorn is proud to have discovered and to have helped. This wealth will enable the Hirshhorn, better perhaps than any other museum, to present a comprehensive account of the development of modern art from the mid-19th century to the present. There are no strings attached to the Hirshhorn gift. That means that under the protective mantle of the Smithsonian Institution, the new museum can sell and trade individual items and thus gradually turn this grand private collection into a great public museum.

From *The Washington Star-News*

### JOE'S PLACE

We were eager for the last of the first to explore the wonders of the Joseph H. Hirshhorn Museum and Sculpture Garden to finish exploring them, and have their say. And once they had departed—the captains, kings and critics—we were ready to step in there with our devastating layman's eye for art and tell it like it really is.

Well, we've seen it now. And we're in love with it. It's exciting, it's full of old friends and many new ones that we hadn't had the pleasure of meeting before, and it's, above all, great fun.

First off, Gordon Bunshaft's building, the so-called "great doughnut," is not a doughnut at all, or even a great oil tank, as it has been described. Instead, for all the austerity of its stone, it reminds us of a prairie water tank in which an enterprising kid is invited to splash around on a summer's day. The problem, of course, is getting inside, and here the planners have cleverly contrived to scatter such riches of sculpture outdoors that it takes an extraordinary act of will to quit them for the indoor blandishments of Eakins, Hopper, Benton, Matisse, Gorky, Pollock and the like.

What's so great outdoors? Well, everyone will have his favorites, but ours include among Henry Moore's pinheads his seated "King and Queen," serenely resigned to their eminence; and Bourdelle's "Great Warrior of Montauban" with the shadow of that huge, spread-fingered left hand thrown against the pebbled wall behind it by the afternoon sun; and Manzu's pubescent "Young Girl on a Chair," her eyes half closed against the sun to which her face is slightly raised. All this would be lost indoors.

The same goes for Marino Marini's spread-eagled "Horse and Rider," the



Guests explore the treasures in one of the galleries.



The lobby of the Museum was a center of activity during the entire opening week.





Secretary Ripley greets Mr. Hirshhorn on opening day.



Abram Lerner, Museum Director, speaks to assembled dignitaries.

starved horse's legs splayed out in the same arrested fashion as the truncated arms of the round-eyed, naked, idiot rider, and both of them with heads thrown back as if transfixed by some blinding celestial sign.

All this sculpture, a vast display of bronze and steel and stone, is only a third of the whole collection. Another thousand pieces are still to be shown, along with hundreds of paintings still stored on the fourth floor.

What gets us is how those who accuse Joe Hirshhorn of avarice, along with various lesser sins, have missed the central point: The man has taste and humor, and a strong affection for each of his "children," even for those in the begetting of which he may have been bamboozled. The collection is singularly his, and whatever selfish motives may have contributed to his decision to give it all away to the nation's capital, we suspect the chief one was simply that it is all out of that Manhattan warehouse now and in a place where he can enjoy it along with the rest of us. It will be difficult to go there now without bumping into Joe.

While splashing around inside the water tank, we came upon Giacometti's bronze, scruffy, insouciant "Dog," looking somewhat smaller than we had expected, but going steadfast on its way, recalling the last lines of the poem that Robert Wallace wrote to this same sad mutt:

... It's not this starved hound,  
but Giacometti seeing  
him we see.

We'll stand in line all day  
to see one man  
love anything enough.

Which, in the context of the museum which now so rightly bears its affectionate benefactor's name, is exactly how we feel.

From *The New York Times*

## NEW NATIONAL MUSEUM

The birth of a new museum in the nation's capital is not an unusual event; they appear with elephantine regularity. But in the case of the Hirshhorn Museum and Sculpture Garden, the fanfare of this week's multiple openings is justified. This is the overdue inauguration of a national museum of modern art, something the capital has conspicuously lacked.

Washington has extraordinary collections, from the impeccable old masters of the National Gallery and the oriental treasures of the Freer to the "nation's attic" esoterica of the Smithsonian Institution. And the city has talked about an official modern art museum since the 1930s. But only with Joseph H. Hirshhorn's remarkable gift of 6,000 works of contemporary art, including some of the more spectacular sculpture of this century, has the dream come true. This work will form the sizable nucleus of a collection, under the aegis of the Smithsonian, that can be refined and expanded as time goes on. Mr. Hirshhorn has had the commendable foresight to allow future curators freedom to sell and exchange material—the often necessary deaccession process—and thus strengthen the whole, for a truly national museum.

The capital is less fortunate in the museum's architecture than in its art, however. It is regrettable that the new structure is one more stillborn monument on the Mall. Doubts that were raised about putting a sculpture garden on that uninterrupted

greensward have not been allayed by the unrelentingly concreted setting. The sculpture would have graced the site more eloquently with no architectural design at all.

But the museum functions well in other ways, and the works of art, in comfortable galleries, are often glorious. With only about one-seventh of the total on display, the potential impact of the gift is overwhelming. Both the capital and the nation are the beneficiaries of Mr. Hirshhorn's desire to go public, and an extra and lively dimension has been added to Washington's impressive art and museum resources.

### Hirshhorn Trustees

The trustees of the Hirshhorn Museum and Sculpture Garden are:  
Warren E. Burger, Chief Justice of the United States (ex officio)  
S. Dillon Ripley, Secretary of the Smithsonian (ex officio)  
Daniel Patrick Moynihan, Chairman  
H. Harvard Arnason  
Leigh B. Block  
Theodore E. Cummings  
Anne d'Harnoncourt  
George H. Hamilton  
Taft B. Schreiber  
Hal B. Wallis



Daniel P. Moynihan, Chairman of the HM&amp;SG Board of Trustees, was a participant in opening ceremonies.

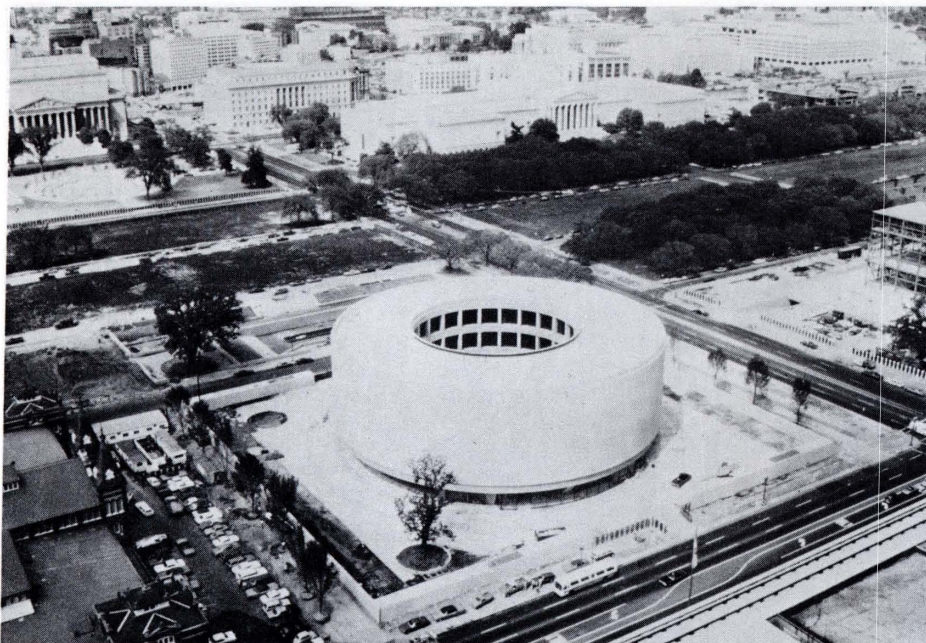


View of the interior court during dedication.



Mayor Walter Washington presents Mr. Hirshhorn with keys to the Capital.





The Museum during final stages of construction.



Lighted gallery windows and spectacular fountain provide an artistic touch.

## Chronology of The Museum

**May 17, 1966**—President Johnson recommends to Congress enactment of legislation enabling the Smithsonian to accept the Joseph H. Hirshhorn collection of contemporary sculpture and paintings and to establish and construct the Museum.

**November 7, 1966**—Congress authorizes construction of the Museum, designates the Mall site, and provides that the Museum and Sculpture Garden bear Mr. Hirshhorn's name and be under administration of the Smithsonian Board of Regents.

**June 24, 1967**—Congress appropriates funds for planning the Museum.

**July 13, 1967**—Architectural plans approved by the Fine Arts Commission.

**December 22, 1967**—Architectural plans approved by the National Capital Planning Commission.

**July 26, 1968**—Congress appropriates \$2,000,000 in construction funds and contract authority in the amount of \$14,197,000 to construct the Museum and Sculpture Garden.

**January 8, 1969**—Official groundbreaking ceremonies led by President Johnson, Secretary Ripley and Mr. Hirshhorn.

**February 27, 1970**—Competitive bids received by the General Services Administration and construction contract awarded with approval of the Comptroller General.

**March 23, 1970**—Mr. Hirshhorn agrees to give \$1,000,000 toward construction of the building.

**March 25, 1970**—Construction begins.

**July 2, 1971**—President Nixon appoints eight persons to be members of the Board of Trustees of the Museum and Sculpture Garden. They were H.H. Arnason, Elizabeth Houghton, Taft B. Schreiber, Hal B. Wallis, Leigh B. Block, Theodore E. Cummings, George Heard Hamilton, and Daniel P. Moynihan.

**March 6, 1972**—Mr. Hirshhorn agrees to transfer to the Smithsonian 326 additional works of art with an aggregate value of more than \$7,000,000.

**March 29, 1974**—General Services Administration certifies that construction of the building and garden is substantially completed. The Smithsonian begins taking control of finished areas.

**April 7, 1974**—Full legal title to the Hirshhorn Collection passes to the Smithsonian.

**September 30, 1974**—Beginning of special events to mark opening of the Museum and Sculpture Garden.

**October 4, 1974**—Museum and Sculpture Garden opened to the public.

## Secretary's Remarks

(Continued from Page 3)

the original proposed marble exterior coating, which we had planned, was defeated by the expense of domestic marble. Escalating costs nearly prevented us having any museum to speak of at all, and I think great credit must be paid to the General Services Administration as well as to the architect that we are open tonight. To the contractor I must give credit for precise and elegant workmanship and an evident pride in his craft if not for dazzling speed. Indeed the pace of the hesitation waltz which we have all been dancing these past three years has been more like a kind of sleep walking than anything else.

Suffice it to say that this building and its attendant garden of sculpture have been appropriately controversial. If it were not controversial in almost every way it would hardly qualify as a place to house contemporary art. For it must somehow be symbolic of the material it is designed to encase. Imagine avant garde expression housed in a new Greek temple. No, a Greek temple must already have the patina of age and decomposition before it can be stretched to comprehend appropriately the avant garde. At the same time a contemporary building in Washington cannot be sterile and faceless as most of them are, if it is to jog the mind and provoke the spirit. The vast and soporific panorama of Brobdingnagian horizontal buildings in Washington cannot be for us. The symbolism of the Smithsonian buildings on this side of the Mall must not be lost to the visiting generations: the eager thrust-

## The Architecture

**Architect:** Gordon Bunshaft, Partner in Charge, Skidmore, Owings and Merrill of New York. Other major buildings designed by Bunshaft: Lyndon Baines Johnson Library and Sid W. Richardson Hall, University of Texas in Austin; Lever House, New York; Beinecke Rare Book and Manuscript Library, Yale University; Addition to the Albright-Knox Gallery in Buffalo.

**Height of the Museum:** 82 feet

**Diameter of the Museum:** 231 feet  
**Height of the Four Piers on Which Museum Stands:** 14 feet

**Thickness of Exterior Walls:** 3.25 feet  
**Surface of the Museum:** Precast and cast-in-place concrete with Swenson pink granite aggregate

**Eccentricity of the Museum's Circles:** 4 feet  
**Inside Court Diameter of the Museum:** 115 feet

**Walls to Interior Court:** Glass window wall  
**Diameter of the Bronze Fountain in the Museum Court:** 60 feet

**Site Area Including Garden Complex:** 4.4 acres

**Area Occupied by the Sculpture Garden:** 1.3 acres

**Distance Below Ground Level of the Sculpture Garden:** Varies from 6.3 feet to 14 feet

**Height of the Wall Surrounding the Museum:** 8 feet (approx.)

**Depth of Exterior Coiffers:** 9 feet

**Floor Areas of the Museum:** 168,000 square feet

**Height of the Exhibition Galleries:** 15 feet high with concrete coiffers three feet deep

**Auditorium Seating:** 280

**Corridor and Escalator Lobby Floors:** Venetian Terrazzo

**Number of Paintings in Inaugural Exhibition:** 400

**Number of Sculptures in Inaugural Exhibition:** 500

**Number of Paintings in the HMSG Collection:** 4,500

**Number of Sculptures in the HMSG Collection:** 1,500

**Dimensions of the Sculpture Garden:** 356 by 156 feet

**Date of Groundbreaking:** January 8, 1969

**Engineering Concepts:**

**Foundation:** 99 steel "H" piles under each of four core supports.

**Superstructure:** Four reinforced concrete core supports carry two ring girders of reinforced concrete which are cantilevered off inner and outer edges of core supports. Cantilever beams are reinforced with 30 post tensioned tendons per support. The two ring girders carry balance of superstructure. The exterior wall is 2'8" thick concrete; inner wall is glass window wall set back from concrete spandrel beams and columns.



Marini's 'Juggler' silhouetted at entrance to Sculpture Garden.



Mr. Lerner greets the first visitor, Mrs. H. A. Calkins of Monrovia, Calif.



# Women's Committee Sponsors Film Theater

(Smithsonian employees not familiar with the Free Film Theater may be interested in the following account written by Mrs. Edith Schafer, Free Film Coordinator.)

In 1965 Secretary Ripley suggested that the Smithsonian should have a program which would provide an orderly presentation of films on a wide range of subjects. Thus began the Free Film Theater which plays a useful role in the overall Smithsonian mission.

In the beginning, films were shown in Baird Auditorium at the Natural History Building, and the program included an introduction by a specialist. This format proved so successful that Wednesday and Thursday noon shows were soon added. In the late 1960s, attendance dropped for the evening show and it was discontinued, but the noon shows remained popular. However, personnel shifts then occurred and audiovisual programs were cut so the Free Film Theater was stopped one summer and not resumed that fall.

In the autumn of 1970, the Women's Committee of the Associates took it up, offering to provide volunteers for the screenings and to help with previewing films. At about this time, the Free Film Theater moved to Carmichael Auditorium at the National Museum of History and Technology where films were screened Wednesdays and Thursdays at 12:30.

The audiences are enthusiastic, generally almost filling the auditorium. If the film is especially popular it can usually be repeated again at 1:30. In special cases, such as *The Ascent of Man*, the schedule is further expanded to fit the demand.

Some of the more popular films have been a series on poets, a China and Black Africa series, *The Ascent of Man*, and films on technology such as tunnel and bridge building. Other popular subjects are archeology, natural history, anthropology, earth sciences, art, music, and almost all of the other areas of interest embraced by the Smithsonian.

The Free Film Theater will be a natural forum for films produced for the Bicentennial. We would also like to maintain a closer relationship with current SI exhibits. We seek suggestions of quality films that amplify, or coordinate with, exhibits and programs (we need two months advance notice), or are simply worth showing on their merits. (Please contact Edith Schafer at 381-5911).

The film program thrives on diversity—

the more variety the richer the fare, as can be seen from the December film schedule:

Dec. 4-5, *The Unexplained*—explores the frontiers of knowledge, ESP, continental drift, dolphin languages, life in outer space, "cyborgs."

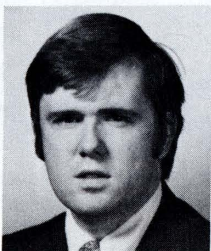
Dec. 11-12, *Robert Scott and the Search for the South Pole*—the courage and tragedy of that incredible race to the Pole.

Dec. 18-19, *The Great Mojave Desert*—the desert as a showcase of adaptation—vast, brutal, threatened.

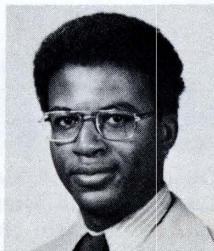
Dec. 26, *Baobab: Portrait of a Tree*—award-winning study of Africa's "upside-down" tree and the variety of life it supports, including a wonderful sequence inside a hornbill's nest.

## Two on SI Staff Pass CPA Exam

James Holohan and David Palmer, staff members of the Smithsonian Office of Audits, recently were notified by the Virginia Department of Professional and Occupational Registration that they passed the Virginia Certified Public Account examination.



Mr. Holohan



Mr. Palmer

Mr. Holohan, a native of Pittsburgh, Pa., is a graduate of Duquesne University where he received his BS in business administration. He is a member of the Federal Government Accountants Association and has been with the Smithsonian since December 1972.

Mr. Palmer, a native of Spartansburg, S.C., is a graduate of Howard University. He is a member of the Federal Government Accountants Association and the National Association of Black Accountants. He has been with the Smithsonian since April 1973.

## Soaring Is 'Poetry in Motion'



Richard Ault at the controls of a towplane.

One Smithsonian staff member gets his weekend relaxation towing and flying gliders.

Richard L. Ault, Director of Support Activities, is a charter member of the Warrenton Soaring Center, Inc., operating from a small airport three miles south of Warrenton, Virginia, and offering flying in its finest form in a setting of pastoral beauty. The corporate group which founded the Center includes a municipal judge's wife, a city mayor (who is also an airline pilot), an army contract specialist (who is also an airline flight instructor) and several retired and active duty military pilots. All have at least two things in common: a love of flying and

years of experience as pilots.

The Center's stable includes three sailplanes, two of them two-seaters, which are launched by two tow planes. Their flying every weekend, and on Government holidays, includes demonstration flights and instruction in sailplanes, plus sailplane rentals.

"After a trying work week, soaring is wonderful therapy," Mr. Ault says. "The natural setting among the trees and pasture land surrounding Warrenton Air Park is restful in itself, but viewing this lovely mosaic in the quiet flight of a sailplane is sheer poetry in motion, a truly exhilarating experience."



**JOURNALIST SPEAKS**—Sarah McClendon, radio and television newscaster and publisher of *White House Report* and *Texas Trends*, spoke to the newsmaking and printing docents of the National Museum of History and Technology October 3. Ms. McClendon, perhaps best known for her aggressive questioning at Presidential news conferences, discussed "Women in the News." She recalled her start in the field of journalism and told of incidents in her career spanning more than 30 years. While at the Museum Ms. McClendon toured the Hall of News Reporting with Peter Marzio, Associate Curator of the Division of Graphic Arts (left), and Robert S. Harding, of the Division of Public Information and Education.

## Made in Chicago SI Jazz Collection Art Exhibition Now at NCFA Still a Best Seller At Museum Shops

Fanciful and eccentric images, combining recognizable and enigmatic elements—often disquieting, provocative, and boisterous—characterize a new exhibition of 77 contemporary paintings and sculptures by 12 artists associated with Chicago's "imagist art."

The "Made in Chicago" exhibition, now at the National Collection of Fine Arts, will continue through December 29. It will be shown at the Museum of Contemporary Art in Chicago in 1975. A smaller version of 56 works was exhibited at the 1973 Sao Paulo Bienal in Brazil, and later toured Latin America.

The exhibition is part of a continuing program to intensively review the artistic heritage and current directions of important regions throughout the United States.

Dr. Joshua C. Taylor, Director of NCFA, observes in his foreword to the "Made in Chicago" catalog: "Chicago has been a significant center for art and artists for a very long time, sometimes following international trends and often going quite its own way . . . Not to conform seems to have been a positive program for many Chicago artists. If there has been a unity, it has been that of nonconforming together."

Walter Hopps, NCFA Curator of 20th Century Painting and Sculpture, originated the idea for a Chicago exhibition.

The Smithsonian Collection of Classic Jazz, a boxed set of six LP's with more than 85 selections from the great figures of jazz, is entering its second year on the best seller list of items available through the Smithsonian Museum Shops.

From the day the album was first issued in 1973, the demand has been constant. Thousands of people, jazz buffs and novices alike, have purchased the album.

The contents were selected and annotated by Martin Williams, Director of the Jazz Program for the Smithsonian's Division of Performing Arts. The historic project took two years and the cooperation of 17 record companies to complete. The boxed set is accompanied by an authoritative 48-page booklet of jazz history, discography and photographs. The accompanying text deals with essential aspects of each recording, each artist, and each style. It is both a beginner's library of jazz history and a rare collection of records, some of them long unavailable.

The W. W. Norton Company is the distributor of the collection to schools and colleges. It is available to the general public through the Smithsonian Museum Shops. It may be ordered by mail by writing Classic Jazz, P.O. Box 5734, Terre Haute, Indiana 47802. The cost is \$21.50 plus \$1.50 to cover postage and handling. It is available to Smithsonian Associates for \$20 plus \$1.50 for postage and handling.

## Shelton, Myers Join OFPES Staff

James Shelton and Thomas Myers have recently become members of the Office of Facilities Planning and Engineering Services staff.

Mr. Shelton is a special assistant for exhibit matters. He will be primarily involved with the coordination of exhibit projects and their interface with the various engineering, design and contracting functions.

Mr. Myers is a civil engineer, previously associated with Control Data Corporation. He is working in the Facilities Planning Branch of OFPES, planning and developing a wide range of construction projects for the Institution.

## New Boards at A&I

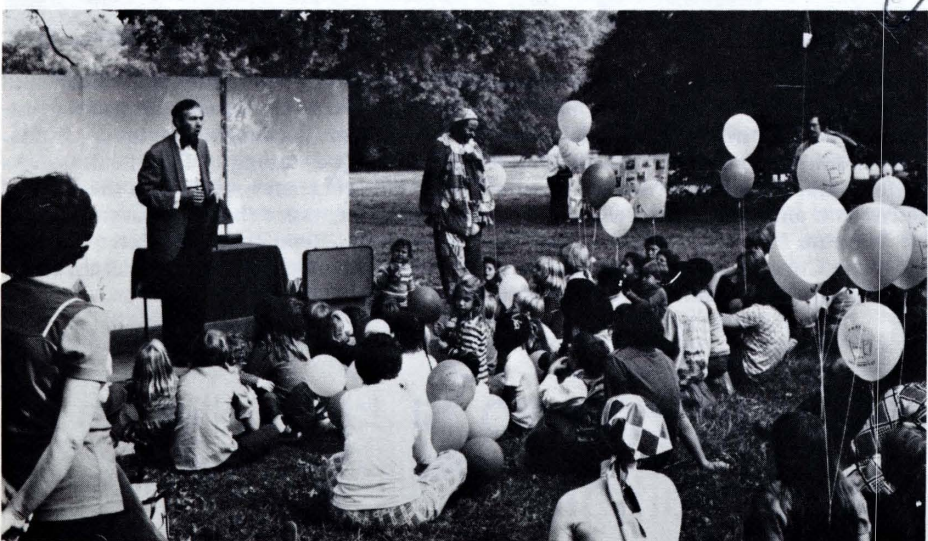
Two new bulletin boards have been symmetrically installed in the vestibule of the north entrance to the Arts and Industries Building for the use of all SI units who wish to post Smithsonian-approved advertisements or other notices. Units have been asked not to duplicate advertisements or announcements on the boards.

### SMITHSONIAN TORCH November 1974

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## NMNH Association's 'Octoberfest' Features Family Fun



The Smithsonian Museological Association of Natural History sponsored its "first annual Octoberfest" for staff members of the National Museum of Natural History and their families October 14 at Fort Hunt Park. More than 400 persons attended the event, which included refreshments, favors, games with prizes, and entertainment featuring a Punch and Judy show (seen above) and a magician. Fred Collier, association president, organized the picnic with the assistance of Joe Brown, Arnold Powell, Vernetta Williams, Dottie Curcio, Barbara Heffernan, Mike Carpenter, Charles

Obermeyer, and Mary Jaque Mann. Entries in the photo contest organized by Mr. Carpenter and Mignon Davis were displayed at the outing and are now on exhibit outside the main circulation desk of the NMNH library. Winners were: Best color, Mrs. Davis; best black and white, Barbara Newfield; Natural History, first, Mrs. Davis, second, Mr. Carpenter, third, Robert Purdy; Man's Technology, first and second, Mr. Purdy, third, Mr. Carpenter; People, first, Kathy Stemler, second and third, Mrs. Newfield; Honorable mention, Mr. Carpenter, Miss Mann and Mrs. Davis.

## Myths: 'No Hard Evidence'

Continued From Page 1

stan, trying to make a definitive tabulation of all the species of bird life indigenous to that area. But I am also interested in mammal species and have been fascinated with rumors and reports from natives and travelers, some of whom are friends of mine, like Eric Shipton, the mountaineer, of a strange creature in those mountains—a creature somewhat different from those known to everyday science. It was called the Abominable Snowman.

Back in 1947, I thought of taking an expedition out to see if I could find any real evidence of the Abominable Snowman's existence. I decided that it would be interesting to try to use a helicopter. Eric Shipton, who had been on the Everest expeditions, had suggested this to me and it seemed the only feasible way to sweep back and forth over the 18,000-foot-high Himalayan valleys. A species of animal might occur that would be rapid enough in its movement to avoid the casual mountaineer who at this altitude works rather slowly. But then I discovered that helicopters just don't work well at that altitude and so I scratched the idea.

In the years that have followed, no hard evidence has turned up that such a creature exists. I've examined a scalp that was purportedly that of a Snowman and the hairs that were embedded in the scalp were from a goat antelope or serow, not from a primate.

The scientific method, which we at the Smithsonian endorse, consists of ferreting out real facts and real evidence as well as folklore hearsay. And what is real evidence? Well, it might be a skull, hair, bones, digestive leavings, or some other solid, objective piece of evidence by which trained scholars can make dispassionate conclusions.

Hair, for example. The Abominable Snowman is reportedly a mammal, and must have long fur to keep it warm in cold weather. Our people at the Smithsonian are quite

expert at this and can examine the cellular construction of hair under a microscope and tell whether it belonged to a pig or a bear or to a primate. So far no primate hairs have been found.

Then there is the matter of footprints that have been seen in the mountains and photographed. These prints are very elusive and controversial because in the snow footprints enlarge or become smaller with the melting and freezing cycle in the high mountains. None of the footprints are really compelling in being able to determine "yes," that is a racoon or some other animal—elephant, tiger, or leopard. There is nothing like that which really enables one as a scientist to say that the footprint is quite obviously a primate, a higher primate, a gibbon, or some equivalent animal.

And, of course, there is the fact that a great many of the reports of the people who live in the Himalayas—Tibetans, yak herders, Chinese, Sherpas, Nepalese—are fanciful and mythical.

On the first trip I made in the western Himalayas, when I was 13 years old, I became aware of the sensitivity of the Tibetans who live there toward myths and legend and folk tale. I have since become convinced that the vast high altitude area in which they live has an effect on them that may have something to do with this. It is quite possible, as you go up a mountain, for a stone to come rolling down soundlessly just missing your head, and for you to believe that someone, some evil being, just rolled that stone down. It is a question of mental imagery at a high altitude. Think of people living for generations in this atmosphere where they believe in giants and all kinds of imaginary people as inhabiting those mountains and rolling stones down on them! Naturally, or course, there is a remote possibility that there are animals up there which we have still not yet discovered. I wouldn't totally exclude it, because the

vastness of the landscape, the distance, the difficulty of moving as a human being through these high altitude mountain ranges, is immense.

This animal, if it exists and is not just a series of folk tales, certainly should not be called "Abominable" or a "monster." If it's the sort of small harmless primate gibbon-like creature that I think it could conceivably be, it's certainly not abominable, it is merely some living species of animal, that is as yet unknown.

Our purpose at the Smithsonian is to make a tabulation of all the species of plants and animal forms on the face of the earth and under the seas and in the skies. It will require generations to complete this task, and there are many, I am sure, that may disappear and become extinct before we've even known of their existence.

### Abominable Snowman

As for the possibility that the Abominable Snowman is a myth, I think that it is common to everybody to be fascinated by the idea that perhaps things exist that we don't know about. It's a phenomenon that we are all aware of as children when we wonder if there are spooks up in the attic. This is merely a more westernized version of the same sort of thing that occurs when you live out in the vast reaches of an enormous mountain range where you hear things at night. You are worried about the weather, changes in the climate, seasons. You are living close to the soil and your crops and livestock very much depend on the cycle of the seasons. Predators, dangers, landslides, violent storms, menacing animals, all those things tend to create a mythic way of looking at things. You propitiate the spirits—you have to—in order to make sure that you really are on the side of the gods.

In this process, you develop folklore, just as people have done in central Europe in the mountains over generations. Certain things just are not done because they are considered bad luck. Certain animals you do not wish to see because they are considered bad luck. You try by living right to assure your fortune and have the gods on your side. Out of this, superstition evolves. And you are surrounded in the process of developing good luck for yourself with a tremendous body of legends which have to do with things that are spirits, good or evil, that have to be propitiated or avoided. These

legends may involve mythical animals and some of them may become so compelling that you actually may believe they exist.

Now social anthropologists are the ones who are concerned with taping and recording legends, myths and accounts of life from oral testimony. This is far different than the work of physical anthropologists who want bones or some other vestige of an animal or a person to handle with their hands, see with their own eyes. We have to convince these scientists that those who are interested in myths and legends are capable of being considered scientifically worthwhile in their study and research, even if the myths and legends are not considered to be facts.

### Scientific Hoaxes

And there is the possibility, of course, that all of these legends can be scientific hoaxes. Scientific hoaxes can be fun. They can be entertaining, they can be amusing and generally they are not damaging. I remember when I was a graduate student at Harvard University and there was a Professor Wheeler there. Once a week, Professor Wheeler had a question and answer period in his course on insects. An insect which a student had painstakingly put together after weeks of work was put on his desk by a student who had quite a bit of imagination. The student had put it together painstakingly with weeks of work in his room and we were all on pins and needles to see what Professor Wheeler would say. He looked at it. He held it up in front of the class, examined it minutely and then exclaimed: "Gentlemen, this is a humbug."

I also recall that I had a bird in my collection that was a "humbug." It was created as a present for one of my Japanese colleagues as a new species, which he described because he was taken in. And, I had the interesting task of taking this bird apart under low-powered magnification, and showing that this specimen really was made of several different kinds of birds laboriously pinned together by a Japanese taxidermist. Very clever, those Japanese!

As for myself, I suppose I am a traditional scientist and I would not just take the legends and stories about various mythological animals as fact without eventually having an opportunity to see the bone or a piece of the hide or a hank of hair. My Dear Watson, I would like to see some solid evidence.