



"... BUT I KNOW WHERE THE SUN SHINES BEST"—To hear TORCH Photographer Al Robinson tell it, SI Special Events Officer Meredith Johnson is doing a rendition of "Mammy" for the President, Secretary Ripley, and Ambassador to UNESCO William Benton. Not so. Mr. Jol . . . er . . . Johnson actually is directing the gentlemen to the elevator for an ascension to the second floor of MHT, where the President recently helped launch the 200th anniversary of Encyclopaedia Britannica.

UNDER YEAR-OLD LAW

SI Helping Solve Problems of Other Museums

A municipal government seeks information on the role of museums in the life of a city. A museum needs help in

"Old Hickory's" Would-be Tomb Moving to MHT

"The Tomb in Which Andrew Jackson Refused to Be Buried," an exhibit that many consider the Smithsonian's most extraordinary curiosity, will soon be moved from its outdoor site near the A&I Building to the east end of MHT's second floor. After reposing outdoors for some 80 years, it is expected to be situated in the new museum sometime in February, where it will face Greenough's statue of the half-clad George Washington.

There's an interesting tale behind the tomb. U.S. Naval Commodore Jesse D. Elliott, so the story goes, "had strong ideas about how other people ought to be buried." It all began in 1837 when Elliott acquired a Roman sarcophagus in Beirut, Syria (now Lebanon).

The 3rd-century tomb, mistakenly believed to have contained the remains of the Roman emperor Alexander Severus, stands five feet high and measures seven feet long. Its two pieces, carved from Greek marble, are decorated with looped garlands, clusters of fruit, and human figures resembling well-fed cherubs.

In short, it is a work of sculpture that "only a mortician could love," according to one Smithsonian curator. The well-intentioned and determined Elliott, however, did not see it that way.

One year after he purchased the sarcophagus, Elliott brought it to the United States aboard his flagship *Constitution*.

He deposited the marble coffin in the Patent Office Building, which had a room set aside for such oddities: "The National Cabinet of Curiosities."

Elliott did not plan a permanent loan, however. He made the condition that when retired U.S. President Andrew Jackson died, the coffin would be used as his final resting place.

In 1845 Jackson, who was near death, finally rebuffed Elliott's scheme. From his Tennessee home, "The Hermitage," Jackson took pen in hand and politely wrote Elliott, telling him to forget it. Ten weeks later, "Old Hickory" was dead.

In 1860, after all those years in the basement of the Patent Office, the tomb was turned over to the National Institute, a forerunner of the Smithsonian, and put on display outdoors.

dating a burial. Another wants advice on how to show a cross-section of its state's natural history in an exhibit.

The diverse needs are typical of the hundreds of requests for assistance that the Smithsonian has received since passage of the National Museum Act just over a year ago. They come in at the rate of about three a day, says Frank Taylor, director of the U.S. National Museum, which is responsible for carrying out the act.

The act, says Taylor, "reaffirms what the Smithsonian has been doing for more than 125 years—assisting museums with its own experience, displays from SITES, exchange of collections, and the like."

Despite the fact that Congress has appropriated no funds for carrying out the act, Taylor's office has been able to implement a number of programs which fulfill its intent, and is planning studies which will examine the very nature and functions of museums.

"The important word in the National Museum Act is cooperation," says Taylor. Joint efforts with the American Association of Museums have supported publication of a manual on methods of museum registration. Hopefully the income from its sale will form the basis of a revolving fund to support future publications.

A conference at Belmont last month, and meetings of museum directors and agencies on the Federal Council of Hu-

THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 1, January 1968

Center Formed for Study Of Short-Lived Phenomena

By Jim Cornell

On January 2, in Cambridge, the Smithsonian Institution and its Astrophysical Observatory officially began operations of a "Center for the Study of Short-Lived Natural Phenomena."

The new Center will serve as a clearing house for the receipt and dissemination of information concerning rare or infrequent natural phenomena which might otherwise go unobserved or uninvestigated.

Typical events for study might be: earthquakes, volcanoes, bright fireballs, large meteorite falls, or sudden biological, anthropological, and ecological changes.

Whenever possible or appropriate, the Center also will coordinate actual investigations of the events, either by dispatching Smithsonian scientists to the scene or by alerting and assisting local scientists.

The Center is supervised by a Scientific Committee composed of SI scientists and chaired by Dr. Sidney Galler, SI's Assistant Secretary for Science. Bob Citron, former SAO Ethiopian station manager, is the Administrative Officer. Dr. Brian Marsden will provide liaison between the Central Telegram Bureau and SI.

The Committee includes Dr. Galler, Dr. Charles Lundquist of SAO, Dr. Kurt Frederiksson, Dr. Lee Talbot and Dr. William Aron, all of SI. Other scientists, representing other fields, may join the Committee later.

The idea for a center originated in Washington shortly after the eruption of volcano Surtsey. At that time, a group of SI scientists noted that Surtsey was one of the few volcanoes ever studied during its early or developing stages.

Obviously, the observation of major natural events while they are still aborning is extremely valuable. Thus, the SI group recommended the establishment of a system permitting scientists to hear about—and respond to—rare phenomena on short notice.

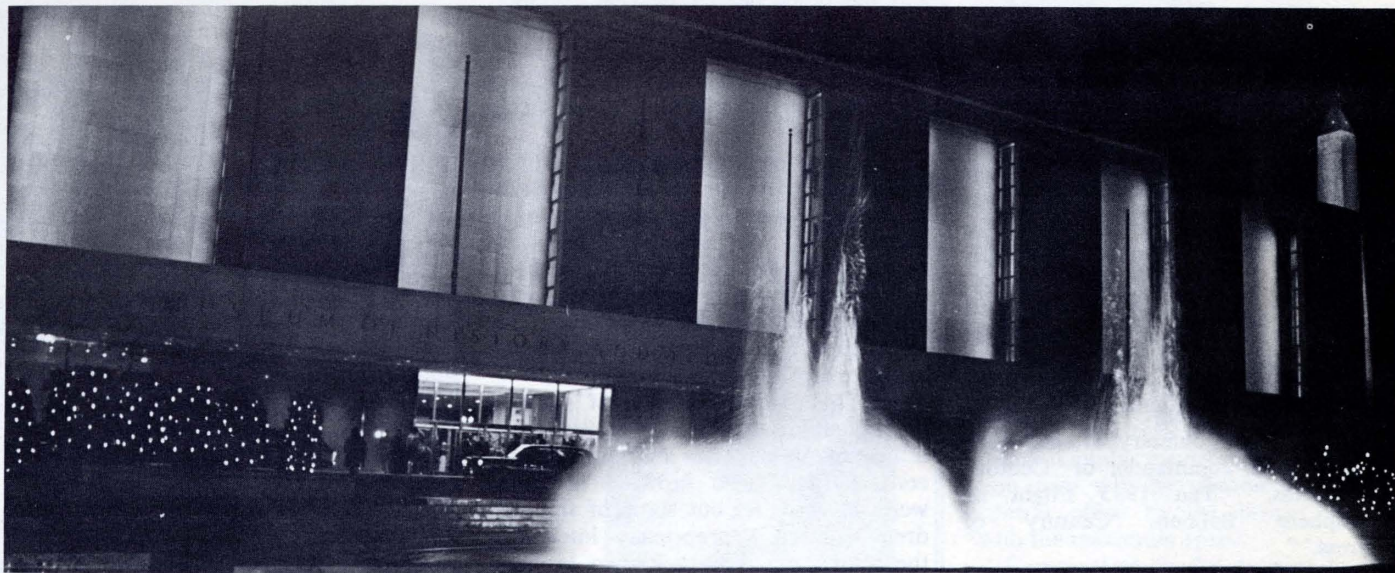
They found a ready-made example of such a system in Cambridge. For many years, SAO has served as an informal clearing house for bright fireball reports. More officially, during the past two years, SAO has operated the Central Telegram Bureau, receiving and relaying information about celestial discoveries around the world.

The Center's operating procedure is simple: A Smithsonian staff member—or any member of the public—notifies the Center via SAO's communications system that a short-lived event is impending or underway. The Center then alerts Committee members, who decide whether the event is of sufficient interest to send someone from the Institution or to alert other scientists known to be in the area.

For the present, the Center is mainly concerned with supporting the Institution's own research objectives. Eventually, however, it may expand services to provide on a truly international basis to other research organizations.

(continued on page 3.)

SNEAK PREVIEW



Guests at the opening of the Peruvian silver exhibition were treated to what architect Walker Cain described as "a last-minute, unplanned 'sneak-preview'" of the fountain in front of MHT. Backed by light-decked trees, the fountain performed two of its many possible water compositions. Powerful jets—capable of sending streams into Constitution Avenue—and surrounding waters will operate year round, one of the requirements Mr. Ripley, who played a major role in the fountain's design, placed on the architect. There will be a formal opening this month, which Cain calls "the world's first winter dedication of a fountain."

photo by Harry Neufeld

National Museum Act

(continued from page 1.)

of Exhibits has probably been most actively involved with Taylor's office in carrying out its provisions. Exhibits chief John Anglim is heading a committee of the American Association of Museums looking into the establishment of regional museum exhibits laboratories which would be financed by Museum Act funds.

A series of 14 experimental learning exhibits on the physics of light have been produced and are being tried in Fairfax County elementary schools. So far, says Taylor, they appear to be very successful, and should show what teaching aids can be useful in the museum itself.

The exhibits office has always accepted trainees informally from other museums and is now trying to establish a formal program under the act. Gene Behlen directs the office's training efforts, and led a group of four to Charleston, W. Va.'s, Children's Museum earlier this year for a four-day seminar in all phases of exhibits work. Requests for similar programs have subsequently been received from other Eastern museums.

The act applies to museums abroad as well as in the United States, and Behlen points to Helen Ashton as a guinea pig in the program. Miss Ashton, from the Australian Museum of Natural History in Sydney, has been here since September on a grant to study all phases of exhibits work.

Although the Smithsonian's exhibits office is far larger and more specialized than her own, Miss Ashton reports that the training program fills a very definite need, and that what is learned here can be adapted for use in a smaller museum. Among the Smithsonian ideas that will find their way back to Sydney are freeze dry and the incorporation of such audiovisual devices as films and slides into displays.

The use of more mixed media to create a total museum experience is one of the areas Taylor hopes to examine under the act. He would like to set up a program of research into the scientific bases for the most effective means of communication between objects and people, and has consulted with psychologists on how such an investigation might best be handled.

"What we are most interested in doing," Taylor sums up, "is determining more ways in which museums can contribute to elementary and secondary education at a time when the concepts of education are changing so rapidly. The museum has an opportunity to support education and even invent improvements in the ways we teach."

Lunchbox Talks Will Feature Mitchell Counsel

William H. Webb, assistant trial counsel for the defense in the court martial of Billy Mitchell, is among the speakers scheduled for the National Air and Space Museum's January lunchbox talks.

NASM invites all employees to bring their lunch and attend the talks Wednesday at noon in A&I, second floor.

The month's schedule includes Webb on January 10, Kurt Stehling, national counsel on marine resources and engineering development in the Executive Office of the President, speaking on "Science and History" January 17; Robert G. Attwood, manager, Tiro's Check Out Center, NASA, "Tiro's Meteorological Satellite," January 24; Dr. Lucille St. Hoyme, associate curator, Division of Physical Anthropology, S.I., "Society Shapes the Man," January 31, and Vice Admiral Settle, commander of "Century of Progress," "The 1933 Flight of Stratosphere Balloon 'Century of Progress.'" For further information call Richard Preston, 5672.

SMITHSONIAN TORCH

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Helen Ashton, exhibits trainee here under the National Museum Act, works on a natural history illustration. Miss Ashton has been a "guinea pig" for a training program being established by the Office of Exhibits.

LETTERS

ROBERT FLEMING

The following letter was sent by Mr. Ripley to the Post, Star, and News.

SIR: The untimely death of Robert V. Fleming on November 28 is a particular blow for the distinguished Institution of which he was senior Regent and over whose destiny he had helped preside for 20 years.

In the short time that I have been its Secretary, I have come to realize how much Mr. Fleming knew about the Smithsonian and what close and sympathetic attention he paid to every detail of its ramified workings. One of the few Regents who had ever served as long was that extraordinary person, Alexander Graham Bell, and it was the Bell tradition of keen interest and concern which Robert Fleming exemplified.

It is in testimony to the Smithsonian's deeply affectionate and grateful regard for one of Washington's most prominent citizens that I direct this letter to your attention.

S. Dillon Ripley

NEIGHBORHOOD MUSEUM

Sir:

Discovered! The first Smithsonian neighborhood museum.

Standing in the receiving line at the opening of "The Lower East Side" exhibit, I was reminded repeatedly that for at least two generations of those growing up and out of Southwest Washington, the old Arts and Industries Building was their neighborhood museum. Elderly and middle-aged guests spoke of their fondness for the old museum and of its proximity to "Four-and-a-half Street" and the other nearby pockets of ambition. Several of the guests showed more emotion over returning to the old building in which they had played as children than they did for the exhibit they came to open.

I know a very small number of those who came frequently to the old museum as children who were received sympathetically by the attendants and who even made friendships with the curators. If we knew more about all who were influenced by these experiences, we might have a clue to what to do at our newest neighborhood museum.

The old exhibits were not oriented toward children, but the museum held a life time of surprises and mind stretchers for those who browsed it. There were no activities but some of the children acquired a proprietary interest in the museum and were known to chide even adult visitors who mis-handled the objects or abused the facilities. The children's involvement was in many instances complete. There was no conscious effort to involve them, they learned by their own efforts, voluntarily.

Frank A. Taylor

Performing Arts Manages To Come up with Encore

By Mary M. Krug

What do you do for an encore when your first production has drawn unanimous praise and an audience of 431,000?

That was the delightful dilemma of the Division of Performing Arts, which spectacularly launched its existence with the first Festival of American Folklife last summer.

"It was a hard act to follow," admits division director James R. Morris, but follow they have, with programs ranging from Czechoslovakian puppets to the avant garde Erik Hawkins dance troupe. And plans are being developed for such future events as a psychedelic production of a contemporary musical composition, a national college drama festival, Sound and Light, an expanded folklife festival, and a summer-long puppet theater.

Ralph Rinzler, perhaps the only person in the United States doing full-time folklore field work, is again acting as consultant for the 1968 festival and has already made one field trip to prepare for it. Morris said that without Rinzler's help and expertise the festival program would not be possible. The show will feature a greater variety of crafts and performances, representing more areas of the country than last year's. Morris is adding a Texas day, to illustrate the cross-section of culture from one state, and will make ethnic cooking as well as crafts available.

A second annual folklife seminar is being planned to bring together people whose fields touch on folklore but who are not directly involved in it—historians, art historians, sociologists, anthropologists, linguists. The festival and seminar fit perfectly into the role that Morris sees his division presently occupying—to illuminate the collections of the Smithsonian and heighten the overall museum experience.

"The Smithsonian has a responsibility to art in general, but has seldom done anything in the field of less tangible arts," he says. "Because they exist only when performed, they are a little difficult to collect—you can't give the original performance of South Pacific, the first Pulitzer Prize-winning musical comedy, to a museum collection, for example. Sometime in the future I hope we can devote ourselves to understanding—perhaps through re-creation—performances that have had a profound effect on American art."

There are three levels of culture, Morris believes—folk, pop and fine arts—and they influence each other. About 85 percent of the population is never reached by fine arts culture, he says, and "it is very much the job of the Smithsonian to produce programs showing other stratas of culture and how they inter-act. That should strengthen all levels of culture."

Morris "would love to do something with pop culture, but I haven't had time to think of specifics. I know of a ragtime

opera written in the 20's, for instance, that would be fun to produce. Other areas of the Smithsonian have done a commendable job in pop culture—particularly displays of the comics and fashion design."

The cross-cultural approach will be tested this spring when the division presents Schoenberg's *Pierrot lunaire*, "one of the most important pieces of 20th century music" in a psychedelic type production. The work, Morris says, is a kind of musical experience which is disembodied from traditional musical roots and offers a fascinating potential for expanding the audience experience.

In the strictly fine arts field, Morris has recommended the establishment of a resident chamber ensemble—"to be at the disposal of the Division of Musical Instruments for their programs and to make music for music's sake."

Drama will get a boost next year with a national college drama festival. Negotiations are about complete for the Smithsonian to host the festival, with the American National Theater and Academy, the American Educational Theater Association, Friends of the Kennedy Center and American Airlines as joint sponsors. The festival would bring the best college drama productions, chosen in regional competition, to Washington for performance, probably in Ford's Theater.

"The implications of such a festival will astound people," predicts Morris. "The caliber of productions now being done by many colleges is far better than realized; previously there has been no way of evaluating how good they are. The local competitions can help build strong regional interest in the theater, and very well might do for the theater what bowl games have done for football."

A "very workable" final draft of a script for Sound and Light has been submitted. Technical plans for the Mall program are complete, and "all we need is money." Technical difficulties make it impossible to set up for this summer, however, and the target date for installation is spring, 1969.

If tourists will not be able to see the Mall's historic buildings bathed dramatically in light this summer, however, they will be able to enjoy a repeat of last year's popular puppet theater. This year, however, there will be a resident company using the little outdoor stage on the Mall, with an occasional visiting group.

With barely a pause for breath after their Christmas festival, "Masques, Mimes, and Miracles," Morris and his staff of eight will be preparing for such spring programs as a re-creation of the trial of Socrates in a dramatic reading and the traditional April 1 gala on the Mall. Its debut may have been a hard act to follow, but the Division of Performing Arts seems to be keeping up the momentum.



SI impresario James Morris examines costumes for the smash hit "Masques, Mimes, and Miracles" with two of the cast members, Duffy Farrand, left, who played the Turkish Knight, and Peter Bock, the dragon. Thousands of would-be ticket holders had to be turned down for the Division of Performing Arts' first Christmas festival.

'Libelous,' Said Smithsonian Of 1925 Willa Cather Novel

By Mary Carmody
Smithsonian Archives

A short visit to Washington in 1898 must have made an indelible and rather unfavorable impression on Willa Cather. For, in 1925, when her book, *The Professor's House*, was published, her critical observations on Washington in general and the Smithsonian Institution in particular were strong enough to stir up a minor but interesting furor.

Among those concerned with the public image of the Institution, words such as "libel" enjoyed a brief popularity, and zeal to save the Smithsonian from what some considered an injurious attack of literary license ran high.

The Professor's House, in fact, deals only briefly and remotely with the Smithsonian although, admittedly, not kindly. To the casual reader the offending episodes would hardly be memorable. However, to some at the Smithsonian, Miss Cather's story of the young explorer who was rudely treated by their fictitious counterparts provided an "untruthful" and "detrimental" characterization of the Institution.

The story of Tom Outland, the protagonist, and the Smithsonian Institution, appears as a book within a book. It is a simple tale of archaeological adventure set on a mesa in Arizona and of the antiquities discovered there by Outland and his partner, Blake. The fun begins as the young scientist attempts to interest official Washington, primarily the Smithsonian Institution, in his finds and to secure professional help for further exploration. Although the story is self-contained, it does play an integral part in the novel, and is a well written account of an archaeological adventure, innocuous enough but for the hero's observations on the Smithsonian.

Arriving in Washington with samples of the Indian treasures found on his Arizona mesa, Tom Outland is advised to contact the Smithsonian. About the Smithsonian, Tom recollected that

"The Director couldn't be seen except by appointment, and his secretary had to be convinced that your business was important before he would give you an appointment with his chief. After the first morning, I

found it difficult to see even the secretary."

This was to be only the first disillusionment. After being advised that the only way to win the attention of the "Director" of the Smithsonian was to wine and dine him at a fancy lunch, our hero does in fact obtain an interview in just this manner. Interest was shown, promises of financial aid given, and for a short time Outland was encouraged.

"But I soon found that the Director and all his staff had one interest which dwarfed every other. There was to be an International Exposition . . . in Europe . . . and they were all pulling strings to get appointed on juries . . . There was, indeed, a bill before Congress for appropriations for the Smithsonian but there was also a bill for Exposition appropriations, and that was the one they were really pushing. They kept me hanging on through March and April, but in the end it came to nothing."

Several other indignities were suffered by Tom at the hand of the Smithsonian. For instance, he provided samples of his finds which were never returned, and, due to his lack of success in obtaining financial support, his partner sold all of the valuable finds to a German exporter. This is to Tom the ultimate desecration of these treasures of the American past.

The critical manner in which Willa Cather handled the Smithsonian Institution was a matter of some concern to Secretary Walcott when it was brought to his attention by Henry White in February 1926. Walcott wrote to Alfred A. Knopf, Inc., in March 1926 concerning the book:

The book bearing the title "The Professor's House," by Willa Cather, published by you, has come to the attention of several members of our staff, and statements in it regarding this Institution have caused much criticism among them and the friends of the Institution generally, who have wondered that you allowed to appear in print matter so misleading and untruthful. The statements in question give an entirely false impression of the Institution and its work to those who have no direct knowledge of it.

After a paragraph explaining the Smithsonian Institution and its noble character, Walcott went on to say:

We are at a loss to understand why Miss Cather should have penned such an attack upon an establishment founded and carried on solely as a benefit to mankind, whose record of achievement in advancing and disseminating knowledge and of helpfulness to others has given to it a world-wide reputation, or why you should have published such statements. May I ask if you know of anything that has given the author this wrong conception of the Institution and its work, or of any reason for her making these injurious statements regarding it?

The answer to Walcott from Alfred A. Knopf, Inc., which was not received until August 1926, stated that:

Miss Cather assures me that she was aiming merely at the complete characterization of an inexperienced youth, and had absolutely no intention of saying anything detrimental to the Smithsonian Institution. Since the events described were dated more than twenty years ago and since nothing was further from Miss Cather's mind than to make a detrimental remark about the Smithsonian Institution, I believe you will agree that the Institution can hardly feel Miss Cather was being unjust.

This answer did not fully satisfy Walcott, because, on August 10, 1926, he wrote to Knopf once more requesting that in future editions of the book a fanciful name be substituted for that of the Smithsonian Institution. There is no letter of reply from Knopf in the files.

Judging from a letter of February 23, 1927, to Wm. L. Corbin, Librarian of the Smithsonian Institution, from G. F. Bowerman, Librarian of the Public Library of the District of Columbia, Corbin must have asked Bowerman if he didn't think the book, being so libelous, shouldn't be taken out of circulation.

Bowerman's reply to this request must have put a stop to the entire effort to black-list Willa Cather's novel.

"... it would be making a tempest in a tea pot to dignify this particular peccadillo by so much attention. Why make a mountain out of this particular molehill?"

'Animal Gardens' Outlines Zoo's Past, Future

By John White

An excellent biography of the National Zoo is given in Emily Hahn's new book, *Animal Gardens* (Doubleday, \$6.95). Miss Hahn, who writes often for *The New Yorker*, recently visited zoos in many lands, including Russia, and evidently found ours one of the best.

Here is a precis of her ten-page account:

"The National Zoological Park . . . a subdivision of the Smithsonian Institution . . . is located in Rock Creek Park, a sharply cut ravine that has managed to remain rustic in spite of being close to bustling Washington streets . . ."

Miss Hahn went to that "pleasant" place and met its Director, Dr. Theodore H. Reed, "a tall, ebullient man," who said:

"One thing that distinguishes this zoo from others in America is that we're government employees, all of us. Everybody working here is a civil servant; we're answerable straight to the top; no state legislature or city government comes between the federal government and us. This position gives us a nice sense of importance, but it also carries with it extra duties. You see, we're part of the Smithsonian . . ."

Then, from that ebullient Director and from the book written by his famous predecessor, Bill Mann—*Wild Animals In and Out of the Zoo* (published in 1930 in the Smithsonian Scientific Series)—Miss H. pieced together this most entertaining Zoography (a word she quite properly did not use):

"The Smithsonian kept a little group of wild animals in cages behind the Institution building—this was early in the 1880s—for the rather bizarre reason that the society was forming a collection of mounted animal specimens . . . the living animals were models for the taxidermists . . ."



Willie

"Then the people of Washington discovered the little makeshift menagerie, and began coming, as people will, to look at the animals. More and more they came, until the Secretary of the Smithsonian, Langley, noticed them and grew thoughtful . . . Langley wondered if the Smithsonian animals weren't filling a definite need for the city.

"Finally he decided that they were, and . . . he created a Department of Living Animals as a new subsection of the museum. For curator he chose William T. Hornaday . . ."

"Langley reasoned that the Smithsonian could do its part for conservation by creating a zoo not only to exhibit animals to idle visitors, but as a means of breeding and perpetuating some at least of the waning species.

"The Rock Creek Valley was selected . . . mainly because it was a long way from town and the land (176 acres) didn't cost much . . ."

"Frederick Law Olmsted, the landscape architect . . . was asked to design the garden . . . the Regents acquired a head keeper, William H. Blackburne, who had been twelve years with the Barnum & Bailey Circus."

Another circus, Adam Forepaugh Shows, "presented two elephants to the government, and it was Blackburne's task to march these beasts from the circus grounds in Washington to Rock Creek valley, 'followed,' as Dr. Mann says, 'by all the small boys in Washington . . .'"

Alas for the small boys, the journey was "uneventful. The elephants were chained to a tree, and the Zoo was a fact."

"When there was room for them the reprieved animals were brought from the Smithsonian Institution's back yard . . ."

"Almost as soon as it opened the National Zoological Park faced lean times. The new government wasn't zoo minded . . . In spite of this, one way or another they did increase the collection . . ."

For instance, "On the famous African safari made by 'Teddy' Roosevelt with his son Kermit in 1909, the

colonel caught or shot so many wild beasts that both the National Zoological Park and New York's Museum of Natural History were embarrassed for want of room to put their new acquisitions."

Since then, of course, our Zoo has acquired more room, many more animals, with consequent occasional embarrassment—and some exciting plans. In the words of Dr. Reed:

"We're going to elaborate the aquatic animals' locale, with lots of small pools. We'd like to have a good, comprehensive library . . . we'll give rewards—zoo rewards—for kids with good marks at school . . . we'll have courses in adult education and a higher, or graduate, education course . . . on a thesis level . . ."

"... a lion area where you can see the lions as you drive . . . trackless rubber-tired trains . . ."

"I can tell you it's going to be a practically new zoo."

Miss Hahn mentions, among other of our Zoo's workers and inhabitants, these:

"a pretty young female radiologist,"

"John Perry, an assistant director,"

"zoo vet, Clinton W. Gray, D.V.M.,"

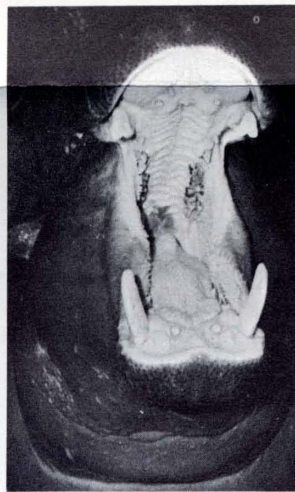
"ape house . . . head man . . . Mr. Bernie Gallagher,"

"Willie, the hybrid Polar-Alaskan bear" ("a Washington landmark"),

"Ham, the most famous chimp, perhaps, in the world as the first ape in space," and "Matilda," the pygmy hippo.



Dr. Reed



Matilda



Ham

Phenomena

(continued from page 1).

Naturally, SAO field personnel will participate directly in the program—reporting unusual natural events in their areas, facilitating communications from the scene, aiding visiting scientists, and perhaps even doing some investigating.

Much of this scientific scouting already is done by many SI-SAO people. (For example, Sam Tishler and Bob Citron carried on extensive meteorite recovery programs in the foreign countries where they were stationed as Baker-Nunn managers, and the Peru station was a local headquarters during the 1966 eclipse). The establishment of a formal center simply means that all information now will be channeled through a central office to the proper scientists with the maximum speed.

Commenting on the decision to found the Center, Dr. Galler has noted: "The Smithsonian Institution is the logical home for such a center, not only because of SAO facilities, but also because of our large coterie of scientists, our diverse interests, and our relative freedom of action."

ABOUT SI PEOPLE: Curators Reveal Most-Wanted Items To Round Out Their Collections

Acclaimed by the 36th President of the United States as "a treasure house of our inheritance," and the depository of some 60 million catalogued items, the Smithsonian still has some significant holes in its collections.

A group of curators recently revealed their hearts' desires to the TORCH in hopes that the objects might someday be available.

Dr. Philip K. Lundberg, curator in charge of the Division of Naval History, is eager to obtain a naval officer's non-commissioned officer's, or enlisted man's uniform of the War of 1812. A few ribbons signifying receipt of Presidential awards, medals, or citations would be a welcome bonus, but not necessary.

NASM's senior historian **Paul Garber**, a noted kite expert, has little hope of obtaining his most-desired object. The Wright brothers, having written to the Smithsonian in 1899 for any material available, built a kite which guided them in the construction of their first flying machine. The kite was not preserved, but Garber still dreams . . .

Harry Lowe, NCFA's curator of exhibits, has a long list of American paintings—some of them safely ensconced at other museums—which he would like to add to the national collection. Among them are "Salt Shaker" by Stuart Davis, now in the collection of the Museum of Modern Art, "Blue Poles," an early Jackson Pollock in a private collection, "Upper Deck," by Charles Sheeler, whose works will be on display at NCFA in the fall, and any of the versions of "The Peaceful Kingdom," by Edward Hicks or "The Staircase Group," by Charles Wilson Peale.

Herbert Collins, Division of Political History, would like to expand his Presidential collections with clothing worn by Chief Executives both in and out of office, at work or at leisure. The 18th century draws Musical Instruments curator **John T. Fesperman**, seeking unaltered violins, a viola, violoncello and

bows, trombones, horns and recorders of that period, as well as an Elizabethan lute and a theorbo.

Frederick C. Durant, assistant director of NASM for astronautics, came up with the most surprising request. To round out his collection of the most modern spacecraft and boosters, he would like war rockets used by Chinese, Arabs, and Europeans from the 13th to 17th centuries and by the Indians in the 18th century and most European countries in the 19th. They would, he explained, help trace the development of the technology of rocket propulsion.

RBL STAFFERS HONORED

The Washington Academy of Sciences recently honored four staff members of the Radiation Biology Lab. Dr. **David L. Correll**, biochemist, and Dr. **Te-Hsiu Ma**, plant geneticist, were elected as fellows and **James M. McCollough**, predoctoral student, and **Curtis Robinson**, master's student working in the lab, were elected to membership.

DIETLEIN, WHITELOW DEPART

The Institution faces 1968 without the services of two key personnel. **Donald R. Dietlein**, manager of the Zoo's animal department, is the new director of the Kansas City Zoo. He had been with NZP for three years. **Jack Whitelaw**, special assistant to the Assistant Secretary, has taken a job on the staff of Maine Senator Edmund S. Muskie. Whitelaw, who came to the Smithsonian in 1964, last year became the first Smithsonian employee to be selected for the Congressional Fellowship Program.

4-Day Gala Opening Planned

Portrait Gallery Staff Promises 'Stunning' Exhibit For September

By George J. Berkclacy

St. John de Crevecoeur in *Letters From An American Farmer* raised the question in 1782: "What then is the American, this new man?"

The National Portrait Gallery, which opens its doors to the public in September 1968, will pose this question anew, as well as explore it and suggest tentative answers.

Where Ralph Waldo Emerson and Warren G. Harding used words to answer this provocative riddle, the National Portrait Gallery has elected to use the obvious: pictures.

Under the title and central theme, "This New Man/A Discourse in Portraits," the gala opening and related festivities will expose the American character and genius through portraiture.

"What we have for the occasion," says Benjamin Townsend, new assistant director of NPG, "promises to be stunning."

Although the opening is nine months off, "stunning" can apply to the 22 galleries and modern lounge presently being refurbished for NPG's exhibition area in the Old Patent Office Building.

The exhibition area, according to instant, but accurate, arithmetic by director Charles Nagel, encompasses 25,078 square feet—a far cry from NPG's old mini-hall in the Arts and Industries Building.

So complete is the "new" National Portrait Gallery that an elegantly furnished retiring room has

been set up for Catherine Drinker Bowen, the only female member of NPG's Commission.

The long and impressive main corridor of the second floor of NPG's wing (the National Collection of Fine Arts occupies the other side of the building) will exhibit portraits of American Presidents, including one of Andrew Johnson being loaned by the Kunstmuseum in Basel, Switzerland.

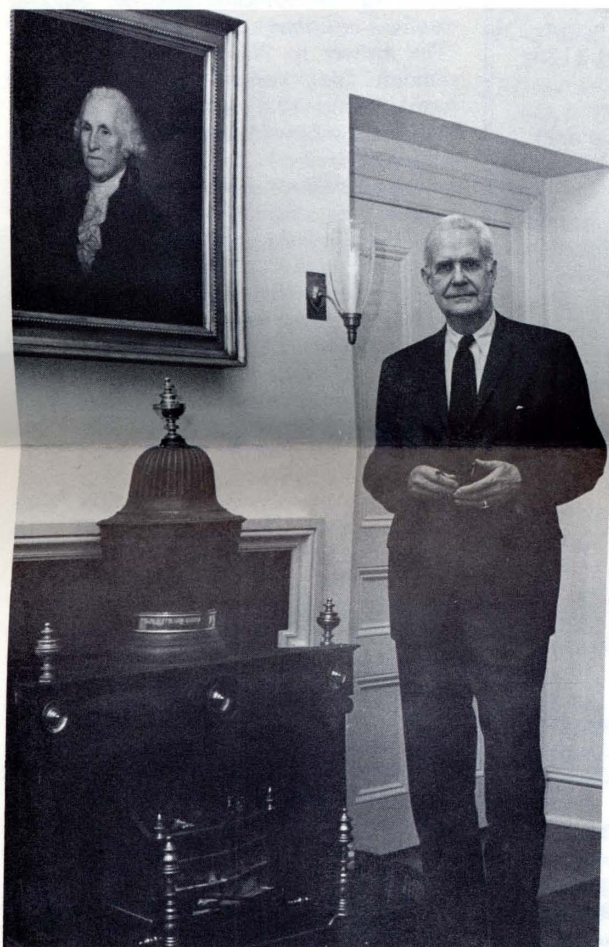
The nucleus of the opening exhibition will be 150 portraits, three quarters of which are being borrowed from collectors in this country and abroad. Swiss sources also are furnishing portraits of William Cullen Bryant, John Sutter, William Seward, Robert E. Lee, and William Tecumseh Sherman.

Mr. Nagel said there will be 15 to 20 non-portraits, such as historical or genre paintings, to set the themes of individual galleries.

Some of the themes thus far selected to complement the over-all title include Pioneers in Space, Immigrants and Emigres, Organizers, Citizen-Lawmakers, Imagemakers, and Iconoclasts and Outcasts. The latter category features Thomas Paine, Aaron Burr, Jean Lafitte, Jefferson Davis, Emily Dickinson, Henry Thoreau, and John Reed.

Special events preceding the public opening on September 29 include receptions for Official Washington (September 25), Association for State and Local History (September 26), The Smithsonian Associates (September 27) and the Washington Hospital Center benefit ball (September 28).

Stunning, indeed.



Charles Nagel, director of the National Portrait Gallery, poses in his office in the newly remodeled Patent Office Building under a painting of George Washington by noted artist Rembrandt Peale.



NPG Administrative Officer Joseph A. Yakaitis, left, and Assistant Director Benjamin Townsend discuss the gallery's budget.



Robert G. Stewart, curator of the NPG, examines a wood block of Gen. George C. Marshall. On his right is a portrait of William Corcoran, founder of the gallery that bears his name.