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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

April 23, 1985

REMARKS OF THE PRESIDENT  
AT ARTS AND HUMANITIES LUNCHEON

The State Dining Room

1:06 P.M. EST

THE PRESIDENT: Well, thank you, all of you for being here. It's a great pleasure and an honor for Nancy and me to welcome you to the White House today.

This is an historic occasion. Two years ago, I asked Frank Hodson to work with Congress to establish a National Medal of the Arts. And last year, Congress passed this legislation and today, we award the first medals. Before we do, some thanks are in order to those who worked to make this ceremony possible.

I want to thank the Committee on the Arts and Humanities, and its Chairman, Andrew Heiskell. Thanks are due also to Senators Robert Stafford, Claiborne Pell and Paul Simon, and Congressman Tom Coleman for their leadership in enacting this legislation. And thanks also to Frank Hodson, the National Council of the Arts and Robert Graham, the artist who designed the medal that we're about to award today. And, finally, thanks to Ambassador Terra for that wonderful reception last night.

So thanks to you all. Now, that was the serious part. Now to the fun part. We award today for the first time in our history, the National Medal of Arts. And the purpose of this medal is to recognize both individuals and groups who have made outstanding contributions to the excellence and availability of the arts in the United States.

And through this medal, we recognize both the artist and the patron; both the creator of art and the supporter and encourager of the creator of art. The one needs the other -- and the United States needs both.

In recognizing those who create and those who make creation possible, we celebrate freedom. No one realizes the importance of freedom more than the artist, for only in the atmosphere of freedom can the arts flourish. Artists have to be brave; they live in the realm of idea and expression, and their ideas will often be provocative and unusual. Artists stretch the limits of understanding. They express ideas that are sometimes unpopular.

In an atmosphere of liberty, artists and patrons are free to think the unthinkable and create the audacious; they are free to make both horrendous mistakes and glorious celebrations. Where there's liberty, art succeeds.

In societies that are not free, art dies. In the totalitarian societies of the world, all art is "officially approved." It's the expression not of the soul, but of the state. And this state-sanctioned art is usually, as a rule, 99 percent of the time, utterly banal, utterly common. It is lowest-common-denominator art. In fact, it is not art at all, for art is an expression of creativity and creativity, as I've said, is born in freedom.

Which is not to suggest that great artists who love the truth of art cannot be found in totalitarian states. They're there.

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Visit a prison, you'll find a number of them. Their garrets are jail cells; their crime is that they refused to put their minds in chains and their souls in solitary. Some artists are forced to the fringes of society. Their work is repressed. These artists may be un-persons, but all of them are heroes.

I know you feel solidarity with them; I know you often think of your brother and sister artists throughout the world. And I hope you continue to pay tribute to them by celebrating freedom in your work and in your lives.

I happen to think, though, that to be an artist is always difficult, even in free societies. Expressing the truth in ideas requires risk -- risk for the artist and risk for the patron. There's no way of knowing in advance how society will receive a new idea. Ralph Waldo Emerson said, "To be great is to be misunderstood." It's my hope that this medal today will go some way to telling the great artists here in this room that I think we finally understand you.

We celebrate today the courage, talent and commitment of the American artists here assembled. We celebrate also the courage, generosity and far-sightedness of the patrons who have helped bring American art to broad audiences and to preserve great works for the future. We thank all of you for your great work. You've done honor to your nation.

And now, Nancy will help me announce the honorees.

THE FIRST LADY: Hallmark Cards is represented today by Donald Hall, Chairman of the Board and Chief Executive Officer. Hallmark is an outstanding example of enlightened corporate support of arts, nationally and locally. Hallmark supports ballet, opera, symphonic music, and theatre. It's brought the arts to the children of Kansas City and has won 49 Emmies for its production, "The Hallmark Hall of Fame." And last night, it added to its awards by being given the TV Academy's Hall of Fame Award. So we're just adding our own to that. (Applause.)



Louise Nevelson is a distinguished artist who has a significant contribution to the art of the Twentieth Century. She's one of a handful of truly original and major artists in America.

As a young woman, she studied painting, sculpture, drawing, voice, acting and modern dance. She developed her personal approach to sculpture by using wood in a unique way to create environments.

She's won many awards and honors. And we're happy today to add to those. (Applause.)

She says she's used to carrying heavy things. (Laughter.)

Jose Ferrer was born in Puerto Rico. He made his debut on the New York stage in 1935, a recipient of three Tony Awards for acting and directing. He's most remembered for performances on film, stage and on television as Cyrano De Bergerac.

Mr. Ferrer has certainly enriched the art of stagecraft. He became the General Director of the New York City Theater Company in 1948. And he, too, has won innumerable awards and his credits are too long to go into. We'd be here all day. Jose. (Applause.)

Georgia O'Keefe was born in Sun Prairie, Wisconsin. She worked in her early years as a commercial artist and art supervisor in public schools.

For 30 years, she resided in New Mexico painting landscapes, flowers, stones and skeletons with singular vision. She's turned ordinary objects into fascinating subjects. Her giant-sized, single flower blossoms are recognized around the world.

Mrs. O'Keefe's contribution to painting is now part of the American heritage. She's unable to be with us today, but accepting her medal will be Carter Brown, Director of the National Gallery of Art, who just last week visited her in New Mexico. (Applause.)

Lincoln Kirstein was born in Rochester, New York. Mr. Kirstein devoted his life to the patronage and development of American ballet. It was his dream to start a ballet company. He preserved, and out of his collaboration with George Ballanchine, grew both the School of American Ballet and the New York City Ballet.

A poet, art critic and writer on dance, he founded the dance index and the dance archives of the Museum of Modern Art. Mr. Kirstein's imprint on ballet is truly indelible. (Applause.)

Leontyne Price was born in Laurel, Mississippi. And she's one of our greatest opera singers. She made her debut with the San Francisco and Metropolitan Operas in 1961. She's appeared abroad with numerous companies, but has spent the major part of her career in the United States doing opera, concerts, recitals and recordings.

Through recordings, Ms. Price's artistry will live on for future generations as one of the greatest opera artists of our time. (Applause.)

Paul Mellon has devoted a lifetime to the enrichment of the arts. He began by accumulating books and paintings on sports, and this eventually extended to other fields. His generosity has supplied a variety of cities with museum structures and collections of European art. All of us are familiar with the magnificent Mellon treasures at the National Gallery of Art where Mr. Mellon's leadership as Trustee and Chairman of the Board has been extraordinary. Mr. Mellon has truly enriched our capital and the nation. (Applause.)

Alice Tully was born in Corning, New York. Ms. Tully is a leading patron of music in New York and throughout the nation. She's also an artist. And after studying voice in Paris and giving concerts, she gave up performance and devoted herself to philanthropy.

Her major gift was the Chamber Music Hall at Lincoln Center which was dedicated to her in 1969. She's been a Board Member of Julliard School of Music and the New School of Music in Philadelphia and helped organize the Chamber Music of Lincoln Center. Ms. Tully's generosity has enhanced the field of music and brought excellent music to millions. (Applause.)

Ralph Ellison is an author and educator whose academic career



has included positions at Bard College, UCLA, the University of Chicago, Rutgers, Yale, and New York University. The recipient of many awards, here and abroad, he's best known for his collection of essays and the very distinguished American novel of the post-war period, "Invisible Man." Mr. Ellison's contribution to American society certainly will not be forgotten. (Applause.)

Dorothy Buffum Chandler -- Buffie -- is a great patron and civic leader for the arts in Los Angeles. She conceived and organized the funding of the Los Angeles Music Center, which in 1964, opened the Dorothy Chandler Pavilion. More than 35 million people have attended events at this center. Enriching the lives of the people of Los Angeles with theatre, classical music, ballet, the Center stimulated the flowering of the performing arts throughout Los Angeles County. Buff Chandler's represented here by her daughter, Camilla Chandler Frost. (Applause.)

Elliot Carter is a distinguished composer who studied at Harvard and later in Paris with the famous Nadia Boulege. He's taught at St. John's University, Columbia, Yale, Cornell, and the Julliard School of Music. He's a recipient of numerous awards, including two Pulitzer prizes for music. Mr. Carter -- (Applause.)

Martha Graham was born in Pittsburgh, Pennsylvania. She's dominated the field of dance as a teacher, performer, choreographer, and director. She's invented new forms and movements and influenced generations. So many of our best dancers owe their beginnings to this great lady. Nearly 60 years later, she is still creating and still giving. Miss Graham -- (Applause.)

THE PRESIDENT: Well, thank you, Nancy. (Laughter.) We're proud to be -- (laughter) -- we're proud to be associated with all of you. And we thank you for what you've done to make America a better place.

It's fitting that these first National Medals of Art are being presented on the 20th anniversary of the National Endowment of the Arts. I congratulate the endowment and the honorary Chairwoman of the 20th Anniversary Committee who also happens to be my most generous patron -- my roommate -- (laughter) -- and, also, my friend, Charlton Heston, the Chairman of the Committee.

For two decades now, the National Endowment has been doing wonderful work. Most recently, they've been involved in a great endeavor to preserve and protect our rich heritage of film and television and the dance. And they've been building endowments for fine art institutions and helping struggling young artists find an audience. And the members of the Endowment would all be the first to say that none of their great work would have succeeded without the generous financial help and support of the American people, of unknown, unsung citizens who each day clunteer their time and money to encourage the arts.

Just last week, as a matter fact, the New Orleans Symphony was too low on funds to continue their performances. The city rallied 'round the group in a new private sector initiative called Proud Citizens for Our Culture. In just four days, \$445,000 was raised by the volunteers. And I am told that hundreds of thousands of dollars will be forthcoming from the business community. Now, this is quite a tribute to the performing arts.

And, today, we celebrate the people of New Orleans and the people from all over our country who've made contributions such as this. And, so, again, a thank-you to all of you -- artists, and patrons, and recipients, and encouragers -- thank you for being what you are and doing the great work that you do. And thank you for honoring your nation.

God bless you all. (Applause.)



THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

July 14, 1986

REMARKS BY THE PRESIDENT  
AT MEDAL OF ARTS AWARDS LUNCHEON

The East Room

1:06 P.M. EDT

THE PRESIDENT: Well, thank you all. And I want to welcome you to the White House -- and let you know how lucky I feel. It's not often these days that I get to have lunch with my roommate. (Laughter.)

But thank you for joining Nancy and me in this, the second annual conferring of the National Medal of Arts. And permit me to thank our Committee on the Arts and Humanities and its Chairman, Andrew Heiskell, for proposing that we create the National Medal of Arts; the Congress for enacting the authorizing legislation; the National Council on the Arts for providing us once again with such a fine list of nominees; and Dan Terra, our Ambassador for Cultural Affairs, for continuing his tradition of holding a State Department reception on this occasion.

As we award these twelve medals today, we celebrate twelve rich contributions to American arts -- and in a wider sense, we celebrate American culture itself, the culture of liberty, the culture in which artists are free to be true to themselves.

Nearly two centuries ago when this grand old house was built, our nation comprised for the most part a narrow band of towns and villages hugging the eastern seaboard -- a rugged and often unlettered people clinging to the edge of a vast continent. For art, drama, music, and learning, Americans looked not to themselves but to Europeans; not to the new world but to the old.

And yet as those rugged people pushed west and gave birth to a great country, they likewise gave birth to a great and distinctive culture. First, American arts took on the twang of the frontier fiddle and the sharp, clean lines of our primitive paintings. And then came the joy of jazz, the sparkle and spectacle of film, the stirring sense of space and light in the work of artists from George Innes to Winslow Homer. In our own time, we've seen the rise of superb regional orchestras, ballets, and opera companies; the coming of age of fine museums throughout the country; and the emergence of cities like New York and Los Angeles as art capitals of world importance.

So it is that in matters of culture today, Americans look not so much to the old world as to the new -- to America itself -- and they do so with pride.

MORE



Our administration has sought to emphasize these distinctively American aspects of our own culture; and Frank Hodson at the National Endowment for the Arts has devoted to this charge all his acumen and skill. Under Frank's leadership, the endowment has helped to widen state and local support for the arts across the country. And, with the support of the Congress, the Endowment is expanding arts programming to television and radio to reach all our people.

And today, we have this wonderful event, this moment to pause and appreciate 12 magnificent contributions to the artistic life of our nation. We honor patrons -- those who enable the distinctively American tradition of private support for the arts to flourish. And we honor artists themselves -- their pains, their triumphs, their devotions; all of themselves that they've given to their work and hence to our nation.

And now, Nancy is going to help me award the medals.  
(Applause.)

THE FIRST LADY: Marian Anderson was born in Philadelphia, and at the age of eight she started singing in choirs. She began her career as a contralto in Europe, and it was Sol Hurok who launched her career in the United States. In 1955, she made her debut with the New York Metropolitan Opera, thereby paving the way for the acceptance of black performers on the concert stage. Arturo Toscanini said that a voice like hers comes only once in a century. Marian Anderson is one of the greatest ladies of opera, and accepting for her today is her cousin, Miss Sandra Grimes. (Applause.)

(The award is presented.)

Frank Capra was born in Palermo, Italy, and came to our country at the age of six. He served four times as President of the Academy of Motion Picture Arts and Sciences, and three times as President of the Screen Directors Guild. A pioneer of the art of film, he's one of the greatest directors and producers in motion picture history. We'll never forget the classic films, "It Happened One Night," "Mr. Deeds Goes to Town," "Mr. Smith Goes to Washington," and "You Can't Take It With You." He's earned five Academy Awards and has been honored with a Lifetime Achievement Award of the American Film Institute. Frank Capra is one of the truly great artists of a uniquely American style of filmmaking, and we're pleased to have his son, Tom Capra, accepting on his father's behalf.  
(Applause.)

(The award is presented.)

Aaron Copland was born of Lithuanian parents in New York. He studied privately with many of the world's greatest musicians, including Nadia Boulanger. He composed his first symphony in 1923 and continued creating masterpieces using truly American folk themes and tunes. We're most familiar with the "Lincoln Portrait," for which he won a Pulitzer Prize in music, and "Billy the Kid." He collaborated with Agnes de Mille on "Rodeo," and with Martha Graham on "Appalachian Spring." Aaron Copland is a paramount American composer, and accepting for him is Mrs. Vivian Perlis, his close friend and official biographer. (Applause.)

(The award is presented.)

Willem de Kooning was born in Rotterdam, Holland. He worked his way to our country as a wiper in the engine room of a steamship. Before establishing himself as the great painter that he is, he made signs and window displays, he was a carpenter, furniture designer, muralist, and began his work in abstraction in 1934. As a leader of abstract expressionism, he's influenced all modern painting, and is acclaimed by all the world as America's great contribution to modern art. Accepting for him today is his wife, Elaine, who is also a fine painter. (Applause.)



(The award is presented.)

Agnes de Mille was born in New York. Her name is certainly synonymous with the art of dance. As performer and choreographer, she is unforgettable. There's no memory of America that could be complete without the dance of "Oklahoma," "Carousel," "Brigadoon," or the ballet of "Rodeo," "Fall River Legend," or "The Four Marys." Agnes de Mille has written over a dozen books on dance, and is also distinguished as a teacher. She's a great artist and a great American. (Applause.)

(The award is presented.)

Eva Le Gallienne was born in London and became a citizen in 1927. In 1921, she starred in her first film, "Liliom," and went on to triumph in "Camille," "The Master Builder," and "Mary Stuart." She also earned a special Tony Award and an Emmy for her outstanding performance in the PBS Special, "The Royal Family." Eva Le Gallienne founded and directed both the

Civic Repertory Theatre in New York, and the American Repertory Theatre.

In addition to her many talents, she is also a recognized translator of the Scandinavian classics of Ibsen and Hans Christian Andersen. She is a great actress, director, producer, teacher and author.

Accepting for her is Mrs. Anne Kaufman Schneider, a close family friend and colleague. (Applause.)

(The award is presented.)

Alan Lomax was born in Austin, Texas, and is without a doubt the world's most renowned folklorist. He has devoted his life and talent to collecting, compiling and preserving the folk music of the United States and the world. As director/producer of an original folk music series on CBS Radio in the '30s and '40s, he presented all Americans for the first time such then unknowns as Burl Ives, Pete Seeger, Ledbelly and Woodie Guthrie.

For the past 24 years he has been a President's Scholar at Columbia University, where he has pioneered the study of expressive styles of culture. Recently we have seen his work in the television series, "American Patchwork."

Mr. Lomax, you've truly enriched our understanding of the cultures of America and the world. (Applause.)

(The award is presented.)

Lewis Mumford was born in Flushing, New York. He is one of our most distinguished historians, literary critics and commentators on cities and urban design. He is the author of some 31 books and was the recipient of a National Book Award in 1961 for "The City in History."

Mr. Mumford has said of the city, "If it ceases to be a milieu in which people can exist in reasonable contentment, it will be unprofitable to discuss architectural achievements." His concern for the whole of the city as opposed to the single architectural triumph has taught us how to strive for architecture as the home of man, the title of his highly original book on the philosophy of architecture.

Accepting for Mr. Mumford today is his daughter, Mrs. Alison Morss. (Applause.)

(The award is presented.)

Eudora Welty was born in Jackson, Mississippi, and lives there today. Miss Welty is a preeminent American writer who is most well-known for her books about the South and the Southern family. She has influenced generation of young American writers. In 1941 she published her first book, "A Curtain of Green," and in 1973 she won a Pulitzer Prize for "The Optimist's Daughter." Her work is read widely throughout the country and the world. Miss Welty considers her 1984 autobiographical work, "One Writer's Beginnings," a very significant and recent expression of her thoughts.

And we are very honored to present her the National Medal of Arts. (Applause.)

(The award is presented.)

Dominique de Menil began her career as a bold patron of the arts in the 1930s by giving Max Ernst his first one-man show. In 1941 she came to this country from Paris. She has organized exhibitions in New York and Houston as well as in France and Germany, and is currently Chairman of the Pompidou Art and Cultural Foundation



in Paris. She has played a primary role in the renaissance of art institutions in Houston, where a new museum will soon house the world-acclaimed collection of Dominique de Menil and her late husband, John.

We are honored to have her here today. (Applause.)

(The award is presented.)

Exxon Corporation began its support of the arts in the 40s, and today it is known by millions for its promotion of the arts of television through "Great Performances" and "Live From Lincoln Center." A pioneer of the program, "Dance in America," Exxon not only brought dance into American living rooms, but stimulated live dance performance across America.

Exxon has also supported the technology of live broadcasts and simulcasts for audio fidelity.

Over 300 new orchestral and chamber works by American composers have been brought to broad audiences by this corporation. Exxon is an outstanding example of enlightened corporate support for the arts, and with us today is Jack Clark, Exxon's senior vice president and director. (Applause.)

(The award is presented.)

Seymour H. Knox was born in Buffalo, New York, where he still lives. As a collector and patron, his contribution to his birthplace is everlasting.

Few know that he was a champion polo and squash player in his youth who represented our country in international competitions. However, he will be most remembered for his perceptive eye for the new and as daring as a collector of contemporary art. The Albright-Knox Gallery, under the leadership of Mr. Knox, set major precedents in opening its doors to modern art. And we're pleased to award him the National Medal of Arts. (Applause.)

(The award is presented.)

Well, thank you, Nancy. And thank you all. On behalf of the American people, I commend you, each of you, for crowning our nation's greatness with grace. You have forever set an example for artists and patrons in the years ahead to live up to.

I know the endowment will draw on these examples as it launches its new initiatives in arts education. Certainly, the existence of strong music and fine arts curricula is important to keeping the humanities truly humanizing and the liberal arts truly liberating.

So for all that you've already achieved and for all that your work will continue to mean to our nation in the decades ahead, once again, thank you, God bless you all. (Applause.)

END

1:23 P.M. EDT



need to be reduced, not the effort to find a way to defend mankind against these deadly missiles. And reliable defenses could also serve as insurance against cheating or breaking out of an arms reduction agreement.

All this makes it evermore important to keep our strategic defense research moving forward. We have set up a well-managed program which, in just over 3 years, has already accomplished much. Even faster progress than expected has been made in developing the system's "eyes"—scientists call them sensors—and its "brains", which guide an interceptor toward its target, and methods of stopping incoming missiles, especially with nonnuclear means. Technological advances now permit us to detect and track an aggressor's missiles in early flight. It is in this boost phase that missiles must be intercepted and knocked out to achieve the protection we're looking for.

There have been some major achievements in the diplomatic field as well. Great Britain, West Germany, and Israel have signed agreements to participate in the research, and talks with other major allies are expected.

Nothing of great value, of course, comes cheap. But a defensive system which can protect us and allies against all ballistic missiles, nuclear or conventional, is a prudent investment. I'm sorry to say, however, that some Members of Congress would take a shortsighted course, deeply cutting the funds needed to carry out this vital program.

So, it's imperative your voice is heard. In the weeks ahead, it would be a tragedy to permit the budget pressures of today to destroy this vital research program and undercut our chances for a safer and more secure tomorrow. President Eisenhower once said, "The future will belong, not to the faint-hearted, but to those who believe in it and prepare for it."

I agree with that, and I know you do, too. Until next week, thanks for listening, and God bless you.

*Note: The President spoke at 12:06 p.m. from Camp David, MD.*

## National Medal of Arts

*Remarks at a Luncheon for the Recipients,  
July 14, 1986*

*The President.* Well, thank you all, and I want to welcome you to the White House and let you know how lucky I feel. It's not often these days that I get to have lunch with my roommate. [Laughter]

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And yet as those rugged people pushed west and gave birth to a great country, they likewise gave birth to a great, distinctive culture. First, American arts took on the twang of the frontier fiddle and the sharp, clean lines of our primitive paintings. And then came the joy of jazz, the sparkle and spectacle of film, the stirring sense of space and light in the work of artists from George Inness to Winslow Homer. In our own time we've seen the rise of superb regional orchestras, ballets, and opera companies, the coming of age of fine museums throughout the country, and the emergence of cities

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Accepting for Mr. Mumford today is his daughter, Mrs. Alison Morss.

Eudora Welty was born in Jackson, Mississippi, and lives there today. Miss Welty is a preeminent American writer, who is most well-known for her books about the South and the Southern family. She's influenced

generations of young American writers. In 1941 she published her first book, "A Curtain of Green," and in 1973 she won a Pulitzer Prize for "The Optimist's Daughter." Her work is read widely throughout the country and the world. Miss Welty considers her 1984 autobiographical work, "One Writer's Beginnings," a very significant and recent expression of her thoughts.

And we're very honored to present her the National Medal of Arts.

Dominique de Menil began her career as a bold patron of the arts in the 1930's by giving Max Ernst his first one-man show. In 1941 she came to this country from Paris. She's organized exhibitions in New York and Houston as well as in France and Germany and is currently chairman of the Pompidou Art and Cultural Foundation in Paris. She's played a primary role in the renaissance of art institutions in Houston, where a new museum will soon house the world-acclaimed collection of Dominique de Menil and her late husband, John.

We're honored to have her here today.

Exxon Corporation began its support of the arts in the forties, and today it's known by millions for its promotion of the arts of television through "Great Performances" and "Live From Lincoln Center." A pioneer of the program "Dance in America," Exxon not only brought dance into American living rooms but stimulated live dance performance across America. Exxon has also supported the technology of live broadcasts and simulcasts for audio fidelity. Over 300 new orchestral and chamber works by American composers have been brought to broad audiences by this corporation.

Exxon is an outstanding example of enlightened corporate support for the arts, and with us today is Jack Clark, Exxon's senior vice president and director.

Seymour H. Knox was born in Buffalo, New York, where he still lives. As a collector and patron, his contribution to his birthplace is everlasting. Few know that he was a champion polo and squash player in his youth who represented our country in international competitions. However, he will be most remembered for his perceptive eye for the new and daring and as a collector of contemporary art. The Albright-Knox Gallery, under the leadership of Mr. Knox,

set major precedents in opening its doors to modern art.

And we're pleased to award him the National Medal of Arts.

*The President.* Well, thank you, Nancy. And thank you all. On behalf of the American people, I commend you, each of you, for crowning our nation's greatness with grace. You have forever set an example for artists and patrons in the years ahead to live up to.

I know the Endowment will draw on these examples as it launches its new initiatives in arts education. Certainly the existence of strong music and fine arts curricula is important to keeping the humanities truly humanizing and the liberal arts truly liberating.

So, for all that you've already achieved and for all that your work will continue to mean to our nation in the decades ahead, once again, thank you. God bless you all.

*Note: The President spoke at 1:06 p.m. in the East Room at the White House.*

### Council of Economic Advisers

*Nomination of Michael Mussa To Be a Member. July 14, 1986*

The President today announced his intention to nominate Michael Mussa to be a member of the Council of Economic Advisers. He would succeed William Poole VII.

Since 1980 Dr. Mussa has been a professor of international business, University of Chicago. Previously, he was a visiting professor, Asian Department, International Monetary Fund, May to July 1980; an associate professor of economics, University of Chicago, 1976-1980; a research fellow, Graduate Institute of International Studies, Geneva, October to December 1976 and May to September 1981; a research fellow, London School of Economics, July 1975 to October 1976; and associate professor of economics, July 1975 to June 1976 and an assistant professor of economics, September 1971 to June 1975, University of Rochester.

Dr. Mussa graduated from the University of California at Los Angeles (A.B., 1966) and

the University of Chicago (M.A., 1970 and Ph.D., 1974). He resides in Chicago, IL, and was born April 15, 1944, in Los Angeles.

### Department of Labor

*Nomination of Shirley Dennis To Be Director of the Women's Bureau. July 14, 1986*

The President today announced his intention to nominate Shirley Dennis to be Director of the Women's Bureau, Department of Labor. She would succeed Lenora Cole-Alexander.

Since 1980 Mrs. Dennis has been secretary of the Pennsylvania Department of Community Affairs in Harrisburg. She was acting secretary of that department from October 1979 to April 1980 as well as executive deputy secretary from July 1979 to October 1979. Previously, she was managing director, Housing Association of Delaware Valley, 1971-1979; housing director, Urban League of Philadelphia, 1969-1971; and equal opportunity specialist, Redevelopment Authority of Philadelphia, 1967-1968.

Mrs. Dennis is married, has three children, and resides in Willow Grove, PA. She graduated from Temple University (A.S., 1985), and she was born February 26, 1938, in Omaha, NE.

### Administrative Conference of the United States

*Appointment of T. Kenneth Cribb, Jr., as a Member of the Council. July 14, 1986*

The President today announced his intention to appoint T. Kenneth Cribb, Jr., to be a member of the Council of the Administrative Conference of the United States for a term of 3 years. This is a reappointment.

Since 1985, Mr. Cribb has been Counselor to the Attorney General. Previously, he was a member of the White House staff as Assistant Counselor to the President, 1982-



## TEXT OF THE DECLARATION OF INDEPENDENCE

WHEN in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.—We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.—That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw such Government, and to provide new Guards for their future security.—Such has been the patient Sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.—He has refused his Assent to Laws, the most wholesome and necessary for the public good.—He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.—He has refused to pass Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.—He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public Records, for the sole purpose of fatiguing them into compliance with his measures.—He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.—He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the Legislative powers, incapable of annihilation, have returned to the People at large in their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.—He has endeavored to prevent the population of these States; for that purpose obstructing the Laws for Naturalization of foreigners; refusing to pass others to encourage migrations hither, and raising the conditions of Appropriations of Lands.—He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary powers.—He has made Judges dependent on his Will alone, for the continuance of their offices, and the amount and payment of their salaries.—He has erected a multitude of new Offices, and sent hither swarms of Officers to harass our people, and eat out their substance. He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures.—He has affected to render the Military independent of and superior to the Civil power.—He has combined

with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their Acts of pretended Legislation:—For quartering large bodies of armed troops among us:—For protecting them, by a mock Trial, from punishment for any Murders which they should commit on the Inhabitants of these States:—For cutting off our Trade with all parts of the world:—For imposing Taxes on us without our Consent:—For depriving us in many cases, of the benefits of Trial by Jury:—For transporting us beyond Seas to be tried for pretended offences:—For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:—For taking away our Charters, abolishing our most valuable Laws and altering fundamentally the Forms of our Governments:—For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.—He has abdicated Government here, by declaring us out of his Protection and waging War against us.—He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.—He is at this time transporting large Armies of foreign Mercenaries to compleat the works of death, desolation and tyranny, already begun with circumstances of Cruelty & perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the Head of a civilized nation.—He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands.—He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions. In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free people. Nor have We been wanting in attentions to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.—

WE, THEREFORE, the Representatives of the UNITED STATES OF AMERICA, in General Congress, Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be FREE AND INDEPENDENT STATES; that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do.—And for the support of this Declaration, with a firm reliance on the protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

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## ROMARE BEARDEN

ROMARE BEARDEN, who is among the foremost American painters, was born on September 2, 1914 in Charlotte, North Carolina. He spent several years of his childhood in Pittsburgh but he "grew up" in New York City. As an adolescent living in Harlem, he was introduced to and strongly influenced by the musical and cultural innovations of Jazz by the musical pieces and styles that he had been exposed to years earlier. It was not until he graduated from New York University in 1935 that he decided to become an artist. Afterwards, he studied with George Grosz at the Art Students League in New York.

Bearden served in the army from 1942 to 1945. In the three years following his discharge he was granted a series of one-man shows at the Samuel M. Kootz Gallery in New York. He also participated in a number of group exhibitions during this time.

Between 1950 and 1954 Bearden lived in Paris -- studying at the Sorbonne -- where he met a number of European artists including Brancusi, Helion, Braque and Reichel.

From 1959 until the present, Bearden's work has had a number of one-man exhibits at the Cordier-Ekstrom Gallery in New York, as well as shows throughout the States and Europe. He has retrospective exhibitions at the Museum of Modern Art (1971); the National Collection of Fine Arts, Washington, DC (1971); the University Art Museum Berkeley, California (1971); the Pasadena Art Museum Berkeley, California (1971), The Pasadena Art Museum, Pasadena, California (1971); the High Museum of Art, Atlanta, Georgia (1972); the North Carolina Museum of Art, Raleigh, North Carolina; and the Studio Museum in Harlem, New York (1972).

The Bearden retrospective mounted by the Museum of Modern Art in 1971 presented nearly 100 paintings and collages over a period of three decades. In 1980 the Mint Museum in Charlotte, North Carolina, inaugurated an exhibition of Bearden's work which traveled to the Mississippi Museum of Art in Jackson, the Baltimore Museum of Art in Maryland, the Virginia Museum of Fine Art in Richmond, Virginia and the Brooklyn Museum in New York City. In 1986, the Detroit Museum honored Bearden with a retrospective exhibition and also commissioned a mosaic mural entitled "Quilting Time" which was a remembrance of his childhood in the South. This exhibit was reviewed in the New York Times by Michael Brenson who said "Bearden's tapestries are about memory and forgetting, wisdom and laughter, silence and song..." He quoted Bearden as saying that he wanted his collages to bring the Afro-American experience into art and give it a universal dimension.

Bearden has also made significant contributions to educational programs for artists and children. In 1969, he helped form the Cinque Gallery to provide exhibition space for minority artists. He is on the board of the Studio in a School Association, which approves artists for teaching assignments within the New York Public Schools. Besides his education work, Mr. Bearden has created sets and costumes for the Alvin Ailey American Dance Theater; a scrim for the New York State Opera in 1986; and, in the eighties, murals for the Baltimore Metro Lines, Manhattan Community College and the Pittsburgh Transit System.

A recipient of numerous honorary degrees, he has been awarded the Medal of the State of North Carolina; the Frederick Douglass Medal from the Urban League of New York (1978); and the New York Mayor's Award of Honor for Arts and Culture.

J. W. FISHER

J.W. FISHER, a patron of the arts, was born in Marshalltown, Iowa, on July 30, 1914, and lives there today. National publications have referred to him as a "Midwestern Medici" as he has supported American opera companies through his Gramma Fisher Foundation for over twenty-five years. As noteworthy, however, has been his personal dedication to the concept of shared opera productions. He was the first to do something on a long-term and systematic basis about the duplicated expenses of opera companies. He encouraged companies to collaborate on productions and pool their resources by jointly investing in and co-producing operas. Bill Fisher has helped both large and small companies to use productions which otherwise would simply not have been available. He fostered a cooperation between companies that had not existed prior to his efforts, always preferring to give to new productions which played two or more houses.

Since 1960, he has personally been responsible for over sixty new productions. He has contributed seventeen full productions to the New York Metropolitan Opera, ten to the Lyric Opera of Chicago, and to numerous other productions for companies located in San Francisco, Washington, Houston, Seattle, Miami, New York, San Diego, Omaha, Dallas, Boston, St. Paul, Columbus and Covent Garden.

Fisher's interest in music began as a composer. In the arts, he has served on the Boards of the Metropolitan Opera and the National Institute of Musical Theater. He has assisted in developing and funding programs for young artists. In addition to support of the professional opera companies, he has funded the construction of a theater complex at Iowa State University, a Professorial Chair of Music at the University of Iowa, and construction of a fine arts and theater center in Marshalltown, including the creation there of a superb collection of Impressionist and Post-Impressionist painting and sculpture.

There is no doubt that he has funded more new productions for more opera companies than any other individual in the history of our country. As a general manager of a major company stated, "He is a creative force, whose initiative, skills and passion have meant more than the survival of our institutions. These qualities of his have meant our success, too."

His vision, enthusiasm and exceptional sensitivity to the demands of an artistic enterprise are truly exemplary. His personal commitment to a lifetime of philanthropy makes his record as a patron of the arts extraordinary. There is no question that Fisher's philanthropy has provided unparalleled assistance to the growth of the number and quality of opera companies which span our two coasts.



## ELLA FITZGERALD

ELLA FITZGERALD, a great singer and jazz musician, was born in Newport News, Virginia, on April 25, 1918. She was orphaned in early childhood and spent most of her formative years in Yonkers, New York, and obtained her musical education in public schools there.

In 1934 she won an amateur contest at Harlem's Appolo Theatre and a week's appearance at the Theatre. This led to an engagement the following year with the Chick Webb Band, and after his death in 1939, she led the band for three years, and then began touring as a nightclub singer. By the mid-1940s she had established herself as one of the leading jazz singers.

First recording in 1935, Fitzgerald attracted wide attention in 1938 with "A Tisket, A Tasket" which she herself wrote (as she did many other songs in her repertory over the years). She has toured widely in the United States, in Europe (frequently with Norman Granz's Jazz at the Philharmonic shows), in South America, Australia, the Near East, and the Orient, and has attracted a large international following. She has sung in concert halls, theaters, jazz festivals, and on radio and television. Her film credits include St. Louis Blues (1958) and Let No Man Write My Epitaph (1960). She has appeared as a soloist with leading symphony orchestras, and has teamed with or been accompanied by Louis Armstrong, Count Basie, Duke Ellington, Frank Sinatra, and the Oscar Peterson Trio. Often called the "First Lady of Song", she is a pioneer in "scat" singing, a technique she developed during a tour with "Dizzy" Gillespie in the 1940s.

Fitzgerald has received numerous awards including a Grammy in 1980; the Golden Needle Award from East Berlin, Germany, and honorary doctorates from Boston University and Washington University in St. Louis. In 1974 an Ella Fitzgerald School of Performing Arts was established at the University of Maryland. In 1979 she was given the Kennedy Center Honors; in 1985 the National Endowment for the Arts awarded her the American Jazz Masters Award.

## SYDNEY AND FRANCES LEWIS

SYDNEY AND FRANCES LEWIS, married in 1942, have devoted a lifetime to collaborating as supporters of the arts. Resident today in Richmond, Virginia, Sydney was born on October 19, 1919 in Richmond. He received his B.A. (1940) from Washington and Lee University, and completed a law degree at George Washington University. Frances, born on June 26, 1922, in New York City, graduated from Woodrow Wilson High School in Washington, DC and earned a B.A. from the University of Michigan (1942). Both did graduate work at Harvard University -- she in economics and he in business administration.

Sydney Lewis is a Trustee of Virginia Union University, Chairman of the Board of the Hirshhorn Museum and Sculpture Garden, member of the Board of Advocates for the Smithsonian Institution's Performing Arts Program, President of the Virginia Museum of Fine Arts in Richmond, Trustee of the Virginia Museum Foundation and serves on the Trustee's Council of the National Gallery of Art in Washington, DC. Frances Lewis serves as a member of the Virginia State Board of Education, a Trustee of the Washington and Lee University, and Board Member of Richmond Renaissance, Inc.; she is on the Committee of Exhibitions at the Virginia Museum of Fine Arts.

Frances and Sydney Lewis have donated a considerable sum of money and an extraordinary collection of painting, sculpture and decorative arts to a new West Wing of the Virginia Museum of Fine Arts which was completed in December 1985.

For twenty-five years, Frances and Sydney Lewis have pursued their keen interest in contemporary painting, sculpture, architecture and design (including furniture, ceramics and glass). They have collected the work of and supported artists from all regions of the United States. They are well known for their unparalleled collection of American craft and folk art (often acquired long before these artists became nationally recognized). The Lewises developed a separate corporate collection based mainly on the work of young American artists. That work is displayed not only in Corporate Headquarters but in many of the Best stores throughout the country.

Both the Lewises have been involved in the commissioning of buildings by innovative architects which resulted in a Museum of Modern Art Exhibit, "Buildings for Best." Sydney has for many years traded goods and services for artists' paintings and sculpture. Many an artist's loft contains the necessities of life from Best. He has also commissioned art and given that art broad exposure to the public.



#### HOWARD NEMEROV

HOWARD NEMEROV, a great writer and scholar, was born on February 29, 1920 in New York City and now lives in St. Louis, MO. After receiving his B.A. at Harvard in 1941, he served as a pilot with the RCAF, RAF, and USAAF (1942-45); he taught at Hamilton College (1946-48); Bennington College (1948-66); Brandeis University (1966-68); and Washington University (since 1969) where he is currently the Edward Mallinckrodt Distinguished University Professor of English. He has also been a visiting professor and poet-in-residence at the University of Minnesota, Hollins College and Washington University. In 1963-64, he served as Consultant in Poetry to the Library of Congress.

Howard Nemerov is the author of 23 books and two additional major books are expected in 1987. Nemerov writes poems about football, dogs, art, music and the entire spectrum of Americans and their rituals; he also has written scholarly essays about Dante, Shakespeare, Wordsworth, Blake and Proust. His Figures of Thought: Speculations on the Meaning of Poetry and Other Essays caused Joyce Carol Oates to comment that "Nemerov is, quite simply, a brilliant mind." In his poems and essays, Nemerov continues the traditions of our world literary heritage and adds significant American perspectives. His work has been affected by such renowned poets as Eliot, Auden, Stevens and Yeats.

Nemerov is an American writer whose contributions embody the qualities of excellence and humanity in our century. Like Eudora Welty (a former National Medal of Arts recipient), he uses humor and stories to chart the daily occurrences in our lives. His major books of poetry include: The Image and the Law (1947); Guide to the Ruins (1950); The Salt Garden (1955); Mirrors and Windows (1958); New and Selected Poems (1960); The Next Room of the Dream (1962); The Blue Swallows (1967); Gnomes and Occasions (1973); The Western Approaches, Poems 1973-75 (1975); The Collected Poems of Howard Nemerov (1977); Sentences (1980); Inside the Onion (1984); and the forthcoming War Stories: Poems about Long Ago and Now.

Nemerov is a member of the American Academy of Arts and Letters, a Fellow of the American Academy of Arts and Sciences, and a Chancellor of the Academy of American Poets. He holds honorary degrees from Lawrence, Tufts, Washington and Lee Universities, Hamilton College, Cleveland State University, the University of Vermont, the University of Missouri (St. Louis), McKendree College and Mount St. Mary's College. He has been the recipient of every major award for literary excellence including the Kenyon Review Fellow in Fiction (1955); Blumenthal Prize from Poetry Magazine (1958); National Institute of Arts and Letters Grant (1961); Brandeis Creative Arts Award (1963); First Theodore Roethke Memorial Award (1968); St. Botolph's Club (Boston) Prize for Poetry (1968); Guggenheim Fellow (1969); Frank O'Hara Memorial Prize, Poetry (1971); the Levinson Prize, Poetry Magazine (1978); National Book Award and the Pulitzer Prize (1978); the Bollingen Prize for Poetry (1981); the Wallace Stevens Fellowship, Yale University (1983) and the first Aiken Taylor Award for Modern American Poetry from the Sewanee Review and the University of the South (1987).

## ISAMU NOGUCHI

ISAMU NOGUCHI, a great sculptor, was born in Los Angeles, California, on November 17, 1904, but moved with his family to Tokyo in 1906. His early education in Japan (1908-17) included being semi-apprenticed to a cabinet maker. Noguchi's later education ranged from Rolling Prairie Public School in Indiana, to the study of medicine at Columbia University, to the study of drawing at the Academie Grande Chaumiere and Colarossi School in Paris, to the study of brush drawing in Peking and of pottery in Japan. In 1927 he received the Guggenheim Fellowship which allowed him to travel to Paris and apprentice with Brancusi.

One of the great sculptors of the Twentieth Century, Isamu Noguchi has married East and West and produced an art enriched and enlarged by both cultures. He is a master of symbols while remaining abstract. A number of his finest sculptures are like calligraphy taken into the third dimension. Noguchi, committed to the art of our time, is at the same time an inspired re-inventor of much that is ancient.

Noguchi has worked with Martha Graham (creating, among other collaborations, the first sets designed for Graham in Frontier); and sets and costumes for Gielgud's King Lear. Noguchi has studios in Long Island City, New York, and in Takamatsu, Japan.

Noguchi's early one-man shows include the Leonardo de Vinci Art School in New York; Marie Sterner Gallery (1931); and the Albright Knox Art Gallery (1932). Beginning in the Forties, his works were purchased by the Metropolitan Museum of Art and the Museum of Modern Art. He designed the gardens for the UNESCO building in Paris (1956-58) and the marble garden for the library at Yale University (1960-64). A retrospective exhibition was organized by the Whitney Museum of American Art (1967-68). Noguchi had a one-man exhibition at The Pace Gallery in 1975, and the Walker Art Center organized his Imaginary Landscapes exhibition in 1978. Noguchi established his own Isamu Noguchi Garden Museum in Long Island City, New York 1983, and in 1986 represented the United States at the Venice Biennale.

Noguchi is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He is also the recipient of numerous awards and honors: winner of the competition for a bas-relief for the Associated Press Building, Rockefeller Center, New York (1938); Bollingen Foundation Grant (1950); Gold Medal from the American Institute of Architects (1963); Honorary Doctor of Fine Arts, New School for Social Research, New York (1974); Honorary Degree, Doctor of Humane Letters, Columbia University, New York (1984); and the Kyoto Prize in Creative Arts from the Inamori Foundation, Kyoto, Japan (1986).



## ALWIN NIKOLAIS

ALWIN NIKOLAIS was born in Southington, Connecticut, in November, 1910. His work as a choreographer spans over four decades. He was commissioned to create his first professional choreography in 1940. His patrons included such figures as Leonide Massine and Salvador Dali. After his discharge from the Army in late 1946, he was appointed Director of the Henry Street Playhouse in 1948 where he developed his form of abstract theater and his aesthetic and pedagogic theories. He served as Director there for twenty-two years, teaching and choreographing. While at Henry Street he formed his company, the PLAYHOUSE DANCE COMPANY, later to be renamed the NIKOLAIS DANCE THEATRE.

In 1956 the artistry of Alwin Nikolais became known nationally through the success of his company at the AMERICAN DANCE FESTIVAL. NIKOLAIS' company first appeared on television on the STEVE ALLEN SHOW, where they returned seven times during 1959 and 1960. Since that time he has created many works for NBC, CBS, PBS, CBC, BBC, Swedish, French and German television and the USIA. He has also created several film works in collaboration with Ed Emshwiller.

His international acclaim grew out of the extraordinary success of the Company's 1968 appearance in the International Dance Festival in Paris at the THEATRE DE CHAMPS ELYSEE. Since then he has toured the world regularly. Touring nearly 25 weeks a year -- two thirds of that time is spent in foreign countries. In many instances, he has been sponsored by the State Department in remote cities in North Africa, South America, the Near and Far East, and in Communist countries. In 1982 he was a member of the first group of artists to be officially invited by the Peoples Republic of China to visit and lecture in that country.

Nikolais has received countless awards and honors including the 1985 Samuel H. Scripps American Dance Festival Award for lifetime contribution to modern dance. He has been a regular recipient of grants from the National Endowment for the Arts. The Andrew W. Mellon Foundation has twice acknowledged his artistry with three year grants to develop and create new choreographic works. The French Government made him a Chevalier dans l'Ordre de la Legion d'Honneur in January 1984, and Commandeur de l'Ordre des Arts et des Lettres in June 1982. He has also received the Capezio Award for Career Excellence, the Dance Magazine Award, the Grand Prix de Paris International Festival de Danse, an Emmy Citation, the Chilean Circulo de Criticos Award, and two John Simon Guggenheim Fellowships. Mr. Nikolais has Honorary Doctorates from the University of Illinois, Champaign-Urbana; the University of Utah, Salt Lake City; Washington University in St. Louis, and the Philadelphia College of Performing Arts. He is a fellow of the Academy of Arts and Sciences, and a member of the National Society of Literature and Arts, the Artists Committee for the Kennedy Center Honors, and the Executive Committee of the Conseil International de la Danse (UNESCO).

## WILLIAM SCHUMAN

WILLIAM SCHUMAN was born in New York City on August 4, 1910 and resides there today. His first interest in music was entirely in the popular field, and while still in high school he led his own jazz band. He wrote many popular songs, including the first published song with lyrics by Frank Loesser, well before the latter's fame as the writer of "Guys and Dolls." At the age of nineteen, Schuman turned from popular to symphonic music after hearing a concert of the New York Philharmonic. In the early thirties, he studied privately for a short time with Roy Harris. It was Aaron Copland who brought Schuman and his music to the attention of Serge Koussevitzky, legendary conductor of the Boston Symphony Orchestra. Koussevitzky championed Schuman's music and it was his first performances of the AMERICAN FESTIVAL OVERTURE (1939) and SYMPHONY No. 3 (1941) which established Schuman as a leading figure in American music.

His catalog of works encompasses ten symphonies, five concertos, overtures, chamber music, and numerous other works for chorus, band and orchestra. His most recent composition, ON FREEDOM'S GROUND: An American Cantata, celebrating the 100th anniversary of the Statue of Liberty, was premiered on October 28, 1986 by the New York Philharmonic under Zubin Mehta.

William Schuman was President of The Juilliard School from 1945 to 1962, and of Lincoln Center from 1962 to 1969. He is President Emeritus of each of these institutions. Schuman was responsible for many innovations at Juilliard: including the amalgamation of the Institute of Musical Art and the Juilliard Graduate School into a single institution; the establishment of the Juilliard String Quartet, and a Division of Dance; and extensive reforms in the teaching of the theory of music, the principles of which have been widely adopted. During his years at Lincoln Center, he founded the Chamber Music Society of Lincoln Center and the Film Society of Lincoln Center.

Schuman's list of honors and awards include twenty-seven degrees from leading universities and professional schools, Pulitzer Prizes in 1943 (the first Pulitzer for music) and 1985, the Gold Baton Award from the American Symphony Orchestra League (1985), the Edward MacDowell Medal "for exceptional contributions to the arts" (1971), the Gold Medal of the American Academy and Institute of Arts and Letters (1982), the Horblit Award of the Boston Symphony Orchestra (1975), the Handel Medallion of the City of New York (1967) and the first Alfred I. DuPont Award (1986).

Aaron Copland has noted that "...In Schuman's pieces you have the feeling that only an American could have written them...You hear it in his orchestration, which is full of snap and brilliance. You hear it in the kind of American optimism which is at the basis of his music." Leonard Bernstein has written that Schuman's human qualities "flow directly from the man into the works -- compassion, fidelity, insight, and total honesty."

## ROBERT PENN WARREN

ROBERT PENN WARREN, a great writer, was born in Guthrie, Kentucky in 1905 and presently lives in Fairfield, Connecticut. He was educated at Vanderbilt University, where he received a B.A. and graduated summa cum laude in 1925. Mr. Warren received a master's degree from the University of California in 1927 and a B. Litt. degree in 1930 from Oxford University, where he was a Rhodes Scholar. He began an academic teaching career in the 1930's, which included professorships at Louisiana State University, the University of Minnesota, and Yale University. With Cleanth Brooks and Charles Pipkin, he founded and edited The Southern Review at Louisiana State University; Brooks and Warren also began there a successful collaboration in innovative college literature textbooks, including Understanding Poetry and Understanding Fiction.

Warren, who has received so much acclaim for his novels, critical studies and social commentaries, is one of our most distinguished poets. Warren grew up in Kentucky among a tale-telling, ballad-singing, proudly individualistic people. He taught at Southwestern, Louisiana State, Vanderbilt, and at the University of Minnesota and Yale. Prior to his academic career he had studied at Vanderbilt with John Crowe Ransom, and as a junior in college was asked to join a small group of poets who edited the magazine, The Fugitive. This group included Allen Tate and Donald Davidson. Some five years later he contributed an essay to I'll Take My Stand, a symposium which was critical of the impending domination of society by values dictated by pure industrialism, particularly in the South.

First published in the late twenties, Warren's major works date from the late forties. His books of social and historical commentaries include John Brown: The Making of a Martyr (1929); Segregation: The Inner Conflict in the South (1956); The Legacy of the Civil War (1961) and Who Speaks for the Negro? (1965). He is the author of ten novels, the best known being All the King's Men (1946) and prefers A Place to Come To (1977). Later works include World Enough and Time (1950), Band of Angels (1955), Wilderness (1961) and A Place to Come To (1977). His poetry includes Selected Poems: New and Old 1923-1966; Brother to Dragons (1953); Promises: Poems 1954-1956 (1957); Audubon: A Vision (1969); Now and Then: Poems 1976-1978 (1979); Being There (1980); Chief Joseph of the Nez Perce (1983) and New and Selected Poems, 1923-1985.

Warren has numerous honorary degrees, two Pulitzer Prizes in poetry (1958 & 1977) and one in fiction (1947); the Bollingen Prize in Poetry; the Emerson-Thoreau Award of the American Academy of Arts & Sciences; a National Book Award (1958); the Irita Van Doren Literary Award; the Gold Medal for Poetry from the American Academy & Institute of Arts & Letters; the National Medal for Literature; Guggenheim and MacArthur Foundation Fellowships; the Shelley Memorial Award; the Meltzer Award for Screenplay; the Millay Prize; and the Sidney Hillman Award for Journalism. He was Consultant in Poetry for the Library of Congress (in 1944-45 and 1986-7) and named our country's first Poet Laureate in 1986. He received the Presidential Medal of Freedom in 1980. Warren is the only person to have received two Pulitzer Prizes in poetry and one in fiction.



What the A-F were for  
Herbert J. Storing  
Professor Univ. of Chicago

"The C of the U.S. was viewed  
by the founding generation  
as distinctive, even unique,  
in the extent to which it  
was the product of deliberation.  
Most previous founding  
seemed to have been the  
result of chance or the  
edict of one all powerful  
man. But the U.S. Con.  
was framed by a  
numerous and diverse body  
of statesmen, sitting for over  
3 months; it was widely,  
fully, + vigorously debated  
in the country at large;  
+ it was adopted by (all  
things considered) a  
remarkably open +  
representative procedure."

Histor

(Judge)  
June 15, 1987  
5:30 p.m.

*Barbara*

PRESIDENTIAL REMARKS: MEDAL OF ARTS LUNCHEON  
THURSDAY, JUNE 18, 1987

Thank you, all of you, for being with us today, on this third annual conferring of the National Medal of Arts. Thanks also to the National Council on the Arts for its work and for providing us with a fine list of nominees, and to our Committee on the Arts and Humanities and its chairman, Andrew Heiskell, for their help in furthering our cultural life. Finally, let me thank the Congress, in particular Senator Edward Kennedy, who is graciously hosting the reception this evening, for joining with us in supporting the arts and in celebrating the achievements of our best artists and their supporters.

We honor today seven artists and three patrons of the arts. We do this in the bicentennial year of our Constitution. The Constitution is the framework of our liberty and the guarantor of our rights. Its drafting two centuries ago was one of the few truly revolutionary acts in the annals of human government. As the great Constitutional historian, Herbert J. Storing, has written, the founding generation considered the Constitution unique because it was the product of deliberation, not an edict by one all-powerful man. "It was," he wrote, "widely, fully, and vigorously debated in the country at large; and it was adopted by [all things considered] a remarkably open and representative procedure." For the first time, that is, the people gave powers to the government -- not the other way around.

The Constitution presumed the "People's" rights, and then created structures of government to preserve and guarantee them. It is the product of human imagination and experience -- and, as with all great works of art, it has stood up to the judgments of time.

For the Founders, government existed to preserve, protect, and defend the inalienable rights of man. It should come as no surprise, then, that the Founders viewed the arts as essential elements of the new American nation. George Washington declared in 1788 that both "arts and sciences are essential to the prosperity of the State and to the ornament and happiness of human life." And John Adams spoke of his duty to study "politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce and agriculture, in order to give their children a right to study painting, poetry, music, architecture...." Our third President, Thomas Jefferson, was himself an artist as well as a politician.

Why do we, as a free people, honor the arts? The answer is both simple and profound. The arts and the humanities teach us who we are and what we can be. They lie at the very core of the culture of which we are a part, and they provide the foundation from which we may reach out to other cultures, so that the great heritage that is ours may be enriched by -- as well as itself enrich -- other enduring traditions. We honor the arts not because we want monuments to our own civilization, but because we are a free people -- and the arts are among the finest products



and the cultural guarantors of freedom's light. As a poet wrote in this context, "Light forms in the word, cold and passionate as the dawn."

The National Medal of Arts is to recognize those among us who make this possible. So now, Nancy, who does such a fine job as Honorary Chairman of our Committee on the Arts and Humanities, will now announce the honorees.

[Mrs. Reagan announces the honorees and their accomplishments]

Thank you, Nancy, and thank you, all of you. Our honorees today have truly been leaders in writing the history of American freedom. You know, from Washington Irving, Mark Twain, and John Finley Dooley to the present, humor has been an American art form. Our humor has thrived on freedom -- in contrast to the Soviet Union, for example, where every year, every comedian must clear every line of every joke with the Department of Jokes. I thought that was a joke when I first heard it, but it's not. But with the new spirit of openness in the Soviet Union, there is a new story making the rounds. You may have heard I collect stories that I can confirm that the Soviet people tell one another in private. In this one, Gorbachev is telling a comrade how much he likes humor and that, like Reagan, he collects jokes. "How many do you have?" the comrade asks. Gorbachev says, "Oh, about three prison camps full."

Well, thank you all once again and God bless you.

THE WHITE HOUSE

WASHINGTON

3/5/87

*Barry*

MEMORANDUM

TO: JACK COURTEMANCHE *2357*  
FROM: FREDERICK J. RYAN, JR. *FR*  
SUBJECT: APPROVED PRESIDENTIAL ACTIVITY

MEETING: Medal of Arts Luncheon

DATE: June 18, 1987

TIME: — 12:30 pm

DURATION: 75 minutes

LOCATION: Residence

BACKUP LOCATION:

REMARKS REQUIRED: Yes

MEDIA COVERAGE: Coordinate with Press Office

FIRST LADY

PARTICIPATION: Yes

NOTE: PROJECT OFFICER, SEE ATTACHED CHECKLIST

- |                 |                   |
|-----------------|-------------------|
| W. Ball         | W. Henkel         |
| J. Koehler      | J. Hooley         |
| D. Chew         | N. Risque         |
| J. Courtemanche | J. Kuhn           |
| M. Coyne        | M. Archambault    |
| E. Crispen      | J. Miller         |
| M. Daniels      | R. Riley          |
| T. Griscom      | R. Shaddick       |
| D. Dellinger    | B. Shaddix        |
| A. Dolan        | M. Fitzwater      |
| J. Erkenbeck    | G. Walters        |
| L. Faulkner     | WHCA Audio/Visual |
| C. Fuller       | WHCA Operations   |
|                 | J. Lamb           |

ADDITIONAL TEXT FOR  
REMARKS OF THE PRESIDENT AND THE FIRST LADY  
AT THE NATIONAL MEDAL OF ARTS LUNCHEON  
JUNE 18, 1987

THE FIRST LADY: Dr. Armand Hammer was born in New York City and trained as a physician. He began his business career in Soviet Union while waiting for his medical internship. After his return in the 1930s, he organized the Hammer Galleries with the nucleus of his extraordinary collection of Czarist art treasures which he had purchased in the U.S.S.R. As a civic leader Dr. Hammer has sponsored international conferences related to peace and cancer research as well as a college dedicated to world peace and understanding through education. As a philanthropist, he has enriched the collections of many museums including the Los Angeles County Museum of Art, the Metropolitan Museum of Art and the National Gallery of Art. Dr. Armand Hammer, your humanitarian endeavors have had worldwide impact and our Nation is richer for your contributions.

Sent by Jeanne C. Rhineland, Special Assistant to the Chairman, at 682-5758 on June 11, 1987.

Enclosure: Biography of Dr. Armand Hammer



## ARMAND HAMMER

ARMAND HAMMER was born in 1898 in New York City and lives today in Los Angeles, California. He is currently Board Chairman and CEO of Occidental Petroleum Corporation and also serves as President of the Armand Hammer Foundation. Starting with an investment of \$100,000 in 1956 in a struggling company, he transformed Occidental into the eighth largest oil company in the United States with annual sales of approximately \$16 billion.

Although trained as a physician at Columbia University Medical College, he began his business career while waiting for a medical internship. Offering to help with a typhoid epidemic in the Soviet Union, he ended up supplying grain for the stricken populace. Thus began a profitable export-import business when the Russians reciprocated with products to sell in America (eventually he represented 38 leading American manufacturing companies in the Soviet Union). In the 1930's, he organized the Hammer Galleries in New York City (which he heads today), sold his enterprises in the Soviet Union, and returned to the United States bringing an extraordinary collection of Czarist art treasures which he had purchased in the U.S.S.R.

Since 1968, Dr. Hammer has contributed to the arts approximately \$50 million outside of contributions made by the Occidental Petroleum Corporation. Among the art projects supported and pledged include gifts to the Los Angeles County Museum of Art; the Metropolitan Museum of Art; the Corcoran Gallery (Washington, D. C.); the National Symphony; the Armand Hammer Chair for Leonardo Studies at UCLA; and the Fogg Art Museum (Harvard University). Other recipients of Hammer philanthropy include the Carnegie Hall Construction Fund; the New York City Opera; the Los Angeles Festival; the Smithsonian Institution; the Joffrey Ballet; the Washington Opera; and the Hammer/Rostropovich Cello Award Scholarship.

Dr. Hammer has sponsored international peace conferences, and the Armand Hammer Cancer Conference; in 1982 he established the Hammer Prize for cancer research, having served (1981-present) as Chairman of President Reagan's Cancer Panel. He has also donated in excess of \$2 million to the Jonas Salk Institute at La Jolla and \$5 million to Columbia University. In 1982, Dr. Hammer and H.R.H. Prince Charles opened the Armand Hammer United World College of the American West in Montezuma, New Mexico; this college is dedicated to world peace and understanding through education. His awards and decorations come from all over the world (partial listing): Sweden's "Royal Order of the Polar Star," doctor of laws from France's Aix-en-Provence University; Italy's "Grand Officer to the Merit;" Austria's "Knight Commander's Cross;" France's "Commander of the National Order of the French Legion;" Pakistan's highest award to a foreigner; the Golda Meir Leadership Award; and honorary doctorates from Tel Aviv University and the University of South Carolina at Charleston.