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National Medal of the Arts Luncheon 11/17/89 [OA 8309]

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members of a Norwegian ski patrol near Vassdalen, 138 miles (220 km) north of the Arctic Circle. The exercise, known as Anchor Express, involved 20,000 soldiers from eight NATO countries. □

San Francisco Warehouse Blast Kills 7. At least seven people were killed and 22 injured as a result of an April 4 explosion at the Bay View Industrial Park warehouse complex in San Francisco. Located in the Hunter's Point area, the complex housed artists' studios together with carpentry, upholstery, auto body and other shops. Authorities suspected that an illegal fireworks factory had touched off the blast. □

6 Die in British Winds, Snow. Six people died in Britain March 24 as a result of hurricane-force winds that struck the south and snow and fog in the north. Winds reaching 100 miles (160 km) per hour swept across southern Britain, causing five of the deaths. Other mishaps included auto accidents due to snow and fog. □

Twin Tornadoes Rip Texas Town. Two tornadoes struck Sweetwater, Texas April 19, leaving one person dead and some 100 injured. Damage was estimated at up to \$20 million, and as many as 1,500 of the northwest Texas town's 12,000 residents lost their homes. Gov. Mark White (D) toured the area April 20. □

People

Queen Elizabeth II of Britain celebrated her 60th birthday April 21 by remaining true to her custom of mingling among her subjects on ceremonial occasions despite warnings of possible terrorist attacks. Amid unusually tight security, she rode along a London parade route in a glass-sided carriage. Around teatime she appeared on the Buckingham Palace balcony, where she was greeted by a chorus of *Happy Birthday* sung by 6,000 daffodil-waving schoolchildren. In the evening she attended a gala "Fanfare for Elizabeth" at Covent Garden. The official photographer for the occasion was none other than her son **Prince Andrew**, 26.

Officials of the management company of a luxury apartment building in Dallas announced April 24 that **Mark Thatcher**, son of British Prime Minister **Margaret Thatcher**, would be allowed to stay in his apartment under tight security until his lease expired May 31. Originally they had asked him to leave April 25. They had been trying to evict him because of fears that he might become a target of international terrorists angered by his mother's support of the April 14 U.S. raid on Libya. Thatcher, 32, had been in Dallas for more than a year as the representative of the British automobile company Lotus. His eviction was halted following intervention by former Texas Senator **John Tower**. Tower had called the eviction effort an embarrassment to Dallas and a show of "moral cowardice" in the wake of Britain's support of the Libya raid. [See p. 257A1]

After an absence of 61 years, legendary Russian-born pianist **Vladimir Horowitz** returned to the Soviet Union April 14 to perform two recitals, one in Moscow and

one in Leningrad. The concerts had been announced in January as part of a cultural exchange agreement between the U.S. and the U.S.S.R. At an impromptu news conference at Moscow's Sheremetyevo Airport, Horowitz, who at 81 rarely performed in public any more, addressed reporters in a combination of English and Russian and proclaimed himself an "ambassador for peace." His Moscow recital took place April 20 at the Great Hall of the Moscow Conservatory. The hall's orchestra section was filled with Soviet and foreign dignitaries and its balcony was crowded with both ticket holders and scores of music students who had broken through police barricades to get in. Horowitz, playing with a clarity and dynamic range that friends said he had not matched in many years, moved many members of his audience to tears. The recital was televised live in Western Europe and the U.S. Horowitz's April 27 Leningrad recital was equally triumphant. [See p. 31D3]

Television anchorwoman **Maria Shriver**, 30, the daughter of Eunice Kennedy Shriver and Sargent Shriver, April 26 married Austrian-born bodybuilding champion-turned-actor **Arnold Schwarzenegger**, 38, in a celebrity-studded wedding at St. Francis Xavier Roman Catholic Church in Hyannis, Mass., the Cape Cod site of the Kennedy family's summer compound. As the wedding progressed, an army of police kept thousands of gawkers away from the tiny church. □

Deaths

ALDRICH, Richard, 83, producer of more than 30 Broadway plays and a pioneer in the development of summer theater in the U.S., particularly as the long-time director of the Cape Playhouse in Dennis, Mass., where he gave early support to such future stars as Humphrey Bogart and Gregory Peck; March 31 in Williamsburg, Va. [See 1954, p. 312G3; 1953, p. 370D3; Indexes 1948-51]

BAUER, Eddie, 86, Seattle sporting goods dealer who in the 1930s became the first manufacturer and retailer of quilted down jackets and goose down sleeping bags in the U.S.; upon his retirement in 1968, control of his company, Eddie Bauer Inc., then mainly a mail order business, passed to a group of Seattle investors; after being acquired by General Mills in 1971, the company grew into a retail chain with some 40 stores in the U.S. and Canada; April 18 of a heart attack in Bellevue, Wash.

CRAWFORD, Broderick, 74, stage, screen and television actor who was often cast in roles for which his large frame, raspy voice and gruff, tough-guy manner suited him well; in 1937 he scored a major success on Broadway when he created the role of the feeble-minded hulk, Lennie, in John Steinbeck's *Of Mice and Men*; that same year he made his Hollywood movie debut, but it was not until 1949 that he was cast in a starring film role, as the amoral populist politician Willie Stark in *All the King's Men*; that role, based on the life of Huey Long, won him the Academy Award for best actor; his other outstanding film performance came a year later in *Born Yesterday*, the great comedy in which he costarred with Judy Holliday and William Holden; in the 1950s he was known throughout America as the star of the TV series *Highway Patrol*; April 26 in Rancho Mirage, Calif., after a stroke. [See 1966, p. 128B3; 1962, p. 504E2; Indexes 1957, 1955, 1954, 1950, 1949]

De la MARE, Richard, 84, British publisher who was chairman of Faber and Faber from 1960 to 1971; he was the elder son of the poet Walter de la Mare; his death was reported March 25.

EDRICH, W. J. (Bill), 70, British cricketer whose career stretched from 1934 to 1958 and peaked in 1947 when he scored 3,539 runs and, with Dennis Compton, set an English Test record of 370 for the third wicket; the following year he and Compton had an unbroken stand—a Middlesex and Lord's record—of 424 against Somerset; April 23.

ELIADE, Mircea, 79, Romanian-born historian of religions who came to be regarded as perhaps the world's

foremost authority on spiritual myths and symbolism and perhaps the foremost Western interpreter of Eastern religions; long associated with the University of Chicago, he was the author of more than 50 books, including a number of novels as well as such landmarks of historical research as the definitive three-volume *History of Religious Ideas* (1979-85); April 22 in Chicago.

GREINER, Hermann, 66, Austrian humanitarian whose SOS Children's Villages became a haven for thousands of orphaned and abandoned children throughout the world; the movement grew from one village, which he founded in 1949 in the Tyrol region of Austria, to more than 225 villages in 65 countries on five continents; April 26 in Innsbruck, Austria, following cancer surgery.

HYNEK, Josef Allen, American astronomer who gained wide recognition during the more than two decades (1948-69) that he served as a consultant to a U.S. Air Force research project regarding unidentified flying objects; Hynek came to believe that reports of U.F.O.'s were to be taken more seriously than the Air Force was willing to take them; he was credited with coining the phrase "close encounters of the third kind" in his 1972 book *The U.F.O. Experience*, and served as a technical adviser during the making of the 1977 Steven Spielberg film that borrowed the phrase for its title; April 27 of brain cancer in Scottsdale, Ariz. [See 1968, p. 567F3]

LAKER, Jim, 64, one of the finest spin bowlers in the history of English cricket; his 19 wickets in the match against Australia at Old Trafford in 1956 remained an all-time record; April 23.

PREBISCH, Raul, 85, Argentine economist who helped shape economic development throughout the developing world; as director of the United Nations Conference on Trade and Development in the 1960s, he won important trade preferences for Third World countries and helped obtain increased funding for various regional development banks; in the 1950s he had headed the United Nations Economic Commission for Latin America; most recently he had been an economic adviser to Argentine President Raul Alfonsín; April 29 in Santiago, Chile. [See 1983, p. 910B3; 1981, p. 789B1; Indexes 1964-70, 1955]

STEVENSON, Robert, 81, British-born film director who during the 22 years that he worked for Walt Disney Productions (1956-78) directed a large number of extremely successful fantasy and adventure films aimed at young audiences, most notably *Mary Poppins* (1964); of the films he directed before joining Disney, the two best-known were probably the original *King Solomon's Mines* (1937) and *Jane Eyre* (1943); April 30 in Santa Barbara, Calif. [See 1965, p. 487B2; 1964, p. 375D3; Indexes 1963, 1961, 1957, 1948]

ULMANN, Alec, 82, pioneer of sports car road racing in the U.S. who organized the first American endurance race at Sebring, Fla. in 1950 and in 1959 organized the first United States Grand Prix for Formula 1 cars, also at Sebring; April 23 in Southampton, N.Y.

WINDSOR, Duchess of (Wallis Warfield Simpson), 89, American divorcee who was at the heart of a British constitutional crisis in 1936 when it became known that King Edward VIII, a bachelor who at age 41 had been crowned in January of that year, wanted to marry her and have her crowned queen; his family was violently opposed to the marriage as was the government and the Church of England; their combined opposition led to his abdication in December 1936 and his being given the title of Duke of Windsor; she became Duchess of Windsor in June 1937 when they were married in France; thereafter they began their many years of exile from Britain by taking up residence in an elegant mansion provided by the city of Paris for a nominal rent; they became mainstays of the international social circuit and frequent visitors to New York City and Palm Beach, Fla.; year after year the duchess was listed as one of the world's 10 best-dressed women; she was not officially welcomed back to Britain until 1967 when, at the invitation of Queen Elizabeth II, she and the duke attended a ceremony commemorating the duke's mother, Queen Mary; when the duke died in Paris in 1972, his body was flown to England for burial in the royal burial ground at Frogmore; the duchess attended the funeral and, at the Queen's invitation, stayed at Buckingham Palace; in recent years she had been in failing health and confined to her Paris home; her death, April 24 in Paris, was announced by Buckingham Palace. (In accordance with her husband's last wishes, her body was flown to England and she was buried next to him April 29 after a brief funeral service attended by 175 people at which no eulogies were delivered and her name was never mentioned; her interment was witnessed by seven members of her household staff and four members of the royal family—Queen Elizabeth II, Prince Philip, Prince Charles and Princess Diana.) [See 1980, p. 639F1; 1972, p. 476F3; Indexes 1967, 1958, 1956, 1955, 1952, 1950, 1947, 1946, 1944] □

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

November 15, 1989

The President and Mrs. Bush will present the National Medal of Arts to eleven distinguished Americans and one corporation for their important contributions to the cultural life of the Nation. The awards ceremony will take place during a White House luncheon honoring the recipients on November 17.

The 1990 National Medal of Arts will be awarded to:

Leopold Adler, preservationist/civic leader, Savannah, Georgia;

Dayton Hudson Corporation, corporate patron, Minneapolis, Minnesota;

Katherine Dunham, dancer/choreographer, East St. Louis, Illinois;

Alfred Eisenstaedt, photographer, New York, New York;

Martin Friedman, museum director, Minneapolis, Minnesota;

Leigh Gerdine, civic leader/arts patron, St. Louis, Missouri;

John Birks "Dizzy" Gillespie, jazz trumpeter, Englewood, New Jersey;

Walter Kirkland Hancock, sculptor, St. Louis, Missouri;

Vladimir Horowitz, pianist, (posthumous)

Czeslaw Milosz, writer, Berkeley, California;

Robert Motherwell, painter, Greenwich, Connecticut;

John Updike, writer, Beverly Farms, Massachusetts.

This will be the fifth annual presentation of the National Medal of Arts, which unlike other arts awards is not limited to a single field or area of artistic endeavor. The medal is designed to honor those who have encouraged the arts in this country and offered inspiration to others either through distinguished achievement, support, or patronage.

- more -

The National Medal of Arts, proposed by former President Reagan, was approved by Congress and enacted into law in 1984. It specifically authorizes the President to award no more than 12 medals each year "to individuals or groups who in the President's judgement are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States."

Sculptor Robert Graham designed the National Medal of Arts. The four-inch sterling silver medal depicts six dancing figures and the words "National Medal of Arts" in bas-relief on the obverse. The reverse of the medal bears the cast words "United States of America" and the engraved name of the individual recipient.

Nominations for the National Medal of Arts are sought annually by the National Endowment for the Arts. Recommendations for recipients of the Medal are made by the National Council on the Arts, the Endowment's presidentially-appointed advisory body, of the most qualified candidates; these recommendations are then forwarded to the White House for final selection by the President.

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For Further Information Contact:
Joseph Slye or Katherine Christie (202) 682-5440

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Grant/Simon
November 14, 1989
Draft ~~two~~ *three*
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts for its list of nominees; and the Committee on the Arts and Humanities, as well as John Frohnmayer, chairman of the National Endowment for the Arts, for all their hard work.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

But in another, more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else -- from new perspectives. Instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this Nation is truly a product of the diversity of our democracy. The American arts, like a many-faceted mirror, have been a colorful reflection of our Nation's

history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the romanticism of the Hudson River school and later the abstract expressionism of recent times. In architecture, Americans see everything from neoclassicism and modernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's bestseller list, we've seen American poetry, novels and short stories earn a unique place in the literature of the world. Cities like New York and Los Angeles have become art capitals of international importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to the rich tapestry that is our Nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, and John Updike for his prose. Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic

building renovations. ((And we honor someone whose great talent and energy will live on long after the thunder of his music has faded, the late Vladimir Horowitz.))

And we honor the patrons of the arts -- those who understand that without the artistic creativity of its people, no nation can be whole -- and those whose dedication, energy and commitment have sustained that creativity over the years. We honor Martin Friedman of the Walker Art Center in Minneapolis, Leigh Gerdine of Webster University in St. Louis, and the Dayton Hudson Corporation. And now, Barbara will award the National Medal of the Arts to our recipients.

((FIRST LADY PRESENTS AWARDS. SEE ATTACHED CITATIONS))

((BACK TO THE PRESIDENT)) Thank you, Barbara. I congratulate each of you, for your achievements, your dreams and your passion. You have honored this Nation, and America is grateful to you. God bless you, and God bless America. Congratulations once again.

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November 8, 1989
Draft one
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Thank you, all of you, for being here today for the fifth annual conferring of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House today. I would like to thank the National Council on the Arts for its list of nominees; and the Committee on the Arts and Humanities, as well as ~~((name))~~ ^{John Frahm-mayer} chairman of the National Endowment for the Arts, for all their hard work.

Great art is a service rendered to the public. It embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose.

Great art is ennobling. Great works of art embody great ideas, and the inspiration for creativity comes from the power of those ideas.

Great art is uplifting. It brings joy through the mastery of the artist, but more importantly, it should define the ideals of the people. In this way, art gives definition to our civilization.

Through art, we see through someone else's eyes. Entire new worlds are opened for us, from new perspectives and different angles than ours. Instead of seeing a single world, we see many, as many as there are artists and writers and dancers and

musicians. Art is the passion within each of us, both to create and to interpret. The diversity of art in this Nation is a product of the diversity of our democracy.

Why do we honor the arts today? Because the arts allow us to dream of all we have been and all we can be. They are at the core of the American culture, and they enable us to reach out to other cultures -- both to enrich ourselves and others. We honor the arts not because we want to honor our own great achievements, but because we are a free people with an enduring national heritage. The arts are our past and our future.

American arts have grown tremendously throughout the history of this nation. The music of the frontier led to the blues of

the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to romanticism of the Hudson school and later the abstract expressionism of recent times. In

architecture, Americans see everything from neoclassicism and modernism. Modern photography and filmmaking have their roots in the tintypes from the Civil War era. From the first writings of our Founders to this week's bestseller list, we've seen American

poetry, novels and short stories earn a place in the history of literature. Cities like New York and Los Angeles have become art capitals of world importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

These are the distinctly American aspects of our culture, and we honor the artists who have given so much of themselves -- their ideas, their talent, and their passion -- to this nation.

✓ We are honoring Leonard Bernstein for his compositions and ✓
conducting, Alfred Eisenstaedt for his photography, Dizzy ✓
Gillespie for his jazz innovations, John Updike for his prose, ✓
Katherine Dunham for her dance and choreography, Walker Hancock ✓
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Motherwell for his paintings, and Leopold Adler for his historic ✓
building renovations. And we are honoring the patrons of the ✓
arts -- those who continue the uniquely American tradition of ✓
private support for the arts -- Martin Friedman of the Walker Art ✓
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((BACK TO THE PRESIDENT)) Thank you, Barbara. I

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your respective fields and the examples you have set for future

Dante
Inferno
XI
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America. Congratulations again, and thank you.

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lombia; Preliminary Report No. 4: Monkeys (Primates), with Taxonomic Revisions of Some Forms," *Proc. U.S. Natn. Mus.*, 98:323-427 (1951), a scientific treatment of some South American forms.

Old World monkeys: R.I. POCKOCK, "The External Characters of the Catarrhine Monkeys and Apes," *Proc. Zool. Soc., Lond.*, 1925:1479-1579 (1925); and "The Monkeys of the Genera *Pithecius* (or *Presbytis*) and *Pygathrix* Found to the East of the Bay of Bengal," *ibid.*, 1934:895-961 (1934), two articles providing much technical information on the langur; C. G. HARTMAN and W.L. STRAUSS (eds.), *The Anatomy of the Rhesus Monkey, Macaca mulatta* (1933 and 1961), a detailed account of the morphology of this important species; J.R. and P.H. NAPIER (eds.), *Old World Monkeys* (1970), a technical but comprehensive account of the catarrhines; N.C. TAPPEN, "Problems of Distribution and Adaptation of the African Monkeys," *Curr. Anthropol.*, 1:91-120 (1960), a scientific account of the zoogeography of the catarrhines.

Anthropoid apes: C.F.M. SONNTAG, *Morphology and Evolution of Apes and Man* (1924), a comprehensive and technical book, with many illustrations; R.M. and A.W. YERKES, *The Great Apes* (1929), a classic work, written for the general reader; C.R. CARPENTER, *A Field Study in Siam of the Behavior and Social Relations of the Gibbon (Hylobates lar)* (1941, reprinted 1967); G.B. SCHALLER, *The Mountain Gorilla* (1963); and J. VAN LAWICK-GOODALL, *My Friends, the Wild Chimpanzees* (1967), three readable accounts of the lives of individual species, based on extensive field work; V. REYNOLDS, *The Apes* (1967); and R. and D. MORRIS, *Men and Apes* (1966), well-illustrated popular books; C.P. GROVES, "Population Systematics of the Gorilla," *J. Zool.*, 161:287-300 (1970); and *Gorillas* (1970), respectively, a technical and popular work on this interesting ape; W.K. GREGORY, *The Anatomy of the Gorilla: The Studies of Henry Cushman Raven, and Contributions by William B. Atkinson and Others* (1950), a carefully illustrated, technical book.

(J.R.N.)

Primitive, Folk, and Popular Arts

The underlying unity of all man's artistic activities, at every level and in every time and place, has, during the 20th century, been widely assumed. Nevertheless, four kinds of art (each one too heterogeneous to be usefully called a style) have continued to be recognized, partly on the basis of their asserted qualities and largely on that of their supposed, intended, or actual audiences. On the one hand, with relatively small audiences, is the kind variously referred to as elite, mature, sophisticated, serious, or high—i.e., the kind normally evoked when the word "art" is used without qualification. On the other hand, with relatively large audiences, are the nonelite kinds usually referred to as primitive, folk, and popular.

In this article the elite kind of art will be considered only for the sake of comparisons. The primitive, folk, and popular kinds, in that order, will be examined in terms of (1) definitions, (2) typical productions, (3) artists and patrons, (4) materials and techniques, (5) meanings and functions, (6) styles, (7) special problems, (8) external relations, and (9) appreciation and study. The grouping of the three kinds will permit comment on their occasional zones of overlap and, more important, on the way an understanding of the characteristics of one kind can shed light on the characteristics of the others. The whole discussion will be on the level of theory, introductory explanation, and general description, with specific material included only as examples.

Specific primitive arts are treated elsewhere in comprehensive articles on each of the various arts and in those on primitive cultures; single folk and popular arts are treated in similar contexts and in the separate articles FOLK VISUAL ARTS; FOLK MUSIC; POPULAR DANCE; POPULAR LITERATURE; POPULAR MUSIC; and POPULAR THEATRE.

PRIMITIVE ART

Definitions. In the literature about visual arts and about painting in particular, "primitive" has three common applications that are not wanted here and that arguably ought not to be wanted anywhere. First, with the sense "crude," the term is loosely applied to artists who do not achieve, for a variety of reasons, 19th-century European academic correctness; thus children, madmen, certain modernists, and ordinary bunglers are sometimes

called primitives. Second, with the sense "naïve" and usually with the connotation "charming," the term is applied by sophisticated critics and dealers to untutored painters who make up in earnestness of ambition and in freshness of vision for what they lack in professional training; thus in the 20th century the French customs official Henri Rousseau and the U.S. housewife Anna Mary (Grandma) Moses have been called primitives and so have, to give earlier examples, a fair number of talented, ingenuous artists, many of them itinerant painters, who flourished in the United States roughly between 1800 and the Civil War. Third, with a sense that has gradually dwindled almost to zero, the term has been applied by art historians since at least the 1830s to European painters (rarely to other visual artists) of the 14th and 15th centuries; thus a refined, lyrical Sienese master such as Simone Martini may be called an Italian primitive, and a learned, courtly virtuoso of Bruges, Belgium, Jan van Eyck, may be called a Flemish primitive. In this third usage the original implication was that International Gothic and early Renaissance painting was "immature" by comparison with the art of the High Renaissance, when such aids to illusionism as mathematical perspective, the naturalistic distribution of light and shade, and the exact rendering of anatomical detail were well in hand. The growing unfashionableness of biological metaphors for the history of styles has made this implication unacceptable to most scholars but has not kept the bearer of the implication from surviving as one of the numerous fossils in the language of art analysis.

Because of the above three usages, it is necessary constantly to stress the fact that primitive art, in the sense that has been adopted by specialists in the subject, is not a product of some sort of ineptness and not a stage on the way to something presumably better. It is the fully developed art of primitive societies. And this definition is not as evasive as it may seem, for primitive societies can be described with reasonable precision: they lack written languages, cities, monumental centres, road networks, aqueducts, highly organized trade, and technology above the level of hand tools; they subsist on wild-food gathering, hunting, fishing, livestock raising, and small-scale agriculture; they are usually warlike, but without standing armies; their political organization is usually, although not quite invariably, tribal; their religions are directed more toward the successful integration of man with nature than toward the imposition of a humanly conceived order on the cosmos and on the course of universal events. Their rates of change, in all things, are normally so slow as to be practically imperceptible.

From this description it follows that "primitive" is not at all appropriate for the art of such complex ancient societies as those of the Sumerians, the Bronze Age Chinese, the dynastic Egyptians, the pre-Classical Greeks, and the pre-Columbian Aztecs, Mayas, and Incas. The term, it would seem, may be legitimately applied to the art of prehistoric Paleolithic and Neolithic Europe and Asia, and in fact many ingenious theories try to explain prehistoric art—cave paintings, for instance—by analogy with relatively recent primitive art or relatively recent primitive art by assumptions of diffusion from prehistoric centres. But many authorities are wary of such analogies and assumptions, and in any case, of course, the amount of prehistoric art that has survived is very limited. The upshot of the whole situation is that the bulk of what professional students regard as primitive art dates from the 18th, 19th, and early 20th centuries and comes from three principal sources: African tribesmen who live south of the Sahara, especially those in the western and central parts of the continent; the Indians and Eskimo of North America; and the native inhabitants of Polynesia, Melanesia, Micronesia, and Australia. The generalization needs to be modified only slightly by reminders that diggers sometimes find much earlier material and that scattered primitive societies have been found in many places—in isolated parts of South America, for instance, in Indonesia, and in the back uplands of Asia.

Typical productions. Any attempt to grade the importance of the various primitive arts must be made against

The fully developed art of primitive societies

The four kinds of art

it obtain a great river...
ld settle at least 50...
time. When the English...
ver (1664), they...
em by granting manor...
s in extent, and giving...
powers over their...
Revolution did not put...
and practices. The land...
their tenants and claim...
s and stock. It was...
e constitution of 1846...
ife over rights to own...
inally ended.

n. The line of the Hudson...
ortant strategically...
lution. By winning it, the...
e rebellious colonies in...
gland from the South...
troops had captured...
rge Washington estab...
Newburgh where he...
s of the enemy to win...
John Burgoyne, moving...
o take the Hudson Valley...
here meet a British force...
moving upriver from New...
ed at Saratoga and sur...
edict Arnold, whose...
omplish Burgoyne's de...
r the Hudson to the...
chief stronghold at West...
The British Major John...
l as he was riding back...
on the river road, and...
covered.

ry. After the end of the...
ty of New York spread...
Robert Fulton's refin...
ly discovered possibilities...
steam travel by water...
e. Gov. DeWitt Clinton's...
he Hudson along the...
ie was finally realized...
est could be brought by...
the Great Lakes to New...
anal connected the river...
the Delaware and...
it with the Pennsylvania...
w York Central Railroad...
n on the east bank, the...
the west bank. There...

the Hudson became...
ts began to flourish...
lf of the 19th century...
te his delightful tales...
e; Andrew Jackson Down...
ape gardener, populariz...
ame houses that estab...
yle known as "Hudson...
s Cole, Asher B. Durand...
s established America's...
of painters—the Hudson...

as well in the same...
Hudson and Poughke...
whaling fleets to the...
thereby. Hudson River...
uited to the manufact...
ses stood on the banks...
er in winter proved val...
northern counties lumber...
ed it to sawmills.

By the end of the 19th cen...
these profitable businesses had...
took their places. Mushroom...
the rich soil floors of the icehouses...
of violets had become a major indus...
Whaling had vanished, but...
freighters were taking on cargo at...
The lumberjacks were still busy near the...
Bridges at Poughkeepsie, Albany...
and Bear Mountain aided the ferries in...
cross-river traffic. The beautiful George...
Bridge, which crosses the Hudson...
the upper end of Manhattan Island, was...
in 1931. Farther upstream, where the...
between Rockland and Westchester...
to form the Tappan Zee (or Tappan...
the 2.8-mile (4.5-km) Tappan Zee Bridge...
completed in 1955. Other new Hudson...
include the Kingston (1957) and the...
Beacon (1963).

During the 20th century the Hudson Valley...
increasingly aware of its heritage. Res...
of famous houses now remind visitors of...
Before his death in 1945, President...
D. Roosevelt deeded his ancestral home...
Park, and its grounds where he lies...
to the people of the United States.

Through the generosity of the Rockefeller...
the home of Washington Irving at Tarry...
has been restored to the exact likeness it...
when the beloved author lived there. Two...
Rockefeller restorations, Phillipse Manor...
Mill and the frontier residence of the Van...
family at Croton, also recall early traf...
to ship, steamboat, and rail. The clean lines...
thorcel, an exquisite early 19th century man...
have been restored on the river bank, below...

Many new industries line the Hudson. Quar...
ship bluestone to the big river towns. Indian...
is occupied by nuclear power plants. Ce...
factories along the shore raft their products...
stream. Industrialists still demand room for...
elaborated technological structures on river...
whose natural beauty conservationists are...
to preserve.

Federal, state, and local bodies are actively...
to protect the scenic grandeur of the Hud...
by stopping pollution of its waters and pre...
the natural beauty of its shorelines—for...
ple, by limiting the number of high-rise...
ment houses to be built atop the towering...
across from New York City.

Many plans have been proposed for using the...
to augment New York City's water sup...
even to the extent of damming the river. As...
result of the water shortage in 1965, the...
pumping station was opened 50 miles...
(80 km) upstream.

CARL CARMER, Author of "The Hudson"

Further Reading: Carmer, Carl, *The Hudson* (1959; re...
1974); Simpson, Jeffrey, *The Hudson River 1850–*
The Sleepy Hollow Press 1981).

HUDSON RIVER SCHOOL, a group of 19th cen...
American landscape painters, so-called be...
they painted primarily in the region of the...
Catskill Mountains and the Hudson River valley...
of New York. Landscape painting had played...
only a minor role in American art until 1825...
when Thomas Cole (q.v.) set himself up in New...
York City and devoted himself to paintings of...
nature. The following year he settled in Catskill...
N.Y., and was the first artist to portray the pic...



HERBERT LANKS, FROM BLACK STAR

TAPPAN ZEE Bridge takes the New York State Thruway over the Hudson from Tarrytown (bottom) to Nyack.

turesque beauty of the area thereabouts. While Cole's technique was detailed and realistic, his highly romanticized interpretation completely transformed observed reality. He made a great reputation with such allegorical series as *The Voyage of Life* and *The Course of Empire*.

Thomas Doughty (q.v.) was noted for paintings whose romantic and poetic atmosphere allied them in spirit to the poetry of William Cullen Bryant. In addition to the Hudson Valley, he painted parts of New England and was one of the first artists to record the beauties of Mount Desert Island, Maine.

Asher B. Durand (q.v.), perhaps because he started as an engraver, painted in a crisp and detailed style. He was one of the first artists to make oil sketches out-of-doors, with the result that his landscapes have a very natural quality. John F. Kensett (q.v.), also trained as an engraver, was a versatile painter. He painted leafy Catskill scenes with rocky pools and coastal scenes around Newport, R. I., with great care for detail and great facility in rendering texture.

Martin Johnson Heade (1819–1904) has been called a "luminist" because of the special quality of the light of his pictures, some of which are dramatic renderings of impending storms. Worthington Whittredge (q.v.) had great freedom of style and was adept at rendering light, cloud effects, and atmosphere. Jasper F. Cropsey (q.v.), despite a tendency toward harshness of color, did notable paintings in the Catskills, White Mountains, and Newport.

With the opening of the American West, artists began to take an interest in painting the Rocky Mountains and California. Going on his first expedition in 1858, Albert Bierstadt (q.v.) painted the most spectacular pictures of the West. Later he joined the Hudson River School.

The last member of the group was Frederick Edwin Church (q.v.), who had been a student of the first member, Thomas Cole. Church con-

Undertake not to teach your equal in the art himself professes; it savors arrogance.

GEORGE WASHINGTON: *Early copy-book*, before 1748

[See also Prosperity.]

Arrow

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

H. W. LONGFELLOW: *The Arrow and the Song*, 1841

Arson

If a free man set a house ablaze, he shall build the house again.

HITTITE CODE, c. 1350 B.C.

Art

Life is short, art long, opportunity fleeting, experience treacherous, judgment difficult.

HIPPOCRATES: *Aphorisms*, c. 400 B.C. (The saying is most familiar in the shortened Latin form: "Ars longa, vita brevis" — Art is long, and life short)

If arithmetic, mensuration and the weighing of things be taken away from any art, that which remains will not be much.

PLATO: *Philebus*, c. 375 B.C.

All art consists in bringing something into existence.

ARISTOTLE: *The Nicomachean Ethics*, VI, c. 340 B.C.

Art is a higher type of knowledge than experience.

ARISTOTLE: *Metaphysics*, c. 322 B.C.

Art has no regard to the individual case.

ARISTOTLE: *Rhetoric*, I, c. 322 B.C.

In part, art completes what nature cannot elaborate; and in part, it imitates nature.

ARISTOTLE: *Physics*, c. 320 B.C.

All the arts have a certain common bond of union, and are connected by blood relationship with one another.

CICERO: *Pro archia poeta*, 62 B.C.

To what point cannot art reach? Some learn even to weep with grace.

OVID: *Ars amatoria*, III, c. 2 B.C.

Nothing is more useful to man than those arts which have no utility.

OVID: *Epistulae ex Ponto*, I, c. 5

The height of art is to conceal art.

QUINTILIAN: *De institutione oratoria*, I, c. 90

Art may be called complete and perfect when it seems to be nature.

LONGINUS: *On the Sublime*, XXII, c. 250

Art is simply a right method of doing things. The test of the artist does not lie in the will

with which he goes to work, but in the excellence of the work he produces.

THOMAS AQUINAS: *Summa theologiae*, LVII, c. 1265

Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grand-child of God.

DANTE: *Inferno*, XI, c. 1320

Art hath an enemy called ignorance.

BEN JONSON: *Every Man Out of His Humor*, I, 1600

Art made tongue-tied by authority.

SHAKESPEARE: *Sonnets*, LXVI, 1609

The shows of things are better than themselves.

ANON.: *Nero*, III, 1624

In every art it is good to have a master.

GEORGE HERBERT: *Outlandish Proverbs*, 1640

Art is the perfection of nature.

THOMAS BROWNE: *Religio Medici*, XVI, 1642

A man who has a taste in music, painting or architecture is like one that has another sense when compared with such as have no relish of those arts.

JOSEPH ADDISON: *The Spectator*, June 16, 1711

Art is only a prudent steward that lives on managing the riches of nature.

ALEXANDER POPE: *Tr. of HOMER: Iliad*, pref., 1715

Art helps nature, and experience art.

THOMAS FULLER: *Gnomologia*, 1732

No work of art can be great but as it deceives; to be otherwise is the prerogative of nature only.

EDMUND BURKE: *The Sublime and Beautiful*, II, 1756

Art in its perfection is not ostentatious; it lies hid and works its effect, itself unseen.

JOSHUA REYNOLDS: *Discourses*, VI, 1774
(Lecture at the Royal Academy, London, Dec. 10)

Art is the right hand of nature. The latter has only given us being; the former has made us men.

J. C. F. SCHILLER: *Fiesco*, II, 1784

The arts, in general, have need of a king. They glow only under the influence of the scepter. In free states they never shine save when liberty is declining.

JOSEPH DE MAISTRE: *Étude sur la souveraineté*, 1794

Art alone supplies an enjoyment which requires no appreciable effort, which costs no sacrifice, and which we need not repay with repentance.

J. C. F. SCHILLER: *Essays, Aesthetical and Philosophical*, 1796

The First Lady:

Leopold Adler, II is a nationally recognized expert in historic preservation, and a native of Savannah, Georgia. Mr. Adler changed the face of his home town and demonstrated for many other civic leaders how to revitalize an old city with great potential. He was the driving force behind two remarkable experiments in inner city revitalization: one resulted in the designation of the historic section of Savannah as a "National Historic District"; and the other in the renovation of low income housing in the Victorian district of the city. Mr. Adler has been active nationally, and served as a trustee for almost a decade for the National Trust for Historic Preservation.

((Citation))

Leonard Bernstein is one of America's foremost conductors and composers. He has conducted a variety of major symphony orchestras, often on world-wide tours, but has long been associated with the New York Philharmonic Symphony Orchestra. Mr. Bernstein began composing large-scale symphonic works in 1944, and in 1971 premiered "Mass," a piece commissioned for the opening of the Kennedy Center here in Washington, DC. Trained in the classical tradition yet often expressing himself in popular idioms as well, Mr. Bernstein composed several ballets, operas and Broadway musicals, including "On the Town," "Candide," and "West Side Story." He has received wide acclaim for his unique concerts for young people, and is the recipient of countless awards and honors too numerous to list here. ((Citation))

Katherine Dunham is an innovative and outstanding dancer and choreographer. Born in Chicago, she founded the Ballet Negre there in 1931. The Dunham Company, the first Black professional dance company in America, performed throughout the world from 1938 through 1963, presenting the dance, music and folklore of Third World countries and the U.S. For over thirty years, Ms. Dunham maintained the only permanently self-subsidized dance troupe in America. She also founded the Dunham School of Arts and Research in New York, which became a reservoir of talent for Broadway, Hollywood and the world -- attracting such performers as Marlon Brando, Eartha Kitt, James Dean and Shelly Winters. The Dunham Technique is described as a "style of dance and a philosophy of life." Many of our present day works on stage and screen reflect her profound influence. ((Citation))

Alfred Eisenstaedt is the quintessential photojournalist who pioneered the introduction of the candid camera technique into news reporting. After emigrating from West Prussia in 1935, he became one of the original photography staff of the new Life Magazine. Eisenstaedt's most famous photo is that of the sailor kissing the nurse in Times Square at the end of World War II, and it has come to embody America's joy and relief at the end of the war. As a photographer, he has won almost every major award given to those in his profession. Now, at the age of 90, he can claim to have covered the significant events of the past 50 years and has left us as his legacy a photographic record of the writers, musicians, statesmen, scientists and educators of our time, and the historic events surrounding them. ((Citation))

John Birks "Dizzy" Gillespie is a world famous jazz trumpeter, who began working with a trumpet at the age of 12. Mr. Gillespie is a pivotal figure in 20th Century American music, and an innovator in the "bebop" movement in modern jazz. While playing with Earl "Fatha" Hines, he developed a radical new approach to improvisation that was to change the course of modern music making. He was the featured trumpeter with many of America's leading swing orchestras, including the bands of Teddy Hill, Cab Calloway, Ella Fitzgerald, Benny Carter, and Billy Eckstine's legendary orchestra of 1944. Dizzy Gillespie is credited with introducing Afro-Cuban rhythms into jazz in 1947 and the South American bossa nova to the United States. He is the author of "To Be, or Not to Bop." ((Citation))

Walker Kirtland Hancock is a renowned sculptor whose work spans a period of 70 years. He began it by sculpting the bust of an orphan and was awarded a Prix de Rome while still an apprentice. He has spent a lifetime sculpting over 268 pieces -- many of them portrait busts, monuments and medals -- in the heroic Renaissance style of Florence. Mr. Hancock has sculpted busts of John Paul Jones, President Abraham Lincoln, Vice President Hubert Humphrey, then-Vice President Gerald Ford, and Chief Justice Warren Burger. In 1971 he commented on the similarity of his philosophy on sculpture with that of the Greek civilization -- he observed that the Greeks were the ones who "began to carve images in honor of ordinary mortals," "making heroes of them." He said that celebrating heroes was "still one of the worthy functions of sculpture." ((Citation))

Czeslaw Milosz is a poet and educator, whom Joseph Brodsky has called "one of the greatest poets of our time, perhaps the greatest." Mr. Milosz was born in Lithuania in 1911 and emigrated to the U.S. in 1960, becoming a naturalized citizen in 1970. Known as one of the leaders in the avant-garde poetry movement in Poland during the 1930's, Mr. Milosz served in the Resistance during World War II and edited an anti-Nazi anthology, "Invincible Song." He also served in the Polish diplomatic service. He has written several works in English, and in 1980 he won the Nobel Prize for Literature. ((Citation))

Robert Motherwell is a great painter known throughout the world as a leader in the New York School of Abstract Expressionism. Mr. Motherwell's first shows occurred in Paris in 1939 and in this country in New York in 1944. By the 1960's and 1970's, his work was featured in most of the major museums and galleries in the United States. Early in his career he found himself surrounded by European artists-in-exile, particularly Surrealists and Cubists. In the 1940's, Mr. Motherwell created "monumental canvases" from his collages, often in stark black and white. By the 1960's he was producing large scale works, such as the "Open" series done with a monochromatic palette. He has earned a place as one of America's great artists. ((Citation))

John Updike is the author of over 36 books of poetry, novels, short stories and essays. As a novelist, he has written about his early childhood in Pennsylvania and later as an adult of his experiences in Massachusetts, where he now lives. He began as a writer for the New Yorker Magazine, then authored the novels The Poorhouse Fair, Rabbit, Run, and among many others, The Centaur. His 1984 novel, The Witches of Eastwick was made into a major motion picture. In 1982 Mr. Updike received the Pulitzer Prize for Fiction as well as the American Book Award and the National Book Critics Circle Award for writing Rabbit is Rich. John Updike is one of the best chroniclers of American small town life in literature. ((Citation))

Martin Friedman is one of our Nation's most innovative and scholarly museum directors. Mr. Friedman has served as Director of the Walker Art Center in Minneapolis since 1961, making that institution into one of the premier small museums in this country -- in exhibitions as well as a major presenter of performing arts. He has served as a Presidentially appointed member of the National Council on the Arts, and was made an Officier des Arts et Lettres by the French Ministry of Culture in 1984. Mr. Friedman is recognized worldwide as a director of a museum which presents contemporary art, architecture and design as well as innovative film and performing arts presentations. ((Citation))

Leigh Gerdine is an outstanding civic leader who has paved the way for the development of every major cultural institution in St. Louis. A resident of that city for nearly four decades, he was professor and chairman of the Department of Music at Washington University in St. Louis from 1950 to 1970; for the last 18 years, he has been president of Webster University in St. Louis. Many believe that Leigh Gerdine has shaped the cultural activities of St. Louis and provided a level of leadership which has enabled the city to become a major arts center in our country. Mr. Gerdine has been deeply involved in the St. Louis Symphony, the St. Louis Repertory Company, and was the founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. ((Citation))

Dayton Hudson Corporation has been a leader in corporate giving for 42 years -- giving five percent of its Federally taxable income for worthwhile community programs and currently forty percent of that figure to the arts. Dayton Hudson's policy in grant making has been targeted to programs and projects that increase, on a long-term basis, a community's resources making it a more vital place in which to live. Artistic leadership and increased access to the arts are primary goals of the funding. Dayton Hudson's dollar support for the arts ranks among the top five art supporters in the country -- having contributed over the last ten years \$59 million to art programs in 48 states and the District of Columbia. Dayton Hudson has generously contributed to both institutional projects as well as individual artists. ((Citation))

THE WHITE HOUSE
WASHINGTON

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Kly

October 23, 1989

MEMORANDUM FOR JOHN FROHNMAYER

FROM: James W. Cicconi *Jim Cicconi*
SUBJECT: National Medal of the Arts Awards

As you know, the President had previously selected five individuals to receive the 1989 National Medal of the Arts Awards:

Katherine Dunham
John Updike
Leonard Bernstein
Robert Motherwell
Leigh Gerdine

He has now selected the following individuals and one corporation to complete the list:

Walker Hancock
"Dizzy" Gillespie
Vladimir Horowitz
James Stewart
Leopold Adler
Martin Friedman
Dayton Hudson

We have now confirmed the presentation lunch for Friday, November 17, at noon, with the President and the First Lady.

Thank you.

LEOPOLD ADLER, II

Leopold Adler, II, a nationally recognized expert in historic preservation, was born in Savannah, Georgia in 1923 and educated there. He lives and works as a real estate developer in Savannah.

It is not an exaggeration to state that Mr. Adler has changed the face of his home town and demonstrated for many other civic leaders how to revitalize an old city with great potential. Mr. Adler's major accomplishment involves the renewal of two different areas in Savannah, Georgia.

He was the driving force behind a remarkable experiment in inner city revitalization; the success of his work was recognized by the U.S. Department of the Interior, which designated the historic section of Savannah as a "National Historic District." Mr. Adler was also able to take a Victorian district of the same city, composed of low income housing in slum conditions, and renovate one half of the 1200 structures in that area -- many of "gingerbread" style -- eventually returning the homes to the poor black tenants and subsidizing their rents through federal funding. The remainder of the buildings were owned by middle and upper middle income citizens who have been inspired to continue the revitalization of that area. This unprecedented project implemented several decades ago, continues to serve as a model for the country.

Leopold Adler has worked as past director and board member of the Savannah Area Chamber of Commerce and organized the Tourist and Convention Bureau on which he served as President for six different terms during the 1960s. He has been active nationally, serving as a trustee for almost a decade (1971-80) for the National Trust for Historic Preservation. Currently he serves as Chairman of "Americans for Historic Preservation", and lectures extensively on preservation throughout the country.

His honors include the following: the Order of Griffon Award from the Savannah Area Chamber of Commerce (1962); the Outstanding Citizen "Thomas H. Gignilliat Award" for contributions in the field of Culture in Savannah (1963); the Davenport Trophy for outstanding contributions in the field of Historic Preservation (1967); a National Recognition Award from the U.S. Department of Housing and Urban Development given by President Reagan in 1983; the Freedom Award from the NAACP (1984); the Mary Gregory Jewett Award for distinguished service in the field of preservation (1984); and the Louise Dupont Crowinshield Award (1984), which is the highest award given by the National Trust for Historic Preservation.

LEONARD BERNSTEIN

LEONARD BERNSTEIN, one of America's foremost conductors and composers, was born in Lawrence, Massachusetts in 1918 and currently resides in New York.

After graduating in 1939 from Harvard University, where he had studied music with Walter Piston and E. B. Hill, he went to Philadelphia's Curtis Institute of Music where he studied with several of the faculty: Isabelle Vengerova for piano, Fritz Reiner for conducting, and Randall Thompson for composition. In 1942 he became an assistant to Koussevitzky, having attended the summer master classes in conducting at the Berkshire Music Center at Tanglewood and having established himself in an apartment in New York where he concentrated on composing. Upon Koussevitzky's death in 1951, Bernstein replaced him at Tanglewood where he continues to teach today.

Bernstein was given his first major conducting job in 1943 when he was appointed Assistant Conductor of the New York Philharmonic Symphony Orchestra under the Polish conductor Rodzinski; in that same year he substituted as conductor for Bruno Walter with great acclaim and subsequently was sought after as a guest conductor with many major symphony orchestras. For three seasons he conducted the New York City Center Orchestra (1945-47).

He continued to travel extensively both at home and abroad, conducting at the International Music Festival in Prague in 1946 and sharing a transcontinental tour in the United States with Serge Koussevitzky and the Israel Philharmonic in 1951. He was the first American conductor to lead a regular performance at La Scala opera house (Cherubini's "Medea" in 1953). Other world-wide tours included one for which he conducted the Vienna Philharmonic Orchestra in Europe in 1970; and a gala Bicentennial tour of America and Europe with the New York Philharmonic in 1976. In 1986 Bernstein made a six city tour of the United States and a tour as a conductor of the Israel Philharmonic Orchestra in celebration of its 50th anniversary.

Trained in the classical tradition but always interested in expressing himself in popular idioms as well, Bernstein is considered to have composed his first large-scale work in 1944, "Jeremiah Symphony", which premiered in Pittsburgh with Bernstein conducting -- it is said to reflect the aspirations of the modern Jewish people. His 2nd Symphony written in 1949, "The Age of Anxiety," based on a poem by W.H. Auden, was scored for piano and orchestra and first performed by Koussevitzky and the Boston Symphony Orchestra with Bernstein as pianist. Other works include "Serenade: for Violin and String Orchestra with Percussion" (1954) and "Five Anniversaries for Piano" (1964). In 1971 he premiered "Mass: Theatre Piece for Singers, Players and Dancers," a piece commissioned for the opening of the

John F. Kennedy Center for the Performing Arts in Washington, DC. Later in the seventies he wrote a ballet score for "Dybbuk" for the New York City Ballet (1974); "Dybbuk Variations, Suites No.1 and 2," for a ballet with Jerome Robbins (1974); and "Songfest: a Cycle of American Poems for Six Singers and Orchestra" (1977). In the eighties Bernstein composed "Divertimento for Orchestra," (1980) and the opera "A Quiet Place" (1983).

By the age of 27 Bernstein had had two successes, his Broadway musical "On the Town" and his ballet "Fancy Free" both in 1944; but he was ambivalent about the direction of his "career as a composer, conductor, jazzman or classicist" (Joan Peyser biography, 1987). Most of the general public is not aware that Bernstein has written so many Broadway musicals -- including "On the Town," in 1944, "Wonderful Town" in 1953, "Candide" in 1956 and the immensely popular "West Side Story" in 1957. He has written two ballets: "Fancy Free" (1944) and "Facsimile" (1946), collaborated on with Jerome Robbins, and wrote the incidental score for the 1950 production of "Peter Pan." In addition, by the late sixties Bernstein had made over 200 recordings with the New York Philharmonic and was considered one of the most successful conductors in the country.

A recognized author, Mr. Bernstein has written "The Joy of Music," for which he received the Christopher Award in 1949. He received wide acclaim for his inspiring and unique concerts for young school children which were documented in his book, "Leonard Bernstein's Young People's Concerts for Reading and Listening," written in 1962 and later issued in a revised version in 1970. Other books by Bernstein include "The Infinite Variety of Music" (1966), "The Unanswered Question: Six Talks at Harvard" (1976) and "Findings" (1982).

Bernstein has been the recipient of numerous honors and awards including: Laureate Conductor of the Philharmonic for Life; the Emmy Award for Young People's Concerts in 1960; appointment to the National Council on the Arts (1965-68); an Emmy for Outstanding Classical Music Program -- Leonard Bernstein and the New York Philharmonic in 1976; the Handel Medallion in 1977; the Kennedy Center Honors in 1980; the Lifetime Achievement Grammy Award in 1985; the Gold Medal American Academy of Arts and Letters in 1985; a Festival produced in his honor by the London Symphony Orchestra in cooperation with the Barbican Center in 1986; and Comandeur du Legion d'Honneur (France) in 1986.

KATHERINE DUNHAM

KATHERINE DUNHAM, an innovative and outstanding dancer and choreographer, lives in East St. Louis and Haiti, and was born in Chicago, Illinois, on June 22, 1909, moving to Joliet, Illinois, with her family when she was seven. She later returned to the city of her birth where she studied dance with Ludmilla Speranzeva and Vera Mirova. Her graduate work in the field of anthropology at the University of Chicago focused on the Haitian dance and in later years helped her in formulating her dance technique based on Primitive Rhythms.

Her research in the Caribbean and Africa led to the formation of the Dunham Technique which is described as a "style of dance and a philosophy of life." She founded the Ballet Negre in Chicago in 1931 and the Negro Dance Group in 1937. She later transposed the rituals she had studied into a personal dance theater which the Dunham Company, the first Black professional dance company in America, performed throughout the world from 1938 through 1963 presenting the dance, music and folklore of Third World countries and the United States. In a 1939 opening at New York's Windsor Theatre, she created a program called "Tropics and Le Jazz Hot," which was well received. For over thirty years, Ms. Dunham maintained the only permanently self-subsidized dance troupe in America, keeping the Company going with night club engagements, Hollywood appearances, literary writings and lectures.

In 1943, she established in New York the Dunham School of Arts and Research, which offered studies in the performing arts, applied skills, humanities and Caribbean research. The school became a reservoir of talent for Broadway, Hollywood and the world, attracting World War II veterans, actors, musicians, and choreographers. Individuals such as Marlon Brando, Eartha Kitt, Jose Ferrer, Betta St. John, James Dean, Silvana Mangano, Marcello Mastroianni and Shelly Winters became celebrated in their own right. It has been said that Ms. Dunham developed the style of "show business jazz dancing." Many of our present day artists create works for the stage and film which reflect her profound influence. Her choreography for the Metropolitan Opera's AIDA was of great importance in the history of that work. While a professor at Southern Illinois University, she formed a Performing Arts Training Center in East St. Louis. There, as President of the Dunham Fund for Research and Development of Cultural Arts, she established a museum and children's workshop which exists today.

Her diverse and multi-faceted career includes serving as Director of the WPA Writers Project and subsequently as Director of the WPA Federal Theatre Project in Chicago; creating the dramatic role of Georgia Brown in the Broadway production of

"Cabin in the Sky;" appearing in such Hollywood films as "Stormy Weather;" producing New York musicals such as "Tropical Review" and "Bal Negre" and "Deux Anges Sont Venus" in Paris and authoring several books, among which are: Journey to Accompong (1946), Las Danzas DeHaiti (1947), Island Possessed (1969), and Kasamance (1974).

She has also served as Technical Cultural Advisor to the Presidency, Republic of Senegal, and Consultant, International Institute of Ethnomusicology and Folklore, Caracas, Venezuela. In addition, she has lectured extensively in the United States and abroad.

Ms. Dunham holds membership in numerous organizations including the American Guild of Musical Artists, the American Guild of Variety Artists, the American Society of Composers and Publishers, the Screen Actors Guild, Actors' Equity and the Royal Society of Anthropology, London. She has been the recipient of 14 honorary doctorate degrees and has had countless awards bestowed upon her at home and abroad. These include the Chevalier, Officier, Grand Officier and Bandolier of the Grand Croix of the Haitian Legion of Honor and Merit; the Southern Cross of Brazil, the Officer in Arts and Letters of the Legion of Honor and Merit of France; the Albert Schweitzer Music Award, the Distinguished Achievement Award, National Association of Negro Musicians; the Kennedy Center Honors Award; the President's Award, National Council for Culture and Art, Inc.; and was inducted into the National Museum of Dance Hall of Fame in Saratoga Springs, New York.

ALFRED EISENSTAEDT

ALFRED EISENSTAEDT is the quintessential photojournalist who pioneered in the introduction of the candid camera technique into news reporting. He was born in 1918 in Dirschau, West Prussia.

At the age of twenty-nine he photographed a female tennis player and sold the picture to Der Welt Spiegel, an illustrated weekly, thus launching his career as a professional photographer.

In 1929 he became a special photo reporter in Berlin for Pacific and Atlantic Photos later to evolve into Associated Press. Eisenstaedt and his colleagues experimented and their photojournalism work began to appear with regularity in different German publications.

He emigrated to the United States in 1935 and one year later became one of the original photography staff of the newly created Life Magazine, an association he continues today. He is one of a handful of photographers who has produced a truly classic photograph of an image that will survive the test of time. Eisenstaedt's most famous photo is that of the sailor kissing the nurse in Times Square at the end of World War II. As a photographer he has won almost every major award given to those in his profession. Now, at the age of 90, he can claim to have covered the significant events of the past 50 years and has left us as his legacy portraits of those individuals connected with numerous historic events including World War II, the post-war era in Japan and the rise of the independent African states.

He is the author of some 12 books published from 1966-1988, including "Witness To Our Time" (1966), "Wimbledon: A Celebration" (1972) and "Eisenstaedt on Eisenstaedt" (1985). His most recent work is a photo essay on "Martha's Vineyard" (1988).

His many honors include being named Photographer of the Year by the Encyclopedia Britannica (1951). In 1952 Popular Photography Magazine acknowledged him as one of the world's ten great photographers. In 1962 he was the recipient of the Cultural Prize Award from the German Society for Photography and in 1987 E. Leitz honored him with the Gold Leica. One year later he received the Master of Photography Award from the International Center of Photography as well as a lifetime achievement award from the Mayor of New York.

He has left the world an extraordinary photographic record of the writers, musicians, statesmen, scientists and educators of our time.

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JOHN BIRKS "DIZZY" GILLESPIE

JOHN BIRKS "DIZZY" GILLESPIE is a world famous jazz trumpeter who was born in Cheraw, South Carolina in 1917. His father was a pianist-bandleader so Dizzy studied piano and trombone before working with a trumpet at the age of 12. A member of the school band in Cheraw, he also played in a band at a technical school in North Carolina during his youth.

A pivotal figure in 20th Century American music, Mr. Gillespie, along with Charles Parker, was one of the two major innovators of the movement in modern jazz that came to be known as "bebop." Most historians of the form hold that Parker was its intuitive genius, while Gillespie was its primary intellectual and theorist.

Mr. Gillespie began his professional career in 1935 in Philadelphia, where he had migrated from his birthplace of Cheraw, South Carolina. Soon, he was a featured trumpeter with many of the leading swing orchestras of the time, including the bands of Teddy Hill, Cab Calloway, Ella Fitzgerald, Benny Carter, Les Hite and Earl Hines. By the time of the Hines engagement (1942), Gillespie was one of the leaders of a group of musicians who were developing a radical new approach to improvisation which was to change the course of modern music making throughout the world. He found a compatible company of artists during his term with Billy Eckstine's legendary orchestra in 1944, and refined and extended his innovations with various small ensembles along 52nd Street in New York City.

In 1956 Dizzy toured for the U.S. State Department in Europe, the Near East and Latin America; he appeared in this country and abroad in major jazz festivals and conducted workshops and lectured on college campuses. He made his first recording in 1937 and later appeared on many television shows and in films, some for which he wrote the music. In addition to being the recipient of numerous awards from the music and recording industries, and from civic and educational institutions, he has received two honorary doctorates from Rutgers University (1972) and the Chicago Conservatory of Music (1978).

Credited with introducing Afro-Cuban rhythms into jazz in 1947 and the South American samba or bossa nova to the United States in 1957, Mr. Gillespie wrote his autobiography in 1979 entitled "To Be, or Not to Bop."

WALKER KIRTLAND HANCOCK

Walker Kirtland Hancock, a renowned sculptor whose work spans a period of 70 years, was born in 1901 and raised in St. Louis, Missouri. He lives today in Gloucester, Massachusetts where he raised his family and first apprenticed to Charles Grafly. Recently the Cape Ann Historical Society in Gloucester honored him with with a major retrospective show.

Mr. Hancock's career began when he sculpted a bust of a American-Finnish orphan and was awarded a Prix de Rome while he was still an apprentice -- the award allowed him a three year study period in the late twenties at the American Academy in Rome. During this time he learned Italian and studied classical art. Upon his return to this country he started receiving commissions and in 1929 also began his teaching career when he replaced his ailing mentor, Charles Grafly, as a teacher at the Pennsylvania Academy of Fine Arts. Later during WWI, Walker Hancock served as a Monument Officer for the Allied Expeditionary Force. He married Saima Natti, a teacher of Finnish background who came from Gloucester and became an important critic of his work. Mr. Hancock studied art and languages at the St. Louis School of Fine Arts at Washington University; sculpture as an apprentice with St. Louis sculptor Victor Holm and for four years with Charles Grafly at the Pennsylvania Academy of Fine Arts. There, as a student in 1925, he received a gold medal in a national competition for a bust of a young man in Florentine Renaissance style. He was invited by Grafly to work in the summers at his studio in Gloucester. During his career he also served as a resident sculptor for the Stone Mountain Memorial project in Georgia (1964); resident sculptor for two periods with the American Academy in Rome (1956-7 & 1962-3) and four years as head of the sculpture department of the Pennsylvania Academy (1929-68).

His work, which is part of American and international collections, includes portrait busts (some full length figures) in terra cota, plaster and bronze; monuments in bronze, bronze relief, and stone (limestone, abbruzzi and sandstone); and medals primarily of bronze. In 1971 he commented on the similarity of his philosophy on sculpture with that of the Greek civilization -- he observed that the Greeks were the ones who "began to carve images in honor of ordinary mortals" -- "making heroes of them," and he told his audience that celebrating heroes was "still one of the worthy functions of sculpture."

Walker Hancock, who began his first official commission by sculpting a World War I Memorial Tablet for a high school in St. Louis, continued to do memorial friezes for schools and churches well into the late forties. At the same time he began sculpting informal poses of ordinary people such as the 1932 marble entitled "Boy and Squirrel." He has made portrait busts of the famous and the unknown: Booth Tarkington, the author, who commissioned a work in 1934, a "Young Lobsterman" (1934), Robert Frost (1950), John Paul Jones for Fairmount Park in Philadelphia (1955-57), a full length statue of Abraham Lincoln for the

Washington Cathedral in Washington, DC (1978-83), and marble busts of Vice President Hubert Humphrey (1981-3) and Vice President Gerald R. Ford (1983-5), and Chief Justice Warren E. Burger (1983). One of his most dramatic and monumental sculptures was the thirty-nine foot Pennsylvania Railroad War Memorial, commissioned for the 30th Street station in Philadelphia, cast in the lost wax process; it depicted a figure of an angel holding a dead soldier.

Walker Hancock also created commemorative medals. He began his numismatic career working on the "U.S. Air Mail Flyers" Medal of Honor in 1932-3; and later did a medal for the Society for Medalists(1940), the Bruning Medal (1947); a medal in plaster of his daughter, Deanie(1950); the Dwight D. Eisenhower Inaugural Medal(1950); and Stephen Collins Foster Medal(1964).

Walker Hancock has spent a life time sculpting in a naturalistic manner both in the Renaissance style of Florence, as well as the 20th century, and the spectacular and heroic style of traditional commemorative art. Over 268 pieces are described in the comprehensive 1989 catalogue of his work. His subject matter has been primarily of governmental and historical figures but also of unknown citizens and friends, who fascinated him with their classic features. His honors include the Widener Gold Medal (1925); the Pennsylvania Academy of Fine Arts Medal of Honor (1953); and the Medal of Honor of the National Sculpture Society (1981).

CZESLAW MILOSZ

CZESLAW MILOSZ is a poet and educator who was born in Lithuania in 1911 and emigrated to the United States in 1960, becoming a naturalized citizen in 1970. Joseph Brodsky has called him "one of the greatest poets of our time, perhaps the greatest."

Known as one of the leaders of the avant-garde poetry movement in Poland during the 1930's, Milosz served in the Resistance during World War II and edited an anti-Nazi anthology, "Invincible Song." From 1935 to 1939 he served in the Polish diplomatic service.

Milosz has written the following works in English: "The Captive Mind;" "Postwar Polish Poetry: An Anthology;" "Native Realm: A Search for Self-Definition;" "Selected Poems by Zbigniew Herber;" "The History of Polish Literature;" "Selected Poems;" "Mediterranean Poems by Aleksander Wat;" "Emperor of the Earth: Modes of Eccentric Vision;" and "Bells in Winter."

In 1978 he received the Neustadt International Prize for Literature; and in 1980 he won the coveted Nobel Prize for Literature.

ROBERT MOTHERWELL

ROBERT MOTHERWELL is a great painter who is recognized throughout the world as a leader in the New York School of Abstract Expressionism. He was born in Aberdeen, Washington in 1915 and resides today in Greenwich, Connecticut. He studied painting at the California School of Fine Arts in San Francisco; studied philosophy as an undergraduate at Stanford Institute; pursued graduate work at Harvard and later Columbia University with Meyer Shapiro. In addition, he studied engraving with Kurt Seligman (1941) and Stanley William Hayter (1945).

His teaching career began as an instructor in 1939 at the University of Oregon; later he taught at Black Mountain College in North Carolina (1945-51). After two failures to establish art schools in New York (1948-49), he became a painting instructor at Hunter College in New York from 1951-58 while supplementing his income by teaching courses at Oberlin College in Ohio (1952) and Colorado Springs Fine Arts Center in Colorado (1954). It was not until 1964 that Motherwell became Visiting Critic at Columbia University in the Graduate Program of the Arts; he stayed there one year but returned briefly in 1972. As a painter he also taught briefly at the University of Toronto; Provincetown Art Workshop in Massachusetts and Yale University and provided consultant services to institutions including the Bliss International Study Center at the Museum of Modern Art, the Guggenheim Foundation and the Smithsonian Institution. From 1968-75 Motherwell served as Advisory Editor of American Scholar. In the sixties he received a Guggenheim Award and subsequently was awarded a Fellowship by that institution.

Motherwell's first shows occurred in Paris in 1939 at the Raymond Duncan Gallery and in this country in New York in 1944. Later in 1946 he had retrospectives in both New York and San Francisco. Handled by the Kootz Gallery (New York) in the forties, he went on to exhibit in the 1958 Venice "Biennale," the 1959 "Documenia 2," Kassel, West Germany show and had his first retrospective as well in 1959. In the next two decades his work was featured in most of the major museums and galleries in the United States, with significant coverage in the years 1966, 1968, 1970, 1972 and 1973. His agent Knoedler, with whom he began his relationship in 1974, continues to represent him today.

An author of several books including Plastic Art and Pure Plastic Art (1945); Robert Motherwell: Collages 1943-1949 (1949); The Dada Painters and Poets: An Anthology (1951) and Modern Artists in America (1951), Motherwell has himself been the subject of numerous books and catalogues.

It is said that early in his career he found himself surrounded by European artists-in-exile, particularly Surrealists, and that

he was influenced by the collage of the Cubists and the automatism of the Surrealists. April Kingsley states that by the 1940's "his collages were transformed into monumental canvases" such as the "Elegy to the Spanish Republic" series in which he "juxtaposed the position of repeated columnar verticles with organic ovoid masses, all painted in stark black and white..." later exploring the potential of collages and "emphasizing" the calligraphic aspects of paint handling in paintings like "Je t'aime," in 1955. By the 1960's he was experimenting with acrylic paint in large scale works such as the "Open" series done with a monochromatic palette. Since the seventies, Motherwell has not played a pathbreaking role in American painting, due to illness and other factors, but as one of our great painters he is in constant demand to be featured in retrospective exhibitions and to have his current work published in monographs.

JOHN UPDIKE

JOHN UPDIKE, one of America's most prolific writers of over 36 books -- poetry, novels, short stories and essays -- was born in Shillington, Pennsylvania in 1932. A summa cum laude graduate of Harvard College (1954), he married and then spent a year as a fellowship student in Oxford at the Ruskin School of Drawing and Fine Art. Returning to the United States, he wrote for The New Yorker magazine for two years and then moved to Ipswich, Massachusetts where he lived with his family until he resettled in Beverly Farms, Massachusetts in 1982.

As a novelist he has written about his early childhood in Pennsylvania and later as an adult of his experiences in Massachusetts. Debate continues regarding Updike's place as a major literary talent since he has chosen to chronicle "the American Protestant small town middle class. . ." rather than controversial and more indepth subjects.

His first novel, The Poorhouse Fair was written in 1959 -- it was followed by a 1960 novel Rabbit, Run; The Centaur (1963); Of the Farm (1965); Couples (1968); Rabbit Redux (1971); Marry Me (1976); and The Coup (1978).

During his career as a novelist he has continued to write short stories -- his first in 1959 The Same Door and to write poetry, his first book of poems The Carpentered Hen and Other Tame Creatures (1958). In the sixties he wrote four books for children and in 1984 his novel The Witches of Eastwick was published and subsequently made into a major motion picture. In 1968 he authored a play produced in Ipswich, Massachusetts and in 1970 he collaborated in a musical production performed by the Opera Company of Boston.

His books of poems include: Midpoint and Other Poems (1969); Seventy Poems (1972); Sixteen Sonnets (1979) and Five Poems (1980). His short story collections include his first in 1959 The Same Door; Museums and Women and Other Stories (1972); Too Far to Go: The Maple Stories (1979) and Problems and Other Stories (1979).

Updike's honors include the Rosenthal Award in 1960 for The Poorhouse Fair; the National Book Award for Fiction in 1963 for The Centaur; election to the National Institute of Arts and Letters and to the Academy in 1976; the MacDowell Colony Medal in 1981; the Distinguished Pennsylvania Artist Award in 1983 and the Bobst Award for Fiction in 1987. In 1982 he received the Pulitzer Prize for Fiction as well as the American Book Award for Fiction and the National Book Critics Circle Award for writing Rabbit Is Rich. In 1984 he was awarded the National Book Critics Circle Award for Criticism for Hugging the Shore.

He has recently published a new book entitled Self-Consciousness: Memoirs (Knopf, 1989).

MARTIN FRIEDMAN

MARTIN FRIEDMAN, one of our Nation's most innovative and scholarly museum directors, was born in 1925 in Pittsburgh, Pennsylvania and lives in Minneapolis, Minnesota today.

He studied as an undergraduate at the University of Pennsylvania and the University of Washington where he received a degree in 1947. After completing a master's degree at the University of California, Los Angeles in 1949, he worked from 1956 to 1957 as a Fellow at the Brooklyn Museum while doing graduate studies at Columbia University. He then spent a year in Brussels on a Belgian-American Educational Foundation Grant. He settled in Minneapolis as a Senior Curator at the Walker Art Center (1958-60) and did graduate work at the University of Minnesota, later receiving a Ford Foundation Fellowship.

Mr. Friedman has served as Director of the Walker Art Center since 1961, making that institution into one of the premier small museums in this country -- not only in terms of exhibitions and catalogues originating from that museum but as a major presenter of performing arts.

His museum has organized over two dozen significant exhibitions including "The Precisionist View of American Art" (1960); "The New Art of Brazil" (1962); "Eight Sculptors: The Ambiguous Image" (1966); "Art of the Congo" (1967); "Works for New Spaces" (1971); "American Indian Art; Form and Tradition" (1972); "Nevelson: Wood Sculptures" (1973); a show on American grass-roots environmental artists - "Naives and Visionaries" (1974); "Noguchi's Imaginary Landscapes" (1978); "The Frozen Image: Scandinavian Photography" (1982); and "Tokyo: Form and Spirit" (1986).

Formerly on the Board of Directors of the College Art Association of America (1973), he has also served as Commissioner of the American exhibition of Sao Paulo Bienal (1963); a member of the Commission on Foundations and Private Philanthropy (1969-70); a trustee of the Spring Hill Foundation (1972-81); a member of the International Exhibitions Committee (1976-78); a museum panelist for the National Endowment for the Arts (1977-78); and as a Presidentially appointed member of the National Council on the Arts (1978-84).

Mr. Friedman has served as President of the Association of Art Museum Directors (1978-79) and currently serves as a member of the Japan House Gallery Advisory Committee; and as an Advisor to Independent Curators Incorporated and to the International House of Japan.

A recipient of three doctoral degrees in 1983 from Bates College in Maine, Macalaster College in St. Paul, Minnesota and Maryland Institute, College of Arts in Baltimore, Maryland, he was made an Officier des Arts et Lettres by the French Ministry of Culture in 1984. Mr. Friedman is recognized worldwide as a director of a museum which presents contemporary art, architecture and design as well as innovative film and performing arts presentations.

LEIGH Gerdine

LEIGH Gerdine, an outstanding civic leader who has paved the way for the development of every major cultural institution in St. Louis, was born in Sheyenne, North Dakota in 1917 and has lived almost four decades in St. Louis, Missouri.

Educated at the University of North Dakota with a music degree from Oxford and a P.h.D. from the University of Iowa, he is a much decorated war hero, who served during World War II in the Air Force Intelligence as an Interrogator and as an Aide to the Commanding General, U.S. Air Force in Europe. Prior to WW II he taught at Mississippi State College for Women and later for two years at Miami University in Oxford, Ohio before moving to St. Louis.

For twenty years he worked in many capacities including Blewett Professor of Music and Chairman of the Department of Music at Washington University, St. Louis, Missouri (1950-1970); today he is President of Webster University, St. Louis, Missouri, a position which he has held for 18 years.

Many believe that Leigh Gerdine has shaped the cultural activities of St. Louis and provided a level of leadership which has enabled the city to become a major arts center in our country. His patronage has been felt by all the major artistic institutions in the city, many of which he helped create and maintain.

The St. Louis Symphony has benefitted from his leadership: first when he served as its Acting Manager from 1966 to 1967; later when he attracted Peter Pastreich to modernize its management; and by his support of the acquisition of Powell Hall, which he discovered would be acoustically ideal for performances.

Regarding the establishment of theater in St. Louis, Gerdine provided ideas for formulating the structure of the St. Louis Repertory Company, and provided assistance in securing board officers and chairing the search committee for the first artistic director. In his capacity as President of Webster University, he provided rent free space for the Company's administrative offices as well as free use of the campus' Loretto-Hilton Theater.

Regarding the establishment of opera in St. Louis, Gerdine provided leadership as the founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. In addition he offered a rent free home for the administrative offices as well as free use of a theater for performances.

DAYTON HUDSON CORPORATION

The Dayton Hudson Corporation has been a leader in corporate giving for 42 years -- giving five percent of its Federally taxable income for worthwhile community programs and currently forty percent of that figure to the arts. The corporation's dollar support of the arts ranks among the top five art supporters in the country -- having contributed over the last ten years \$59 million to art programs in 48 states and the District of Columbia.

Dayton Hudson's policy in grant making has been targeted to programs and projects that increase, on a long-term basis, a community's resources making it a more vital place in which to live. Artistic leadership as well as increased access to the arts are primary goals of the funding. Grants are made for general operating support or for special projects of institutions or groups; also grants are made to support individual artists.

The principal operating companies of Dayton Hudson, a conglomerate of 600 stores in 36 states, are Dayton Hudson Department Store, Lechmere, Mervyn's and Target. Dayton Hudson has supported art projects such as the Comprehensive Arts Support Program (CASP) that provides significant annual support to the major arts institutions in Minneapolis and St. Paul awarding \$1,024,300 to seven arts organizations in 1988; the Jerome/Dayton Hudson Travel and Study Grant Program that provides grants (totaling \$104,000 in 1986-1987) to individual artists for travel and study to further their professional development in dance, visual arts, theater and literature; and the Arts and Children Initiative that funded from 1985 to 1987 six arts programs across the Nation aimed at stimulating the interest and participation of school children. A long term project included Target Collection of American Photography, at a level of \$320,000 from 1976 to 1987 to the Museum of Fine Arts in Houston to acquire and exhibit outstanding American photography.

From 1987 to 1988 various company stores and the Dayton Hudson Corporation provided grants of national scope and impact: \$6,000 for a "Life After Performing" grant to support career development; \$8,500 for a "Meet the Composer" grant to provide general support for promotion of American composers and music; and funding for service organizations such as OPERA America which received \$8,500 and Theatre Communications Group which received \$9,000.

Most recently Dayton Hudson Corporation has received the Lawrence A. Wien Prize in Corporate Responsibility (1982); recognition by President Reagan for its civic leadership in providing longstanding and continuing support of artistic excellence (1983); the Harvard George S. Dively Award for Corporate Public Initiative (1986) and the 1988 Business in the Arts Award.