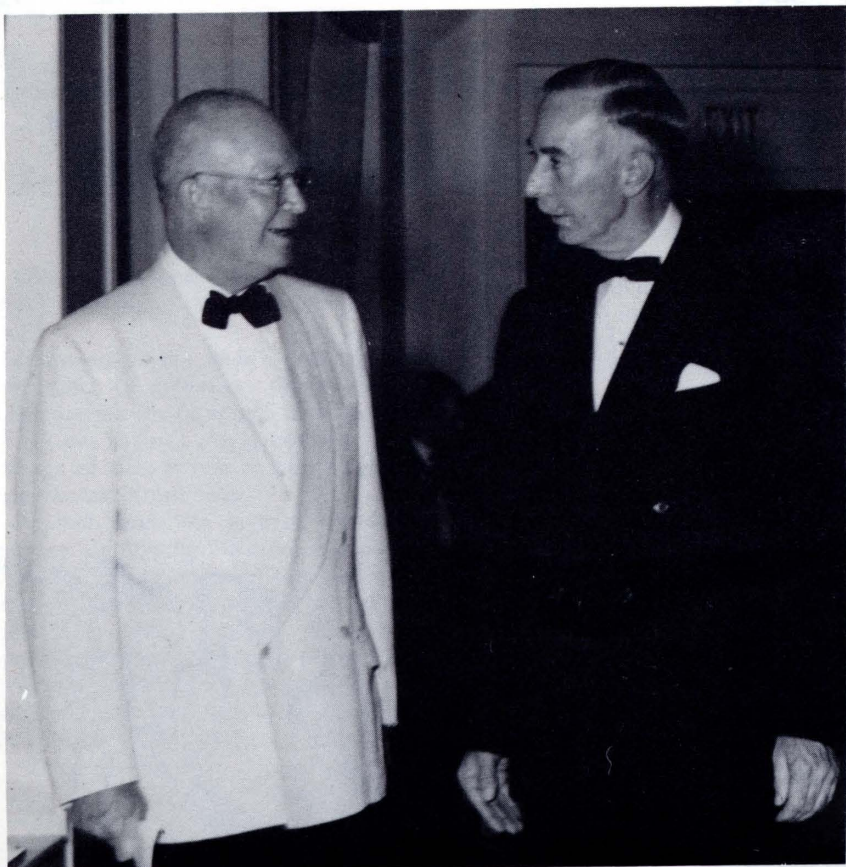




THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

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Then-President Eisenhower chats with Leonard Carmichael, at the time incumbent Secretary of the Smithsonian, at the formal unveiling of Mrs. Eisenhower's Inaugural Ball gown in the MHT First Ladies Hall.

Dwight D. Eisenhower, Friend to Smithsonian

by Leonard Carmichael

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.)

Yarborough Bill Proposes Folklife Foundation at SI

Senator Ralph Yarborough has introduced into the Senate a bill that would establish within the Smithsonian an American Folklife Foundation.

The bill, cosponsored by Smithsonian Regent J. William Fulbright, was referred to the Committee on Labor and Public Welfare.

Stating that "American folk traditions have persisted and lent strength to the people and to the Nation" and that "the diversity inherent in American folklife has contributed greatly to the cultural richness of the Nation and has created a sense of identity and individuality," the bill would provide a source of federal government support for research and scholarship in American traditional cultures.

A 16-member board of trustees would direct the foundation. Serving on the board would be the Secretary of the Smithsonian, the Librarian of Congress, a Director, three members each of the House and Senate, three officials of federal departments and agencies concerned with aspects of American folklife, and four private citizens qualified by their "scholarship, participation in a folklife community, experience or creativity."

The Foundation would be authorized to:

- 1) develop and encourage a greater public awareness of American cultural diversity and the value of American traditional culture by the promotion of programs for research and scholarship in American folklife;
- 2) initiate and support research and programs designed to strengthen the research potential of all areas of the United States in American folklife;
- 3) make grants to institutions for the establishment of programs in American folklife;
- 4) award scholarships to individuals and institutions to strengthen scholarship in American folklife;
- 5) support presentation programs of American folklife which meet standards of authenticity, which are of significant merit, and which without assistance would otherwise be unavailable in many areas of the United States;
- 6) support regional, state and local workshops; and

Foreign Study Tours Offered

Foreign study tours in archeology, architectural history, art museums, private collections and natural history preserves have been organized by the Smithsonian Associates Ladies Committee and are now booking reservations.

Ecuador, Columbia, Peru and Bolivia are the itinerary for a June 14-July 3 tour to be accompanied by Dr. Franklin Paddock and Dr. Richard H. Howland.

Pakistan, Afghanistan, and Iran, with stopovers in London, are on tap for September 16-October 8. Dr. William Trousdale, John Slocum, and Dr. Howland will accompany.

Plans are also being made for several tours in 1970. Nepal and Sikkim are set for April, and two tours of Greece for late June. One will cover the islands and Byzantine Greece, and the other, an exceptionally inexpensive one, will be a classical tour expected to be especially attractive to teachers and students. Asiatic Turkey is scheduled for late July, and a tour of West Africa is under consideration for late 1970.

For information or reservations phone Miss Susan Kennedy on 5520.

7) foster the collection and dissemination of American folklore by making grants to states, localities, and other public agencies for such purposes, and by establishing and maintaining a national center on American folklife.

American folklife, under the definition of the bill, includes "the accumulation of technical knowledge, beliefs, lore, language, wisdom, music, and art of a given group such as family, ethnic, regional, religious, occupational, racial, or any group of people sharing a common set of unifying folk-culture traditions."

Basin Surveys Transferring to Park Service

The Smithsonian will transfer its River Basin Surveys Office, an archeological salvage program based in Lincoln, Nebraska, to the National Park Service beginning June 28.

For over 20 years the River Basin Surveys Office has been responsible for much of the interagency archeological salvage done in the Missouri River Basin with funds provided mainly by the National Park Service.

The River Basin Surveys Office will be combined with the Park Service's existing archeological staff in Omaha, Nebraska, to form an archeological research center.

The new center will have all the responsibilities of the old River Basin Surveys Office along with additional work in Park Service administered areas and outside the Missouri River Basin. A shift in needs for archeological research in the plains has dictated a change in operations and the new organization will be more flexible and efficient.

After World War II, work was begun on an extensive reservoir system, primarily by the Corps of Engineers and the Bureau of Reclamation. In 1945 the National Park Service began the task of coordinating salvage activities throughout the country to save America's Indian heritage from inundation. The Smithsonian, with the largest staff of trained archeologists at the time, aided the program immensely by taking responsibility for the vast Missouri River Basin, where the reservoirs were among the largest and the number of trained archeologists fewest.

Over the years, the large reservoirs have filled and work has shifted to smaller projects, while the number of archeologists in the area has increased. Because the latter group is primarily employed by universities, it is economical to contract this work with these universities.

The new archeological research center will still engage in the few large-scale projects remaining to be done, but will concentrate on smaller reservoir areas, comprehensive area studies, emergency problems, and the testing of new concepts in the field of archeology, drawing upon the extensive Smithsonian collections and the many still untapped archeological resources of the Plains.

Tickets

Tickets for the American College Theater Festival productions being staged from April 28 to May 12 are on sale at a box office in A&I. Prices are \$3.50 and \$2.50. For information call 6174.

HOAX OR DISCOVERY?

Ripley Asks FBI Aid To Hunt 'Iceman'

by George J. Berkclacy

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

"The Smithsonian's Interest," the Secretary wrote FBI Director J. Edgar Hoover, "is 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 MNH primatologist John Napier received a reprint of an article written by a Brussels University zoologist, Dr. Bernard Heuvelmans, in 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 and noted science writer Ivan T. Sanderson inspected a creature encased in a block of ice in an insulated coffin maintained by a refrigeration unit. The entire unit was housed in a trailer.

The caretaker of the trailer and of the specimen, Frank B. Hansen, has been touring the Iceman over the past two years at carnivals and fairs, where people could get a peek for 35 cents. During the winter Hansen kept the Iceman at his ranch near Winona, Minnesota, where Sanderson and Heuvelmans saw it on December 17.

Following his surface examination, Heuvelmans reported in *The Bulletin of the Royal Institute of Natural Sciences of Belgium* that the specimen "at first looks like a man, or, if you prefer, an adult human of the male sex, of rather normal height and proportions but excessively hairy."

"It is entirely covered with very dark brown hair, three to four inches long. Its



skin appears wax-like, similar in color to cadavers of white men not tanned by sun."

Heuvelmans further expressed the belief that the creature may be "an actual specimen of what appears to be a previously unknown lifeform."

"I've known Dr. Heuvelmans for some time," explains Dr. Napier. "He's a well-known scientist. He's rather specialized in unknown animals. All of his work seems to be done with the highest integrity."

"If a man of that calibre does a paper and a journal of that calibre accepts the article and publishes it, then surely we should be interested enough to pursue the matter further."

Napier wrote to Mr. Hansen requesting permission to examine and study the creature. The letter led to these immediate results:

¶ The request was denied.

¶ Hansen took off for a vacation to "Florida or California or somewhere" and is unreachable.

¶ Hansen's relatives explained that the creature's owner, for whom he was exhibiting it, reclaimed it and would not allow it to be shown.

In denying the Smithsonian's request, Hansen said that the true owner wished to remain anonymous and that it would be "extremely difficult to persuade (him) to amend his position and permit any form of scientific evaluation."

While the identity and whereabouts of the owner are a mystery, the origin of the creature is no less mysterious. Hansen has implied that it was found at sea in a block of ice off Kamchatka, Sea of Okhotsk, by a Russian sealer and subsequently turned up in Hong Kong, where it was presumably bought and freighted back to this country.

Heuvelmans, in his paper, judged the creature had been shot by one or more high calibre bullets that penetrated the eyes and the left forearm, which possibly had been held in front of the face.

But by whom? Where? When? And Why?

One thing is certain, the true nature of the specimen is in doubt, and the Smithsonian is in the dark—although the Secretary indicated there would be a number of pertinent features in this case to warrant FBI intervention:

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 this does not diminish its human status."

2. The body is reported to bear the traces of inflicted injury possibly the result, according to Heuvelmans, of two bullet wounds, one entering the right eye,

destroying it and shattering the back of the skull; and the other producing a fracture of the bones of the left forearm. "The injuries, thus described, do not suggest that they were self-inflicted."

3. The body is said to have been brought into the U.S. from the Far East.

4. Since May 1967 the body has been on public exhibition as a carnival curiosity up and down the country. It is known positively to have been exhibited at the Wisconsin State Fair in August 1967 and at the International Livestock Exhibition in Chicago in November 1968.

At these fairs and carnivals, each viewer was invited to form his own opinion whether the creature was some form 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:

* The body is approximately six feet in height and is extremely hairy;

* the hands and feet are human-looking but very large. A unique characteristic of man, a big toe aligned alongside the other toes, is shown in this specimen;

* The torso appears to have no definite waist as in man, but is pear-

shaped as in apes; and

* The lips are narrow and one canine which can just be seen does not appear to protrude beyond the level of the remainder of the teeth; the nose seems to have flaring nostrils and is snubbed.

Dr. Napier, who of course has not seen the creature, hypothesizes that it could be:

—an artifact, a spurious creation along the lines of the traditional "mermaids" that have been exhibited for centuries at carnivals and fairs around the country.

—the cadaver of a human being suffering from a combination of glandular disturbances producing gross physical abnormalities.

—the species of man or ape that is totally unknown to science.

"Although the third alternative is, on the face of it, the most unlikely," Dr. Napier says, "it is part of the job of the scientist to keep an open mind."

"After all, if not for a measure of open-mindedness, the discovery in 1939 in South African waters of the Coelacanth, believed to be extinct for nearly 100 million years would never have been accepted by scientists."

So, for the moment at least, the Smithsonian and an open-minded Dr. John Napier, wait for the FBI to locate the elusive Iceman, apparently at large somewhere in the 3½-million square miles of the U.S.A.

American glass was about six by nine feet. The man chopped out roundish holes in the glass in three different places in order to be able to reach inside the exhibits, after which he took a brand new butcher knife out of the paper sack, and proceeded to "kill" the snakes.

Almost every specimen of snake in both exhibits was decapitated, and the rearing king cobra, with its head three or four feet off the ground, had all the body chopped away along the raised part.

Although there are quite a few lizards in the exhibits, only one was touched. This was a monitor in the Malayan exhibit, which, unfortunately, bears a considerable resemblance to a snake, so it took a couple of blows on its side before, apparently, the man realized it was not a snake and stopped hitting it.

An employee of the Museum, working behind a partition in an as yet unopened exhibit, heard the breaking glass and opened the door in the partition to see what was happening. She asked the man what he was doing, but he simply turned and said something incomprehensible to her. She slammed the door, locking it, and began to scream for a guard. One of them immediately responded.

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Academic Office Sets Education Day Programs

The Office of Academic Programs and the Smithsonian Docents will observe "Education Day" on Monday, April 21.

Five hundred members of Washington Metropolitan Area community organizations and education associations will meet in the Museum of Natural History for discussions, demonstrations and audiovisual presentations led by some of the nation's outstanding innovators in the field of education.

The day's activities will be directed toward exploring the use of museums and art galleries as places in which children can learn in fresh, imaginative ways; and aim to acquaint Washington area citizens with opportunities to participate as volunteers in offering regular educational services to elementary school classes and sharing in the development of experimental programs at all levels.

Guest participants will include:

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

Dr. Herman Branson, President, Central State University

Mr. Peter Dow, Education Development Center

Dr. Elwood Miller, Michigan State University

Mr. Michael Spock, 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 Life in the Sea. Please contact OAP (5697) for luncheon tickets (\$5.00).

Interested members of the Smithsonian professional staff are invited to attend.

Man Assaults Snakes in MNH Reptile Exhibit

by James A. Peters

On April 4, 1969, a small man, five feet, one inch tall, 31 years old, Caucasian, carrying a small paper sack, entered the Museum of Natural History.

He made his way to the elephant rotunda, took the elevator to the second floor, passed through the Hall of Osteology, and entered the Hall of Reptiles and Amphibians.

Putting the sack down on the floor, he took from it a new hatchet, and proceeded to smash holes in the glass fronts of two exhibits, one of the Malayan tropical rain forest, the other a contrasting display of the rain forest of South America. The Malayan exhibit included a rearing king cobra with spread hood as well as a very large reticulated python, both plaster casts, while the South American display included a boa constrictor and several other small snakes.

The glass front of the Malayan exhibit was about six by eighteen feet, the South

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 passage of time is one of the things that separate man from beast.

We kill time. We save it. We depict it flying, or flowing "like an ever rolling stream." We have even instituted that gimmick that goes into effect this month, a time for saving daylight. And, from time immemorial, we have been devising ways of measuring its passage, in ever-smaller segments down to hundred-thousandths of a second.

The chronology of chronology is the subject of a popular exhibit area of MHT, presented under the watchful eye of curator Edwin A. Battison. From sundial to atomic clock, man's efforts at time-keeping are depicted.

Actually, the sundial is a fairly sophisticated version of even earlier shadow methods of telling time. The conjecture is that man's attempts, Battison says, came when he first noticed the changing length of shadows cast by a stick stuck in the ground. Battison contends, however, that the oldest time-telling device is man's stomach.

The least troublesome device, Battison says, is the sundial—"all you had to do was have the sun out. But it was not worth a hoot in the rain."

So then, "speaking of rain," water clocks were developed, "but they froze." That left sand, the familiar hour glass—"but they had to be wound right on the instant"—and on through refinement after refinement until clocks were developed precise enough for use in the space program.

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, "tinkering, repairing, and restoring. Making presentable is a higher crime than tinkering."

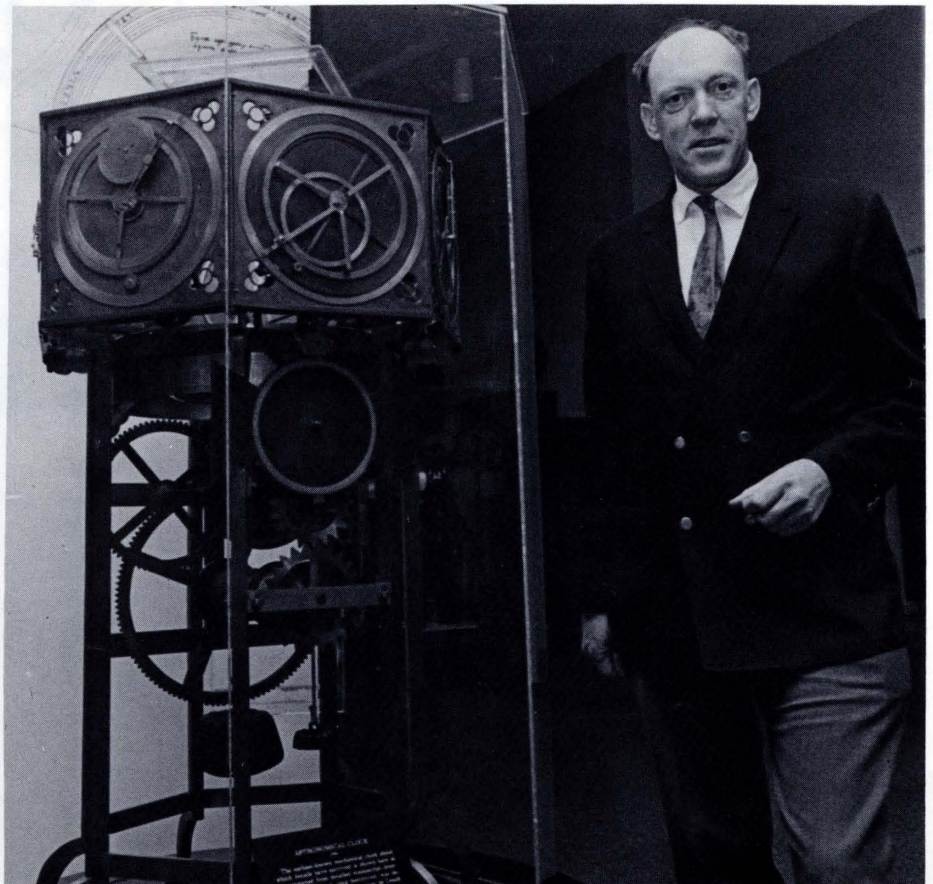
Whenever possible, Battison tries to combine artistry with engineering for purposes of exhibit. On display are watches embellished with jewels, enameling and whimsical shapes, and clocks with fanciful faces. Clock design, he points out, changes with the times just as do other furnishings and accessories.

"Gimmicky sorts of clocks"—the ones with numbers of little moving figures usually associated with old Germany and Switzerland—have always been essentially a form of advertising, Battison says, even when they appear on town halls and churches.

Such a clock—"sort of a glorified cuckoo clock"—will be added to the MHT display sometime this year. It will be the fourth and final face on the impressive Renaissance clock tower that stands in the center of the exhibit. The tower will be lifted and turned 90 degrees for the new face, which was designed at the Smithsonian "in the spirit of a Renaissance clock."

Few of the clocks in the collection have been restored to working condition, because the job is painstaking and the backlog great. Most of those that do run are on display, and one of his staff has the pleasure of going through and winding them each day.

One of the most significant items on display, Battison feels, is an Eli Terry clock of the early 19th century. Terry



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

might be called the Henry Ford of the clock world. He mass produced wooden 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 "on 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 had 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 as continually 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.

Exhibits Office Has International Impact

by Gilbert Wright

For many decades, scientists and scholars have come to the Smithsonian 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 found our museum complex on the Mall, and in downtown Washington, a kind of wellspring for ideas in the management of their regional or national museum enterprises.

But more recently, another breed of museum professionals, those concerned with *exhibition*, have been making their trek to Washington—to the labs and shops and studios of the Smithsonian's Office of Exhibits.

For the exhibit program that has transformed the galleries of some of our older buildings, and that has been shining with splendor in the Smithsonian's National Museum of History and Technology, has made a splash in the museum world. The impact of the Office of Exhibits' activities is being felt in the museums of South America, of Europe, and Asia, Africa and Australia, as well as here in urbanized United States, with its many new museums.

The international echoes of the Smithsonian's exhibition enterprise are reflected by this year's registry of "trainees."

From last December until February, Mr. and Mrs. S. M. Nair, of the University of Baroda, India, were studying all phases of the National Museum of Natural History exhibit laboratory; here, too, in early January, began the three-month training course of Eliud Opande and Kasilu Mweu, of the National Museum of Natural History, Nairobi, Kenya. David Rae, from the Exhibition Department of the Australian Museum, in Sydney, was another of this year's short-term trainees, as were: Mrs. Oragoon Onsuwan, of the Department of Mineral Resources of Thailand, in Bangkok; and Mr. A. Niazi, of the Ministry of Culture, Baghdad, Iraq. Besides these, Mr. Fernando Cabral of the

Museum of Alvaro de Castro, El Marques, Mozambique, has come for a six months period of study of all aspects of museum exhibition. And museum visitors from Tokyo, from Seoul, from Manila, and from Brunei, Borneo, with special interests in exhibition, have also been among those whose names are currently registered in the Office of Exhibits.

So pressing is the demand for special training at the Office of Exhibits, for learning the techniques of diorama making, of plastic technology, of freeze-dry preservation of animals and plants, of molding and casting, for mastering such skills as that of silk-screening illustrations to exhibit panels, that an experienced staff member, Carl Alexander, has been assigned to head a trainee program in museum exhibition. This is a rather complex assignment, for each trainee has his own requirements, his own special interests, and it boils down to tailoring each program to suit each "intern."

In 1968 more than 20 employees

from other museums received special training in museum exhibition in the SI Office of Exhibits. They included Helen Ashton of the Australian Museum in Sydney, a six-months trainee; William Jones, curator of history at the Eisenhower Library; B.P. Sharma of Kathmandu, Nepal; Marianne Lundig of the Denmark National Museum in Copenhagen; Manuel Estrada of Bogota, Colombia; Ajit Bais, New Delhi, India; Robert L. Damm and Eugene Bouchard, Maine State Museum; Nguyen T. Quyen, South Vietnam; Souad Zouhir, Berda, Tunisia; R. W. Harris and Arthur Haywood of the British Museum of Natural History, London; and Monica Sosrich of the Stockholm Museum in Sweden.

During the summer of 1969 the Office of Exhibits will offer a special museum exhibition training course for a group of about 10 graduate students from Fisk University, Nashville, Tennessee. They will receive academic credit for their work here.

Mr. Wright is senior museologist in the MNH Office of Exhibits.



Fernando Cabral, left, of the Museum of Alvaro de Castro, El Marques, Mozambique, a visiting exhibits intern, examines freeze-dry specimens with exhibits specialist Robert Winckelman.

NCFA Sets 1st Birthday Open House

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 museum before an audience of 3,000 VIP's 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 linecut by such noted Washington artists as Jack Perlmutter, Clifford Chieffo, Un'ichi Hiratsuka, and Douglas Teller. Music will be supplied by Aubrey Smith 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: "Bridges-Go-Round," by Shirley Clark; "Lines" by Norman McLaren; "Pow-Wow," "Sky," an experimental film; "N.Y., N.Y.," by Francis Thompson, and Oscar-winning "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.

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 a little 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 is now actively engaged under Congressional charter 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 I 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 budget increases and 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 because he believed 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.

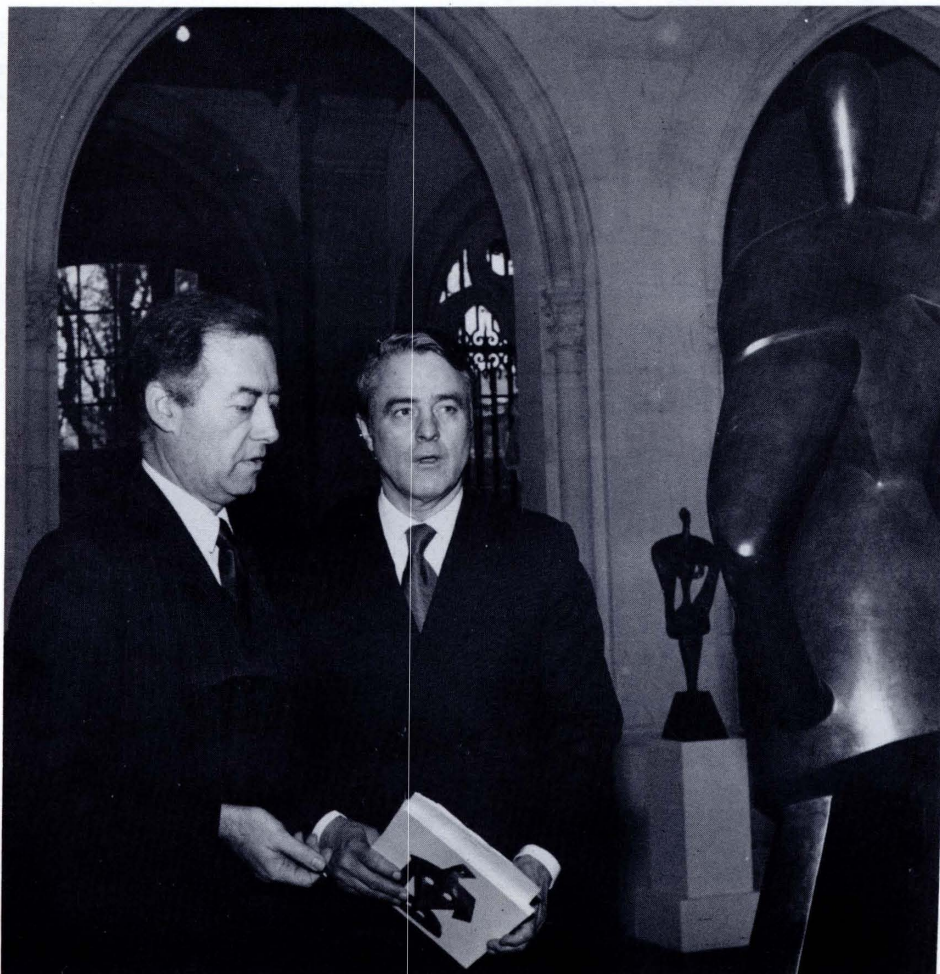
Galler, Aron Visiting Israel

Dr. Sidney Galler, Assistant Secretary (Science), and William I. 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. Hoyme, 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 Melies.

Harry Lowe, curator of exhibits at the National Collection of Fine Arts, and Ambassador to France Sargent Shriver recently helped open the Archipenko sculpture retrospective at the Musee Rodin in Paris. Lowe aided in the installation and organized the show for a tour of Europe, and Shriver made a speech. Here they examine the major work "Gondolier." Sponsored by the Smithsonian and the Louvre, the Archipenko exhibition was sent abroad by the NCF's 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 Slocum 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 Slocum, 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 for the event, including the American Revolution Bicentennial Commission and committees in Boston and Philadelphia.

Slocum 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 USIA's cultural activities abroad and coverage of cultural affairs through USIA's media domestically.

Previously he had been planning officer and then assistant U.S. commissioner general to the Canadian Universal and International Exposition at Montreal, 1967, where he worked in the

selection of architects and designers for the U.S. pavilion and organized performing 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 of an incident about a visitor who had entered the Museum carrying a long pole.

When the guard at the entrance stopped him on that occasion, and asked what he planned 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 completely 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 advantage 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 A&I conference room.

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