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References

1. D. Hamburger, O. Biham, D. Avnir, *Phys. Rev. E* **53**, 3342 (1996).

Responsive Chord

The recent editorial "Opening Science's Compass" by Floyd Bloom (2 Jan., p. 10) struck a responsive chord. I believe that the new *Science's* Compass could prove beneficial in establishing an expanded dialogue with nonscientists and policy-makers. As a

professional environmental engineer, I often travel at the science/nonscience interface and continually marvel at the manner in which we humans can and cannot communicate—especially on scientific topics.

Being a longtime, omnivorous reader of *Science*, I have enjoyed exploring the diversity of unfamiliar subjects in attempts to expand my personal horizons and have composed a poem to this effect (1).

*I don't know chicken hearts from lizard lungs.
 When it comes to reading,
 an unconscious defiance
 Of the arcane term, or unfamiliar subject,
 Precludes the understandable appliance.*

*But as expositions flow so breathlessly
 upon the page,
 From pens of you (and me), and Nobel giants,
 My awareness of our wondrous universe
 Increases geometrically—a Faustian alliance?*

*I attempt to learn the things I do not know,
 But fervently, sincerely, place reliance
 To lead me through the lexicographical maze
 Upon the Compasses of Science.*

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Notes

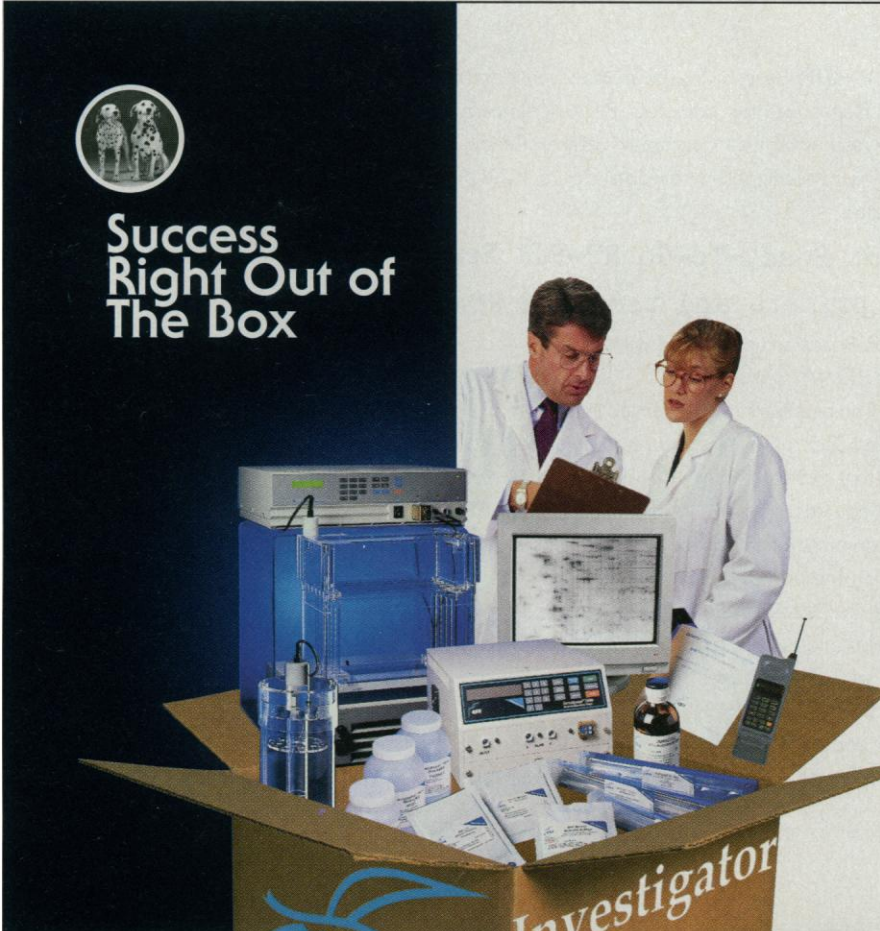
1. The first line was inspired by a letter of 2 January 1998 (p. 15).

Does Public Funding Corrupt?

To judge from the letters about funding for the National Endowment for the Arts (19 Dec., p. 2031) more people should read *The Economic Laws of Scientific Research* by Terence Kealey (1) and apply the argument to funding of the arts. If the case Kealey makes for private funding of science being more effective than public funding has any merit, then the case for private funding of the arts should be even stronger. The assertion that public funding merely corrupts the arts has much to recommend it.

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It was with great enthusiasm that I read Mark A. Emmert's editorial about the failure of scientists to stand up for federal funding for the arts (21 Nov., p. 1381). I completely agree with Emmert's suggestion that




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