

HIGHLIGHTS FROM THE COLLECTIONS

FREER AND SACKLER GALLERIES

Freer and Sackler Galleries Launch First Online Collection Catalogue about Mainland Southeast Asian Ceramics

The Freer Gallery of Art and Arthur M. Sackler Gallery recently launched the first 2.0 Web catalogue of the Museum's collections, featuring mainland Southeast Asian ceramics (<http://SEAsianCeramics.asia.si.edu>).

Spanning 4,000 years, the Galleries' holdings highlight historical ceramics made in Vietnam, Cambodia, Laos, Thailand, and Burma or traded into the region from China. *Ceramics in Mainland Southeast Asia* includes multiple color images and detailed texts, a library of commissioned essays and translations, a bibliography of more than 1,300 citations, and an introduction to the ceramic shards housed in the Freer Gallery Study Collection.



Nearly 800 of the 900 ceramics featured in the online catalogue are from the Hauge Collection in the Sackler Gallery. The collection was donated to the Sackler between 1996 and 2005 by brothers Osborne and Victor Hauge and their wives Gratia and Takako. The catalogue will continue to incorporate new discoveries, essays, and reader commentaries.

Ceramics enthusiasts and scholars from around the globe were introduced to the new online catalogue in June 2009 during the Galleries' first international Webinar. Curator of Ceramics Louise Cort, who led the catalogue development team, and contributing colleagues George Williams and David Rehfuss fielded questions from nearly 100 online participants, as well as a live audience in the Freer Gallery of Art. Curators, students, researchers, and ceramics lovers from as far away as Australia, Cambodia, and Thailand learned about the catalogue's interactive framework, search features, and many layers of scholarship.

"Our hope is that the catalogue will foster a lively global community that will help advance the field and expand public knowledge and appreciation of ceramics and ceramic-making traditions in Southeast Asia," Cort explained.



Unlike print catalogues, the Web 2.0 catalogue accommodates new information as it becomes available, a highly useful framework for the new and expanding area of Southeast Asian ceramics scholarship. The interactive Field Notes section enables researchers and the interested public to contribute their own findings, comments, and questions, and engage in dialogue with others around the globe. The Ceramics in Mainland Southeast Asia catalogue and Webinar are available on the Galleries Web site: <http://www.asia.si.edu/CeramicsForum/>.

NATIONAL MUSEUM OF AFRICAN ART

Toussaint Louverture et la vieille esclave, 1989, mixed media, 220 x 100 x 110 cm, Ousmane Sow (Senegalese, b. 1935)

The National Museum of African Art recently acquired the magnificent sculpture *Toussaint Louverture et la vieille esclave* created in 1989 by world-renowned contemporary artist Ousmane Sow. The larger-than-life-sized work was made by the artist using an iron armature and a mixture of earth, straw, and jute. It offers a powerful and compelling picture of the leader of the Haitian revolution, Toussaint Louverture (or François-Dominique Toussaint L’ouverture), rendered by the artist as someone with the courage and determination to lead his people in the struggle to abolish slavery and to achieve independence from the French. The work depicts Louverture’s steely resolve balanced by deep compassion for those who have suffered under enslavement; it also captures the leader’s defining moment, when he recognizes and realizes his destiny. He is depicted in French military dress. The artist created this work to commemorate the bicentennial of the French Revolution.



According to Dr. Johnnetta Betsch Cole, the Director of the National Museum of African Art, “This is a defining object for the Museum’s collection. It is an outstanding example of African contemporary art by a major Senegalese artist and, importantly, it links the history of Africa to the African Diaspora. It forcefully addresses the universal desire for freedom and equality. This work of art makes an excellent fit with the mission of this Museum and the audiences we serve by demonstrating the exceptional aesthetic merit of African works of art and the creativity of African artists whose works engage local and global concerns. The National Museum of African Art is proud to bring into our

permanent collection this powerful, arresting sculpture that may well become a signature work for our Museum.”

HORTICULTURE SERVICES DIVISION'S SMITHSONIAN ORCHID COLLECTION



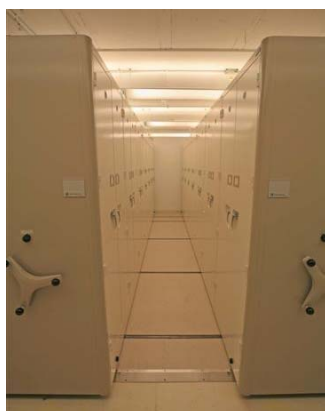
The Smithsonian Orchid Collection was fortunate to acquire two plants of one of the rarest and most sought-after Asian orchid species: *Phalaenopsis mariae*. Purchased from a small specialty nursery that imported the specimens from Borneo, these lovely orchid specimens are unique among the species in this popular genus for its sharply pendant lax inflorescence and lovely, fragrant red-spotted flowers. Collection specialists were skeptical that this was the real *P. mariae* as its history in cultivation confuses it with the similar species *Phalaenopsis bastianii*. The two plant specimens have been verified as being the true, undiluted species by *Phalaenopsis* expert Dr. Eric Christenson. The two individual plants have been cross-pollinated and have formed viable pods which were sent to the Smithsonian Environmental Research Center for flasking and propagation.

NATIONAL POSTAL MUSEUM

Postmaster General Collection

The National Postal Museum recently completed a long-term loan agreement for the Postmaster General Collection owned and assembled by the United States Postal Service beginning in the 19th century. The collection includes rare die proofs, original artwork, and entire sheets of the 1909 blue paper issues.

The Postmaster General collection has been unavailable to the general public for many years. As part of the Museum's ongoing efforts to make previously inaccessible and genuinely rare philatelic material readily available both at the Museum and online, the Postmaster General collection will be brought to the Postal Museum beginning in 2010. The Museum will curate and digitize highlights from the collection for both museum display and online exhibition.



Renovation of the National Postal Museum Philatelic Vault

The Museum recently installed new high-density mobile storage throughout the philatelic vault. By replacing the vault's fixed shelving with mobile storage units, the vault's storage capacity has effectively doubled, and additional protection and security has been provided for the national philatelic collection. The vault project was made possible by a grant from the Smithsonian's Collections Care and Preservation Fund.

NATIONAL AIR AND SPACE MUSEUM

Fledglings, oil on canvas, 1908, Rudolph Dirks (1877–1968)



The National Air and Space Museum recently added an American masterpiece to its art collection. Entitled *Fledglings*, this large oil on canvas work was painted in 1908, and shows the aircraft and the people at the Morris Park air meet in New York. The artist, Rudolph Dirks, a native of Heide, Germany, immigrated to Chicago with his family in 1884. A self-taught artist, he sold cartoons to *Life* and *Judge* magazines while still in his teens. He moved to New York in 1896 and joined the staff of the *New York Journal*. The following year he launched his comic strip series, *The Katzenjammer Kids*, said to mark the “true birth of the comics in America.” After service in the Spanish American War, Dirks met and painted with Walt Kuhn and other artists of the Ashcan School. He exhibited in the 1913 Armory Show, a milestone in the history of modern art in the United States. Paintings of early flight scenes, done by a master who was actually there, are incredibly rare. *Fledglings* ranks with paintings of early aviation by modernist European masters.

Lighted Star from “Astroland” Entranceway Sign, c. 1963, Coney Island, New York

In 2009, visitors to the National Air and Space Museum could see that all “stars” were not in the sky. Joining the Stardust capsule’s galactic dust particles, the planetarium’s floating projections, and the Hollywood stars walking the red carpet for *Night at the Museum: Battle of the Smithsonian*, another huge star arrived at the Museum to stay: one of two 8-foot-high lighted stars from Coney Island’s Astroland amusement park in Brooklyn, New York. The star joined the Museum’s popular culture collection, where it will be housed along with other science fiction icons such as the original studio model of the *Star Trek* starship *Enterprise*. The star will go on display at the Steven F. Udvar-Hazy Center after construction of Phase Two of the Center is completed in 2011.



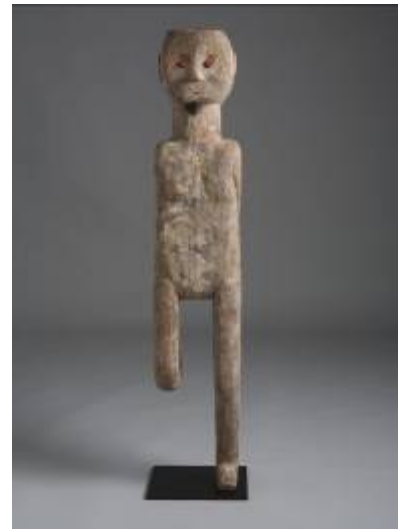
Carol and Jerome Albert, owners of the now-closed Astroland Park and current operators of Coney Island's Cyclone roller coaster, donated the star as a signature example of Astroland's space-age theme. The two spinning stars at the entrance on Surf Avenue were installed in 1963, at the height of the space race, and welcomed visitors for nearly half a century to the world-renowned amusement park. Astroland embodied the space craze of the early 1960s when the widespread excitement about human spaceflight was sparked by American achievements in space, especially John Glenn's 1962 orbital flight.

ANACOSTIA COMMUNITY MUSEUM

Anacostia Community Museum Receives Bequest of Objects from the Maroons of Suriname, South America

Obeah Ancestral Figure slot, late 20th century (right) and ***"Winki" Door with "Boni Kop'oe" top***, late 20th century (below)

The Anacostia Community Museum is acquiring as a bequest the collection of Janina Rubinowitz, collector of objects and history from the Maroons of Suriname, South America. The collection is mostly focused upon the Ndjuka tribal nation of the eastern part of the Suriname interior. As part of the acquisition, Ms. Rubinowitz has donated over the past seven years various objects from the capitol village of Diitabiki (Drietabbetje) on the Taponahony River. Diitabiki is the residential village of the Maroon Granman or Paramount Chief who presides over the entire tribal nation of over 25,000 people. Ms. Rubinowitz lived among and studied the people of Diitabiki for over 43 years. Her collection consists of hand-carved and painted wooden doors, hand-crafted everyday household items, intricately decorated wooden boat paddles, instruments, adornments, toys, hand-woven textiles, paintings, and a very rare hand-carved wooden and clay Obeah ancestral statue.



The majority of materials date from the latter half of the 1900s. Ms. Rubinowitz will continue to donate items every year until the final bequest complete.

Enslaved Africans, escaping from the oppression of Dutch planters in what was then known as Dutch Guiana, established their own communities in the rain forests. Maroon communities proved successful in preserving old traditions and in creating new ones. The Ndjuka Maroons of eastern Suriname negotiated a treaty of peace with the European settlers on October 10, 1760. At that time a Granman, or Paramount Chief, was designated to take full responsibility for the now free runaways who would have access to trade with the Europeans on the coast.

The Maroon culture today is slowly assimilating western ways and losing its original texture and lifestyle. Objects relating to the “old” Maroon culture are now rare. Only a few historians and collectors still possess materials and some items will never be seen again in this culture. The majority of the pieces which Ms. Rubinowitz collected were made by known individuals with well-documented lives. When the acquisition of Ms. Rubinowitz’s extensive collection is complete, the Museum will have a highly significant collection that includes many rare books, hundreds of recordings of voices in conversation and song, children’s hand-made toys, and other artifacts.

NATIONAL MUSEUM OF AMERICAN HISTORY

George Washington Letter, November 30, 1785



Through a generous donation by Dr. Peter Buck, the National Museum of America History has acquired an important letter written by George Washington. Washington wrote this letter during the short period (1783–1787) of his first retirement after serving as Commander-in-Chief of the Continental Army during the Revolutionary War. The letter, in Washington’s hand and dated November 30, 1785, was written from Mount Vernon to David Stuart, an associate and stepfather to Washington’s grandchildren by John Parke Custis. Stuart had written to Washington with news of the Virginia Legislature. Washington’s response to Stuart addressed many of the central issues of the day concerning the future of the country under the Articles of Confederation. The future president’s hopes and fears for the country were best expressed in this passage from the letter:

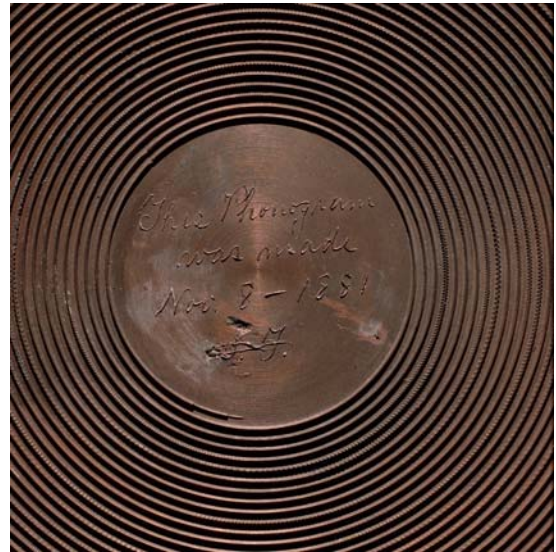
If we consider ourselves, or wish to be considered by Others as a United people, why not adopt the measures that are characteristic of it—Act as a Nation—and support the honor & dignity of one? If we are afraid to trust one another under qualified powers there is an end to the Union . . .

Due to general dissatisfaction with the Articles of Confederation, Washington came out of retirement in 1787 to preside over the Philadelphia Convention that drafted the United

States Constitution as it stands today. “This letter is an excellent example of Washington’s concerns for the strength and welfare of the new nation,” said Brent D. Glass, Director of the Museum. “A valuable addition to our collection, Washington’s letter will enhance our understanding of the fragile and challenging state of the union through Washington’s eyes.”

Sound Recording Study

The Museum’s Division of Work and Industry has begun a major research initiative on its collection of the earliest audio recordings ever made. During the initial pilot phase staff will catalog, write finding aides for the 400 recordings, and, most importantly, experiment with recovering the sound from four to six of the recordings.



These experimental recordings date from the first two decades of sound recording and reproduction. Beginning in 1877 with the invention of the phonograph, Thomas Edison, Alexander Graham Bell, and Emile Berliner vied for patents and dominance of the commercial market for the records and the machines on which to play them. Each inventor offered objects and supporting documents to the Smithsonian Institution, where they became part of the permanent collections.

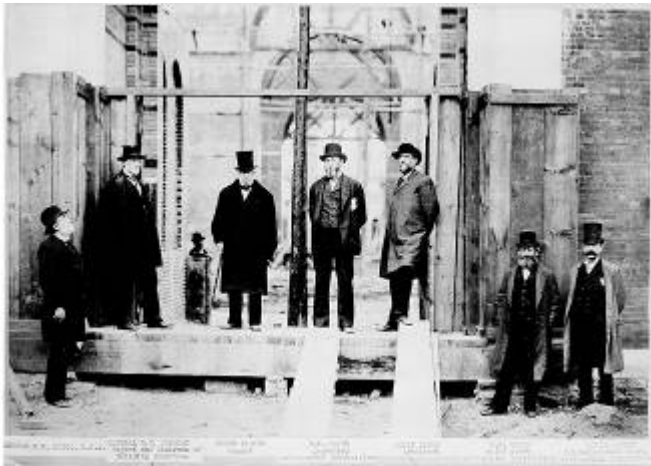
The collection started life as laboratory curiosities. Each recording is an experiment to determine what materials, machine speed, and other externals would serve best for recording sound. There was, at the time of their recording, no standardized recording medium, recording device, or playback instrument. Consequently, a variety of materials—nearly all fragile—are represented in the collection. The fragile materials include glass, beeswax, tin foil, plaster, paper, celluloid, rubber, and shellac. In addition, there are brass, copper, and iron objects.

The recordings are largely unknown, even within the Smithsonian. They have not been played since acquired, and sound has never been recovered from any of them. Beyond vague notes on ancient catalog cards, the content of most of the recordings is a mystery. Several are said to include the voice of Alexander Graham Bell. No online finding aid exists.

In collaboration with Library of Congress and Lawrence Berkeley National Laboratory, the Museum proposes to use a noninvasive optical technique developed by those two institutions to scan and recover sounds from the Smithsonian’s unique recordings. The noninvasive technique is new and valuable for other sound recording collections. The prospect of retrieving sound with new noninvasive techniques moves these recordings from underused collections into the realm of invaluable resources for revealing what the past sounded like.

SMITHSONIAN INSTITUTION ARCHIVES

Rediscovery of Arts and Industries Building Historical Documents



Over the past year, the Smithsonian Institution Archives has welcomed numerous researchers studying the history and architecture of the United States National Museum Building (now known as the Arts and Industries Building). Planning for the next phase in the 1878 building's life, Smithsonian staff and contractors are poring through thousands of architectural drawings, photographs, and documents concerning the design, construction, maintenance, and renovations of the building.

Shown above is the National Museum Building Committee in 1880 and its members (*from left to right*) General Montgomery C. Meigs; General William Tecumseh Sherman, Smithsonian Regent and Chairman of Building Committee; Peter Parker, Smithsonian Regent; Spencer F. Baird, Smithsonian Secretary; Adolph Cluss, Architect; W.J. Rhees, Chief Clerk; and Daniel Leech, Correspondence Clerk.

On the right is an image of "Rocket Row," taken sometime in the 1960s, before the current National Air and Space Museum's 1976 opening. The four missiles on exhibit are (*from left to right*) the Jupiter C, which launched Explorer I, the first U.S. satellite; the Vanguard; the Polaris, the first U.S. submarine-launched ICBM; and the Atlas, the famed Mercury launch vehicle.



NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

Louis Armstrong Selmer Trumpet, ca. 1930, Paris

Louis Armstrong (1901–1971) was one of the most influential musicians and profound innovators of jazz. Armstrong, a prominent world entertainer, was equally accomplished as a singer and instrumentalist. This trumpet will figure prominently as an iconic object in the Museum's permanent collection on music and culture and will be displayed in the April 2010 exhibition on the Apollo Theater.





Phillis Wheatley, 1973, Elizabeth Catlett (b. 1919)

Elizabeth Catlett is known for her sculpture in bronze, wood, stone, and terra cotta, as well as for her prints and paintings that often venerate the female figure. The artist has been and continues to be a major influence both in the American and Mexican art worlds. Catlett's bust of Phillis Wheatley brings together a unique historical figure and Catlett's singular talent in sculpture. Wheatley (1753–1784), captured and enslaved at age seven, was the first published African American poet. Her seminal work *Poems on Various Subjects, Religious and Moral*, published in 1773, brought her critical acclaim in both the United States and Great Britain.

Prince Simbo Powder Horn, November 17, 1777

The Museum has acquired a beautifully engraved powder horn with a stopper, bearing the inscription “Prince Simbo his horn made at Glastenbury November 17th AD 1777.” This powder horn was used during the American Revolution by a black soldier and former slave, Prince Simbo, a resident of Glastenbury, Connecticut. Simbo served as a private in the Seventh Regiment, Connecticut Line of the Continental Army. With this and other compelling material, the Museum will present the rich history of African Americans who served in the U.S. military.



NATIONAL MUSEUM OF THE AMERICAN INDIAN

Collections Search Web Site Expands Public Access

With the launch of the National Museum of the American Indian's Collections Search Web site in February 2009, the Museum began to expand online public access to its collection, which includes modern and contemporary art, ethnographic and archaeological objects, and historic photographs. As a direct result of interest expressed during surveys of potential users, the Web site provides access to information about how items came to the Museum as well as provides images and basic information. Items can be searched by their association with hundreds of individuals and organizations, including previous Native and non-Native owners, the subjects of images (photos and artworks), artists, collectors, donors, sellers, or sponsors of Museum purchases or expeditions.



Researching and including the history of how items came to the National Museum of the American Indian or its predecessor—the Museum of the American Indian in New York City—has allowed the Museum to be more transparent about the origins of collections items and provides often fascinating details about the people involved. Additionally, this work helps correct the misperception that assembling the original Museum of the American Indian collection was solely the work of its founder George Gustav Heye (1874–1957). Instead, what underlies this picture is a huge pyramid of previously invisible collectors, donors, and others. Since the Web site’s launch, a number of descendants of these individuals, scholars, and other researchers have contacted the National Museum of the American Indian to offer additional information on these collectors and the contexts of their lives, thus enriching the understanding of the collections themselves. The Web site (<http://www.americanindian.si.edu/searchcollections>) currently includes over 8,000 items and will continue to grow.

SMITHSONIAN INSTITUTION AFFILIATIONS PROGRAM

National Museum of the American Indian Loans 49 artifacts to the Historic Arkansas Museum, a Smithsonian Affiliate

In March 2009, the National Museum of the American Indian (NMAI) and the Historic Arkansas Museum in Little Rock, Arkansas, collaborated on *We Walk in Two Worlds: The Caddo, Osage & Quapaw in Arkansas*, an exhibition to tell the story of three Native American tribes whose history remains in Arkansas, but whose people were transplanted to Oklahoma. NMAI loaned 13 Caddo, 17 Osage, and 18 Quapaw artifacts to the Historic Arkansas Museum for this exhibition. More than 20,000 people—a considerable number for the Little Rock area—visited this exhibition in the first four months of its opening.



“This new permanent exhibit enables the museum to tell the larger story of Arkansas’s frontier history,” said Bill Worthen, Historic Arkansas Museum director. “*We Walk in Two Worlds: The Caddo, Osage & Quapaw in Arkansas* is a milestone as the State of Arkansas

officially partners with the Caddo, Osage, and Quapaw Nations and the Smithsonian’s National Museum of the American Indian to tell this story of struggle and endurance.”

Throughout the exhibit, there is the dominant presence of the Native American voice from each of Arkansas’s three prominent tribes. During the two years of the exhibit’s development, many tribal members were interviewed and it is their voice that informs, educates, and guides visitors through the exhibit. Historic Arkansas Museum Chief Curator and Deputy Director Swanee Bennett said, “What makes this exhibit unique is that it is a story of the Arkansas Native American told in large part with an Indian voice.”



The collaboration included two years of exhibit development in which many tribal members were interviewed; archeologists, historians and ethnographers were consulted; and specially trained staff from NMAI traveled with the artifacts to help with the installation for this unique exhibition. Historic Arkansas Museum became a Smithsonian Affiliate in 2007 and this 49-artifact loan is their first collaboration with the Smithsonian Institution.

NATIONAL MUSEUM OF NATURAL HISTORY

John Marshall Film Collection Added to UNESCO's Memory of the World Register



The John Marshall Ju/'hoan Bushman Film and Video Collection, 1950–2000, held in the Human Studies Film Archives at the National Museum of Natural History, has been added to the United Nations Educational, Scientific and Cultural Organization's Memory of the World Register. John Kennedy Marshall (1932–2005) was an American anthropologist and acclaimed documentary filmmaker.

The Marshall collection was one of 35 items chosen for its exceptional value as part of world documentary heritage. This designation places it within the esteemed company of the diary of Anne Frank, the Magna Carta, and the League of Nation's Archives. The collection is only the fourth documentary property held in a U.S. archive or library to be added to UNESCO's Memory of the World Register.

Considered one of the seminal visual anthropology projects of the 20th century, Marshall's collection provides a unique example of the sustained audiovisual documentation of one cultural group, in this case the Ju/'hoansi of the Kalahari Desert in northeastern Namibia. It is an unparalleled historical record not only of an indigenous people's traditional way of life and ties to the land but of the transformation of their life in the rapidly changing political and economic landscape that developed in concert with the struggle for Namibian independence.

"The career of John Kennedy Marshall spanned a remarkable 50-plus years during which he became an innovator in the technical production of films as well as a leading voice in the ethics of ethnographic filmmaking," said Jake Homiak, Director of the Museum's Anthropology Collections and Archives Program. "During his lifelong association with the Ju/'hoansi [Bushmen] he became an advocate for those he documented, using his films as tools for education and empowerment." Pam Wintle, longtime advocate of film preservation and senior archivist of the Human Studies Film Archives, says of the Marshall Collection, "It was filmed over a 50-year period during which an indigenous group went through an extraordinary transition from a hunting and gathering existence to a 20th century way of life. It's an amazing story."

SMITHSONIAN AMERICAN ART MUSEUM

***Running Fence, Sonoma and Marin Counties, California, 1972–76, A Documentation Exhibition*, 1972–1976, Christo (b. 1935) and Jeanne-Claude (b. 1935)**

Running Fence, Sonoma and Marin Counties, California, 1972–76, A Documentation Exhibition is the definitive record of the major early work by world-renowned artists Christo and Jeanne-Claude. The most lyrical and spectacular of Christo and Jeanne-Claude's epic projects was the installation of the *Running Fence*, a 24½-mile-long and 18-foot-high white fabric and steel-pole fence installed across the properties of 59 ranchers in Sonoma and Marin Counties north of San Francisco. The *Running Fence* existed for only two weeks; it survives today as a memory and through the artwork and documentation by the artists. This is the first major Christo and Jeanne-Claude project to be acquired by any museum.



***Running Fence (Project for Sonoma and Marin Counties, California)*, 1975, pencil, fabric, staples, pastel, charcoal, wax crayon, black and white photograph, technical data, tape on paperboard, Christo (b. 1935). Museum purchase through the Luisita L. and Franz H. Denghausen Endowment**

The *Running Fence* is considered one of the most important early public art projects, and, when it was installed in 1976, it was the most ambitious work undertaken by Christo and Jeanne-Claude since their 1964 arrival in the

United States. When it was unveiled during America's bicentennial, it captured the public's imagination. The sheer beauty of the light and weather playing across the fabric of the fence stood in sharp contrast to the underlying issue of division and limitations that fences generally convey. For Christo and Jeanne-Claude, the fence embodied larger issues of human freedom and constraint. The planning, design, installation, and critical response to the *Running Fence* set the tone for each of their subsequent major public projects. None would have been imaginable without it.

This collection of artwork and research material includes more than 350 individual items. With this acquisition, the Museum has obtained nearly 50 original preparatory works by Christo, including 11 masterful, large-scale drawings—each eight feet wide—and 35 additional drawings and collages he made in preparation for the final installation. A number of these artworks will be featured in *Christo and Jeanne-Claude: Remembering the Running Fence*, a major exhibition organized by the Museum that will reassess the impact of one of the artists' best-known projects after 30 years. It will open at the Museum in April 2010 and begin a national tour in 2011.

COOPER HEWITT, NATIONAL DESIGN MUSEUM

Posters from the Sara and Marc Benda Collection

Greeting, for the Tadanori Yokoo exhibition, 1974, offset lithograph on white wove paper, Tadanori Yokoo (b. 1936)

Cooper-Hewitt recently received an initial gift of over 80 important posters, mostly from 1960s to the present, from Sara and Marc Benda. Highlights include approximately 25 posters by Tadanori Yokoo, the critically important Japanese poster designer of the 1960s and 1970s. The most celebrated poster designer to emerge from postwar Japan, Yokoo combines references to Muslim, Hindu, Buddhist, Japanese, and Western European cultures to produce personal and emotional imagery that parallels psychedelic experiences. The gift makes Cooper-Hewitt a major repository of Yokoo's lithographic posters; it also includes key psychedelic posters from the 1960s and 1970s, including Martin Sharp's *Blowing in the Mind/Mister Tambourine Man*, and an important group of Polish posters of the 1960s–1980s not hitherto represented in the collection. The gift is ongoing and will substantially bolster the Museum's graphic design collection from the last half of the 20th century.



SMITHSONIAN INSTITUTION LIBRARIES

Die essbaren Schwamme des Osterreichischen Kaiserstaates, Leopold Trattinnick



Leopold Trattinnick's *Die essbaren Schwamme des Osterreichischen Kaiserstaates* (Vienna: Geistinger, 1809) was acquired by the Smithsonian Institution Libraries in April 2009. Trattinnick (1764–1849) was a wealthy Austrian botanist and curator at the k.k. Hof-Naturalienkabinette from 1809 to 1835. He contributed to the study of plant taxonomy and systematics; one of his earliest publications was on classification—*Genera planatarum methodo naturali disposita* (Vienna, 1802)—and, among other things, he

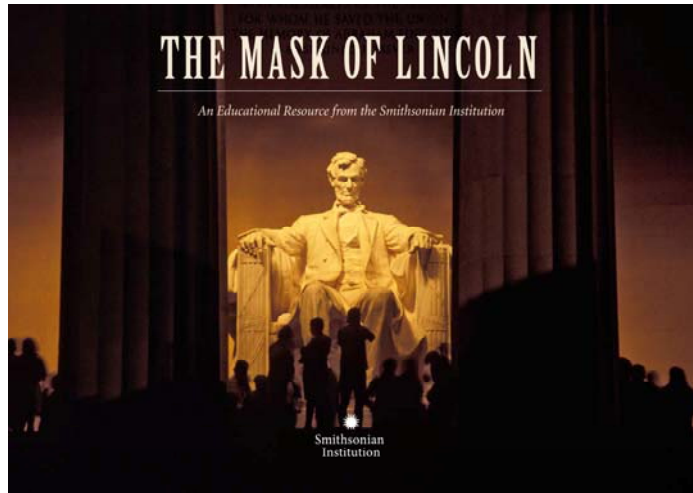
named the genus *Hosta* after his contemporary Nicolaus Thomas Host (1761–1834). Several of his publications are sumptuously illustrated works on the botany of the Austro-Hungarian Empire, including this example that focuses on his specialty in mycology (fungi).

Beautifully illustrated, *Die essbaren Schwamme des Osterreichischen Kaiserstaates* contains 30 hand-colored plates, unsigned; a second edition, apparently with the same plates but a revised text, was published in 1830. This original edition is held by only eight libraries in the United States and four in Europe. This acquisition was purchased through the Cullman Endowment Fund.

SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE

The Mask of Lincoln

With funding support from the Smithsonian Women's Committee, the Smithsonian Institution Travelling Exhibition Service, or SITES, developed an educational portfolio version of the National Portrait Gallery's bicentennial tribute to the 16th president, *The Mask of Lincoln*. Designed for middle- and high-school students and their history and American studies teachers, the portfolios present 10 iconic mini-poster portraits incorporating interpretive text. The portraits show the changing face that President Abraham Lincoln presented to the world as he began his presidency and led the fight to preserve the Union during the Civil War. Through collaborations with the American Library Association, Federation of State Humanities Councils, Smithsonian Affiliations, Smithsonian Center for Education and Museum Studies, and The Smithsonian Associates, SITES has distributed portfolio sets to schools, libraries, and museums in all 50 states.



NATIONAL PORTRAIT GALLERY

Lucretia Mott (1793–1880), 1851, daguerreotype, Marcus Aurelius Root (1808–1888)



A superb example of early photographic portraiture, this rare half-plate daguerreotype of Quaker feminist and abolitionist Lucretia Mott is the latest addition to the National Portrait Gallery's stellar collection of American daguerreotype portraits.

Lucretia Mott first distinguished herself as a Quaker minister in the 1820s and soon emerged as an outspoken opponent of slavery. In response to the exclusion of women from abolitionist groups such as the American Anti-Slavery Society, Mott helped to found the Philadelphia Female Anti-Slavery Society in 1833. As her commitment to freeing the enslaved deepened, so too did her awareness of the constraints that society placed on members of her sex. In 1848, though still devoted to the abolitionist cause, she joined forces with Elizabeth Cady Stanton to organize the first women's rights convention at Seneca Falls, New York—the gathering that gave birth to the women's suffrage movement in America. The Portrait Gallery's daguerreotype of Mott in her plain, Quaker attire was made only a few years after the landmark Seneca Falls convention.