The magnificent Harriet Lane's assistant secretary reports formed at the new Institution. Indians, at a price of works of art on exhibition from a place contemporary developments in National Collection, which, in the mid-1800's, 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, almost the last place that Mr. Ripley knew them to be. The gallery's collection is so large and so specialized that it seems to amount to some paintings and statuary. Future appears remotely promising. Then on January 24, a stovepipe thought 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 and other artists in the gallery's collection. It seems to be the end of the art gallery enterprise for all time. The surviving works of art are cleaned out, and the history of art at the Smithsonian comes to a dead stop.

1872—A delegate, dead George Catlin dies in New Jersey. Almost the last words heard from the artist are "What will happen to my Indian Gallery?"

1879—Widow of Philadelphia philanthropist donor makes 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.

1865—Smithsonian's art collection amounted to some paintings and statuary. Future appears remotely promising. Then on January 24, a stovepipe thought 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 and other artists in the gallery's collection. It seems to be the end of the art gallery enterprise for all time. The surviving works of art are cleaned out, and the history of art at the Smithsonian comes to a dead stop.

1872—A delegate, dead George Catlin dies in New Jersey. Almost the last words heard from the artist are "What will happen to my Indian Gallery?"

1879—Widow of Philadelphia philanthropist donor makes 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.

1865—Smithsonian's art collection amounted to some paintings and statuary. Future appears remotely promising. Then on January 24, a stovepipe thought 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 and other artists in the gallery's collection. It seems to be the end of the art gallery enterprise for all time. The surviving works of art are cleaned out, and the history of art at the Smithsonian comes to a dead stop.

1872—A delegate, dead George Catlin dies in New Jersey. Almost the last words heard from the artist are "What will happen to my Indian Gallery?"

1879—Widow of Philadelphia philanthropist donor makes 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.

1865—Smithsonian's art collection amounted to some paintings and statuary. Future appears remotely promising. Then on January 24, a stovepipe thought 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 and other artists in the gallery's collection. It seems to be the end of the art gallery enterprise for all time. The surviving works of art are cleaned out, and the history of art at the Smithsonian comes to a dead stop.

1872—A delegate, dead George Catlin dies in New Jersey. Almost the last words heard from the artist are "What will happen to my Indian Gallery?"

1879—Widow of Philadelphia philanthropist donor makes 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.

1865—Smithsonian's art collection amounted to some paintings and statuary. Future appears remotely promising. Then on January 24, a stovepipe thought 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 and other artists in the gallery's collection. It seems to be the end of the art gallery enterprise for all time. The surviving works of art are cleaned out, and the history of art at the Smithsonian comes to a dead stop.

1872—A delegate, dead George Catlin dies in New Jersey. Almost the last words heard from the artist are "What will happen to my Indian Gallery?"

1879—Widow of Philadelphia philanthropist donor makes 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.

1865—Smithsonian's art collection amounted to some paintings and statuary. Future appears remotely promising. Then on January 24, a stovepipe thought 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 and other artists in the gallery's collection. It seems to be the end of the art gallery enterprise for all time. The surviving works of art are cleaned out, and the history of art at the Smithsonian comes to a dead stop.

1872—A delegate, dead George Catlin dies in New Jersey. Almost the last words heard from the artist are "What will happen to my Indian Gallery?"

1879—Widow of Philadelphia philanthropist donor makes 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.

1865—Smithsonian's art collection amounted to some paintings and statuary. Future appears remotely promising. Then on January 24, a stovepipe thought 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 and other artists in the gallery's collection. It seems to be the end of the art gallery enterprise for all time. The surviving works of art are cleaned out, and the history of art at the Smithsonian comes to a dead stop.

1872—A delegate, dead George Catlin dies in New Jersey. Almost the last words heard from the artist are "What will happen to my Indian Gallery?"

1879—Widow of Philadelphia philanthropist donor makes 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.
There is no space to hang new Smithsonian galleries, and presently very few donates appear. "National gallery of art" becomes full-dedicated bureau of the Smithsonian. William H. Helm, a Smithsonian anthropologist and painter, named first director of gallery.

1923—Freer Gallery of Art opens to public; "National gallery of art" is now doubled in size. Full of gifts, however, drops from $500,000 a year to $40,000.

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

1929—John Gellaty, wealthy New Yorker, leaves collection of American paintings, including 17 works by Albert Pinkham Ryder, to the Gallery.

1936—Andrew Mellon offers his entire collection to the U.S., along with $15 million to erect a suitable building. Through-out the 1940's NCFMA has an "authorization," no building, little space, and lean years.

1953—President Eisenhower calls for restoring American art to Washington's "two cultures". "Art: U.S.A.," which includes the works of 102 contemporaries.

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 seeding of the Anacostia neighborhood museum, had not seen opportunity to view a section of the city I had never been before. "The trip to the Anacostia neighborhood museum, primarily because it gave me an opportunity to view a section of the city I had never been before."

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 seeding of the Anacostia neighborhood museum, had not seen.

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 seeding of the Anacostia neighborhood museum, had not seen.

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 seeding of the Anacostia neighborhood museum, had not seen.
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.

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.

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.
Real Draft Unknown

(Continued from Page 1.)

like the pre-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 it ever has happened it has been remarkable," he says. "The myth of William Jennings Bryan's candidacy 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—more is a synonym than a cause. It is not set up to convert but to reinforce." Dr. Melder, who emphasized to the TORCH that "in November I might be talking a completely differentapproach, 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 American Folger Shakespeare Library, the National Gallery of Art, and in Congress.

SIBLING RIVALRY

Any Number Can Play SI Game

EDITOR'S NOTE—We admit it. We are blatant, outright thieves. We stole the following from the SAO News. We have no apologies to our younger—younger by more than a decade—brother, the News. In fact, our only comment to the News is a wish that they continue to publish stories worth stealing. We are puzzled, however, at the news judgment that demands the Center for Short-Lived Phenomena worthy only of fourth page treatment, rather than the page one spot we felt it rated. That kind of knowledge must come only with age.

by John White

A funny thing happened to our original announcement of the new Center for the study of Short-Lived Phenomena on its way to this forum. That story was written by and for us and appeared in the January SAO News on page 4. But thanks to some villainy most vile, that story also appeared in the January Smithsonian Torch—on page one. What do you do to a baby brother (News was born in 1961—Torch in 1965) who steals something from you? What are we going to do is to print right here, a very funny thing which the Torch should have had—and hasn't. It is page 21 of some document—a memo or report or whatnot—obviously intended for internal distribution only. It was slipped to us by a trusted spy with the meager assurance that it was composed by somebody in the Smithsonian. Who? Unknown. When? Whenever. Why? Well... read on...

"I have often thought that an exciting table game could be created called "Smithsonian Institution." It would be similar to Monopoly and other games of that type. Each player would be given $500,000 and the instructions: "To found an establishment for the increase and diffusion of knowledge among men." The player would probably last longer than Monopoly if not for 120 years, the age of the Smithsonian.

"Instead of such properties as Boardwalk and Park Place, each 'Secretary' of the Smithsonian would preside over scientific and art collections, congressional appropriations, grants from private foundations, buildings, scholars, and scientists. In lieu of 'Chance' and 'Community Chest' there would be a deck of cards telling players such things as: 'You have been given a statue of George Washington weighing 20 tons,' 'You have been given two buffalos, live, or the world's largest elephant, dead,' or 'Your Institution has been charged with the responsibility of tracking all artificial satellites.'"

"In addition to these jokes there would be a deck of cards informing the player that: "Your building burned down," 'You have been attacked by an alien from Mars, and an investigation committee has been established.' A collection of 10,000 ants belonging to your entomology collection has been left in a locker in the San Francisco bus station and the person holding the key has had a mental breakdown and has been institutionalized."

"I wonder if, after playing this game long enough, anyone would build an Institution such as the Smithsonian of today. Would anyone consciously bring together within one organization the following things: eight separate museums containing over 60 million items; an astronomical observatory employing..." Page 21 ends there. Pity.... We can finish that last clause: "an astronomical observatory employing, as of Feb. 1, 465 people." But we can't finish the instructions for the game of "Smithsonian Institution."