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**Record Group/Collection:** George H.W. Bush Presidential Records  
**Collection/Office of Origin:** Speechwriting, White House Office of  
**Series:** Speech File Backup Files  
**Subseries:** Chron File, 1989-1993

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**OA/ID Number:** 13761  
**Folder ID Number:** 13761-015

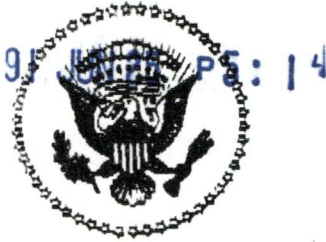
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**Folder Title:**  
Unveiling of the President's Bust 6/27/91 [OA 8325]

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Stack:	Row:	Section:	Shelf:	Position:
<b>G</b>	<b>26</b>	<b>21</b>	<b>4</b>	<b>7</b>

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OFFICE OF  
PRESIDENTIAL ADVANCE  
**COVER PAGE**

TO: Carolyn

FROM: Suzanne

TOTAL NUMBER OF PAGES: 5 (five)  
(including cover page)

DATE: 4:50 June 25

TIME: 4:50

MESSAGE:

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*If you have any questions or problems with the transmission, please call:*

TELEPHONE NUMBER: 202-456-7565



Washington, DC 20515

**Vice Presidential Bust of George Bush  
Senate Wing, United States Capitol**

The marble portrait bust of George Herbert Walker Bush by Walker Hancock will be formally unveiled on June 27, 1991. Pursuant to the Senate Resolution of May 14, 1886, as amended on January 6, 1898, and March 28, 1947, busts of those who have been Vice President of the United States are placed in the Capitol after approval by the Senate Committee on Rules and Administration. Busts of the earliest Vice Presidents are on display in the gallery of the Senate Chamber. The Bush bust will be located in the corridor south of the chamber near other recent additions to the collection.

George Herbert Walker Bush served as the nation's forty-third Vice President from January 20, 1981, to January 20, 1989, when he was sworn in as President. He is the first chief executive in office to attend the unveiling of his Vice Presidential bust. The busts of Calvin Coolidge and Harry Truman were placed without ceremony while they were in office; the bust of Lyndon Johnson was purchased in 1966 but not placed until 1979. The Bush bust is the forty-second to enter the collection.

Walker Hancock, of Gloucester, Massachusetts, is a renowned classical sculptor. He was born in St. Louis, Missouri, in 1901. He served as the head of the Department of Sculpture at the Pennsylvania Academy of the Fine Arts from 1929 to 1968. Mr. Hancock has received numerous important awards and commissions for portraits and monuments during his long career. Among his many achievements are the Vice Presidential busts of Hubert Humphrey and Gerald Ford, the bust of former Supreme Court Chief Justice Warren Burger, and the seated statue of James Madison in the Library of Congress.

Mr. Hancock, a long-standing friend of the Bush family, was recommended for the present commission by Architect of the Capitol George M. White. The President sat for the sculptor at the White House and at Camp David in 1989. After the plaster model received approval from the President and the Architect of the Capitol, the bust was carved in fine-grained white Carrara marble from Pietrasanta, Italy. The bust is life sized, and measures 24½ inches in height. It was completed in December 1990 at a cost of \$40,000. The pedestal is of Tennessee pink marble.

Office of the Curator, June 1991



Washington, DC 20515

**STATUES AND BUSTS IN THE ROTUNDA  
United States Capitol**

**BUSTS**

**Marquis de Lafayette, 1830**  
by David d'Angers (1789-1856)  
Marble

A marble bust of Lafayette (1757-1834) was presented by the sculptor to the United States through President John Quincy Adams in 1829, with the hope that it could be placed close to that of Washington to represent their affection and common goals. That original bust was destroyed in the 1851 fire in the Library of Congress in the Capitol.

An identical bust had been commissioned in 1830 by a citizen of North Carolina. The bust was purchased in 1904 from his estate for \$2,000 by the Joint Committee on the Library.

**George Washington, 1905**  
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Bronze

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**Martin Luther King, Jr., 1986**  
by John Wilson (1922- )  
Bronze

This bust of Dr. King (1929-1968), the renowned civil rights leader, was authorized by concurrent resolution of the House and Senate and approved by the Joint Committee on the Library. Federal funds of \$25,000 were matched by the National Endowment for the Arts. Mr. Wilson was selected from a group of 180 professional sculptors in a nationwide competition for the \$50,000 commission. The bust was unveiled in January 1986 and

high dome of fireproof cast iron to bring the center portion of the Capitol into harmony with the large wings.

Walter's 1859 drawing showed a fresco in the canopy over the eye of the inner dome and a sculpted frieze at the base of the dome. Constantino Brumidi painted *The Apotheosis of George Washington* in true fresco on the canopy in 1865. George Washington rises to the heavens in glory, flanked by female figures representing Liberty and Victory/Fame. Thirteen maidens symbolizing the original states encircle these three central figures. The six groups around the perimeter depict War, with Armed Freedom and the eagle defeating Tyranny and Kingly Power; the Arts and Sciences, with Minerva teaching Benjamin Franklin, Robert Fulton, and Samuel F.B. Morse; Marine, with Neptune holding his trident and Venus holding the transatlantic cable which was being laid at the time the fresco was painted; Commerce, with Mercury handing a bag of money to Robert Morris, financier of the American Revolution; Mechanics, with Vulcan at the anvil and forge, producing a cannon and a steam engine; and Agriculture, with Ceres seated on the McCormick Reaper, accompanied by America in a red liberty cap and Flora picking flowers. The figures, up to fifteen feet tall, were painted to be impressive from close up as well as from 180 feet below.

The frescoed frieze in the belt just below the dome was painted to give the illusion of a sculpted relief. The scenes, designed by Brumidi, trace America's history from its discovery by Columbus to the discovery of gold in California, with emphasis on the Spanish explorers and the Revolutionary War. Brumidi created a sketch for the frieze in 1859, but he was not authorized to begin work until 1877. Following Brumidi's death in 1880, Filippo Costaggini was commissioned to complete the remaining eight scenes using Brumidi's sketches. However, when the frieze was finished in 1889, a gap of over 31 feet remained. The frieze was finally completed by Allyn Cox in 1953 with scenes of the Civil War, the Spanish-American War, and the Birth of Aviation.

The statues and busts in the Rotunda are primarily of presidents, including a bust of George Washington by P.J. David d'Angers and a statue of him by Antoine Houdon. The marble statue of Abraham Lincoln was created by Vinnie Ream, for whom Lincoln had sat. She was the first woman artist to receive a government commission. The most recent addition to the sculpture in the Rotunda is the bust of Dr. Martin Luther King, Jr., by John Wilson. The Magna Carta display, which features a solid gold replica of the original document, was a gift from the British government in 1976 for the bicentennial.

later placed on the first floor. It was moved to the Rotunda in July 1988.

## STATUES

**General Ulysses S. Grant, 1890**  
by Franklin Simmons (1839-1913)  
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**Alexander Hamilton, 1866-68**  
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**Abraham Lincoln, 1870**  
by Vinnie Ream [Hoxie]  
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Vinnie Ream was the first woman to receive a government commission for art. She had been a young girl of 18 when President Lincoln (1809-1865) sat for her. She finished the bust the day he was shot, and later she was allowed to make the full length statue. Lincoln is shown in the coat which he wore to Ford's Theater. The statue was carved in Italy. Although there was criticism at the time about a woman sculpting such an important figure, the statue has been acclaimed.



Washington, DC 20515

**TELEFAX COVER SHEET**

**TO:** Dan Jahn

**FIRM :** Office of Research

**LOCATION :** White House

**PHONE NUMBER :** \_\_\_\_\_

**FAX NUMBER :** 456-6218

**FROM :** Curator's Office

**FIRM :** **ARCHITECT OF THE CAPITOL**

**LOCATION :** **WASHINGTON, D.C. 20515**

**PHONE NUMBER :** 225-2700

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**TOTAL NUMBER OF PAGES (INCLUDING COVER SHEET):** 6

**PERSON SENDING INFORMATION:** Pam Violante

**DATE:** June 25, 1991

**TIME:** \_\_\_\_\_

**MESSAGE:** \_\_\_\_\_

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Washington, DC 20515

## THE ROTUNDA OF THE U.S. CAPITOL

The symbolic and physical heart of the United States Capitol is the Rotunda, an imposing circular room 96 feet in diameter and 180 feet in height. Conceived in the age of neoclassicism, the Rotunda was intended to closely recall the Pantheon, the ancient Roman temple. It is the principal circulation space in the Capitol, connecting the House and Senate sides, and is visited by thousands of people each day. The Rotunda is used for important ceremonial events as authorized by concurrent resolution, such as the lying in state of eminent citizens and the dedication of works of art.

As it appears today, the Rotunda is the result of two distinct building campaigns. William Thornton, who won the competition for the design of the Capitol in 1793, conceived of the central low dome. However, due to a shortage of funds and materials, and because of the fire set by the British to the wings in 1814, construction of the Rotunda, was not begun until 1818. The Rotunda was completed under the direction of Charles Bulfinch by the time of the visit of the Marquis de Lafayette in 1824.

Bulfinch created in the Rotunda an ambitious orchestration of architecture, sculpture, and painting. The curved sandstone walls are divided by fluted Doric pilasters with wreaths of olive branches carved in the frieze above. Eight framed niches hold large historical paintings. The four revolutionary period scenes were commissioned by Congress from John Trumbull in 1817: *Declaration of Independence in Congress*, *Surrender of General Burgoyne at Saratoga*, *Surrender of Lord Cornwallis at Yorktown*, and *General George Washington Resigning his Commission to Congress as Commander in Chief of the Army*. Between 1840 and 1855 four scenes of early exploration were added: *Landing of Columbus* by John Vanderlyn, *Discovery of the Mississippi* by De Soto by William Powell; *Baptism of Pocahontas* by John Chapman, and *Embarkation of the Pilgrims* by Robert Weir.

The wreath panels above the paintings hold portrait busts of the early explorers John Cabot, Christopher Columbus, Sir Walter Raleigh, and Sieur de La Salle. The relief panels above the four entrances are scenes from American colonial history: *Conflict of Daniel Boone and the Indians* and *Landing of the Pilgrims* by Enrico Causici, *Preservation of Captain Smith by Pocahontas* by Antonio Capellano, and *William Penn's Treaty with the Indians* by Nicholas Gevelot.

The sandstone walls of the Rotunda rise 48 feet above the floor. Everything above this line was added between 1855 and 1866 by Thomas U. Walter, who had designed the extended north and south wings of the Capitol. Congress authorized the new

high dome of fireproof cast iron to bring the center portion of the Capitol into harmony with the large wings.

Walter's 1859 drawing showed a fresco in the canopy over the eye of the inner dome and a sculpted frieze at the base of the dome. Constantino Brumidi painted *The Apotheosis of George Washington* in true fresco on the canopy in 1865. George Washington rises to the heavens in glory, flanked by female figures representing Liberty and Victory/Fame. Thirteen maidens symbolizing the original states encircle these three central figures. The six groups around the perimeter depict War, with Armed Freedom and the eagle defeating Tyranny and Kingly Power; the Arts and Sciences, with Minerva teaching Benjamin Franklin, Robert Fulton, and Samuel F.B. Morse; Marine, with Neptune holding his trident and Venus holding the transatlantic cable which was being laid at the time the fresco was painted; Commerce, with Mercury handing a bag of money to Robert Morris, financier of the American Revolution; Mechanics, with Vulcan at the anvil and forge, producing a cannon and a steam engine; and Agriculture, with Ceres seated on the McCormick Reaper, accompanied by America in a red liberty cap and Flora picking flowers. The figures, up to fifteen feet tall, were painted to be impressive from close up as well as from 180 feet below.

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Office of the Curator, 1991



Washington, DC 20515

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**Andrew Jackson, 1927**  
by Belle Kinney [Sholz] (1890-1959)  
Bronze

The statue of Jackson (1767-1845), the seventh President, was Tennessee's first contribution to Statuary Hall in 1924. It was moved to the Rotunda in 1934 when it was determined that all presidents should be placed in this room.

**George Washington, 1909**  
by Antoine Houdon (1741-1828)  
Bronze

This bronze statue was cast from the original 1788 marble carved by the French artist, Houdon which was placed in the Statehouse in Richmond in 1796. Although this bronze was placed in the Rotunda in 1909, it was not formally accepted by Congress until 1934. A plow supports the fasces, or bundle of laws. A sword hangs on them to symbolize Washington was living an agricultural life and had hung up his sword. In his right hand is a cane symbolizing civil authority in time of peace. This state was Virginia's contribution to Statuary Hall.

**Roger Williams, 1870**  
by Franklin Simmons (1839-1913)  
Marble

Rhode Island contributed the statue of Roger Williams (1603-1682/3) to the Statuary Hall Collection in 1872 as its second statue. Williams was an early religious leader who was among the first to proclaim religious freedom in the colonies. His knowledge of the Indian language enabled him to work with them and lead them in peace with the settlers. His statue was moved to the Rotunda in 1979 during a relocation of statues to other parts of the Capitol. The statue was carved in Rome.

**James A. Garfield, 1884-5**  
by Charles H. Niehaus (1855-1935)  
Marble

The statue of Garfield (1831-1881) was Ohio's contribution to Statuary Hall in 1886. It was moved from Statuary Hall to the Rotunda in 1934. Garfield, the twentieth President, died in September 1881 from an assassin's bullet only six months after he took office.

Curator's Office  
April 1989

I'll be in MK's office or in 122.  
After your phone call, can  
you come down & let me know  
what's going on and then  
go up to Room 239 to get some  
papers from Claire Sechler.

Thanks!

Abraham Li

that Members should think twice about opposing the budget agreement, because President Bush might very well single them out during their re-election campaign. There were hoots and groans at Sununu's threat, a threat which seemed to convert no one." In his profile, Mudd mentioned that is "was Pursell who was the first at Monday's GOP caucus, to stand up and push back at John Sununu's threat." Pursell: "He was very demanding, very threatening, and I just resented that. ... When President Reagan was here, Jim Baker was a very skillful negotiator on behalf of the president ... rather than running it through and trying to ram it down our throats." One of Pursell's complaints is that the budget has "too much Darman, too much Sununu" in it: "You've got non-elected people in power positions making policy decisions in this country, and I object to that as a policy maker and as an elected official." Even "that old tax-hater" Ronald Reagan was described as "lukewarm": "Seems worthy of support" (NBC).

SELL, SELL, SELL: "It's come down to a battle of the president and his new best friends, the congressional Democratic leaders, versus the president's new worst enemies, conservative Republicans and the business community" (Bob Schieffer). ABC's coverage opened with VP Dan Quayle hitting the Hill to rally "reluctant Republicans" behind the budget plan. ABC's Jim Wooten said House GOP Whip Gingrich's opposition "seemed to overshadow" such defenders of the budget as Sen. Dole. NBC's John Cochran, with a clip of Bush playing tennis late yesterday, quoted Bush as saying, "I'm glad to get off that damn telephone." Bush, on giving cover to Members: "Blame me -- I know what's best for the country." But NBC's Andrea Mitchell warned, "Leaders drafting

- Press Officer

Pro  
THE WHITE HOUSE  
WASHINGTON

Barbara Wolanin  
224-3121

- 8

Rotunda

Suzanne Faulkner  
Advance

X 7565



LEVEL 1 - 2 OF 13 STORIES

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Roll Call

May 13, 1991

LENGTH: 626 words

HEADLINE: Hancock's Bust of Bush, 43rd Vice President, Will Join Senate Collection in Capitol Soon

BYLINE: By Timothy J. Burger

BODY:

President Bush has finally been busted - that is, a bust of Bush, who was the nation's 43rd vice president and president of the Senate, will soon be unveiled in the Capitol corridor just outside the chamber.

All former vice presidents are captured in sculptures scattered about the Senate floor and surrounding corridors. Bush's image is expected to be unveiled soon, in a ceremony the President will likely attend.

(c) 1991 Roll Call, May 13, 1991

But for now, the bust, which was finished more than six months ago, remains hidden away.

The Bush bust is "life-sized exactly," said Walker Hancock, the 89-year-old Gloucester, Mass., sculptor who completed the work last October.

Hancock has also produced likenesses of former Vice Presidents Hubert Humphrey and Gerald Ford, as well as former Supreme Court Chief Justice Warren Burger. Those sculptures are also found on and around the Senate floor.

Hancock is now working on "a memorial for fallen airmen at West Point," said Architect of the Capitol George White, calling him "one of the finest classical portrait sculptors alive today."

White said his office had recommended Hancock to do the portrait and that Hancock turned out to be a friend of the family of Bush's mother, Dorothy, and was readily approved by the President.

"Sometimes, the family will have a sculptor they want to use," White said, as in the case of Nelson Rockefeller, who was well known for his involvement in the arts, and Walter Mondale, who is also a former Democratic Senator from Minnesota.



(c) 1991 Roll Call, May 13, 1991

The Architect, whose office oversees the process of selecting the sculptor and approving the completed work, said the Bush piece "is made of white Carrara marble-the same kind of marble that Michelangelo used."

Hancock said he spent two weeks in Pietrasanta, Italy, just south of Carrara, supervising the carving of the marble version itself, which is based on precise measurements taken of a plaster bust which Hancock himself prepared.

The artist based his work on sittings with Bush, totaling "five or six hours at different intervals," including time at Camp David and the White House. Hancock said he "took 125 different photographs, and I made I don't know how many measurements of his head and shoulders."

In the course of his work, Hancock said, "I spent two nights in the White House and (had) dinner twice with them (President and Barbara Bush) alone."

During the tedious process of taking the measurements and photos, "We laughed and talked the whole time. That's the whole point.- The result, of course, is very much more lively and convincing."

White said the face depicted in the Bush sculpture has "a pleasant look but a firm look.- You can't have a smiling thing - it looks ridiculous after

(c) 1991 Roll Call, May 13, 1991

awhile."

Produced at a cost of about \$50,000, the sculpture is being stored by the Architect until a pedestal made of Tennessee pink marble is completed. The pedestal will cost a little more than \$9,000.

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 this 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, American impressionism and abstract expressionism. In architecture, Americans see everything from the federal style to postmodernism. Modern photography and filmmaking have their roots in the tinctures of the Civil War era. And from our earliest writings to this week's best seller list, we've seen American poetry, novels, short stories earn a unique place in the literature of the entire world. Cities like New York and Los Angeles have become art capitals of international importance; and regional orchestras, museums, dance troupes,

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; and thus it is a sort of grandchild of God." Well, as this "grandchild of God," art embraces our values in 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. And instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

25 Weekly Comp. Pres. Doc. 1770

Thank you -- all of you -- for being here today for the fifth annual presentation of the National Medal of the Arts. It is a great pleasure and an honor for Barbara and me to welcome you to the White House. I just want to thank the National Council on the Arts; the Committee on the Arts and Humanities; as well as John Frohnmayer, our new and distinguished chairman of the NEA; and of course, Hugh Southern for the support and encouragement of America's cultural life.

The President. Excuse the delay. We've been out there trying to calm the national turkey, which has all worked out very well. [Laughter] No double entendres around here about that, either. [Laughter]

LENGTH: 2134 words

November 17, 1989

25 Weekly Comp. Pres. Doc. 1770

Remarks at the Presentation Ceremony for the National Medal of the Arts

Public Papers of the Presidents

LEVEL 1 - 1 OF 1 DOCUMENT





25 Weekly Comp. Pres. Doc. 1770

and opera companies have enjoyed spectacular successes.

We need to make this great diversity of art more a part of the lives of all Americans. And we need to begin this effort in our schools so that our young people will have a sense of their heritage and the creativity of the present. We need to make special efforts to reach out to those who do not regularly participate. The work of the National Endowment is especially important in these areas.

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. And some have challenged us; some have amazed us; and 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, 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 preservation. And we honor someone whose great talent and energy will live on, long after the sounds of his music has faded, and that is the late Vladimir

25 Weekly Comp. Pres. Doc. 1770

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 I will ask John Frohnmayer if he will read the citations for the National Medal of the Arts to our recipients. John, all yours.

Mr. Frohnmayer. Thank you, Mr. President.

Leopold Adler II is a nationally recognized expert in historic preservation, one who has changed the face of his hometown, Savannah, Georgia. He was the driving force behind two remarkable revitalization experiments. One refurbished the historic section of Savannah, and the other renovated low-income housing in the Victorian district. Mr. Adler has also served as a trustee for almost a decade for the National Trust for Historic Preservation.

The citation reads:



25 Weekly Comp. Pres. Doc. 1770

"To Leopold Adler for his civic leadership in preserving for all time the beauty of Savannah, Georgia, and for making that city a model of the art of historic preservation."

Katherine Dunham is an outstanding dancer and choreographer. 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. For over 30 years, Ms. Dunham has maintained the only permanently self-subsidized dance troupe in America. She also founded the Dunham School of Arts and Research in New York City.

The citation reads:

"To Katherine Dunham for her pioneering explorations of Caribbean and African dance, which have enriched and transformed the art of dance in America."

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 joined the original photography staff of the new magazine, Life. Mr. Eisenstaedt's most famous photo is that of a sailor kissing a nurse in Times Square at the end of World War II. As a

25 Weekly Comp. Pres. Doc. 1770

photographer, he has won almost every major national professional award.

The award is received by his long-time friend and photo editor, Bobbie Baker Burrows.

The citation reads:

"To Alfred Eisenstaedt for the extraordinary photographs that document the tragedies and triumphs he has witnessed over a lifetime."

John Berks "Dizzy" Gillespie is a virtuoso musician, pioneer, composer, and bandleader who has been a pivotal figure in 20th century American music. The founder of the jazz bebop movement, he developed a radical new approach to improvisation that was to change the course of modern music-making. For more than 40 years he has explored the various music of different cultures. Mr. Gillespie has performed before countless world leaders and has won numerous awards. Dizzy Gillespie.

The citation:

"To John Berks "Dizzy" Gillespie for his trailblazing work as a musician who helped elevate jazz to an art form of the first rank and for sharing his gift



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with listeners around the world."

Walker Kirtland Hancock is a renowned sculptor whose work spans a period of 70 years. He began 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 portraits, busts, monuments, and medals in the heroic Renaissance style of Florence. Mr. Hancock has sculpted busts of American heroes and Presidents. He has said that just as the ancient Greeks did in their sculpture, celebrating heroes is still one of the worthy functions of sculpture today. Walker Hancock.

The citation:

"To Walker Hancock for his extraordinary contribution to the art of sculpture and for demonstrating the enduring beauty of the classical tradition."

Vladimir Horowitz was a consummate pianist and a genius who was known for the controlled thunder and the electricity of his performances. Appropriately, Mr. Horowitz's first home was on Music Street in Kiev. He left the Soviet Union as a musical sensation in 1925 to play in Berlin, Paris, and ultimately in America at Carnegie Hall. He returned to Carnegie Hall 25 years later at the height of his popularity and returned to play in the Soviet Union in 1986. Vladimir

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Horowitz's music had a colorful blazing quality and technical excellence. Truly, he was a man with no equals.

The award will be delivered to Madame Horowitz upon her return from Italy.

And the citation reads:

"To Vladimir Horowitz for his extraordinary achievements and distinctive style as a pianist whose concerts brought pleasure to audiences everywhere and whose contributions to music made him a citizen of the world."

Czeslaw Milosz for glorious poetry and prose that celebrates the freedom-loving spirit not only of his native Poland but that of his adopted country, the United States."

Robert Motherwell is an artist of global stature, renowned as one of the founders of the American abstract expressionism school, the first American art movement to receive recognition internationally as being on the leading edge of world art. He is best known for a series of monumental paintings on the "Spanish Eulogy" theme, for abstract paintings in the open series, and as a master of collage. He has received a multitude of honors in five decades of a very distinguished career. Robert Motherwell.



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The citation:

"To Robert Motherwell for reflecting in his art the very essence of American Freedom with paintings that have found a distinguished place in collections everywhere."

John Updike is the author of over 30 books of poetry, novels, short stories, and essays. Mr. Updike is one of the best chroniclers of American small town life in literature. He began as a writer for the New Yorker magazine and then authored the novels "The Poorhouse Fair," "Rabbit, Run," and among many others, "The Centuar" and "The Witches of Eastwick." Among many other awards, in 1982 Mr. Updike received the Pulitzer Prize for Fiction for "Rabbit is Rich." John Updike.

The citation reads:

"To John Updike, for novels and stories that, over a 40-year career, have given us a wryly affectionate, yet penetrating analysis of the complexity of life in today's America."

Martin Friedman is one of our nation's most innovative and scholarly museum directors. Mr. Friedman has served as director of the Walker Arts Center in

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Minneapolis since 1961, making it into one of the premiere small museums in this country, in exhibitions as well as in the performing arts. In addition to his activism in the arts community, he has written extensively on contemporary art and recently helped create the new Minneapolis Sculpture Garden.

The citation:

"To Martin Friedman for opening the doors of his museum to the best of all of the arts in our time -- from painting and sculpture to film, video, and performance -- and for opening our eyes to the vital connections between these forms of expression."

Leigh Gerdine is an outstanding civic leader who has paved the way for development of every major cultural institution in St. Louis. Mr. Gerdine is a 40-year resident of that city, and for 18 years has been president of Webster University. He has been deeply involved in the St. Louis Symphony, the St. Louis Repertory Company and was founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. Mr. Gerdine.

The citation:



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"To Leigh Gerdine for his distinguished career as a musician and educator, and for the enlightened patronage which has earned him the title of spiritual father of the arts in St. Louis."

Dayton Hudson Corporation has been a leader in corporate giving for 43 years. Since 1980 the corporation has contributed nearly \$70 million to arts programs in the United States. Dayton Hudson has targeted support to programs that, on a long-term basis, make a community a more vital place in which to live. During 1988 alone, Dayton Hudson generously awarded \$7.4 million to 580 arts programs in 37 States and the District of Columbia. Accepting is Mr. Kenneth Macke, CEO of Dayton Hudson Corporation.

The citation:

"To Dayton Hudson Corporation for helping to forge a vital partnership between the corporate sector and the arts community and for demonstrating how both can benefit in the process."

The President. Well, let me just say in conclusion first, thank you, John Frohnmayer, and all of you recipients, congratulations for your achievements, for the passion you bring to the arts. You have honored this country. Your nation is grateful to you. And congratulations to all of you. Barbara and I

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are just thrilled that you're here at the White House. And now I'd like all of our medal winners to join us up here for just a minute, if we could, for one quick -- what they call in the trade a photo op. [Laughter] Please.

Note: The President spoke at 12:12 p.m. in the East Room at the White House.

↖ location  
may be moved  
to the Rotunda.  
This afternoon  
the decision  
will be made.

Grant  
Draft two  
A:Bust  
June 24, 1991

**BRIEF REMARKS: UNVEILING OF THE OFFICIAL BUST OF THE PRESIDENT  
U.S. CAPITOL  
THURSDAY, JUNE 27, 1991  
2:30 P.M.**

Thank you all so much for joining us today. [On our way here, I was remembering when I entered politics nearly 25 years ago. I once said to Barbara that if I wasn't careful, the Democrats would have my head on a platter. /// [LOOK AT BUST]

She said no, George, I think someday you'll really get ahead in politics. /// Well, today I guess she's right. ]

[When my schedule read that it was time to motorcade to the Capitol for this unveiling, I started to worry. I can just see the headlines in tomorrow's tabloids: "Bush Goes For Bust."

OR: "Bush Gets Busted."]

\* Surrounded by so many of my predecessors as President of the Senate, I am reminded of the time someone asked George Washington why in all the busts made of him, did he always have a curious smile on his face? He explained that it all began when the sculptor Joseph Wright was first doing a life mask of him, oiling his face and applying plaster. Just as the plaster was setting, Martha Washington walked into the room. Surprised to see the President this way, she let out a shriek. The President smiled - - and the rest is history. Washington was immortalized with that wry smile.

This time, I was lucky -- Barbara and I both kept our composure while our good friend Walker Hancock did his work. And I think that given his subject, Walker did a formidable job. The Bushes have been admirers of his masterpieces for a long time -- I first met him as a friend of the family. [Personal recollection to come]. Then, later, in 1989, it was my privilege to award him the National Medal of the Arts. He won that medal for his dedication to the enduring beauty of the classical tradition in sculpture ((and, of course, his eye for capturing politicians with their mouths closed. ))

Walker, thank you for your hard work on this sculpture, and to all of you gathered here today, thank you for this wonderful ceremony. It was my distinct honor to have served as President of this esteemed body, the United States Senate. Once again, thank you. God bless the United States of America.

# # #

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**SPEAKER'S TREASURY  
OF POLITICAL STORIES,  
ANECDOTES, AND HUMOR**

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**Gerald Tomlinson**



**PRENTICE HALL**  
Englewood Cliffs, New Jersey 07632

**Barry Goldwater** (1909– )

Nations do not arm for war. They arm to keep themselves from war.

**Eric Sevareid** (1912– )

The difference between the men and the boys in politics is, and always has been, that the boys want to *be* something, while the men want to *do* something.

**Martin Luther King, Jr.** (1929–1968)

I want to be the white man's brother, not his brother-in-law.

## OUTCOME

### "And if he does come back?"

King Philip of Spain had a jester who entered in a notebook the names of those who committed foolish acts.

One day the King gave one of his Moors a large sum of money to take to Arabia to buy horses. The jester, surprised at the King's naivete, wrote the King's name in his notebook.

Some time later the King was looking at the notebook and noticed his name. He asked for an explanation.

"Sire," the jester replied, "it was foolish to give so much money to the Moor. You will never see it again."

"And if he does come back?"

The jester smiled. "I will cross out your name and replace it with his."

### Joseph Wright was doing a life mask....

In some of the busts made of George Washington, his lips seem tightly compressed. Washington explained why.

Joseph Wright was doing a life mask of the first President. First he oiled Washington's face. Then he began applying plaster. While this was going on, Martha came into the room. Apparently surprised to see her husband looking the way he did, she let out a sudden cry.

Washington began to smile, which, he said, "gave a slight twist of compression to the lips that is now observable in the busts which Mr. Wright afterwards made."

## WASHINGTON WAYS

## The Unveiling of the Finely Chiseled George Bush

By Donnie Radcliffe  
Washington Post Staff Writer

America's 41st president will be looking on Thursday when the marble bust of America's 43rd vice president is dedicated at the U.S. Senate. Only 14 vice presidents ever became president, but George Bush will be the first to witness his own unveiling.

Sculptor Walker Kirtland Hancock, who turns 90 on Friday, spent two years on the bust and traveled to a quarry near Carrara, Italy, to finish it. Yesterday he described Bush as "a wonderful subject, with a very fine head, very strong and sculptural. It made it easier than some heads I had done."

Some of those heads belonged to Gen. Douglas MacArthur, Chief Justice Earl Warren, poet Robert Frost and two other vice presidents, Hubert Humphrey and Gerald Ford, whose busts are also installed in the Senate wing of the Capitol. Hancock

said he never met Humphrey and that he did the bust of him posthumously, from news photographs and portraits. He met and photographed Ford at the former president's home in Rancho Mirage, Calif. Those busts, like that of Bush, were commissioned by the Office of the Architect of the Capitol and paid for by the Senate, over which the vice president presides.

Hancock, whose awards include the Prix de Rome and the National Medal of Arts, presented by Bush at the White House in 1989, will come from his home in Massachusetts to attend the invitation-only dedication. He said he sculpted Bush's bust by working from 125 photographs that he took during his first visit to the White House two years ago.

"He was such a friendly and patient sitter, though he wasn't exactly sitting all the time," Hancock said. "I told him, 'This is saving you the trouble and discomfort of having a life mask made,' and he said 'Oh, go right ahead and do it.' But I didn't."

Hancock said he showed George and Barbara Bush the plaster model at Camp David a year ago. "I asked for suggestions and Mrs. Bush said not to change anything. But I made slight changes in the forehead and chin."

Of the 43 former vice presidents, only one has yet to make it into the hallowed chambers of the Senate: Spiro Agnew, No. 39, who resigned in October 1973 over a scandal about kickbacks and systematic payoffs while he was governor of Maryland. The reason Agnew isn't part of the Capitol exhibit is that "nobody's ever brought it up," according to one official.

"Usually the family does it," said Barbara Wolanin, curator for the architect of the Capitol, "but no one has pushed, and nobody in Congress has felt they wanted to do anything about it."

Satire works a lot better if an audience is informed, says Terry Sweeney, a

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self-described "character actor in the tradition of Helen Hayes" whose impersonation of Nancy Reagan has kept theatergoers coming back for more in New York and Chicago the past couple of years.

Ever since he portrayed the then-First Lady on "Saturday Night Live," Sweeney has been finding new meaning in Nancy Reagan. He says Washingtonians may have known all about her but other people didn't. He got a helping hand in 1989 from Nancy Reagan's own book, "My Turn," and the publication this spring of Kitty Kelley's "Nancy Reagan."

Sweeney dresses in drag, a convincing if modest-priced copy of Nancy's trademark Adolfo—"after the S&Ls, who can afford them?"—to spend more than an hour in front of the footlights singing, telling anecdotes and "dishing the dirt about Patti, Barbara, Raisa and Mikhail.

"Nancy does a lot of hissing and refuting Kelley's book, but I also give her a sense of humor so that people leave actually liking her," Sweeney claims.

Though he's never met Nancy Reagan, he met her son when they were walking toward each other the night Ron Reagan hosted "Saturday Night Live." Sweeney was dressed up as Nancy to play Ron Reagan's mother in a spoof of "Risky Business," and, according to him, Reagan entered into the spirit of the evening with a convivial "Hi, Mom!"

Washington audiences will have to wait to discover Sweeney's act. (From New York, where he opens at the Ballroom tonight for a three-week run, he goes on to Boston's Club Cabaret.) He hasn't been booked here yet, but that's okay. Sweeney's laugh meter has convinced him that Nancy Reagan isn't leaving the public eye anytime soon.

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