In politics, the medium is not necessarily the message. Despite a natural assumption by a number of people that the advent of television in campaigning has switched emphasis more and more away from issues and to the candidate's image, there is no obvious historical trend to support it. Reports Dr. Keith Melder, curator of the Division of Political History.

In fact, "image-making is as old as politics." The first highly organized political campaign in United States history was built not around issues but the image of "Old Hickory," Andrew Jackson, as the hero of the Battle of New Orleans. "Very often amazing images have been developed," he said. "The 'log cabin and hard cider' campaign of 1840 produced a great emotional response that today would seem preposterous," Melder says. William Henry Harrison was presented as a rustic frontiersman, when he was in fact an aristocrat and man of great wealth.

Abraham Lincoln is another President who projected a not-altogether-accurate image. He was genuinely of humble origin, but appeared to be a simple man of the people. "He could be awfully dirty. The candidates told outright lies. It is hard to project this type of image."

"Throughout the 19th century," says Melder, "campaigning could be awfully dirty. The candidates told outright lies about each other, but they can't do that so easily today. Ethics have improved, and the media have probably played a part in it, through exposure. There is still scurrilous literature being produced, but people are more skeptical about it."

There are certain types of images that have proved traditionally successful, Melder points out. The "country man" and "the military hero" have always been well received.

A relatively new entry in the image arena—dates only to 1960—is appeal to youth. Melder says its effectiveness must be tested by time.

As far as the current campaign goes, "I don't know what good it does you right now to be a political historian. There is no precedent for our present situation. About the closest we can come is the period immediately before the Civil War, and even then the party system had been fluctuating for 50 years. Our班子 has been relatively stable." There were then, as now, multiple candidates. Melder points out, and catastrophic events that influenced the political scene. "The virtual guerrilla war that raged in Kansas was somewhat—very roughly—almost comparable to the situation in the cities. And John Brown's raid was a catalytic event that might be compared to the assassination of Martin Luther King. There was that kind of response—a great outpouring of information across almost all lines that I haven't seen yet in the present situation."

"Noting that he hoped to obtain materials from the primaries for his division's collections, Melder observed that "It is not typical for early primaries to be so critical, but this is not a typical year. The chaotic political condition is symptomatic of the overall uncertainties of the public. I don't..." (Continued on page 4.)

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### CHRONOLOGY

**NCFA, Like Phoenix, Rose From Ashes**

Under the guidance of Secretary S. Dillon Ripley, the Smithsonian is today becoming an unparalleled national and international art center, fulfilling an age-old vision of the Institution as a distinguished contributor in fields of human knowledge ranging across the arts as well as history and science.

The opening of the Institution's National Collection of Fine Arts in its grand new home this month focuses attention both on a varied, vicissitudinous past and a highly progressive, productive present that includes such other major new Smithsonian art components as the National Portrait Gallery, the Renwick Gallery, the Cooper Union Museum, and the Joseph H. Hirshhorn Museum and Sculpture Garden.

The NCFA opening marks the emergence of what Mr. Ripley has termed "a virtually unknown major collection of American painting, sculpture, and decorative art." The National Collection has been in virtual hiding for 122 years, and therein lies an interesting story that places contemporary developments in rich perspective.

The following is a chronology of the National Collection, which, in the mid-1800's, could claim only 38 pieces of plaster statuary. This month it "opens" to the public, placing 500 American works of art on exhibition from a notable inventory of more than 11,000 paintings, prints, and sculpture.

1846—Congress establishes the Smithsonian. The legislators provide somewhat vaguely for a "gallery of art" to be formed at the new Institution.

1849—A desperately bankrupt American painter named George Catlin offers to sell 600 paintings of American Indians, at a price of $65,000, to the U.S. for the Smithsonian's "gallery of art." Congress refuses.

1850—Still no gallery. The Smithsonian's assistant secretary reports glumly, "the formation of a gallery of American's best paintings is, in this country, almost hopeless."

1852—A Philadelphia boilermaker buys up Catlin's IOU's and takes possession of the great Indian Gallery. Curiously, hestashesthe paintings in his basement where they rest, and in part, for years.

1865—Smithsonian's art collection amounts to some paintings and statuary. Future appears remotely promising. Then on January 24, a steppablethought to be a chimney vent turns out to be a chimney shaft. In short order the roof of the Smithsonian Building is in flames, and the fire burns to a crisp 200 paintings by John Mix Stanley inside the gallery's collection. It seems to be the end of the art gallery enterprise for all time. The surviving works of art are loaned out, and the history of art at the Smithsonian comes to a dead stop.

1872—A dentist, deaf George Catlin dies in New Jersey. Almost the last word ever to be said is "What will happen to my Indian Gallery?"

1879—Widow of Philadelphia boilermaker donates the Indian paintings to the place that Catlin had wanted them to go 30 years earlier: the Smithsonian Institution.

1883—Catlin's paintings exhibited at Smithsonian for first time; interest in Institution's Gallery still minimal.

1900—Catlin's paintings are put into storage, not to be seen again for decades by the public eye.

1906—The magnificent Harriet Lane Johnstone collection of eighteenth-century paintings and portraits is turned over to the Smithsonian. Suddenly interest is revived in the defunct "gallery of art" at once.

1910—The gallery's paintings are jammed into a room of the Arts and Industries Building. Space also allotted the gallery in the north hall of the Museum of Natural History. It will remain here... (Continued on Page 2.)

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### MNH Exhibit On Periled Species Set

Man, with his expanding technology and exploding population, is threatening the animals around him. A major exhibition on some of these endangered species, and some newly become extinct, is being prepared for the Foyer Gallery of MNH and will open this summer. The show, which will have an interdisciplinary approach, is being coordinated by Joseph Briton of the Office of the Director, MNH.

The Foyer Gallery, which housed SI art shows before the opening of the Fine Arts and Portraits Galleries, has been proposed as the site of a continuing series of such interdisciplinary natural history displays.

The exhibit, says Britton, will show that other species do not get as much publicity as are endangered as the whaling or the Union Chicago campaign. It will attempt to show why they are endangered and how they might be saved.

A few living animals, such as the Hawaiian or Nene goose, will be included in the show, which will also draw heavily on study skins from the MNH collections. "We want to make the point that these may be all the record we will ever have on some species," Britton told M CDC.

Even MHT will contribute to the interdisciplinary display. A turn-of-the-century plumed hat from the American costume collection, and an old spiritied aggression against the ostrich for fashion's sake, will be on view... (Continued on page 4.)

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### Academy Elects Secretary Ripley

Secretary S. Dillon Ripley was elected an honorary member of the Academy this week. The group of 50 distinguished scientists chosen was announced April 23.

As Politics

With Mr. Ripley's election the Academy's membership now includes four Smithsonian Secretaries, Charles Abbott, Alexander Wetmore, Leonard Carmichael, and the incumbent, Joseph Henry, first Smithsonian Secretary, was a founder of the Academy and its second president.

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### Early Smithsonian Art Gallery

Hundreds of George Catlin's canvases crowd one entire wall of the Arts and Industries Building at the turn of the century. In NCFAs new quarters, the great collection will be housed in its own "Indian Gallery,"... (Continued on page 4.)
Art Chronicle

(Continued from page 1)

"temporarily," the Smithsonian Annual Report says.

1930-There is no space to hang new paintings, so only very few donors appear. "National gallery of art" becomes full-dressed bureau of the Smithsoni- an. William H. Holmes, a Smithsoni- an anthropologist and painter, named first director of gallery.

1932-Freer Gallery of Art opens to public; "National gallery of art" is now doubled in size; gifts, however, drop from $500,000 a year to $40,000.

1936-Holmes reports that the gallery is "practically dormant."

1929-John Gellaty, wealthy New Yorker, leaves his collection of American paintings, including 17 works by Albert Pissaro, the father of the Impressionists.

1936-Andrew Mellon offers his en- tire collection to the U.S., along with 515 other gifts, in condition that they be housed in a building of 100 million dollars. The building is built; National Collection of Fine Arts is born.

1938-Congress authorizes separate building for the National Collection—to which he and his heirs contribute. Collections of Ralph Cross Johnson, and William T. Evans.

1940-Still no building. The National Collection continues to work in the work of the Smithsonian. (Through- out the 1940's NCFA has an "authoriza- tion," no building, little space, and lean years.)

1953—President Eisenhower calls for restoration of art to "a healthy re- lationship to the life of the community," so no building. 1958-"sets aside" Washington's Old Patent Office building as an art gallery. Patrons lawyers continue to work in the building; however, through- out the 1950's and into the early 1960's. Old Patent Office building is used, but a new building began; National Collection continues to share exhibitions space with other na- tural history exhibits.

1964—Dillon Ripley named Secre- tary of the Smithsonian. (See, William T. Evans, Sr., Director of the National Collec- tion of Fine Arts.)

1965—The S. C. Johnson Company of Racine, Wisconsin, donates to NCFA its impressive collection, "Art: U.S.A.," which includes the works of 102 com- temporaries.

1968—The National Collection of Fine Arts opens in its new quarters in the old Patent Office building, more than 100 years after, as the Smithsonian's tradition of exhibiting American art continues to a crisis.

In climate in life, it is more important than the opening of the Na- tional Collection, to which the Art Gallery of Secretary Ripley's election to the no- table distinction of membership in the National Academy of Fine Arts. The unity of art and science are typified within the Institution's chief executive as within the Institution.

If the "two cultures" are at war, there is clearly little sign of it at today's Smithsonian. The current strong public evidence to the contrary will come with the sched- uled opening of the National Portrait Gallery in the other half of the Old Patent Office Building in October of this year.

Talking Turkey

Stacey Rockwood, a Peace Corps returnee, will give an illustrated lecture on the culture of Turkey May 9 at 11 a.m. in the Presidential Suite of the National History Building; Planned for partici- pants in this summer's Recreation Association trip to Greece and Turkey, the talk will be open to anyone interested.

A limited number of openings remain for the three-week tour. Phone Richard Preston at 3050.

St. Alban's Seniors Evaluate Special Two-Week Program

How does a group of superior high school seniors react to two weeks' work at the Smithsonian? What does the Insti- tution have to offer such a group? A dozen St. Alban's boys spent nine days here in a program arranged for the school by Nathaniel Dixon's Elementary and Secondary Schools Division of the Office of Academic Programs. The group spent their time in lectures, tours of exhibits and behind the scenes, and two full days in the National Air and Space Museum.

"We could never expand the program on the same wide basis," says Dixon, "but it is a valuable thing for such a small, highly motivated group."

At the end of the program Dixon dis- tributed a questionnaire with the request participants be very frank in their evaluations. Following are some repre- sentative replies.

Which experience did you consider most valuable?

"I would say that the most valuable experience for me was the brief trip to the Anacostia neighborhood museum, primarily because it gave me an oppor- tunity to view a section of the city I had not seen before."

"The trip to the Anacostia Community Museum, because it showed the great need of a large portion of America for cultural and educational experience."

"I found the experience of reading and studying history and the other educational things the best."

"The chemistry teacher could use some of the exhibits on history but the other teachers could better teach with text books."

Can you suggest uses that your teach- ers could make of the museum during the regular school year?

"I think perhaps in areas such as his- tory, etc., the museum would provide a good break from the boredom of class."

"No, which I think displays the idiocy of our present educational system."

"The history teacher could use some of the exhibits on history but the other teachers could better teach with text books."

St. Alban's Boys spent nine days at the Smithsonian.

Make any general comments you think may be helpful in future planning of a similar experience for another group of high school seniors.

"In future, less touring of exhibits and more actual work would have been more meaningful and interesting. The visit to Silver Hill and the tour of exhibit prepa- ration facilities suggested lots of things we could have quickly learned to do. Many things which would be considered routine by experts would be very inter- esting to novices."

"As a result of the program one boy will be testing back cards. (Use to do volunteer work in physical anthropol- ogy.)"

What are some of the things you did during the "free" mornings and after- noons on your schedule? "Visited the National Gallery and Freer, Natural History and History and Technology. I played hockey once be- cause it was a beautiful spring day and I was a boy."
May, 1968

THE SMITHSONIAN TORCH

Page 3

Zoo Draws Special Attention To its 29 Endangered Species

"This symbol indicates the animals now in danger of extinction in the wild. "Many kinds have already vanished and will never be seen again. More are threatened by man's activities—needless slaughter and destruction of natural habitats. "In that zoos are dedicated to the preservation of all endangered species and subspecies, this Vanishing Animal symbol has been adopted by the Wild Animal Propagation Trust and the American Association of Zoological Parks and Aquariums." That is the legend accompanying the symbol at right. It appears on the cages of 29 species at our National Zoo, letting visitors know that this is an animal they may never see in its natural state.

Even in the Zoo, however, these animals are not completely safe from man. Old Pops, an Asiatic white crane and the Zoo's oldest resident, was found in his cage with a broken leg March 19. The suspected work of a vandal was too much for the old bird, who died March 22. He set a longevity record for cranes in captivity, 61 years, 8 months and 25 days.

One of the SI staff members most concerned about animals in their natural state is ecologist Dr. Lee M. Talbot. He and Mrs. Talbot, first wildlife ecologists to study the Serengeti-Mara region of East Africa, are featured in an NBC News documentary "Man, Beast and the Land" to be telecast May 17 at 7:30 p.m. over the NBC network.

Old Pops, the Asiatic white crane, was a special favorite in his 61 years at the Zoo. He succumbed to shock brought on by a broken leg and is now a study skin in the MNH Bird Division, leaving the Zoo without an example of this vanishing species.

Scimitar horned oryxes graze in the Zoo's hoofed stock area, blissfully unaware that their species is endangered.

Lee and Marty Talbot mark a wildebeest, immobilized by a drugged dart, to study its migration. Their work on the Serengeti, where they lived in the Land Rover in the background, will be featured on an NBC documentary May 17.

Lucy, right, and Bill, northern white rhinos, in the new hoofed stock area. Zookeepers are hopeful that they might add to the dwindling rhino population, but the species has bred in captivity only once.

Atjeh, left, an orangutan born at the Zoo two years ago, and Seriba, his newly acquired companion who will be two this month, peer out of the cage they share. This endangered species is one of the Zoo's most popular attractions.
Real Draft Unknown

(Continued From Page 1.)

like the pro-Civil War analogy, but that's the way it looks."

"Our current state is similar to past situations and crises in that the basic issues are profound ones that have troubled the nation in its historic past—the issues of war and peace and the relations between the races. But seldom, if ever, have we had to deal with both at once."

Although there has been much talk about candidates being available for a draft, Melder says he knows of no real historic draft. "If ever it has happened it has been remarkable," he says. "The myth of William Jennings Bryan's candidate is that he set the Democratic convention aflame with one speech and won the nomination. Actually he had been building a national image for five years."

Melder observes that the press, which has always held a key role in political campaigning, is losing its influence to television, with its more immediate response to events. "The events of recent weeks point that up. We hang on radio and TV to hear the very latest news."

While the radical press once played a significant role itself, in such issues as abolition and temperance, it has lost its influence. "Today's underground press and this is a bunch—is more a symptom of a cause than a cure. It is not set up to convert but to reinforce.""

Dr. Melder, who emphasized to the TORCH that "in November I might be taking a completely new approach, everything is so uncertain," commented on communications techniques and the building of an image in two recordings for Washington Tapes, a private group that provides educational materials for secondary schools.

"The things that I talked about are not things generally dealt with by books," Melder noted. "This sort of teaching aid can really stretch the perception of the student; so much of the material is not quantifiable."

Other recordings have been made by individuals at the State Department, the National Gallery of Art, and in Congress.