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Mike Mansfield 1903-2001

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regulations affecting railroad transportation: Now, therefore, be it

Resolved, That the clerk of the board be directed to send a copy of this resolution

together
with
SEN: Statement of
IVES: SENATOR MIKE MANSFIELD
supj (D. Montana)
of t

On the introduction of
RE: legislation to accept
Charles M. Russell statue
M in Statuary Hall

una
the RECORD a resolution urging legisla-
tion to increase public works projects to
alleviate the unemployment situation,
which was recently adopted by the City
Council of the City of La Salle, Ill.

There being no objection, the resolu-
tion was ordered to be printed in the
RECORD, as follows:

Resolution

Whereas unemployment has been on the
increase throughout the entire Nation; and
Whereas the City Council of the City of
La Salle, Ill., believes that certain action
must be taken to alleviate the unemploy-
ment situation: Now, therefore, be it

Resolved by the City Council of the City
of La Salle, Ill., That we hereby recommend
that the Federal Government continue its
program for public works projects for the
purpose of alleviating the unemployment
problem, and that we urge the Congress of
the United States to pass all necessary legis-
lation to provide for the increased public
works projects and that the city clerk of the
city of La Salle, Ill., forward copies of this
resolution to the Members of Congress from
this district, the President of the United
States, and the Governor of the State of
Illinois.

This resolution was passed and adopted at
a regular meeting of the City Council of the
City of La Salle, Ill., held on the 3d of
March 1958.

Approved this 3d day of March A. D. 1958.
B. D. BRUNO, Mayor.

Attest:

GENEVIEVE KUDLA,
City Clerk.

THE HARRIS NATURAL GAS BILL— MEMORIAL

Mr. DOUGLAS. Mr. President, I ask
unanimous consent to have printed in the
RECORD a memorial signed by a num-
ber of citizens of Chicago, Ill., opposing
the passage of the Harris natural gas bill.

There being no objection, the me-
morial was ordered to be printed in the
RECORD, without the signatures attached,
as follows:

We, the undersigned citizens and voters
of Illinois, do hereby entreat you, most em-
phatically, to use your influence in voting
against the infamous Harris bill, the passing
of which would unjustly raise our gas bills
for the use of natural gas in our homes.

(Signed by Veronica Kalemba and sundry
other citizens of the city of Chicago, Ill.)

REPORTS OF COMMITTEES

The following reports of committees
were submitted:

By Mr. PASTORE, from the Committee on
Interstate and Foreign Commerce, with an
amendment:

S. Res. 287. Resolution authorizing a study
of the textile industry of the United States;
referred to the Committee on Rules and Ad-
ministration.

By Mr. BYRD, from the Committee on Fi-
nance, without amendment:

H. R. 11019. An act to permit articles im-
ported from foreign countries for the pur-
chase at the Kentucky State
held at Louisville, to be ad-
without payment of tariff and for
poses (Rept. No. 1436).

OF JOINT COMMITTEE ON RECONSTRUCTION OF BUILDING FOR MUSEUM OF HISTORY AND SCIENCE FOR THE SMITH- SONIAN INSTITUTION (S. REPT. NO. 1437)

Mr. ANDERSON. Mr. President, on
behalf of the Joint Congressional Com-
mittee on Construction of a Building for
a Museum of History and Technology
for the Smithsonian Institution, I sub-
mit a report, pursuant to section 4 of
Public Law 106 (84th Cong., 69 Stat.
189). I ask that the report be printed.

The VICE PRESIDENT. The report
will be received and printed, as re-
quested by the Senator from New Mex-
ico.

EXECUTIVE REPORTS OF A COMMITTEE

As in executive session,
The following favorable reports of
nominations were submitted:

By Mr. PASTORE, from the Committee on
Interstate and Foreign Commerce:

Vice Adm. Alfred C. Richmond to be Com-
mandant of the United States Coast Guard,
with the rank of vice admiral.

Rear Adm. James A. Hirshfield to be Assis-
tant Commandant of the United States Coast
Guard, with the rank of rear admiral;

Richard F. Elden, and sundry other per-
sons, for appointment in the United States
Coast Guard; and

Russell A. Serenberg, and sundry other per-
sons, for appointment in the United States
Coast Guard.

BILLS INTRODUCED

Bills were introduced, read the first
time, and, by unanimous consent, the sec-
ond time, and referred as follows:

By Mr. HILL:

S. 3624. A bill to amend the act "An act
to authorize a permanent annual appropria-
tion for the maintenance and operation of
the Gorgas Memorial Laboratory," approved
May 7, 1928, as amended; to the Committee
on Labor and Public Welfare.

By Mr. CHAVEZ:

S. 3625. A bill for the relief of Belle
Kligerman; to the Committee on the Judi-
ciary.

By Mr. SMITH of New Jersey (for him-
self, Mr. PURTELL, Mr. JAVITS, Mr.
CASE of New Jersey, and Mr. IVES):

S. 3626. A bill to establish a teaching hos-
pital for Howard University, to transfer
Freedmen's Hospital to the university, and
for other purposes; to the Committee on
Labor and Public Welfare.

(See the remarks of Mr. SMITH of New Jer-
sey when he introduced the above bill,
which appear under a separate heading.)

By Mr. BEALL:

S. 3627. A bill for the relief of Anna Marie
Van Rooy; to the Committee on the Judi-
ciary.

By Mr. HUMPHREY:

S. 3628. A bill to amend the Davis-Bacon
Act, and for other purposes; to the Commit-
tee on Labor and Public Welfare.

(See the remarks of Mr. HUMPHREY when
he introduced the above bill, which appear
under a separate heading.)

By Mr. IVES:

S. 3629. A bill to authorize certain beach
erosion control of the shore of the State of
New York from Fire Island Inlet to Jones
Inlet; to the Committee on Public Works.

STATUE OF CHARLES M. RUSSELL

Mr. MANSFIELD. Mr. President, to-
day I am pleased to announce to the
Senate that the State of Montana will
place its first statue in Statuary Hall in
October of this year. Statuary Hall, in
the United States Capitol, is perhaps the
finest memorial to outstanding Ameri-
cans. As all of us know, each State is
entitled to place two statues in Statuary
Hall. To date, Montana is one of the
few States that has not placed at least
one statue in the Capitol.

After a number of years of planning
and fund raising, Montana has decided
to honor a great Montanan—not a
statesman, politician, or philanthropist,
but an artist—Charles Marion Russell—
who recorded in oils, charcoal, and
sculpture a vanishing era and a vanish-
ing race. He was an artist, illustrator,
and writer who recorded the old West
during its transition to civilization.

Russell was an adopted Montanan,
who came to Helena in 1880, when the
total population of the Montana Terri-
tory was less than 40,000. He lived the
West; he worked as a trapper and
wrangler. He lived with the Indians;
and it was during those years, as a young
man, that he was painting and modeling
more and more of the experiences he
was living. In 1892, he moved to Great
Falls, and settled down as an artist.
Four years later he married Nancy
Cooper, who was to exercise a most help-
ful and beneficial influence during their
life together. Thereafter, he built a
studio in Great Falls; and his work as an
illustrator became in greater demand;
and his paintings, which were very popu-
lar locally, were beginning to draw atten-
tion from far away places.

No artist captured the West with such
devotion and fidelity as did Russell; and
he continued to do so until his death in
1926.

The sculptor of the statue of Charles
Russell is John B. Weaver, a native of
Butte, Mont., and curator of the Mon-
tana Historical Museum. The statue is
now being cast into bronze. It is a 7-
foot high representation, and shows
Russell with a palette on his left arm
and a brush in his right hand. It is 1
of 5 selected in a statewide contest.

The bronze statue of the cowboy artist
will be placed in Statuary Hall in Octo-
ber, the same month that the National
Museum of Fine Arts will feature an
exhibit of Charles Russell's original
paintings and illustrations. October will
truly be Montana Month in the Na-
tion's Capital.

On behalf of Montana's distinguished
senior Senator [Mr. MURRAY] and my-
self, I submit three concurrent resolu-
tions which authorize the acceptance of
the statue of Charles Marion Russell, to
be placed in Statuary Hall; the tempo-
rary placement of the statue in the ro-

tunda of the Capitol; and the printing of the installation proceedings.

In conclusion, Mr. President, I ask unanimous consent that there be printed in the RECORD, at the conclusion of my remarks, three commendations of Russell: Charles Marion Russell, a Brief Commentary by Old Friends; Russell, Artist or Illustrator? by K. Ross Toole; and, C. M. R., He-Man Artist of a Raw Boned Era, by Michael Kennedy.

There being no objection, the commendations were ordered to be printed in the RECORD, as follows:

CHARLES MARION RUSSELL, A BRIEF COMMENTARY BY OLD FRIENDS

Will Rogers once said, "Charlie Russell wasn't just another artist. He wasn't 'just another' anything."

And J. Frank Dobie, the sage Texan who has chronicled the West so well, has written:

"One cannot imagine Charles M. Russell living in a world without horses. If the wheel had never been devised, he could have been content. The steamboat had carried traders and trappers up the Missouri River and become a feature in the pageant of the West before he was born; he accepted the steamboat, respected it. When, in 1880, at the age of 16, he went to Montana, he traveled by the railway to its end and then took the stage. The Far West was at that time still an unfenced and comparatively unoccupied expanse of grass and mountains; he accepted and respected the steam engine as one of its features. As it hauled in plows, barbed wire, and people, he would, had he had the power, have Joshuaed the sun to a permanent standstill. The Russell genius was adverse to change.

"Russell's devotion to old times, old ways, the old West did not come from age. It was congenital. Even in infancy he pictured the West of Indians, spaces, and outlanders, and knew what he wanted. * * * He wanted room; he wanted to be left alone; he believed in other people being left alone. * * * In one respect he was far ahead of his contemporaries, who generally said that the only good Indian was a dead Indian. He had profound sympathy for the Plains Indians. * * * When sometimes he spoke of 'my people,' he meant the horseback Indians. He called the white man nature's enemy. The Indians harmonized with nature and had no more desire to conquer it or alter any aspect of it than a cottontail rabbit.

"Over and over, he pictured schooners, freight wagons, packhorses, Indian buffalo hunters, cowboys, Northwest mounted police, horse thieves, stage robbers, and other horseback men. Bull whackers, muleskinners, stage drivers, and their contemporaries of the frontier were as congenial to him as 'Nature's cattle,' among which the coyote and the tortoise were in as good standing as the elk and the antelope. * * *

"Russell's opposition to change was but the obverse of his concentration upon the old. His art can be comprehended only through an understanding of his conservatism. It was not the conservatism of the privileged who resent change because change will take away their privileges. It was the conservatism of love and loyalty," Dobie says.

Will Rogers also said: "He loved nature—everything he painted God had made. In people, he loved human nature. In stories, he loved human interest. You never saw one of his paintings that you couldn't tell just what the Indians, the horse, and the buffalo were thinking about. * * * He was a great story teller. * * * He not only left us great living pictures of what our West was, but he left us an example of how to live in friendship with all mankind. A real, downright, honest-to-God human being."

Montana is proud of her adopted son, Charlie Russell. No one has ever painted her portrait so vigorously or so well. No one, in word, picture, or by any other device, has yet captured the pioneer flavor of the West's formative years more vividly.

The Charles M. Russell Room at the new Historical Society Museum in Helena, Mont., houses one of the world's finest collections of C. M. R.'s imperishable art; more than 100 choice items. Many of these are now being reproduced exclusively by the U. O. Colson Co., of Paris, Ill.

RUSSELL, ARTIST OR ILLUSTRATOR?

(By K. Ross Toole)

There has long been an argument in certain circles as to whether Charles M. Russell was an artist or an illustrator. He thought of himself as an illustrator, but it is doubtful that he would ever have entered in the argument himself, pro or con. He painted what he saw and what he knew. And he painted with a fidelity that has seldom been matched by any illustrator. Yet Russell's works are notable not merely because he knew the horse, the Indian, and the Montana landscape. Russell was painting and sculpting a vanishing era and a vanishing race, and he knew it. Unlike the vast majority of his contemporaries, he saw the inherent dignity in the Indian and he was acutely conscious of the tragedy involved in the Indian's plight. In the 1880's, when the sentiment that "the only good Indian is a dead Indian," was still strong in the West, Russell lived with the Bloods and came to understand them. More, he came to admire and respect their way of life. This is either explicit or implicit in all his paintings of Indians.

While many a story about Russell has pictured him as a cowboy first and an artist second, such is not the case. He was more a philosopher than a cowhand, more a translator than a doer, and all these elements of his nature came out in his brush and fingertips.

He was immensely conservative; he detested the change that was putting an end to the way of life he loved and to the open range that gave him a sense of freedom he could find nowhere else. There is a poignant nostalgia in most of his work subsequent to 1900 which is a reflection of a genuine sadness. It is this feeling in his work that sets him apart from his imitators.

Charles Russell was a strange mixture of strength and weakness. He was no businessman and he left the matter of commercializing his work to his shrewd wife. He drank too much whisky with old cronies. His loyalty to the old things and the old times was intense and he was always an easy touch. His humor was much like that of his good friend, Will Rogers—wry, often turned on himself, sometimes a little satirical. In short, Charles M. Russell, as Will Rogers put it, was "a real downright, honest to God human being." And that is another thing that separates Russell from his imitators.

Russell has become part myth, part legend in Montana, and he is rapidly coming to occupy a similar position throughout the country. This is the case not merely because he was a good painter and sculptor of romantic subjects, but because behind his work was a man in love with a vanishing age and its people.

C. M. R., HE-MAN OF A RAW-BONED ERA

(By Michael Kennedy)

Charles M. Russell was born with an inherent love of the western frontier. That was in St. Louis, Mo., historic river town, on March 19, 1864; the year that Montana Territory was created. His heritage was deeply rooted. Russell's paternal grandparent, Silas Bent, later a noted frontier judge, arrived in St. Louis in 1804, as the Lewis and Clark Expedition was departing for the un-

charted northwest wilderness to explore the vast new lands acquired under the Louisiana Purchase.

Four of the Bent offsprings—Charles, George, Robert, and William—quickly became identified with the hazardous frontier fur trade. George was among the early white Americans to trod what was to become Montana soil, trapping for the American Fur Co., as early as 1816. William and Charles achieved the greatest fame. William was identified with the famous adobe outpost known as Bent's Fort. He built a trading post in 1824 on the Arkansas River and was considered one of the first permanent white settlers in what later became Colorado. An intimate of such mountain men as Kit Carson and the intrepid Jim Bridger, William Bent was a prototype of the rugged breed who first peopled the Rocky Mountain region. It was inevitable that he should be the boyhood hero of Charley Russell; even though Charles Bent, who was active in the Santa Fe trade, achieved a higher station in life. He was Governor of New Mexico Territory when killed by Pueblo Indians, at Taos, in 1847.

Charley Russell started sketching and modeling at an early age. He sketched from live models and preferred clandestine visits to the teeming river front where the bearded buckskin men were unloading furs from mackinaws and bullboats; or loading vital cargo aboard the river craft headed back to the frontier—to school. He preferred almost anything to school. Even a term in a New Jersey military academy failed to distract his fanciful mind from things western. So Charley's merchant father devised a scheme; sent him to the raw hinterland and cure him, once and for all, of those romantic notions. Traveling by way of the Utah Northern Railroad and stagecoach with an adult family friend named Pike Miller, the 16-year-old boy rolled into the gold mining city of Helena, in the spring of 1880. As related, many years later, by his wife Mame:

"When they arrived there, the streets were lined with freight outfits. He saw bull teams, with their dusty whackers, swinging 16-foot lashes with rifle-like reports over 7 or 8 yoke teams; their string of talk profane and hide blistering as their whips, but understood by every bull, muleskiller or jerk-line man. * * * It was also ration time for the Indians, so the red men were standing or riding in that quiet way of theirs, all wearing skin leggings and robes. * * * The picturesqueness of it all filled the heart and soul of this youthful traveler."

The total population of Montana Territory was less than 40,000 at that time.

Pike Miller had a sheep ranch in the newly opened Judith basinland just wrested from the Indians and buffalo and made more secure by the building of Fort Maginnis. Charley soon left Miller and teamed up with Jake Hoover, hunter, trapper, and compatible companion. In 2 years, under able tutelage, he learned much about wildlife, the raw country, and its inhabitants, both white and red.

His father's plan had gone astray. Money for Charley to return home with was returned. When the boy had saved enough of his own earnings from trapping, he did return in 1882. But St. Louis was dull and colorless now. Charley left after 4 months, never to leave his adopted State of Montana again, except for infrequent visits here and abroad.

"Kid" Russell hired out as a night wrangler to the first cow outfit he struck after his arrival in Billings. They trailed a thousand cattle into the Judith Basin. Then came jobs with other cow outfits. In the winter of 1886-87 he painted his fabulous postcard-size Waiting for a Chinook, which informed Stadler and Kaufman, in Helena, that the tragic hard winter which marked the decline of open-range ranching, had wiped out their herd of 5,000 Bar R cattle.

In 1888, Russell, who was painting and modeling more and more of the experiences he was living, rode into Canada to live with the Blood Indians. He returned to his beloved Judith Basin in 1889. But the range was filling with homesteaders, towns, and civilization. Trying to remain on open range, Russell moved to the Milk River area just south of Canada. He came to Great Falls in the fall of 1892, to live thereafter as an artist; although it was mighty slim pickings for several years. Four years later he found the only thing needed to round out his genius—his beloved wife Nancy Cooper or Mamie Mann; a real business manager.

In 1903, Russell built a log studio in Great Falls. He was in wide demand as an illustrator of magazine articles and books. His painting was popular, regionally, and beginning to create interest in far places. Nancy insisted on what Charley called deadman's prices and got them—several hundred dollars for a canvas worth \$25,000 on today's market. He started to travel and eventually visited the large cities of this country and Europe; but his heart was always in Montana. And as he grew older he became more and more nostalgic for the distant past and more caustic of the so-called march of civilization. A thorough knowledge of all things early western, a deep emotional feeling for them and the genius to interpret, distill, and bring fine essences back to life on board, on canvas, and in clay, resulted in C. M. R.'s acceptance during the first quarter of this century as the Cowboy Artist of the West. No one will ever again recapture the time and the place as graphically, as devotedly, and with such fidelity, as did Charles Marion Russell, right up to his death in 1926.

The VICE PRESIDENT. The concurrent resolutions will be received and appropriately referred.

The concurrent resolutions, submitted by Mr. MANSFIELD (for himself and Mr. MURRAY) were received and referred to the Committee on Rules and Administration, as follows:

S. Con. Res. 80. Concurrent resolution accepting the statue of Charles Marion Russell, presented by the State of Montana, to be placed in Statuary Hall.

The concurrent resolution (S. Con. Res. 80) is as follows:

Resolved by the Senate (the House of Representatives concurring), That the statue of Charles Marion Russell, presented by the State of Montana, to be placed in the Statuary Hall collection, is accepted in the name of the United States, and that the thanks of the Congress be tendered said State for the contribution of the statue of one of its most gifted and colorful citizens, noted for his artistic skill; and be it further

Resolved, That a copy of these resolutions, suitably engrossed and duly authenticated, be transmitted to the Governor of Montana.

S. Con. Res. 81. Concurrent resolution to place temporarily in the rotunda of the Capitol a statue of Charles Marion Russell, and to hold ceremonies on said occasion.

The concurrent resolution (S. Con. Res. 81) is as follows:

Resolved by the Senate (the House of Representatives concurring), That the State of Montana is hereby authorized to place temporarily in the rotunda of the Capitol a statue of the late Charles Marion Russell, of Montana, and to hold ceremonies in the rotunda on said occasion; and the Architect of the Capitol is hereby authorized to make the necessary arrangements therefor.

S. Con. Res. 82. Concurrent resolution to print the proceedings in connection with the acceptance of the statue of Charles Marion Russell, late of Montana.

The concurrent resolution (S. Con. Res. 82) is as follows:

Resolved by the Senate (the House of Representatives concurring), That the proceedings at the presentation, dedication, and acceptance of the statue of Charles Marion Russell, to be presented by the State of Montana in the rotunda of the Capitol, together with appropriate illustrations and other pertinent matter, shall be printed as a Senate document. The copy for such Senate document shall be prepared under the supervision of the Joint Committee on Printing.

Sec. 2. There shall be printed 3,000 additional copies of such Senate document, which shall be bound in such style as the Joint Committee on Printing shall direct, and of which 100 copies shall be for the use of the Senate and 1,200 copies shall be for the use of the Members of the Senate from the State of Montana, and 500 copies shall be for the use of the House of Representatives and 1,200 copies shall be for the use of the Members of the House of Representatives from the State of Montana.

REQUEST FOR RESIGNATION OF EZRA TAFT BENSON, SECRETARY OF AGRICULTURE

MR. YARBOROUGH. Mr. President, on behalf of myself, and the Senator from Wisconsin [Mr. PROXMIRE], I submit for appropriate reference a resolution stating that it is the sense of the Senate that Ezra Taft Benson should resign as Secretary of Agriculture.

This 16-point resolution is necessary because other means of obtaining relief for farmers from the oppressive policies of Ezra Taft Benson have failed. This is a proper resolution, grounded on historical precedent. Such a resolution has been used several times in the history of this Republic. One of the most recent uses was by Senator Couzens, of Michigan, a Republican Senator, directed to the tenure of the Secretary of the Treasury, Andrew W. Mellon, also a Republican, and addressed to a Republican President, recorded on page 5145 of the CONGRESSIONAL RECORD for 1928, at the 1st session of the 70th Congress.

So this resolution is not an innovation. It is a nonpartisan appeal, addressed alike to Senators on both sides of the aisle who are desirous of saving American agriculture, the family-sized farm, and a way of life in rural America that produced Washington, Jefferson, Jackson, Lincoln, Lee, and Grant. It is time for action now. Mr. President, I ask appropriate action on the resolution.

The resolution reads:

Whereas the present Secretary of Agriculture, Mr. Ezra Taft Benson, has depressed the prices received by farmers for the products of all farms of America until the gross amount received for the products of the farms of America represent only 4 percent of the gross national product; and

Whereas Mr. Benson has incited dissension, created ill will, and stirred up economic civil war between producer groups of different farm commodities, setting farm commodity producer group against farm commodity producer group; and

Whereas the Secretary of Agriculture has diligently carried on a propaganda campaign in an effort to turn the American consumers against the American farmers; and

Whereas Ezra Taft Benson has tried to make farmers believe that their low income

troubles have been caused by labor, and has tried to set the farmers against labor, thus creating more dissension in America; and

Whereas Secretary Benson has reduced the locally elected farmers' committees to a mere advisory role (they were formerly administrative) thereby centralizing control in the hands of full time paid politically appointed office managers, at a considerable expense to the Government; and

Whereas the Secretary of Agriculture has loaded administrative costs into crop insurance premiums, thereby raising the cost of crop insurance to farmers; and he has canceled out all crop insurance and refused to insure crops in a number of counties because of losses caused by natural disasters, thereby denying farmers the benefit of the laws passed by Congress for their protection; and

Whereas in 4 of the past 6 years Ezra Taft Benson has attempted to tear down the agricultural conservation practices program by attempting to reduce appropriations to support it, and by actually rewriting the manual of approved practices so that the program would be valueless to most farmers; and

Whereas Secretary of Agriculture Ezra Taft Benson abolished the Soil Conservation Service regional offices on a publicity claim that it was a decentralizing organization, but he actually destroyed these effective local regional agencies, transferring their functions to Washington and further centralizing control of agriculture in Washington; and

Whereas the Secretary of Agriculture has tried to force the rural electric cooperatives to cut the private power companies in on Government loans to build REA generation and transmission facilities; and

Whereas Secretary Benson is now holding up use of \$74½ million in approved loans to REA co-ops, by stop orders he has issued, many of these stop orders being issued because the co-ops have not yet agreed to let private power companies operate the REA plants; and

Whereas Secretary of Agriculture Ezra Taft Benson is resorting to duress on rural electric co-ops, by withholding loans to rural electric co-ops in an effort to force them to agree to let private power companies operate their plants if built; and

Whereas Secretary Benson has virtually wrecked the rural telephone cooperative program; and

Whereas Secretary of Agriculture Ezra Taft Benson has sent to the Congress recommendation after recommendation designed to kill the REA program by raising interest rates and by putting the REA in the hands of investment bankers; and

Whereas Secretary Benson has recommended against credit to develop the REA program; and

Whereas Secretary Benson has repeatedly tried to reduce, discredit, and thereby destroy the Farmers' Home Administration, with its services and credit to small farmers; and

Whereas Secretary Ezra Taft Benson has tried to eliminate the small family-type farm in America: Therefore be it

Resolved, That it is the sense of the Senate that Ezra Taft Benson should resign as Secretary of Agriculture.

The resolution (S. Res. 289), submitted by Mr. YARBOROUGH, was received and referred to the Committee on Agriculture and Forestry.

MR. PROXMIRE. Mr. President, I should like to join the distinguished Senator from Texas [Mr. YARBOROUGH] with respect to the resolution. I think it is a very well-drafted measure. The points made by the Senator from Texas are sound. I agree with him. I wish him