Center Formed For Study of Man

"I don't think it would be exaggerating to say that the very future of the world depends on getting a better understanding of man," asserts Dr. Sol Tax, University of Chicago anthropologist and Smithsonian consultant.

"Native cultures are disintegrating faster than radio-active bodies, and the Moon, Mars and Venus will still be at the same distance from the Earth when that mirror which other civilizations still hold up to us will have so receded from our eyes that however costly and elaborate the instruments at our disposal we may never again be able to recognize and study this image of ourselves which will be lost and gone forever," warns Claude Levi-Strauss, director of the Institut d'Ethnologie at the University of Paris.

"To me it seems that the single area which needs the greatest amount of attention from discoverers is that uncharted and almost unknown field which might be called social biology," Secretary Ripleys stated in the 1967 annual report.

Faced with this international sense of urgency, the Smithsonian is developing within the newly created anthropology a component that Program Coordinator Samuel Stanley hopes will become the world for the study of man. It was set up July 1, with Dr. Tax as acting director, to serve the needs of the SI staff and of "scholars from outside whose interests lie in anthropology, archaeology, human ecology and other fields concerned with appraising man's interrelationships with his physical, biological, and cultural environment."

"The problems of man are universal," says Dr. Tax, explaining the need for such a center.

"There is now one species of man in complete communication and interrelation. The old artificial subdivisions no longer apply."

"The hope is that the Smithsonian, being international in origin and scope, can coordinate all efforts in this vital area of study."

The primary objective of the center, says Dr. Stanley, is to mobilize researchers in research programs and set priorities. Contingencies of various disciplines and involving the Smithsonian with programs featuring both Smithsonian and non-Smithsonian personnel.

A number of scientists throughout the country with interests in related fields are being invited to join the center. As members, they and their graduate students will have access to the center's resources, and their expertise will be available to other members.

Although it is still in the formative stages, some of the center's activities have already been projected. It will be the world center for urgent anthropological research—the study of tribes that are physically so acculturated that they may never be the same, of the changes being undergone by "peasant-type" cultures, and of disappearing languages.

In this connection Dr. Stanley attended a meeting held by Indian anthropologists to establish priorities for research in their country. "We hope that other countries or regions will also begin to develop policies on urgent anthropological research," he says. "This would mean that the world would be hard put to protect an institution like ours from local people who would seriously affect the Institution's exhibits program, security, and over-all business to the public."

These possible consequences were summarized in an official Smithsonian response to a Congressional inquiry concerned about effect of the cutback order. Secretary Ripley, concerned that the measure threatens both the morale of the staff and the Smithsonian's national responsibilities, is faced with curtailting the Institution's services to the public, conceivably leading to intermittent closing of some exhibition floors and entire buildings, or even a four-day or six-day schedule for all museums.

The Institution also stands to lose 234 more employees when the guard and maintenance forces are already being pared and the new law requires staffing. (The new law allows for filling only three of four job vacancies caused by employees leaving. The record shows that turnover is high here at the custod, custodial, and guard force levels.)

This news, as it is revealed, would bring about "serious shortages in buildings management personnel, cause more expense for overtime pay, and largely defer preventive maintenance to a physical plant valued at $170,000,000." The Institution, in effect, would be performing an investment of more than $10 million, which has gone into 1,000 exhibits since 1964.

Other points made by the Smithsonian response included:

1. A substantial closing of public exhibits becomes a real likelihood if the current minimal level of protection cannot be maintained.

2. A survey has been conducted of the required number of guards who should be manned for adequate protection of visitors to our museums and art galleries and against vandalism of the national collections and the buildings. It "revealed that only 85 percent of the essential posts can be staffed with..." (Continued on Page 4.)

Young painters concentrate on their work in an art class at the Anacostia Neighborhood Museum. The arts and crafts program has been one of the most popular offerings of the soon-to-be-one-year-old facility. See anniversary story on page 3.

Transportation Department, SI Show Cars of Future

The newest of cars and their aged predecessors will be moving on the Mall between September 7 and 8 in a special program sponsored by SI with the Department of Transportation.

"Cars of America—Tomorrow" will demonstrate the potential of automotive technological advances which may one day significantly improve the quality of the environment. Some of the vehicles, engines and accessories to be shown will represent new ideas and their antecedents in driver, passenger and pedestrian safety, elimination of air and noise pollution, and reductions in space requirements.

The weekend event, being staged by the Division of Performing Arts, will take place from 10:30 a.m. to 4:30 p.m. on September 7 behind MHT. A one-block area will be roped off for demonstration of moving vehicles, and other exhibits will be placed in tents.

More than 50 leading scientific and research institutions, automotive manufacturers, and Government agencies have been invited to present their prototypes of innovative or unique cars, engines and components under consideration for tomorrow's market.

SI will show a 1963 Chrysler turbine car and an electric car from its collection. Other exhibitors will include Ford, General Motors, Goodyear, NASCAR, General Electric, Westinghouse, Firestone, and the Massachusetts Institute of Technology. They will be showing items ranging from turbine cars to controlled in- jector engines and air pollution analyses.

Executive Assistant

John H. Dobkin has been appointed new executive assistant to the Secretary, responsible for administration of Mr. Ripley's immediate office, and for the agenda and minutes of Secretariat meetings. A 1968 graduate of the New York University law school, he also holds a BA from Yale. He comes on board September 9.

The center will establish a bibliographic center in anthropology, assist the development of a national archives of anthropology and set up a national ethnographic film archives as supporting facilities. It is presently conducting a national folklife study designed to find out where the Smithsonian can best serve folklife studies.

One of the most tangible of the center's programs is the revision of the Handbook of North American Indians, a major project mobilizing hundreds of anthropologists, historians, etc. It will require years to complete and may run into millions of dollars.

The center's function, in brief, will be to "bring together the people and the resources for meeting imperative research needs," Dr. Stanley summarizes.

Its implications? "We find ourselves today in a rapidly changing world," Stanley asserts, "and value systems evolve out of solutions to problems, and if you suddenly solve a long-standing, really vexing problem of man, the effect on values can be profound."

The United States, for instance, has basically solved the production problem. This throws our old concepts of work, human relations, power, etc., into question, and leaves our human relations more at the level of a society whose values are not so firmly based on property and production. Paradoxically, such societies are both disappearing and rapidly changing just at the time when they provide the best available alternative models of the kind of social values which may characterize our future social relationships."
NPG Opener Suits Nostalgic Mood

by Benjamin Rehe

The National Portrait Gallery, opening in its permanent new home in the Old Patent Office Building October 5, comes at just the right time in the nation's history. The opinion is that of J. Benjamin Townsend, the assistant director, who was one of the chief organizers of the big loan exhibition that will be the principal feature of the opening.

"People will welcome a revival of interest in traditional American painting," he predicts. "There is a tremendous new pride in our culture. There is widespread nostalgia today, a nostalgia that this exhibition may help to explain." The principal show, entitled "This New Man: A Discourse in Portraits," consists of 168 portraits of important American designs of variety of media and covering the history of the country from its beginnings to contemporary times.

Gertrude Stein, by Jacques Lipchitz—\textit{Immigrant and Expatriate} category, director, on leave from the State University of New York at Buffalo, where he is a professor of English. As Dr. Townsend recalls it, the show jelled one September afternoon when he sat down with Mrs. Purdy and they began jotting on the back of a manila envelope words that seemed to them to dissect the American spirit and psyche. Words such as mobile, flexible, pragmatic, self-reliant, versatile, tolerant, humorous, and efficient were written down.

"Something happened," he says. Explains Mrs. Purdy: "The originality was to take the famous question 'What then is this new man, the American?' (posed by Jean de Crevecœur in his \textit{Lettres from an American Farmer published in 1782}) and to answer the question in portraits."

This is being managed not only by choice of likenesses, and their placement, but in writing. "Thus," says Dr. Townsend, "the captions are not simply biographical summaries of a man's career. We have emphasized those elements of a man's career that related him to the central theme of the exhibition."

"In this way, the exhibition is not just a collection of self-contained works of art, or a survey of an artistic movement, but it is an exposition of an intellectual idea. That is why the exhibition is called \textit{A Discourse in Portraits}."

Captions and forewords, somewhat expanded, have been put together with reproductions of all the portraits to create a 200-page catalogue (and later book) "This New Man," which Portrait Gallery staff members believe will be an enduring contribution to the study of American history.

After the concept of the show was tightly defined, the "nightmarish" (to use Dr. Townsend's word) business of arranging the exhibition began. Painting research had to be done and business handled to help put in certain areas. Dr. Daniel J. Reed, historian of the Gallery, coordinated this work. Captions had to be written, edited, rewritten, re-edited. "Many had to be arbitrated and they went back and forth," says Dr. Townsend.

The borrowing of 130 paintings involved mountains of paperwork and the most delicate kind of diplomacy. There were major disappointments for the able curatorial staff, headed by Robert G. Stewart, who was principally sided by Monroe Fabian and Tom Girard. Roger Williams and John Washere, for example, were men whose portraits were sought, but it was discovered that no authentic likenesses of them had survived into modern times. Even such a modern hero as Enrico Fermi will be unrepresented because a satisfactory portrait of him was unattainable.

Matthew C. Perry, by unidentified Japanese artist—\textit{Frontiersman and Explorer} category. As a chemist by training, Peiperl hit on the idea of using X-rays to make monkey portraits. As a result, the Center currently handles from 108 correspondents in 17 countries to 384 correspondent in 71 countries. The x-rays were taken as part of a study of some specific form may turn out in the future, as it has been of great applied significance, for example, in medicine.

Surveys Archeologist Retires After 17 Years

G. Hubert Smith, 60, one of the most widely known archeologists in the United States, has retired. He was recently given to the Smithsonian's Lincoln, Neb., facility.

Dr. Smith, who served the Institution in Lincoln for 17 years, has been employed at the site for the last six years. This was an important fur trading post in the Dakotas that were inundated as the result of Federal dam construction in the Missouri River.

One of his more significant research projects in recent years was the excavations of the site where the last of the pre-reservation Arikara, Mandan, and Hidatsa Indians lived prior to their near-exterrmination by smallpox.

President Assigns Short-Lived Center To Costa Rica 'Blow'

The Smithsonian's new Center for the Study of Short-Lived Phenomena got its first assignment from the President of the United States.

President Johnson called on the Center to help with a special project on Mount Arenal near San Jose, Costa Rica, which 'blew' for the first time in 600 years.

Thanks to the Center's fast action, Smithsonian scientists William Melson and Thomas Sinkin, and the Geological Survey, were on the scene observing the still-erupting volcano within three days after its first rumble.

To date, the Center has disseminated information to correspondents on 23 months, 110 correspondents. Its international reporting network has nearly quadrupled in size during the past three months—from 180 correspondents in 17 countries to 384 correspondents in 71 countries. As a result, the Center currently handles more than 8,000 pieces of mail a month.

X-Rays Make Monkey Out of Princess

X-rays taken by University of Michigan dental researchers in Egypt have revealed that what was believed to be a royal mummy is actually a female.

Apparently never unwarpped since it was embalmed and buried some 3,000 years ago, mummy mumification was identified as the infant Princess Moutemhit of the XIX Dynasty, the daughter of King Merenptah of the Eighteenth Dynasty. The mummy was exhumed as an animal being buried within a royal tomb.

The x-rays were taken as part of a major project, sponsored by the Smithsonian's Foreign Currency Program, to study the ancient mummies of priests and nobles buried near the Great Pyramid of Giza.
Anacostia Museum Celebrates Anniversary

Money Problems Beset Branch Facility During Otherwise Successful First Year

by Mary M. Krug

It has been visited by some 80,000 people so far this year.

It has been featured in such magazines as Time, Newsweek, Holiday, McCalls, and House and Garden.

It has been the subject of four movies and has won a national beautification award.

Small wonder that director John Kinard, looking back over its first year of operation, summarizes the Anacostia Neighborhood Museum as "highly successful."

A year ago this month, on September 15, the museum opened as the first of its kind in the nation. The outgrowth of a proposal by Secretary Ripley that museums be brought directly to people uninterested and unmotivated to visit them in downtown centers, it was strictly an experiment. It had "no format or master plan," Kinard notes.

But a year of "playing by ear" has taught him what kinds of displays and programs best fill the needs of the community that the museum was built to serve.

Individual involvement was a key-stone of the museum's establishment, with members of the community helping to plan, including the First Lady and to renovate the old theater in which the museum is housed. And individual involvement has carried through to the exhibits. "We have learned," says Kinard, "that static exhibits just aren't work. You have to have personal involvement —gimmick kinds of things on exhibits"—those that can be handled or manipulated, or live programs related to the subject of the display.

And he has learned to coordinate programs with the area schools, "so that one month is just about the saturation point for a show." There are still, however, a number of items on display from the opening set of exhibits, including the miniature collection of portraits of significant Negroes, along with a few films, it drew more than 100 people in two weeks.

In the future Kinard hopes to put more emphasis on Negro cultural heritage with "first-class, sophisticated exhibits." Noting that "there is a great vacuum in this field," Kinard anticipates that a good bit of digging will be necessary to accumulate the background information for these displays.

Larry Thomas, a neighborhood museum staff member, will coordinate the research from an office in MHT. The Institution, Kinard reports, is already going through its collections and identifying those items that are related to Negro history or culture.

As every program has tried to be, the Negro displays will be a response to the needs and desires of the community the museum is serving. Local citizens and businessmen have participated in the planning of exhibits from the very beginning. The man in the street makes his wishes felt through reactions.

"You can't corral them to come to meetings and sit and plan—they've given up on meetings—but you do get a definite reaction from them," says Kinard.

The museum, he says, is "a sign of hope in Anacostia. It is a clear-cut case where something concrete has come out of the efforts of neighborhood residents. So often they have attended meetings there where there has been a lot of talk and no results."

A regular visitor to the Neighborhood Museum gets a close look at a buffalo in the room that houses small live animals from snakes to monkeys. Collection of portraits of significant Negroes, along with a few films, it drew more than 100 people in two weeks.

"This is Africa" show, complete with panel discussions, movies, fashion show, and food fair, was the most elaborate exhibition staged during the museum's first year, but Kinard feels the Negro History Week show was the most successful thing attempted. A simple press release.

School groups and individuals from throughout the Washington area visit the museum, but it has developed the hoped-for neighborhood identity. Anacostia youngsters have come in almost daily to participate in arts and crafts and sewing classes and drama workshops.

Despite all the apparent success, the museum's first year has not been without its problems. "Money, absolutely, has been the biggest," says Kinard, who notes that the operation "has cost about twice as much as we originally anticipated and is going up all the time" at a time when "foundation and government money is harder to get shied of than ever before."

Charles Blitzer, Assistant Secretary for History and Art, discussed the money problem in an interview with the Baltimore Sun. "We're trying to raise enough to make up what they need," he noted. "We started by saying we would do it, but we had only a vague idea what it would cost. We underestimated. . . ."

"The foundations which gave the original grants did not make them continuous. When we see what we get in our appropriation, then we'll get out again and raise the rest. There's no reason not to go back to the same people except that the one thing most private foundations don't like to do is get stuck with a remaining large commitment. So I prefer to build bridges rather than islands."

"The other thing that's both exciting and worrisome is the problem of infinite demand. If Congress gave everything, it still wouldn't be enough. There's no end to the plans of John Kinard and his Council."

In one sense, however, the money problem has been at least a partial blessing. An offer from the Irwin-Sweeney Miller Foundation for $21,000 on a dollar-for-dollar matching basis has helped to rally community support and illustrate its depth.

About $16,000 has already been raised, including $7,000 from Anacostia. "Local businessmen have given us $3,700. These are small Negro businesses, mind you. People who are scrimping and scraping have given us nickels, dimes, quarters and dollars," Kinard points out. "Trying to live on nickels and dimes does not depress me. It reaffirms the people's support. When they give some of their own dollars, man they've got a stake in this thing; $7,000 in a poor community speaks for itself."

Another $2,000 came from Smithsonian staff, the proceeds of a dance held this summer in conjunction with the Peace Corps.

The museum will close September 1 for two weeks of cleaning and renovation. Consistently popular, this skeleton and "bone room" remain from opening day exhibits.

Budding artists, daily visitors to the branch museum, practice their crayoning skills as a drama class on stage rehearses a production to be performed for the neighborhood.
National Collection Offers Movies and Lecture Series

Films on art and as art will be shown at the National Collection of Fine Arts in a series starting October 3.

The movies, all of them short, will be shown the first and third Thursdays of the month and will be repeated on the half hour from 11 a.m. to 3 p.m. They will be screened in the Lecture Hall.

Saul Bass' 25-minute "Why Man Creates" will be the opening show Oct. 3.

On October 17, Bruce Bailey's "Castro Street," Shirley Clarke's "Bridges-Go-Round," and a third brief film will be presented. Having the city as a theme, they will relate to the major Charles Sheeler retrospective exhibition of paintings scheduled at the gallery. Two of Sheeler's themes were industry and the city.

The program will continue at least through next summer. It is free to the public.

The National Collection has also scheduled a lecture series to be held in conjunction with its major exhibitions. Talks will be held Thursday nights at 8 o'clock to draw downtown shoppers.

Opening the series of nine lectures will be Roy E. Neuberger, New York financier, whose "An American Collection" is currently on display at the gallery. He will talk September 19 on the theme: "Collecting in an American Renaissance: 1933-1968."

Cutback Effect

(Continued from Page 1.)

current manpower, as compared with 96 percent in fiscal 1965. This is before further cutbacks by the Revenue and Expenditure Control Act of 1968 are felt.

The number of instances of vandalism has increased from 47 incidents in calendar year 1965 to 183 in 1967. There have been 194 incidents since January of 1967.

"We foresee a major impairment in our ability to maintain and protect million specimens in science, history, and art—and to serve the public.

"Cutbacks in the already hard-pressed exhibits staff will result in a steadily deterioration of public loss of a major public investment."

The Smithsonian also noted that, while other government agencies are faced with similar cutbacks, the Institution is provided no recompense to the public.

"No less than one-third of our staff members are directly concerned with serving the public in daily face-to-face communication with visitors to our buildings and with researchers who come for extended stays to use the collections for serious studies."

Of immediate concern is security for the October opening of the National Portrait Gallery, which shares the Old Post Office Building with the National Collection of Fine Arts. Only half of a required staff of 150 protective and maintenance personnel is now available. The shortage can be only temporarily alleviated by shifting personnel from other buildings to the Fine Arts and Portrait Galleries, at the expense of weakening the Museum of History and Technology, Museum of Natural History and the other buildings.

Soviet Invasion Catches 3 SI Travelers in Prague

The Soviet attack on Czechoslovakia caught three Smithsonian travelers in Prague last month.

Richard S. Boardman, Brian Mason, and George Macure were attending the International Geological Congress when the invasion took place. They left the country the following day on a train provided by the U.S. Embassy for American citizens.

"Going abroad this month are:

John P. Hubbard, Birds, in Egypt and Uganda through November 23 conducting a serological and ecotaxonomical survey of migratory birds in Northeast Africa.

Richard C. Froeschner, Entomology, in Western Europe September 11 through December 15 studying museum collections to complete an illustrated manual on the lacebug genera of the world.

Clayton E. Roy, Paleobiology, in England to visit museums to examine collections and seek exhibition materials, and to conduct paleontological work in Sardinia, Mallorca, Sicily, and Malta.

Secretary and Mrs. S. Dillon Ripley, in Bhutan all of September, collecting fossils.

Walter A. Shephard, Jr., Radiation Biology Lab, in Germany until next year, conducting research on problems related to photobiology at the University Freiburg.

Sea Slug Battle Eclatates to National Issue

The hottest issue of the long hot summer turned out to be a battle between vital species foreseen by noted prognosticators, but the burning question of whether a sea slug may be called ugly.

The TORCH—MOLLUSK battle has exploded into national prominence, with United Press International science editor Joseph Moyer filing the following syndicated story and commentator Lowell Thomas making due note on a nationwide broadcast.

WASHINGTON (UPI) — Anybody who'd call a nudibranch "an ugly-looking little species of sea slug" is a blankety blank. The long hot summer wasn't that far advanced.

Mollusks, of course, is the "movement" for the open and lavish laudation of unpopular yet superior kinds of snails.

A while back the Smithsonian Torch, house organ of the Smithsonian Institution, had occasion in a scientific piece to refer to the nudibranch. It identified the creature as "an ugly-looking . . ."

Harpoon Finally Sticks in A & I

It Could-Only-Happen-at-the-Smithsonian Department.

Here we have a specimen that would be at home in the Museum of Natural History, in the National Air and Space Museum and in their future, proposed Air and Space Museum.

Frederick C. Durant, assistant director of the National Air and Space Museum, and a noted astrophysicist expert, has for sometime been collecting 19th century rockets of any kind. The whaling rocket was located for Durant by Mitchell Sharp, an avid NASA historian.

It measures six feet six inches, weighs about 70 pounds loaded, with a range of 500 yards. The face of the rocket is made of plywood.

Mr. Durant said it was fired from a hoe-knife-like tube, stood on the shoulder, and supported by a stand. Mr. Durant's interest is in its fulfilling a chapter in the state of the art and the story of rocket propulsion and the development of rocket motoring.

One more question. How long has it been in the collections of the Smithsonian?

Since 1881, when Smithsonian Secretary Spencer Baird purchased the jetless harpoon for $16.