

# 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 Ripley stated in the 1967 annual report.

Faced with this international sense of urgency, the Smithsonian is developing within the Office of Anthropology a component that Program Coordinator Samuel Stanley hopes will become the world center 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 interrelationship 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 scientists in research programs "cutting across the traditional boundaries 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 disappearing or becoming 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. Dr. Tax is presently in Tokyo attending another meeting on urgent anthropology, from which Dr. Stanley expects some significant programs to develop.

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 program 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 to fifteen volumes.

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 says. "If 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 value systems which may characterize our future social relationships."



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 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. 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. 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, automobile 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 collections. 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 alcohol injector 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 SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 9, September 1968

## Cutbacks Ordered by Hill May Affect Public Service

by George J. Berklay

The Congress' recent directive calling for all government agencies to cutback employment figures to the status of June 1966, could force manpower shortages that would seriously affect the Institution's exhibits program, security, and overall services 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 curtailing the Institution's services to the public, conceivably leading to intermittent closing

of some exhibition floors and entire buildings, or even a five- or six-day schedule for all museums.

The Institution also stands to lose 234 more employees at a time when the guard and maintenance forces are already below par and new museums require 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 craft, custodial, and guard force levels.)

This, the Smithsonian response 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 hard put to protect an investment of more than \$10 million, which has gone into more than 1,000 exhibits since 1964.

Other points made by the Smithsonian response were:

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

"A survey has been conducted of the required number of guard posts which 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.)

## Mrs. Dee Named Curator of Prints



The appointment of Elaine Evans Dee as curator of drawings and prints at the Cooper-Hewitt Museum of Design in New York has been announced by Director Richard P. Wunder.

It is the first senior curatorial appointment made at Cooper-Hewitt since the famous old museum of decorative arts became a Smithsonian component July 1.

Formerly assistant curator of drawings and prints at the Pierpont Morgan Library in New York, Mrs. Dee is a distinguished scholar in her field. Author of a number of exhibition catalogues and articles, she is a particular expert in 18th century French and Italian drawings.

The Cooper-Hewitt collection of more than 30,000 drawings and prints oriented to design, architecture and ornament is the largest and finest of its kind in the country.

Mrs. Dee takes over a job left vacant since 1964 when Dr. Wunder, the new Cooper-Hewitt director, left the post to join the Smithsonian's National Collection of Fine Arts.



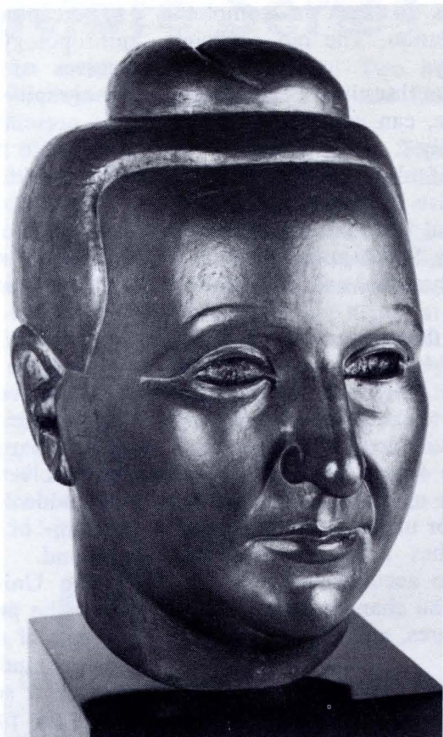
# NPG Opener Suits Nostalgic Mood

by Benjamin Ruhe

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 explain."

The principal show, entitled "This New Man: A Discourse in Portraits," consists of 168 portraits of important Americans in a variety of media and covering the history of the country from its beginnings to contemporary times.



Gertrude Stein, by Jacques Lipchitz—in "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 Crevecoeur in his *Letters 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 '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.

Painstaking research had to be done and outside experts consulted to help out 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 aided by Monroe Fabian and Tom Girard. Roger Williams and John Winthrop, 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.



Charlotte Cushman, by Thomas Sully—classified as "Idol."

The Gallery sought a portrait of Emily Dickinson, the country's finest woman poet, but learned there were only two extant. One was a silhouette of her done when she was 15 and before she began to write. It was considered charming but of no major significance. The other, also held by Amherst College, was a daguerreotype which was considered much too fragile to be moved.

Will it be a good opening show?

"I think it is going to be stunning," says Dr. Townsend. Stunning because of the "so beautiful, so handsome, so dignified" Old Patent Office Building, which with its small residential galleries is a perfect setting for portraits. Begun in 1836, the building represents an architectural peak of achievement that is perfectly matched by a peak of achievement in portraiture reached in the United States about the same time. Some of the finest portraits that will hang in the Gallery date from that era.

"The building will enhance the pictures," says Dr. Townsend. "They're ideally suited to each other."

Will it be all sober portraits and careful decorum in the "New Man" show and the other major exhibition, the Presidential Gallery?

By no means, assures Dr. Townsend. Genre paintings and association items such as Morse's telegraph, Whitney's patent model cotton gin and Daniel Webster's sideboard of which he was so proud humanize the paintings.

"And we have a few surprises up our sleeve," he says. The section devoted to Idols such as Babe Ruth, Buffalo Bill, Fiorello LaGuardia, Rudolph Valentino and Jean Harlow, "will have some razzle-dazzle, some swing."



John Sutter, by Frank Buchser—"Frontiersman and Expansionist."

## News And Notes

### Ape Population Is Endangered

The world population of apes and monkeys is dwindling before encroaching civilization and the demands of science.

"We must do everything that we can to advance every possible measure that is calculated to protect all primates and especially endangered species of primates," says Dr. Leonard Carmichael, former Smithsonian chief executive and new vice president of the National Geographic Society.

Dr. Carmichael sounded the alarm recently in his keynote address as president of the Second International Congress of Primatology, in Atlanta, Georgia.

"It is a truism that if a natural species is lost, it can never be replaced," Dr. Carmichael said. "In the study of primatology, therefore, the term 'endangered species' has a peculiarly ominous sound. All who realize what primatology can do to advance our scientific and medical knowledge of man realize that all primates are not alike and the scientific use of some specific form may turn out in the future, as it has in the past, to be of great applied significance, for example, in medicine."

### Surveys Archeologist Retires After 17 Years

G. Hubert Smith, 60, one of the most widely known historic archeologists in the United States, has retired from the River Basin Surveys staff at the Smithsonian's Lincoln, Nebr., headquarters.

Dr. Smith, who served the Institution in Lincoln for 17 years, has been engaged in locating and excavating important fur trading posts in the Dakotas that were inundated as the result of Federal dam construction on the Missouri River.

One of his more significant research projects in recent years was the excavation of Fort Berthold in North Dakota, the site where the last of the pre-reservation Arikara, Mandan, and Hidatsa Indians lived prior to their near-extinction 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 a few weeks ago.

President Johnson called on the Center to help evaluate the violent eruption on Mount Arenal near San Jose, Costa Rica, which "blew" for the first time in 600 years, killing more than 100 people.

Thanks to the Center's fast action, Smithsonian scientists William Melson and Thomas Simkin and a colleague from the U. S. 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 major scientific events. Its international reporting network has nearly quadrupled in size during the past three months—from 108 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 monkey.

Apparently never unwrapped since it was embalmed and buried some 3,000 years ago, the mummy—long identified as the infant Princess Moutemhit of the XXist Dynasty—is the first known instance of 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.



Matthew C. Perry, by unidentified Japanese artist—in "Frontiersman and Expansionist" section.

It attempts a provocative analysis of the American character by grouping portraits into eight dogmatic categories. Captions accompanying each likeness set out to be thought-provoking. Aaron Burr, for example, is accorded what to some will be unusually sympathetic treatment. And placement of portraits often shows unexpected thinking. Sitting Bull is to be hung in the Defenders and Peacemakers room.

The "New Man" show had been planned in broad outline and the title picked by staff member Virginia Purdy, an historian, when the colorful Dr. Townsend, holder of degrees from Princeton, Harvard and Yale, arrived on the Washington scene last fall as assistant

## MHT Installs Astralite III

Plastic sculptures endlessly move in a beam of polarized light in an invention called Astralite III, an artistic-scientific globe by Adam Peiperl of Silver Spring, which was recently given to the Smithsonian. The beautiful, hypnotic creation was put on permanent display in the Hall of Physical Sciences of the Museum of History and Technology.

A chemist by training, Peiperl hit on his invention last January 31 and has had such success with it he has been signed to a five-year art contract by a major New York gallery. The instant artist presented one of his unique spheres to Lynda Bird Robb.

Taking advantage of the fact that the interaction of polarized white light and plastics formed in certain ways can yield varying patterns of pure colors, he cuts forms out of these plastics, sets them adrift in water and spins them with a magnetic stirrer to achieve random, graceful designs.

Says Dr. Walter F. Cannon, Chairman of the Department of Sciences and Technology, who accepted the gift: "It's ingenious and it's bright. As for its place in the art world, that is up to the viewer."



Albert Einstein, by Josef Scharl—"Explorer."



# 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, including the First Lady.

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 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 opening day exhibits 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 don't work. You have to have personal involvement—gimmick kinds of things on exhibits—things that can be handled or manipulated, or live programs related to the subject of the display."

He has learned, too, 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 zoo, bone room, and shoe box collections, which have proved of durable popularity.

And he has learned to coordinate programs with the area schools, "so that we supplement rather than compete with what they are offering." Among the offerings for this coming year that have been planned with the schools are an exhibit on telephone history and a weather forecasting display complete with weather station that youngsters can learn to operate. Saturday nature studies of the Southeast area are also being coordinated with the schools.

The "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



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 5,000 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 where there has been a lot of talk and no results."

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 ahold 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 continuing large commitment. Most 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."

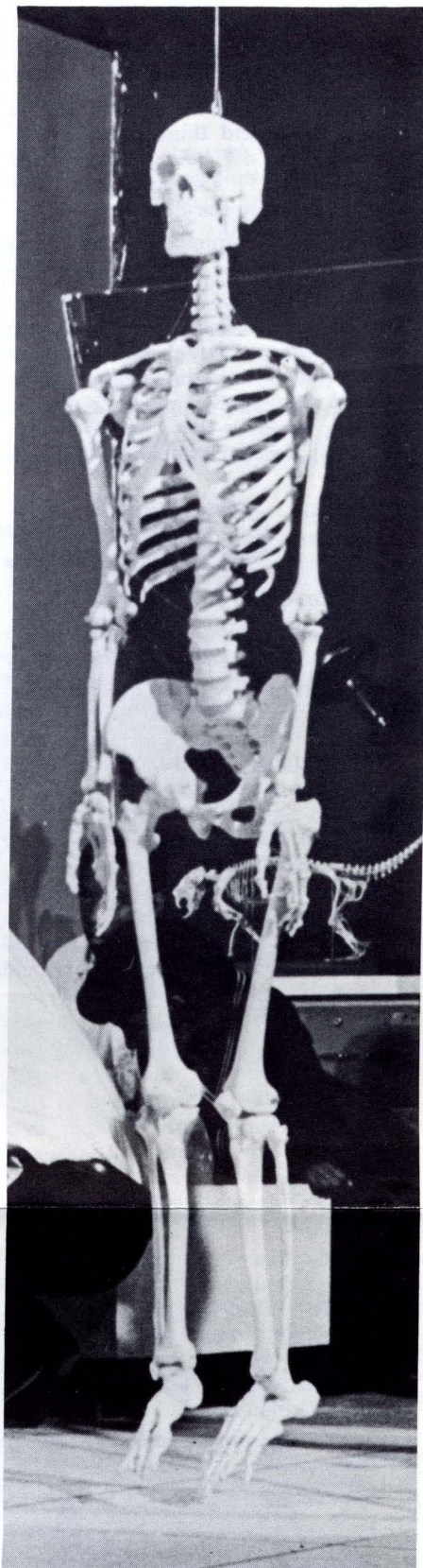
In one sense, however, the money problem has been at least a partial blessing. An offer from the Irwin-Sweeney-Miller Foundation for \$21,000 on a dollar-for-dollar matching basis has helped to rally community support and illustrate its depth.

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.

"Having 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.



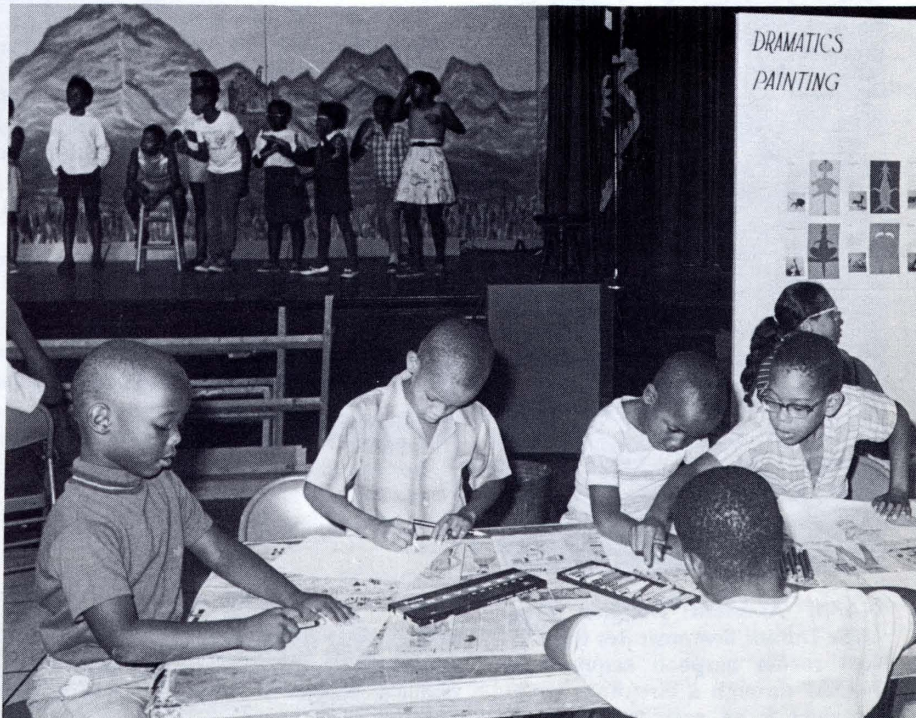
Consistently popular, this skeleton and its "bone room" remain from opening-day exhibits.

It will reopen with an anniversary exhibition consisting of photos, slides, and tape recordings of the first year's activities.

Not that the museum is dwelling on the past, however. It faces its second year with plans for an ever-expanding program and optimism that the money will be there to implement it.



Director John Kinard looks on as a teen-aged user of the Anacostia facility practices the potting skills she has learned in the popular crafts classes.



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 October 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 paint-

ings 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 R. 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."

## 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 Magrue 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 ectoparasitological 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. Ray, Paleobiology, in England to visit museums to examine collections and seek exhibition materials, and to conduct paleontological field work in Sardinia, Mallorca, Sicily, and Malta.

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

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

Velva E. Rudd, Botany, to Norway, Sweden, Belgium and England to study botanical collections at museums and related institutions.

## Bowling, Football Teams Opening '68 Seasons

Sports-minded SI staffers are invited to join Recreation Association bowling and football teams opening their seasons this month.

The tenpin mixed bowling league gets its start September 6 at 6:30 p.m. at the Glassmanor Bowling Lanes. For information call Laurence Winston on 5707.

The football team, which finished in second place in the federal league last year with a 4 and 2 record, practices every Saturday at 9:30 a.m. at Carter Barron. James Piper has taken over as coach for this season, replacing Oliver Grant.

For those interested in a less strenuous activity, the Association's Smithsonian Singers have resumed practice for fall and winter performances. The chorus rehearses Tuesday at noon in MNH 43. Director Toussaint Wallace invites anyone who enjoys singing to come and try out.

## 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 this year.

"We can foresee a major impairment in our ability to maintain and protect our buildings and collections—some 60 million specimens in science, history, and art—and to serve the public.

"Cutbacks in the already hard-pressed exhibits staff will result in a steady 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 providing a uniquely direct service 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 Patent 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.

## Sea Slug Battle Escalates to National Issue

The hottest issue of the long hot summer turned out not to be any of the vital subjects foreseen by noted prognosticators, but the burning question of whether a sea slug may be called ugly. The TORCH—MOLLUSK battle has escalated into national prominence, with United Press International science editor Joseph Myler 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 blank

(benighted, lying, addlepat, noxious kook).

The nudibranch is, indeed, a little species of sea slug. But who's to say it's ugly. Not another nudibranch, surely. And not the Mollusks, either.

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 . . ."

This infuriated Mollusks, which has now delivered a hot riposte.

Mollusks didn't actually go so far as to call the Torch a blank, much less a blankety blank. The long hot summer wasn't that far advanced.

But Mollusks' dissent nevertheless was vigorous. In the first place, it wrote to the Torch, use by a human being of "ugly" to describe a creature of another species was "not at all in keeping with the philosophy of science."

In the second place, said Mollusks, "ugliness and beauty are perhaps two of the most disputed concepts formed in the mind of man."

The scientist, Mollusks continued, is supposed to try "to view all things objectively." And for a publication of a purportedly scientific organization to call a nudibranch ugly is "in particularly poor taste."

Mollusks, having blasted the Torch for manifesting a human bias toward the nudibranch, went on to confess a biased attitude of its own.

"Some of us," it said, "realize we are, to say the least, peculiar in our tastes . . . we spend our lives closely studying such 'ugly' phenomena as slugs, snails, crabs, and bugs. . . ."

"To us it is unequivocal that they are 'beautiful'."

There seems to be little reason to fear the Torch's affront to the nudibranch will ignite riots among nudibranch lovers at learned establishments elsewhere. The protest appears to be contained well within the Smithsonian's ivy-covered halls.

Mollusks, like the Torch, is a strictly Smithsonian institution. It is the brainchild of a Smithsonian snail fancier and does not otherwise exist.

Moral: Ugliness as well as beauty is in the eye of the beholder.

## 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, coveted by the National Armed Forces Museum Park, on loan to the National Air and Space Museum from the Museum of History and Technology, where it was located by the National Aeronautics and Space Administration, and will eventually be displayed in the Arts and Industries Building.

Good Grief, what is it?

A Whaling Rocket and Bomb Lance, patented in California in the 1880's, but probably never used in Pacific Coast waters since it was originally purchased from a New Englander, who whaled the Atlantic Coast.

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

It measures six feet six inches, weighs about 70 pounds loaded, with a range of about 150 feet, and could knock out a whale the size of Moby Dick, Mr. Durant said.

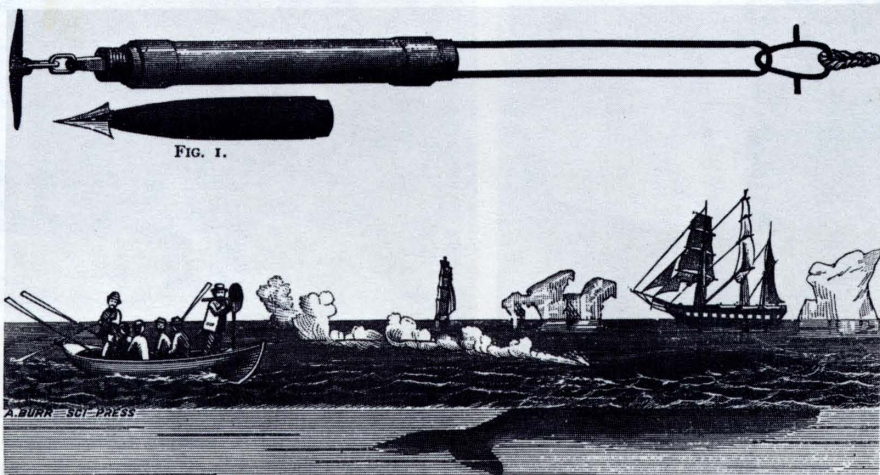
It was fired from a bazooka-like tube, steadied on the shoulder, and supported by a stand. Mr. Durant's interest is in its fulfilling a chapter in the state of the art and the story of rocket propulsion and the development of rocket motors.

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.



NASM Assistant Director Frederick Durant demonstrates the 6½-foot rocket harpoon acquired by NASM through a circuitous route. At right is an early engraving illustrating its use.



## Dracula's Great Hall

Describing "Uraniborg," the famous 16th-century observatory of the great Scandinavian astronomer Tycho Brahe, author Robert S. Richardson in his new book, *The Star Lovers* (Macmillan), declares:

"It would have made an ideal background for the filming of a horror picture, although it was hardly the kind of structure we would consider suitable for scientific research. . . ."

"It looked a good deal like the Smithsonian Institution."