Dwight D. Eisenhower, Friend to Smithsonian

The editor has asked me to present some notes concerning my association as Secretary of the Smithsonian with President Eisenhower. Dwight D. Eisenhower as President was a very good friend of the Smithsonian Institution. During his administration, he did many things to promote its growth and welfare.

My tenure as Secretary of the Smithsonian began at almost the end of President Truman's administration. After President Eisenhower was inaugurated he was good enough to remember that he had known me when he was President of Columbia University and I was President of Tufts University. I know he often thought of Tufts in a rather special way. It was in a West Point-Tufts football game that the future President's leg was broken.

This injury, I was later told by an old Professor at the United States Military Academy, made Cadet Eisenhower "major" in academic work rather than in athletics. This laid a firm basis for his later illustrious military career. In any case as a result of this prior association, President Eisenhower honored me by consulting me on a number of occasions during his administration.

For example, I was especially pleased as the head of an "Independent Agency" to be called on several occasions to sit with the Cabinet in the cabinet room at the White House and discuss problems that faced the whole country.

President Eisenhower also asked several of us who were members of the National Academy of Sciences and also residents of Washington to advise him on a number of questions. I remember well on one occasion as he was thanking us for an informal oral report he spoke of his gratitude for the anonymous help that many scientists give him in solving the great problems of his office.

To a degree not always recognized, President Eisenhower's skill in dealing with the great problems of his office was related to the fact that he thought as a scientist and a mathematician. The United States Military Academy is a great scientific and engineering institution. It gives special emphasis to mathematics. I cannot help thinking that it was this familiarity with the precise operations of mathematics that gave President Eisenhower so much advantage over Presidents who were merely trained in verbalisms in dealing, as he did so effectively, with some of the complex technical problems of our nation in this modern scientific age.

This point of view also gave him an especial appreciation of the research objectives of the scientific sections of the Smithsonian. Vice-President Nixon served officially as a Regent of the Smithsonian during the Eisenhower administration and he like his chief was of great help to the Institution in many important ways.

I cannot resist saying that in my opinion President Eisenhower not only had the mind of a scientist and mathematician, but also that he was a skillful administrator who knew how to use staff advice. He was outstanding in knowing how and when to ask for help and in the use he made of the advice he received. He was not one to allow mere political consideration to interfere with his judgment about scientific and technical problems.

One of his White House assistants, Maxwell M. Rabb, in the post of Secretary to the Cabinet which President Eisenhower himself created, also brought a new kind of order and efficiency to the White House (continued on page 4.)
Ripley Asks FBI Aid To Hunt 'Iceman'

by George J. Berkeley

Secretary Ripley has formally requested a Bureau of Investigation "use its skills and cooperation" to help the Smithsonian identify and locate the owner of the so-called Minnesota Iceman.

"It is in the Smithsonian's interest," the Secretary wrote FBI Director J. Edgar Hoover, "to find the Iceman and to make a determination whether it is a hoax or possibly a major scientific discovery of global importance.

The Smithsonian became aware of the strange, hairy creature a few weeks ago when an anthropologist, while Napier received a reprint of an article written by a Brunels University zoologist, Dr. Bernard Heuvelmans, a Belgian scientific journal, published in February.

The article, which has attracted international attention, disclosed the discovery of either an incredible hoax or incredible find.

In mid-December 1968, Dr. Heuvelmans, of the Smithsonian Institution's, Metropolitan Area and the Smithsonian Docents Sets Education Academic Office

The Office of Academic Programs and the Smithsonian Docents will offer "Education Day" programs during the month of April, 1969.

Five hundred members of Washington Metropolitan Area community organizations and education associations will meet at the "Education Day," held on April 21, to discuss the future of education in the District of Columbia and the development of experimental programs at all levels. Guest participants will include:

Mr. Paul Hayes, Director, Addison Gallery, Andover, Massachusetts

Dr. Herald Branson, President, Central State University

Mr. Peter Dow, Education Development Center

Dr. Elwood Miller, Michigan State University

Mr. Michael Speck, Boston Children's Museum

Mr. Robert Alexander, Arena Stage Children's Theatre

The program will be held in the MNH auditorium, from 9:30 a.m. to 3:30 p.m. A buffet luncheon will be served in the Hall of Science and are available for the MNH at $5.00 (5697) for luncheon tickets (5.00). Interested members of the Smithsonian professional staff are invited to attend.

Skin appears wax-like, similar in color to cadavers of white men not tanned by the sun. Dr. Napier wrote to Mr. Hansen requesting permission to examine and study the creature. The letter led to these immediate results:

1. The body has been described in a scientific journal as human, that is to say, a member of the genus Homo. Heuvelmans has suggested that it may belong to an unknown species of man but he has not been able to determine whether the creature was some form of subhuman ape-man or a misshapen, hairy man-or something else. Hansen himself has never represented the creature as anything else than "a complete mystery." He has said he does not know what it is and has not had the desire to find out.

2. The body is reported to be approximately six feet in height and is extremely hairy. The hands and feet are human-looking but very large. A unique character of the hands and feet is the way the fingers are formed. The toes, is shown in this specimen; the toes appear to have no definite width as in man, but is pear-shaped as in apes and brown-haired, three to four inches long.

3. The body appears to be dressed in a Latin-head and is clothed in a black robe.

4. The body appears to be dressed in a robe, and the left forearm, which possibly is done with the highest interest.

5. The body appears to be dressed in a robe, and the left forearm, which possibly was a part of the structure of the specimen, was six feet, one inch tall, Caucasian, carrying a large paper sack, you are about six by eighteen feet, the American glass was about six by nine feet.

Dr. Napier, who of course has not seen the specimen, expressed the opinion whether the creature was something of subhuman ape-man or a misshapen, hairy human—or something else. Hansen himself has never represented the creature as anything else than "a complete mystery." He has said he does not know what it is and has not had the desire to find out.

Heuvelmans observed a number of anatomical features through the ice, the outstanding ones being:

1. The body is approximately six feet in height and is extremely hairy.

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Battison's MHT Display Is Just a Matter of Time

by Mary M. Krug

How many times have you thought about how many times you think about time?

Conscious or not, man's preoccupation with time is pervasive. Quotations on time run into the hundreds in anthologies of famous sayings. An awareness of the passing of time is one of the things that separate man from beast.

We kill time. We save it. We depict it. We write about it. We talk about it. And we even have invented devices that remorselessly and relentlessly keep track of the flow of time.

The chronology of chronology is the subject of a popular exhibit area of MHT, presented under the watchful eye of curator A. Battison. From all corners of the world to study its research collections and to confer with its research curators. And, too, museum administrators around the globe have been longing to see the Muscum complex on the Mall, and in downtown Washington, a kind of second self in their management of their regional or national museum enterprises.

And as a kind of wellspring for ideas in the space program. That left sand, the familiar hourglass way of measuring the passage of time. In 1959 the Smithsonian's Office of History was celebrating its first anniversary in itsNCFA Exhibit. The National Collection of Fine Arts is celebrating its first anniversary in its new home, the historic Old Patent Office Building, with a two-day Anniversary Open House, from 10 a.m. to 6 p.m. on May 3 and from 1:30 p.m. to 6 p.m. on May 4.

In contrast to last year's gala night when President Johnson dedicated the new MHT, this year's Gala is expected to bring 3,000 VIPs and leading figures in the art world, the first anniversary celebration will be a community "do" geared to young and old in Metropolitan Washington.

Much of the activity will take place in the museum's lovely old courtyard. On May 3, there will be demonstration workshops in print-making, lithography, serigraphy, woodcut and line-cut by such noted Washington artists as Jack Perlmutter, Clifford Chieffo, Yu'ichi Hiratsuka, and Douglas Teller. Music will be supplied by formerly Smokey and the Barnstormers, the Maskman and the Agents, and blues guitarist John Jackson.

In the museum's Lecture Hall will be a continuous film program featuring a selection of the year's best films from the Creative Screen: "Bruges-Go-Round," by Shirley Clark; "Lines" by Norman McLaren; "Pow-Pow," "Sky," an experimental film; "N.Y., N.Y. ," by Eustace Conway; "Why, Why?" "Why Man Creates," by Saul Bass. Tours of the art collection will be conducted at hourly intervals.

Sunday's program will be musical. The District of Columbia Youth Symphony will give a concert in the courtyard at 1:30. This will be followed by a chamber music concert featuring Washington composers, in the Granite Gallery at 3 p.m., and by jazz in the courtyard at 4:30.

Battison has some 2,000 timepieces, including watches, from which to choose items for exhibit, but some of them, he says, have been "improved" by the donors and thus ruined. Like other curators, Battison feels strongly about "improving" historical specimens. "There are three classes of work done on clocks," he says, "shocking, repairing, and restoring. Making presentable is a higher crime than tinkerling."

Whenever possible, Battison tries to combine artistry with engineering for purposes of exhibit. On display are watches embellished with jewels, enameling and whimsical shapes, and clocks with fanciful faces. Clock design, he points out, changes with the times just as do other furnishings and accessories.

"Gimmicky seats of clocks," he says, "but with numbers of little moving figures usually associated with old Germany and Switzerland—essentially a form of advertising. Battison says, even when they appear on town halls and churches.

So pressing is the demand for special clocks inexpensively, making them available to the common person for the first time.

Up until then the world was not such a slave to the passage of minutes and demanding schedules. Monasteries had clocks for their prayers, and most of the others were owned by the upper classes. Many early clocks were, Battison points out, "only a device for driving a great model of the events taking place in outer space—a scientific instrument."

A reproduction of such an instrument is the gem of the SI collection. The deDondi clock was an astronomical clock constructed in the mid-14th century for a completely erroneous theory—the Ptolemaic. No comparably intricate and complete astronomical clock is known to have been created for another two centuries. It had seven sides, each with a dial of a planet, and represents "a terrific accomplishment in design, mathematics, and building" for the period.

Using contemporary drawings and descriptions as a guide, the Smithsonian has a replica of the clock constructed in England, and it now occupies a focal position in the time exhibit.

Though it could be depressing to be immensely reminded of the passage of time as Battison is, he at least has the enviable position of being the Institution's only paid clock watcher.

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Exhibits Office Has International Impact

by Gilbert Wright

For many decades, scientists and scholars have come to A. Battison from all corners of the world to study its research collections and to confer with its research curators. And, too, museum administrators around the globe have been longing to see the Museum complex on the Mall, and in downtown Washington, a kind of second self in their management of their regional or national museum enterprises.

And as a kind of wellspring for ideas in the space program. That left sand, the familiar hourglass way of measuring the passage of time. In 1959 the Smithsonian's Office of History was celebrating its first anniversary in its NCFA Exhibit. The National Collection of Fine Arts is celebrating its first anniversary in its new home, the historic Old Patent Office Building, with a two-day Anniversary Open House, from 10 a.m. to 6 p.m. on May 3 and from 1:30 p.m. to 6 p.m. on May 4.

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Edwin A. Battison, the Smithsonian's professional clock watcher, poses with the gem of his collection, a replica of the 14th-century deDondi clock.

Edwin A. Battison, the Smithsonian's professional clock watcher, poses with the gem of his collection, a replica of the 14th-century deDondi clock.
Eisenhower

(continued from page 1)

that it had not known before that time. Mr. Rabb also was always ready to help the Smithsonian.

It may be that President Eisenhower's greatest service to the Smithsonian was when, after a personal appeal from me and with the help from many others, he reversed some prior decisions of his subordinates and arranged to have the historically and architecturally important old Patent Office building transferred to the Smithsonian. He supported the appropriation of funds to allow the remodeling of this building so that it could serve as a gallery for two bureaus of the Smithsonian, the National Collection of Fine Arts and the National Portrait Gallery.

President Eisenhower also asked me to become Executive Secretary of a special board to work out a system of national honors for the United States similar to the French Legion of Honor or the English Honors List. This Board developed what seemed to me to be an outstanding plan that would have done much for the morale of the great contributors to our American society if it had been enacted as law. Unfortunately, in spite of President Eisenhower's support, others in power at that time felt that the plan had unfavorable "aristocratic" overtones and it was not recommended. Later a much modified plan was accepted and promulgated in a different way by President Kennedy. As a result of my work for President Eisenhower on this problem, I had an opportunity to help in formulating the Kennedy plan. The able Dr. D. P. Moynihan was largely responsible for the Kennedy plan.

President Eisenhower was also personally most interested in providing for America a proper armed forces museum. He knew that every other great nation of the world had such a museum. In order to develop the plan he appointed another board on which I also served as secretary. The result of the work of this board was the establishment by Congress of the National Armed Forces Museum Advisory Board, which was later made a standing advisory committee in planning for such a museum as part of the Smithsonian.

On a number of occasions President and Mrs. Eisenhower came to the Smithsonian for openings of new displays or with distinguished foreign guests. He came alone after closing hours on one occasion to study the Churchill paintings when they were on display in the rotunda of the Natural History building. His comments to me as he studied them were most interesting. He looked at one of Churchill's purple shadows on a canvas and remarked that it was surely correct, but that he himself might mistakenly have used brown if he had been painting the canvas. Both Eisenhower and Churchill saw the world not only as great statesmen but also, and personally think this is very significant, with trained and realistic artists' eyes.

Besides these and other formal Smithsonian activities, President Eisenhower was most generous in including the Secretary of the Smithsonian in many official dinners and other events at the White House. He was indeed helpful and wise in all his associations with the Smithsonian during his administration. He personally supported all of the necessary help in formulating the large appropriations for new buildings and for the restoration of buildings that came in his administration.

Overall, however, it seems to me that he had a deep interest in the Smithsonian, more, I believe, than he had in its scientific and cultural programs. He saw the Institution as playing a unique and positive role in the education of all Americans about the growing place of our country in the world of science, scholarship and art.

Galler, Aron

Visiting Israel

Dr. Sidney Galler, Assistant Secretary (Science), and William J. Aron, Oceanography, are in Israel this month, Galler to examine the progress of SI-sponsored research programs and Aron to attend administrative meetings on the Israel Foreign Currency Program. Other April travelers include:

T. Dale Stewart and Lucile St. Hynes, attending the annual meeting of the American Association of Physical Anthropologists in Mexico City.

Benjamin Lawless, Exhibits, in France to do research in preparation for a film on Georges de Jucny.

Harry Lowe, curator of exhibits at the National Collection of Fine Arts, and Ambassador to France Sargent Shriver recently helped to organize the Archipenko sculp­ture retrospective at the Musee Rodin in Paris. Lowe added in the installation and organized the show for a tour of Europe, and Shriver made a speech. Here they examine the major sculpture "Gondolier." Sponsored by the Smithsonian and the Louvre, the Archipenko exhibition was sent abroad by the National Committee for International Art Program. Lowe says of his three weeks in Paris: "I never worked so hard, but I had a wonderful time too. You just can't have a bad time in Paris."

Frank Taylor, left, Director General of Museums, confers with his new assistant John Stocum in Taylor's A&I office, which has been newly restored to a decor appropriate to the architecture of the building.

Two Assistants Appointed

For Director of Museums

Two new assistants have joined Frank Taylor, Director General of Museums, to implement the National Museum Act and coordinate Smithsonian planning for the American Revolution Bicentennial of 1976. Already a household word to Smith­sonian employees is Peter Welsh, former curator of the Growth of the United States in MHT. He will be working to implement the National Museum Act, with special emphasis on exhibit effec­tiveness, assistance to museums and the training of museum personnel.

Welsh came to SI in 1959 and was made GOUS curator a year later. In 1968 he was named editor of the Journal of History, a duty that he will continue. John Stocum, a USIA foreign service information officer, is new special assistant for Bicentennial planning. He will coordinate internal planning throughout the Smithsonian and represent the Insti­tution with various public and private organizations concerned with planning Smithsonian activities for the event, including the American Revolution Bicentennial Commission and committees in Boston and Philadelphia.

Stocum is on loan to SI from USIA, where his most recent position was as cultural affairs advisor in the Office of Policy and Research. He was responsible for stimulating SI's cultural activities abroad and coverage of cultural affairs through USIA's media domestically.

Previously he had been planning officer and then assistant USIa commis­sioner general to the Canadian Universal and International Exposition at Mon­treal, 1967, where he worked in the selection of architects and designers for the event, and participated in creating public information programs, arts, special events and public relations.

He is secretary of the Board of Trustees of St. John's College in An­napolis and Santa Fe, a member of the Council on Foreign Relations, and presi­dent of the Washington chapter of the Archeological Institute of America.

Snakes

(continued from page 2)

The Captain, bothered by the fact that the man seemed familiar to him, began a search through old guard office records. Finally, in the reports for January, 1968, he found what he was after: a summary report of an incident that had occurred the same day the man entered the Museum carrying a long pole.

When the guard at the entrance stopped him on that occasion, and asked him to account for the pole, he claimed to do with the pole, he explained there was a snake in the ex­hibit halls that had robbed him of $20,000, so he was going to use the pole to kill the animal. After a short period of retention by the guard force, he had been turned over to the park police. The name of this visitor of a year ago was the same as that given for the vandal.

Now, little more than a year later, he had apparently tried again, this time with a hatchet and butcher knife—and this time with considerable success. We can only hope that he was fully and properly satisfied with his revenge, so he does not make another trip.

As the guard approached the area through the Osteology Hall, the man, now finished with his $5,000 rampage through the exhibits, was leaving, with both the hatchet and butcher knife still in his hands. The guard stopped him, ordering him back to the area.

When they returned to the reptile hall, the man took advantages of an oppor­tunity to throw the butcher knife back into the Malayan exhibit, but kept the hatchet in his hand. The guard ordered him to put it down, and he obeyed. Shortly thereafter, additional guards ar­rived, and eventually the vandal was turned over to the park police after a brief interview by Captain Wilfred L. Abbe, Captain of the guard force of the Museum of Natural History.

Dr. Peters is curator of the Division of Reptiles.

Lunchbox Talks

John H. Tegler, director of the 1969 Florida National Air Races, will speak on the "Modern Rebirth of Air Racing" April 23 at the noon lunchbox talk spon­sored by NASM in the Add conference room.

NASM director S. Paul Johnston will discuss "U.S. Strategic Bombing Survey of Germany, Japan—World War II" on April 30.

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