Britain Salutes: A Complete Guide

HORIZON

The Magazine of the Arts

April 1983
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BRITAIN SALUTES NEW YORK 1983

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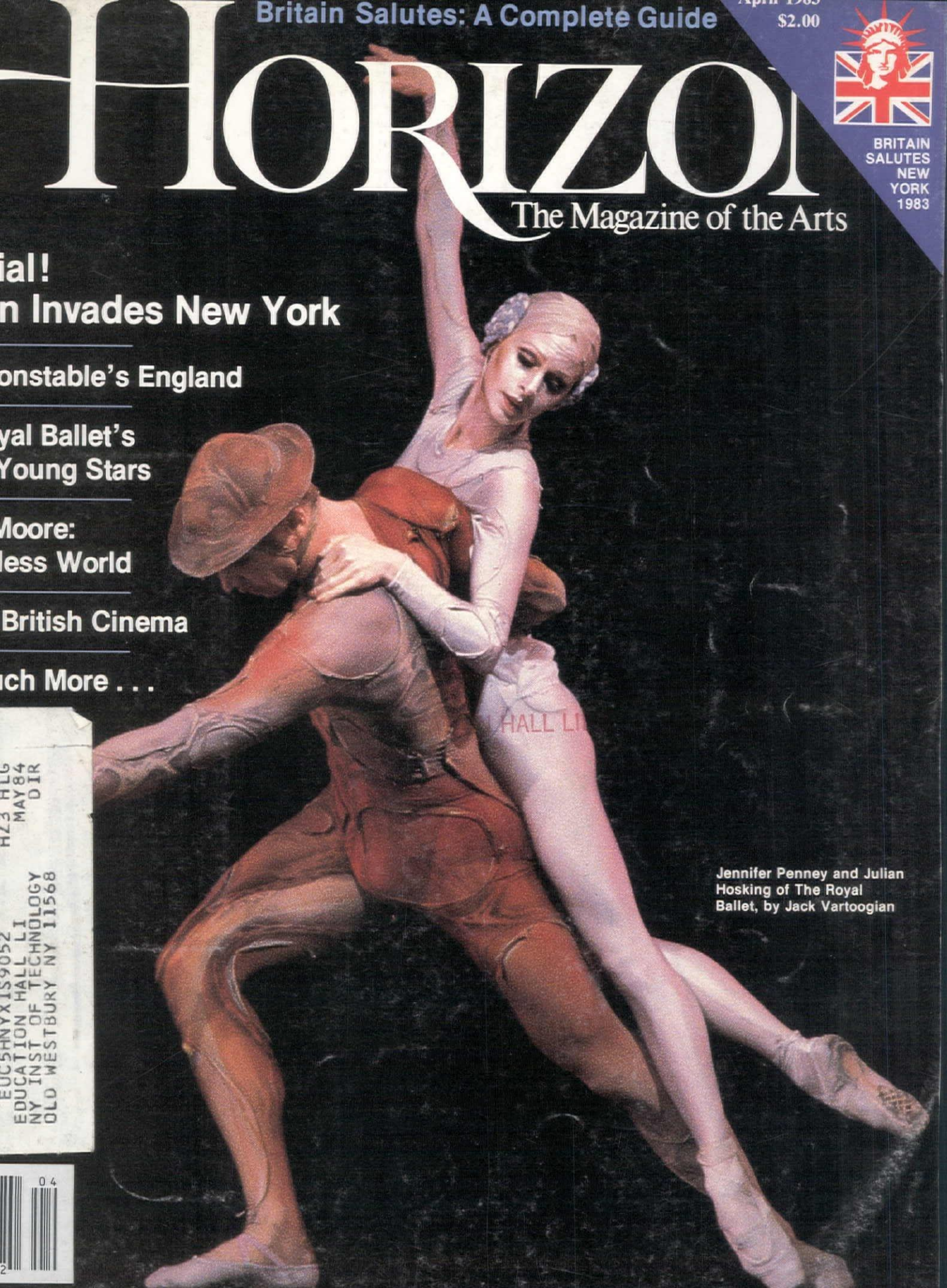

Jennifer Penney and Julian Hosking of The Royal Ballet, by Jack Vartoogian

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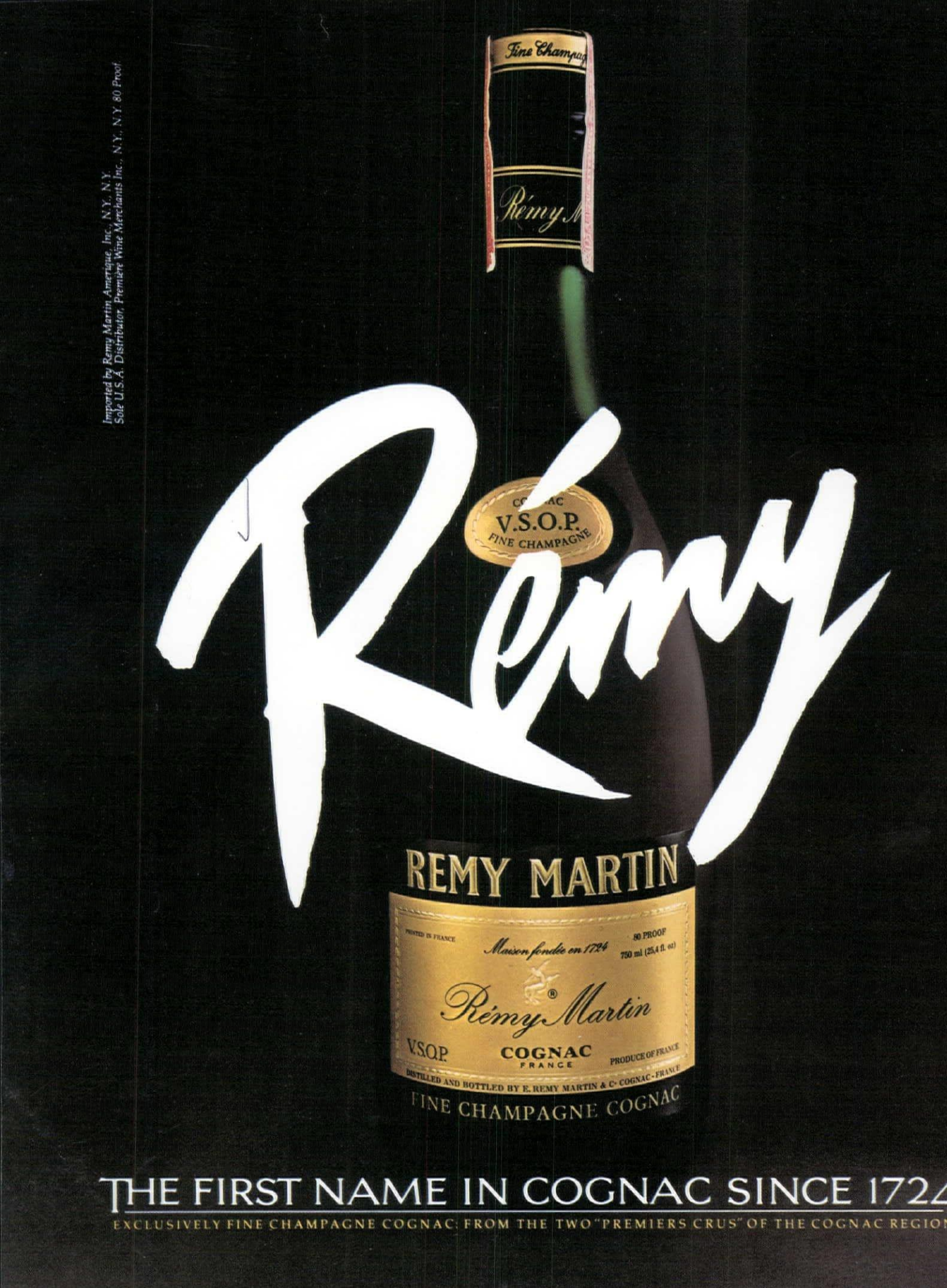
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A Personal Salute

An afternoon with Lord Mountbatten reconfirmed the Anglo-American connection. I had come to his estate, the beautiful Broadlands, for tea and conversation—renewing an acquaintance which had begun in the States years before. Mutual interests were the topic that day, everything from art and antiques to theater and music. I was struck by the common bonds, the great wealth of arts exchange between America and Great Britain.

That same feeling returned when I first learned of plans for "Britain Salutes New York 1983." The exchange of culture would be personified by a sumptuous celebration of the best of England's arts—brought to America in one gigantic festival. "Salute" became the perfect opportunity for a special commemorative issue of HORIZON—our first issue devoted entirely to a single theme. It is a great pleasure to present our commemorative issue this month, a permanent record of this festival which will have nationwide significance.

Though each issue of HORIZON is special, uniquely blending current arts events with historical correlations, this month's editorial content holds particular importance. It offered the opportunity to work closely with a universally admired member of the HORIZON advisory board, the Viscount De L'Isle, whose stately English home in Kent, Penshurst Place, is a treasury of superb art and architecture. Working on this issue also brought back great memories, from that afternoon with Lord Mountbatten to countless trips to England in the last fifteen years and the friendships those trips nurtured. Watching Oxford beat Cambridge in a rowing match on the Thames with my young English godson, Jack Dyson. Visits to the picturesque village of Tring, Hertfordshire, for antiquing with dealer John Bly. A birthday celebration on the grounds of Knebworth House with the delightful family of David Lytton Cobbold. Sending my children on school holidays to stay with Sir Richard and Lady Virginia Storey (and welcoming their children to America in return). Museum jaunts with Sir Humphry Wakefield (the inspiration for the excellent Stately Homes reproduction collection), who introduced me to so many English friends. Delightful times with wonderful people.

"Britain Salutes New York 1983" is a dynamic amalgam of energy, talent, and inspiration. Our appreciation goes to festival committees and participants on both sides of the Atlantic for making possible this unique moment in arts history. And thanks for the chance to enjoy a continuing love affair with England.

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HORIZON

Volume 26 *Number 2* *April 1983*

Cover:
Jennifer Penney and Julian Hosking perform in the Royal Ballet's Gloria. *Photograph ©1983 Jack Vartoogian.*

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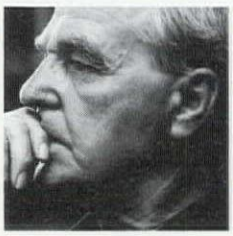

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Cross Country

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Sir Thomas Boleyn *by Hans Holbein, one of seventy drawings in the Holbein exhibition at the Pierpont Morgan Library.*

Art

Holbein and Henry VIII

King Henry VIII is best remembered for his succession of wives; his court is remembered through the paintings and drawings of Hans Holbein. The Pierpont Morgan Library in New York City will display seventy Holbein drawings from April 21 to July 30 in an exhibition called "Holbein and the Court of Henry VIII," sponsored by Mobil Oil Corporation.

Born in Germany in 1497, Hans Holbein the Younger received his early artistic training from his father, Gothic painter Hans Holbein the Elder. In 1515 Hans the Younger traveled to Basel where he attracted the attention of Erasmus of Rotterdam, and that began Holbein's close association with London royalty (through letters of introduction to Sir Thomas More and the court of Henry VIII). Holbein soon became the court painter and produced the familiar paintings *Thomas Cromwell* (1534) and *Double Portrait of Henry VIII and Jane Seymour* (1536). During this time Holbein also designed decorative art; this interest is evident in the close attention to detail given to jewelry and costumes in his portraits. This detailing also gave later generations an excellent record of fashions worn during this period in England.

The drawings in the exhibition from the Royal Collection are preliminary sketches Holbein made before painting his portraits. The objective quality of facial features in his portraits, which have become Holbein's trademark and made him an important realist painter, is quite evident in this collection of preparatory drawings.

Because of our six-week lead time, changes in scheduling may have occured since the magazine went to press.

China Travels

At the age of sixteen, artist Lynn Sumner became an apprentice at Minton's, makers of "the world's most beautiful china." Beginning April 2 in Tulsa, Oklahoma, Sumner, now thirty, will demonstrate her skills in the fine art of hand painting on china. She will then travel to Los Angeles, Seattle, Milwaukee, Washington, D.C., and finally to B. Altman & Company in New York from April 22 to 23, to coincide with the salute festival.

Minton's was started as a small factory in 1793 by Thomas Minton in Stoke-on-Trent, England. Remaining under family control, the reputable company became internationally known at the Great Exhibition of 1851. This led Minton to establish a profitable friendship with the royal family, which became regular customers of Minton's wares.

Since its beginning, Minton's introduced new techniques and styles, such as the acid-gold process, which enabled artists to use gold in bas-relief. The company also built a reputation for hand painting and gilding, a reputation maintained for nearly two hundred years by the highest standards. In 1968 Minton's joined the larger Royal Doulton Tableware Group (the sponsor of this event), which produces a hefty

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–Robert Morley at the Tower of London.

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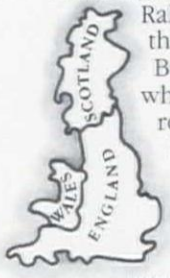

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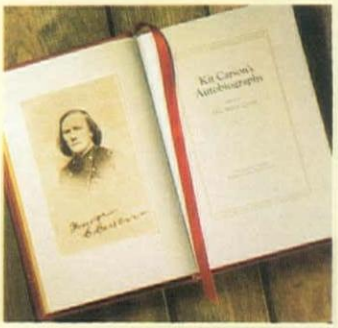

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In joining the festival, Minton's will also craft five Shakespeare-character jugs and one jug of Shakespeare himself, to be donated as prizes to the winners of the Anglo American School Shakespeare Recitation citywide contest on April 23. The contest will be judged by British and American drama personalities, such as Sir John Gielgud and Celeste Holm. Michael Doulton will present the collector's jugs to the semifinalists.

A Taste of Scotch

Scotland will make its artistic contribution to "Britain Salutes New York 1983" with "New Scottish Prints," accenting the festival with a contemporary Highland flair. Sponsored by the Scottish Arts Council and Britain's oldest newspaper, the *Glasgow Herald* (which is, coincidentally, celebrating its 200th anniversary along with Britain's recognition of American independence), the exhibition can be seen at the City Gallery, Two Columbus Circle, from April 14 to May 13. The show includes approximately fifty recent lithographs, silkscreens, and etchings by eighteen of Scotland's most famous printmakers. Americans already have had a taste of Scottish printmaking—the print shops and the Glasgow School of Art in Scotland have been involved in exchange programs with American printmakers for several years.

The Scots will also bring their unique and colorful heritage to the festival with "Glenfiddich Games: A Scottish Gathering" May 14–15 on the North Great Lawn, Central Park. The park will resound with the music of marching pipe bands; kilted dancers can be seen reel dancing or kicking up their heels in traditional Highland dances. Highland athletic games will accompany the two-day event, which is sponsored by Glenfiddich Distilleries.

Royal Masters

In 1779, two years before Cornwallis surrendered at Yorktown, King George III posed for Sir Joshua Reynolds, the king's principal portrait painter. *George III,* on view for the first time in His Majesty's former American colonies, is touring with "Paintings from the Royal Academy: Two Centuries of British Art," sponsored by BATUS. On display through April 17 at the Cincinnati Art Museum, the exhibition will move to New York City's National Academy of Design May 1 and remain through June 15. The first major collection from the 214-year-old Royal Academy of Arts to ever cross the Atlantic, the exhibition contains forty-one works by the most prominent painters of the eighteenth and nineteenth centuries in Britain—Reynolds, Thomas Gainsborough, John Constable, John Singer Sargent, and others.

It was George III's signature in 1768 that

established the Royal Academy—a self-supporting, self-governing society of artists. To enter the academy, an artist submitted a "specimen of his abilities," which was subsequently judged by great masters of the day. If the artist was accepted, this "diploma work" became part of the academy's permanent collection. In a time when the patronage system dictated the style and subject of art, the academy encouraged freedom of expression by accepting the artists' choice of work rather than commissioning a specific project.

Today, the academy continues to conduct art schools, hold open exhibitions, and organize loan exhibitions. The current loan exhibition, aside from Reynolds's *George III,* includes self-portraits by Gainsborough and Sir Thomas Lawrence, *The Royal Academians in General Assembly* by Henry Singleton, Constable's *The Leaping Horse,* and *Thor Battering the Serpent of Midgard* by Henry Fuseli.

After the showing in New York, "Paintings from the Royal Academy" will travel to the Seattle Art Museum (June 29–August 14); the New Orleans Museum of Art (September 10–October 23); the San Antonio Museum of Art (November 6–December 25); the Virginia Museum of Fine Arts, Richmond (January 15–February 26, 1984); and the Delaware Art Museum, Wilmington (March 10–April 15, 1984). —*Bill Golightly*

A Souvenir of Velasquez *(1868), oil on canvas, by Sir John Everett Millais, part of "Paintings from the Royal Academy."*

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Music

A Near Miss

A simple twist of fate in 1912 saved the London Symphony Orchestra from almost certain doom. Originally scheduled for its first tour to the United States on the Titanic's maiden voyage, there was a fortunate last-minute booking change, and the orchestra left two days later on another ship. Since then, the orchestra has achieved a worldwide fame based on its continued and consistent excellence.

Now celebrating its seventy-ninth year, the LSO, conducted by Claudio Abbado, graces New York during the "Britain Salutes New York 1983" festival. The orchestra's performances will include Mahler's First Symphony and Stravinsky's *The Firebird,* and will take place on May 2 at Avery Fisher Hall and on May 3 at Carnegie Hall. This great musical event, sponsored by Sir Jack Lyons, doesn't stop in New York; the orchestra travels to Washington, Boston, Philadelphia, Chicago, and San Francisco, giving the rest of the country a taste of this talented group on its nineteenth tour of the United States.

The London Symphony Orchestra was formed in 1904 as a self-governing "musical republic," run by a board and managing director. Abbado comments, "If sometimes we are doing new works and I want more rehearsals, we discuss it and we have more rehearsals. We have no union problems."

In 1922 the LSO accompanied silent films, in 1935 the orchestra recorded the soundtrack for H. G. Wells's *The Shape of Things to Come,* and in 1978 the LSO shared Grammy Awards for the score to *Star Wars.* This United States tour is definitely a "don't miss" event, a gift from the Old Country to the new.

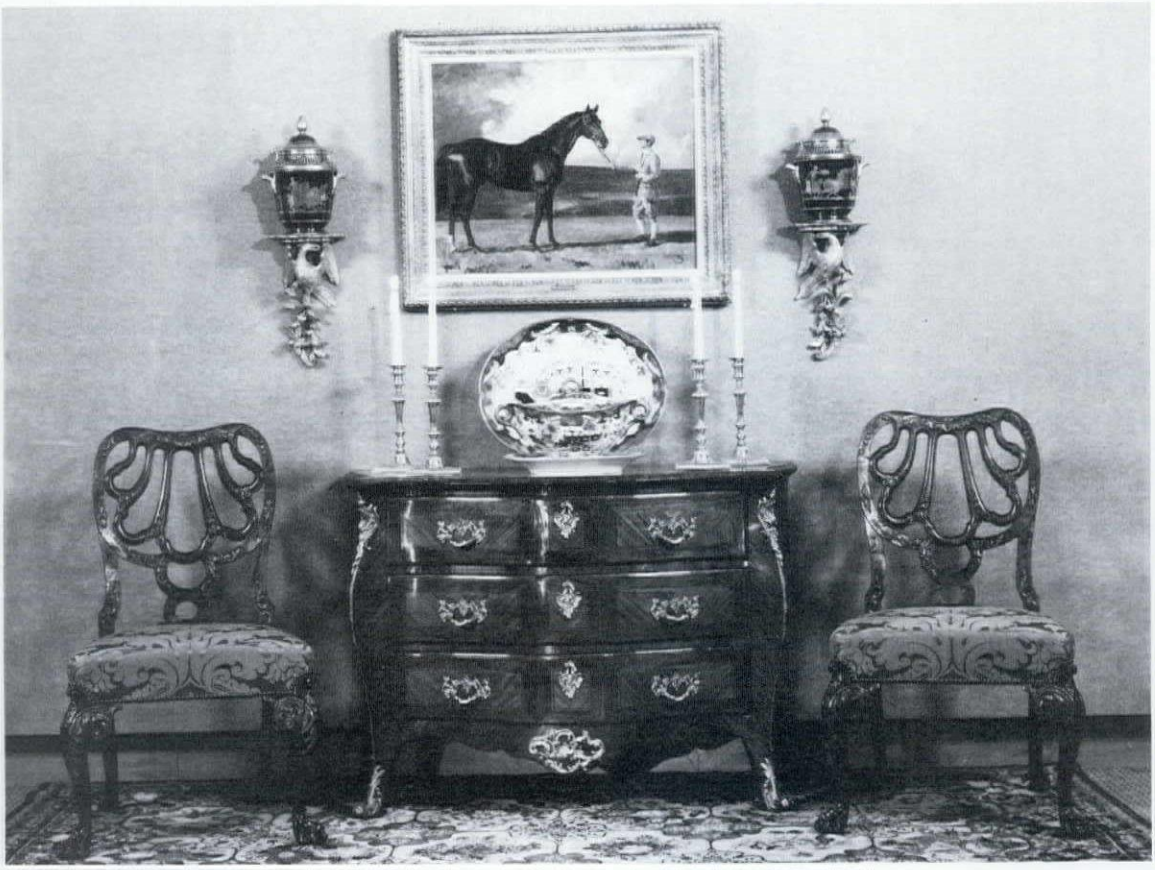
Television

Turn on the Telly

To most Americans, British television is synonymous with our PBS presentations of BBC productions. The Museum of Broadcasting in New York City hopes to change that limited conception by showing us a whole other world of British television May 3–June 4 with their exhibition "British Television: As They Like It."

"Britain Salutes New York 1983" at Sotheby's

A two-week series of special auctions and events, April 12-30



A selection of English furniture, paintings and decorations to be sold April 20-23.

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Exhibition opens Saturday, April 16. Illustrated catalogue available for $14 at our galleries, $18 by mail (Sale Number 5030).

American Books and Manuscripts including a collection of important documents relating to the Treaty of Paris

Auction: Tuesday, April 26.

Exhibition opens Saturday, April 16. Illustrated catalogue available for $8 at our galleries, $10 by mail (Sale Number 5031).

To order catalogues

Please request by sale number and send payment to: Sotheby's Subscriptions, Dept. A030HZ, P.O. Box 4020, Woburn, MA. 01801.

Special Exhibition: Photographs by Norman Parkinson

Tuesday, April 12 through Sunday, April 24. The American premiere of the tremendously successful show recently held at the National Portrait Gallery in London.

Loan Exhibition: Two Masters of Stipple-Engraved Glass

David Wolff (1732-1798) and David Maude-Roxby (b. 1934). Sunday, April 17 through Saturday, April 30.

Preview Exhibition: Highlights from the major sale of John James Audubon's *The Birds of America*

Saturday, April 16 through Saturday, April 23. The auction will be held on Thursday, June 16 and Friday, June 17. Catalogue available in mid-May.

Seminar: British Art and Antiques

Sunday, April 17 at 2 pm. Sotheby's experts will focus on British furniture, silver, porcelain and the American documents relating to the Treaty of Paris. Open to the public free of charge.

Inquiries

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1. On an official entry blank or a 3" x 5" piece of paper, print your name, address and zip code. Enter as often as you wish, but each entry must be mailed separately to: J&B Scotch Salutes, "BRITAIN SALUTES NEW YORK 1983" SWEEPSTAKES, P.O. Box 3205, Syosset, New York 11775. All entries must be received by July 31, 1983.

2. Winners will be selected in random drawings conducted by National Judging Institute, Inc., an independent judging organization whose decisions are final on all matters relating to this sweepstakes. All prizes will be awarded and winners notified by mail. Only one prize to an individual or household. Prizes are non-transferable and no substitutions are allowed. Taxes, if any, are the responsibility of the individual winners. Winners may be asked to execute an affidavit of eligibility and release. The Grand Prize trip must be taken by December 31, 1984, and is subject to availability of accommodations and reservations.

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4. For a list of major winners, send a stamped, self-addressed envelope to: J&B Scotch Salutes WINNERS LIST, P.O. Box 3227, Syosset, New York 11775.

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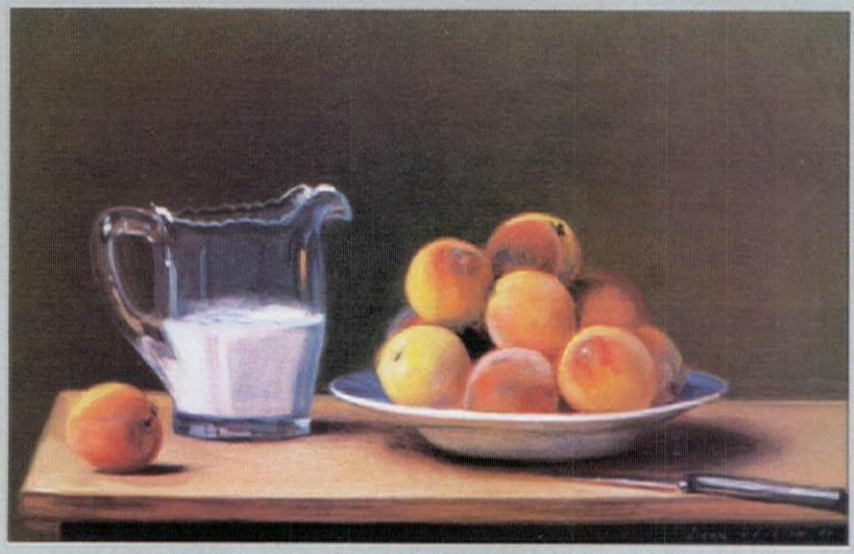

"Peaches and Cream" by Evan Wilson, oil on panel, 18" x 12½"

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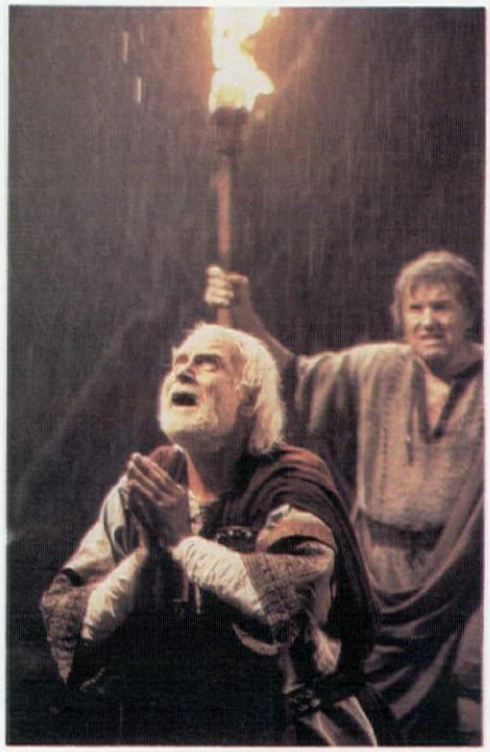


Sir Laurence Olivier from his performance in "King Lear," produced for television.

The museum, which is sponsoring the event, pulls out all the stops. Highlights include the American premiere of Laurence Olivier's "King Lear" (produced by Granada Television and Olivier himself) and the world premiere of "Walter and June" (starring the talented Ian McKellen [see April 1982 HORIZON] and Sarah Miles); John Mortimer's "A Voyage Round My Father" will have a special screening. An added bonus: Mortimer (author of the popular "Rumpole of the Bailey" series), McKellen, and Olivier will be at the festival, introducing their productions, along with executives from the BBC and Britain's Independent Broadcast Authority.

The exhibition includes forty hours of programming never seen in the United States. The major theme, "The Playwright and Television" focuses on playwrights who started in television, with screenings of dramas by such writers as Harold Pinter, Stephen Poliakoff, Trevor Griffiths, and Dennis Potter. "The Documentary Tradition" includes a screening of a documentary about Charlie Chaplin with a recently discovered Chaplin film.

Most Americans will be surprised to learn that some of their all-time favorite situation

comedies are based on British shows. "Man about the House," the prototype for our "Three's Company," will be shown, offering the opportunity of comparing the two.

For more information about the British television retrospective, including times and dates, contact: the Museum of Broadcasting, One East Fifty-third Street, New York, New York 10022, 212/752-4690.

Theater

The Eyes and Ears Have It

With talents like artist Jennifer Bartlett, choreographers Laura Dean and Paul Taylor, and Pulitzer Prize-winning poet John Ashbery on their advisory board, the Eye and Ear Theater in New York is blazing the trail for innovative theater. Since its inception in 1979, the Eye and Ear has been dedicated to a philosophy of collaboration between artists and poets—sets and costumes are designed by sculptors and painters, plays are written by poets. The theater has produced plays such as *City Junket* by Kenward Elmslie, with sets and costumes by Red Grooms, and *The White Snake* by Ed Friedman, with sets by Robert Kushner.

In May, the Eye and Ear Theater brings you poet W. H. Auden's first play, *Paid on Both Sides*. Sets and costumes for the play are designed by Britain's David Hockney. No stranger to set design, Hockney was challenged by Auden's first directive—"No scenery required." He has met the challenge by concentrating his efforts on costume design.

Completed in 1929, *Paid on Both Sides* was called by Auden "a parable of English middle class family life 1907–1929." (Auden was born in 1907.) The play concerns two families involved in a feud during World War I. Director Bob Holman says, "The family feud is a microcosm of war."

Paid on Both Sides, sponsored by the Eye and Ear, will open on May 5 in an open four-sided space at Saint Mark's in the Bowery—fittingly Auden's church when he lived in New York. It will run for three consecutive weekends.

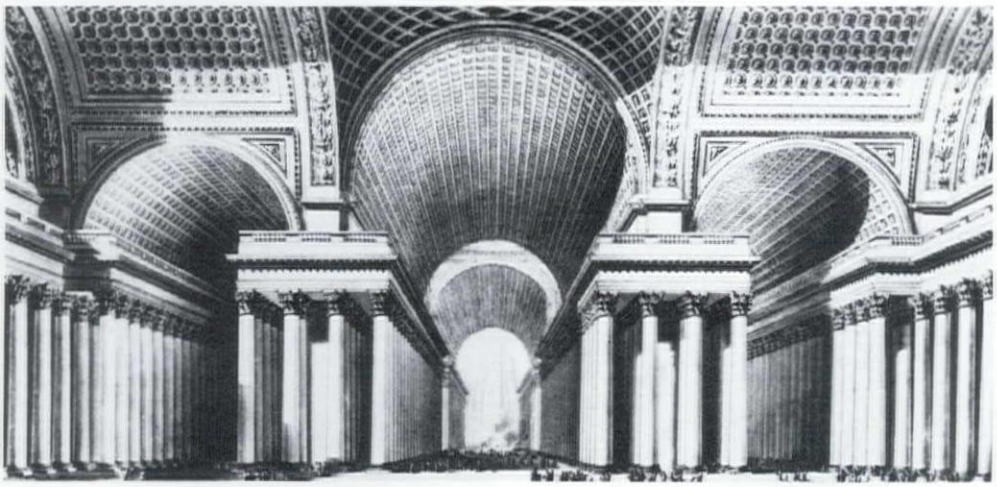
Architecture

An Architectural Archive

"The more architectural-drawings exhibitions there are the better; for only by exposure to architectural drawings will appreciation and understanding be achieved," says John Harris, guest curator for "Great Drawings from the Collection of the Royal Institute of British Architects." A walk through that exhibit, opening April 21 at The Drawing Center in New York City, will prove his point.

Sponsored by Mr. Henry J. Heinz II, KBE and Mrs. Heinz, the National Endowment for the Arts, the New York State Council on the Arts, and the New York Council for the Humanities, the eighty-two-work exhibition constitutes a spectrum of the changing visions of architects from the fifteenth century to the present. Not only did the architects' visions change, their technique of presenting that vision also changed. Picturesque architecture

A drawing (1782) for a projected cathedral or temple, by Etienne Louis Boullée.



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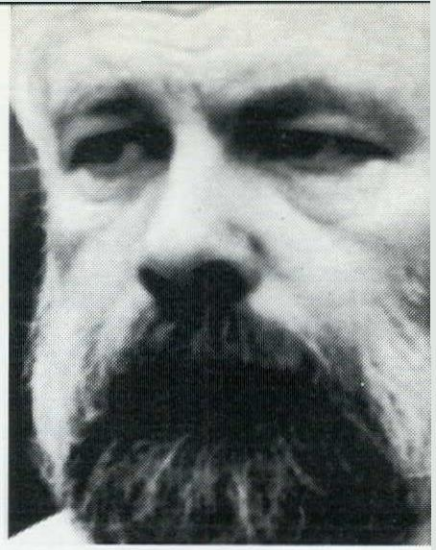

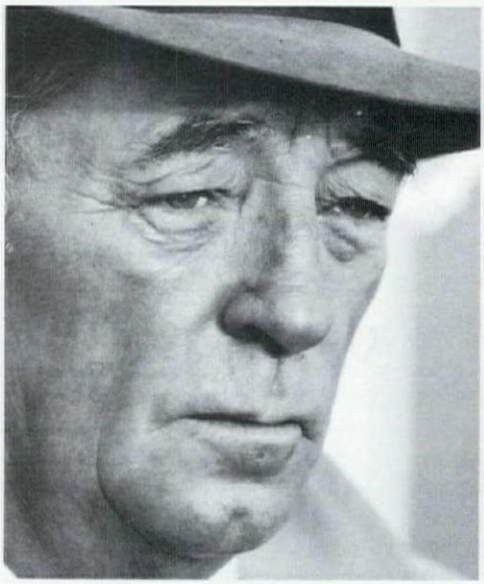

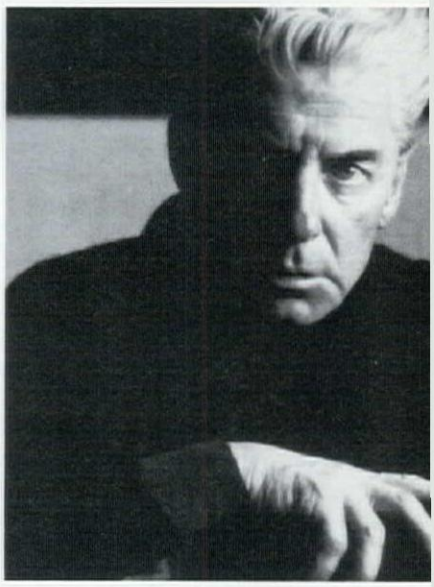

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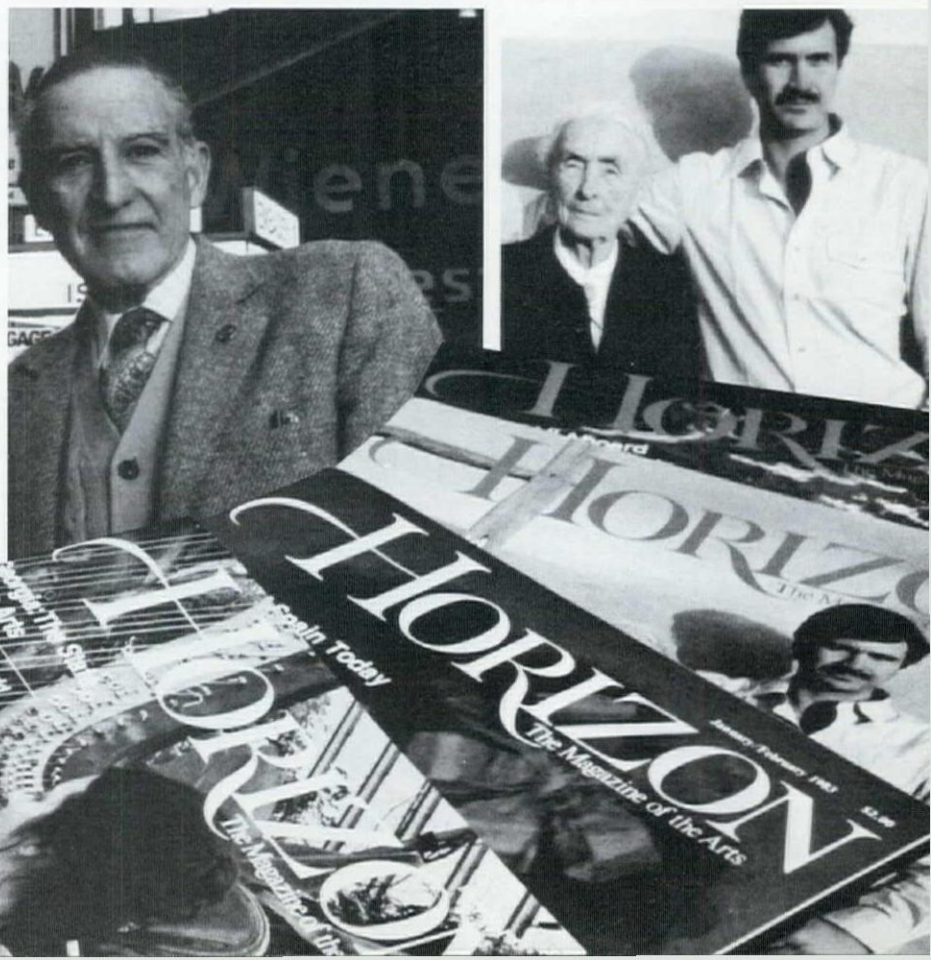

Above (clockwise from the top): Faces from recent Horizons: Prima ballerina Margot Fonteyn, science-fiction writer Philip K. Dick, Berlin Philharmonic conductor Herbert von Karajan, artists Georgia O'Keeffe and Juan Hamilton, drama critic Brendan Gill, and Robert Mitchum.

Cross Country

came into fashion in the early nineteenth century bringing with it the skills of water color. By 1900, many of the larger firms employed perspectivists. The early decades of the twentieth century witnessed the schism between the minimal school and the concurrent beaux-arts manner.

Included in the exhibition are masterpieces of English, French, Italian, American, and Indian architectural drawings. Andrea Palladio, Inigo Jones, Christopher Wren, Sir John Soane, Frank Lloyd Wright, and others are represented by their working drawings for buildings actually realized, as well as conceptual studies, fantasies, and other unexecuted designs in a variety of media and techniques. All works are borrowed from the Royal Institute of British Architects. A series of lectures by eminent architects and historians accompanies the exhibit, including talks by Sir Hugh Casson (April 25), Douglas Lewis (April 27), Damie Stillman (May 4), William Jordy (May 18), John Harris (June 8), and Reyner Banham (June 22).

After closing in New York on July 30, the collection will be at the New Orleans Museum of Art (September 10–October 23); the Carnegie Institute Museum of Art, Pittsburgh (December 4–January 29, 1984); Tyler Museum of Art, Tyler, Texas (February 26–April 27, 1984); the Octagon, Washington, D.C. (May 20–July 15, 1984); the University of Texas at Austin (November 7–December 30, 1984); and the Art Institute of Chicago (January 27–March 3, 1985). *—Bill Golightly*

Dance

Modern Movements

A unique style of modern dance comes to the Big Apple in May when the London Contemporary Dance Theatre makes its New York debut at the Brooklyn Academy of Music as part of "Britain Salutes New York 1983." The dance event is sponsored by the Anglo American Contemporary Dance Foundation, British Airways, the British Council, Morgan Guaranty Trust Company, and Wedgwood.

The LCDT, founded in 1966, is based in a converted army drill hall and added studio space in London, known to the dance world as simply "The Place." American-born Robert Cohan serves as artistic director of the company, created by London hotelier and con-

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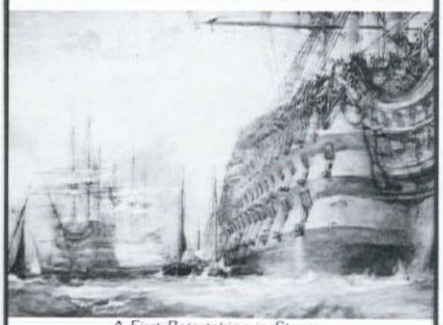

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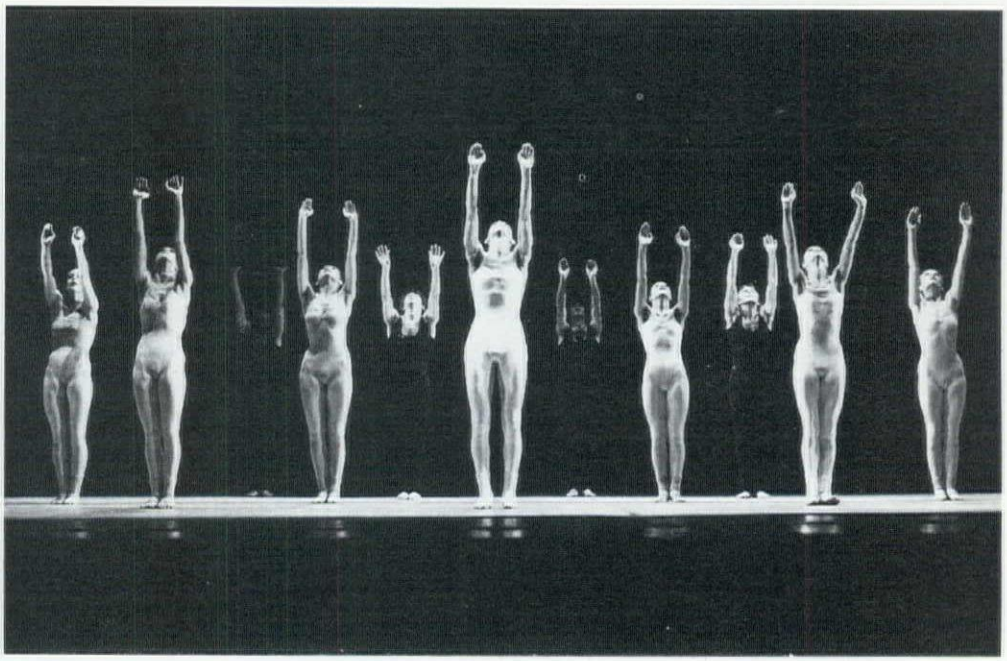
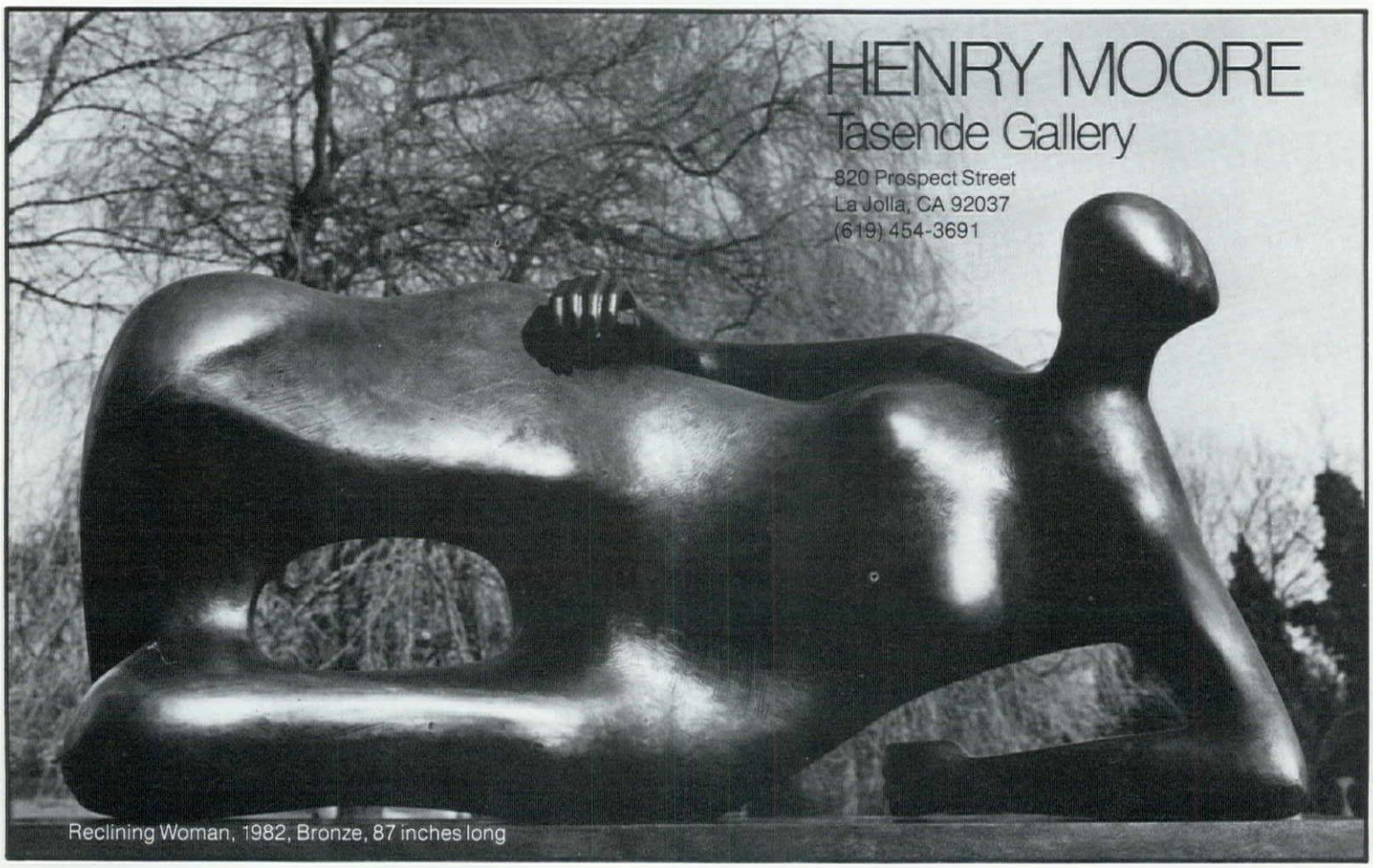
firmed dance enthusiast Robin Howard.

Internationally known through its appearances in many countries, the company has developed an avant-garde style of modern dance, which functions as a complement, not a rival, to the traditions of classical ballet. Perhaps the most impressive quality of the LCDT is its ability to equalize and integrate the sets, music, costumes, and lights. Performances May 3–8 include Robert Cohan's *Nympheas* and *Cell* and Robert North's *Death and the Maiden*.

A 1977 *New York Times* review described the company as "different—different from other modern-dance companies and always exciting." But the only way to really understand the LCDT is to see it yourself. Expect to be stunned!



England's avant-garde modern dance troupe, the London Contemporary Dance Theatre, performs the 1975 work, Class. *The LCDT makes its New York debut on May 3, 1983.*



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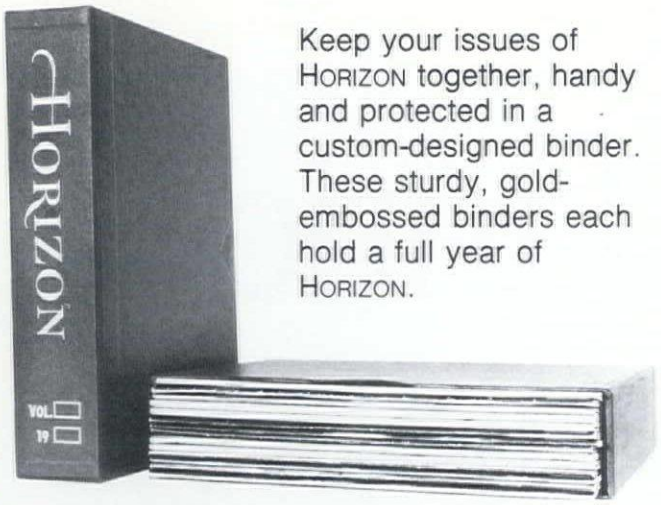

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The British are invading New York again! This time to celebrate 200 years of the arts.

It was two hundred years ago this year that the signing of the Treaty of Paris finally ended the divisive revolutionary war and began a mending of wounds between the United States and Great Britain. It was a remarkably speedy and successful recovery because, with the exception of the War of 1812, we have gotten along with smashing success ever since.

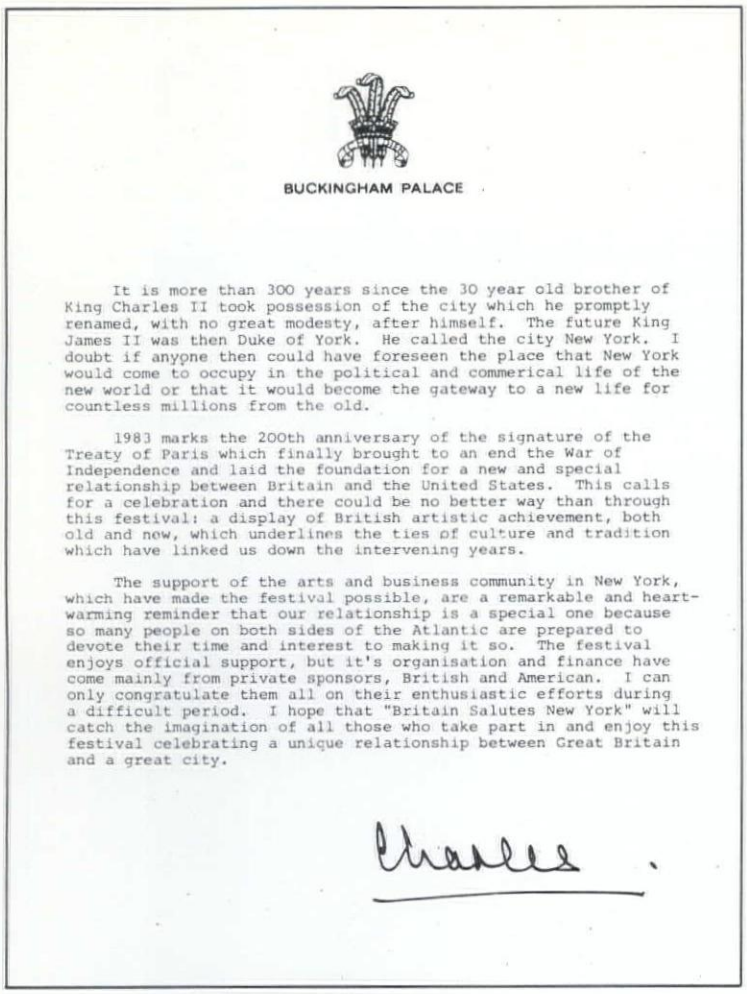
In a magnanimous gesture toward this long-standing spirit of entente, the British have assembled major art, music, and dance events and are bringing them to America into the largest and most ambitious offering of their culture ever made outside the empire—"Britain Salutes New York 1983." The festival gets under way April 13 and continues through the summer and fall of 1983. It encompasses more than two hundred events and is the U.K.'s timely tribute, in New York's bicentennial year, to America, and to New York as the nation's capital of art and commerce and as England's first major settlement in the New World.

A map of New York still smacks of the former Motherland—with neighborhoods called Chelsea, Soho, and Greenwich Village. On Wall Street, England is the largest foreign investor in the United States, even when stacked against such competition as Saudi Arabia, West Germany, and Japan. And the British impact on Broadway is apparent, with such hits as *Evita* and *Cats* from the London stage and great British actors such as Laurence Olivier, Richard Burton, Vanessa Redgrave, and Ralph Richardson.

We share the same language and therefore much of the same literature; the U.S. legal system was patterned on England's; and we still seem to swap everything these days from "Dallas" and "Masterpiece Theatre" to designer jeans and punk rock. The festival reflects all these exchanges; at last the Treaty of Paris will know its fullest expression in this piece of Britain in New York.

The events of the "Britain Salutes New York 1983" festival will fill a multitude of New York's concert halls, theaters, museums, galleries, streets, and parks with music, dance, drama, art, and special events involving millions of Britons and Americans alike. Some of England's most prestigious performing-arts groups will participate—the Royal Ballet, the London Symphony Orchestra, and the Royal Shakespeare Company. Other highlights in the music, dance, and drama fields will be the New York debut of the London Contemporary Dance Theatre, Peter Maxwell Davies's music-theater group, the Fires of London, the versatile Nash Ensemble, and the Monteverdi Choir. New York plans to answer with some of its own stellar entries in the performing arts: the American Symphony Orchestra and the New York Philharmonic will join the bicultural festival, and there will be American performances of British theater from Shakespeare to the immortal Punch and Judy.

Left: The signing of the Treaty of Paris in 1783. Right: The Beatles first appeared in America in 1964, forever changing the state of popular music.



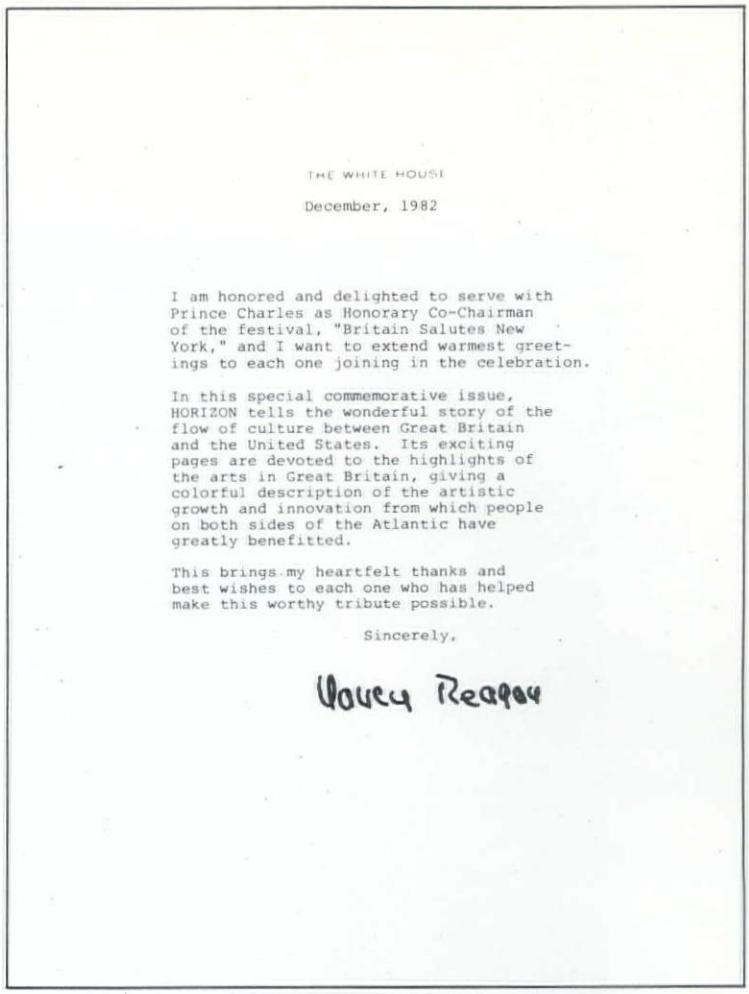
BUCKINGHAM PALACE

It is more than 300 years since the 30 year old brother of King Charles II took possession of the city which he promptly renamed, with no great modesty, after himself. The future King James II was then Duke of York. He called the city New York. I doubt if anyone then could have foreseen the place that New York would come to occupy in the political and commerical life of the new world or that it would become the gateway to a new life for countless millions from the old.

1983 marks the 200th anniversary of the signature of the Treaty of Paris which finally brought to an end the War of Independence and laid the foundation for a new and special relationship between Britain and the United States. This calls for a celebration and there could be no better way than through this festival: a display of British artistic achievement, both old and new, which underlines the ties of culture and tradition which have linked us down the intervening years.

The support of the arts and business community in New York, which have made the festival possible, are a remarkable and heart-warming reminder that our relationship is a special one because so many people on both sides of the Atlantic are prepared to devote their time and interest to making it so. The festival enjoys official support, but it's organisation and finance have come mainly from private sponsors, British and American. I can only congratulate them all on their enthusiastic efforts during a difficult period. I hope that "Britain Salutes New York" will catch the imagination of all those who take part in and enjoy this festival celebrating a unique relationship between Great Britain and a great city.

Charles



THE WHITE HOUSE

December, 1982

I am honored and delighted to serve with Prince Charles as Honorary Co-Chairman of the festival, "Britain Salutes New York," and I want to extend warmest greetings to each one joining in the celebration.

In this special commemorative issue, HORIZON tells the wonderful story of the flow of culture between Great Britain and the United States. Its exciting pages are devoted to the highlights of the arts in Great Britain, giving a colorful description of the artistic growth and innovation from which people on both sides of the Atlantic have greatly benefitted.

This brings my heartfelt thanks and best wishes to each one who has helped make this worthy tribute possible.

Sincerely,

Nancy Reagan

HORIZON received these letters from the festival's honorary cochairmen, Prince Charles and Nancy Reagan.

Major art exhibitions will be central to the celebration. The Metropolitan Museum is staging two shows—"Constable's England" and "Henry Moore: 60 Years of His Art." The jeweled masterpieces of Peter Carl Fabergé, from the collection of Queen Elizabeth II, will be at the Cooper-Hewitt Museum; other major works from museum and private collections around the world will be on view at A La Vieille Russie. The Museum of the City of New York will re-create "British New York: 1664–1783." Paintings by Winston Churchill will have a first solo exhibition in the United States at the National Academy of Design, as major works from London's Royal Academy. "A Salute to the British Film Institute" will show at the Museum of Modern Art, and the Museum of Broadcasting will profile some of the best of British television.

The fellowship between these nations is probably most apparent in the area of arts and letters. Since the redcoats sailed out of New York Harbor two centuries ago, the British have remained the dominant cultural influence on America and vice versa. It was just last year that the British film *Chariots of Fire* became the first foreign movie ever to win the U.S. Academy Award for Best Picture. The British seem to read as many American books as English ones while Americans have lionized the literary heroes of England from Daniel Defoe to John Fowles. T. S. Eliot was actually born in Saint Louis and Henry James was just another Anglophile, having hailed from—where else—New York.

Britain and the United States seem to have a wondrously selfless history of shared citizens. To the royalty and leadership of England America has given up two women: one, the former Wallis Simpson, now Duchess of Windsor; the other, Jeanette Churchill, the Brooklyn-born mother of Winston. In exchange we've claimed a number of entertainment stars. Comedian Bob Hope was born in England but reared in the Midwest. And it was the Beatles who scored the ultimate British victory in the American revolution of the 1960s when modern music set the beat for a mass youth movement. Other popular-music groups have been shared jointly since then, from the Rolling Stones to Fleetwood Mac, but perhaps nothing so impressed a youthful public and consequently affected history so dramatically as the mop-headed boys from Liverpool.

Where the overlap of shared history, culture, and people has left off, what characterizes us as Britons and Americans begins. A *lift* to a limey will always be an elevator to a Yank and, as the phrase goes, we remain two people divided by a common language. But the differences seem to work to make the fellowship more inspiring. To highlight the separate traditions we enjoy, "Britain Salutes New York 1983" includes a Victorian tea party at the "Salute to the Chelsea Flower Show" event at the New York Botanical Garden in the Bronx.

Glenfiddich is sponsoring two days of Scottish events in Central Park, which will include everything from ancient Scottish sports to bagpipe playing. There will be a British fashion show; British exports will be featured at many of New York's top department stores, like Bloomingdale's, and at major retail stores like Tiffany & Company. Some of England's leading pop-music groups are set to perform at Madison Square Garden.

"Britain Salutes New York 1983" is the first international arts festival ever to be held in New York and is being funded with more than $3 million from British and American companies. It was conceived by British businessman David Lloyd-Jacob, chairman of the festival's board of directors, who was recently quoted as saying, "We want everyone to know about New York's bicentennial and about why we British, who went away two hundred years ago, keep on coming back." U.S. First Lady Nancy Reagan and Britain's Prince Charles are patrons for the festival. □

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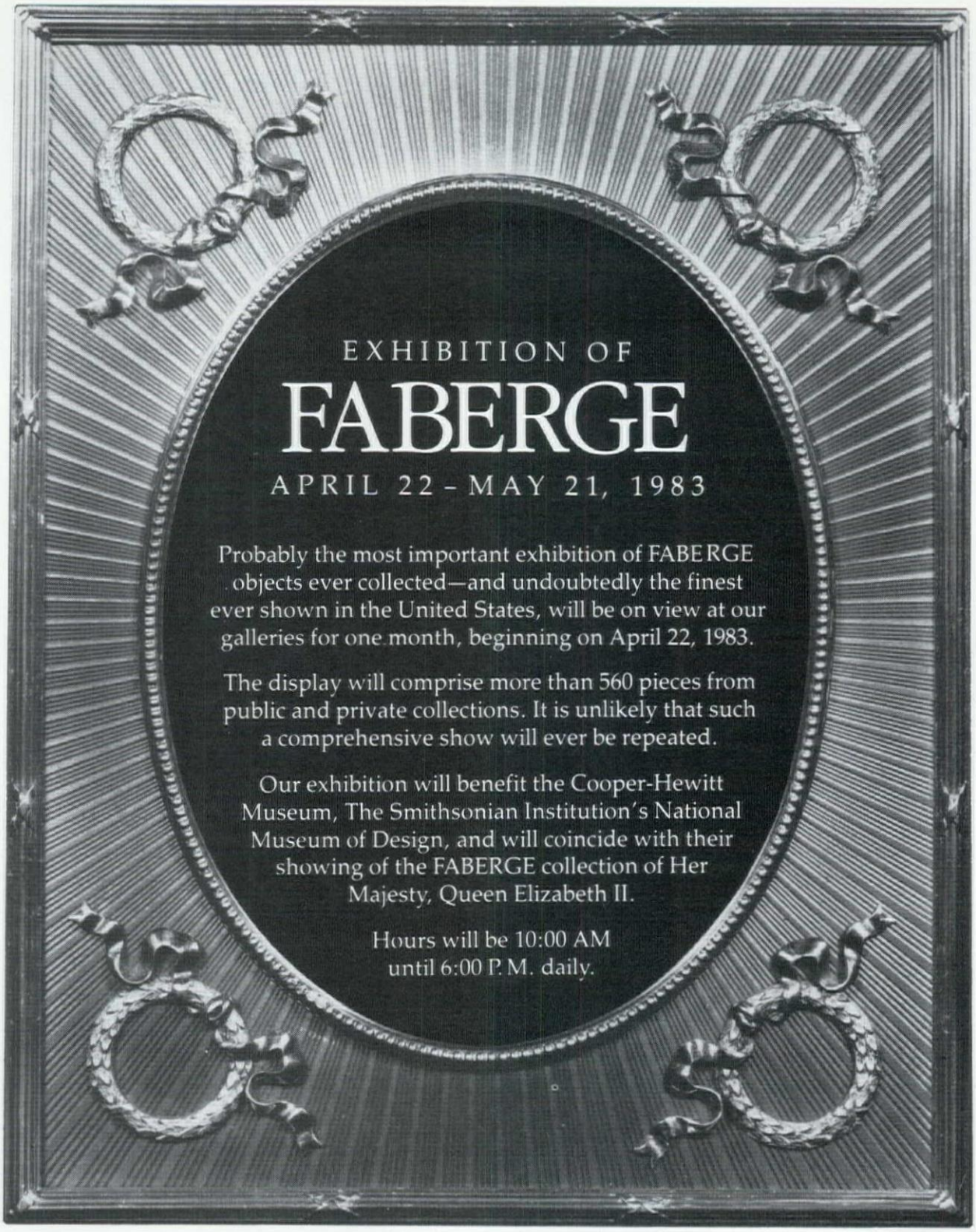

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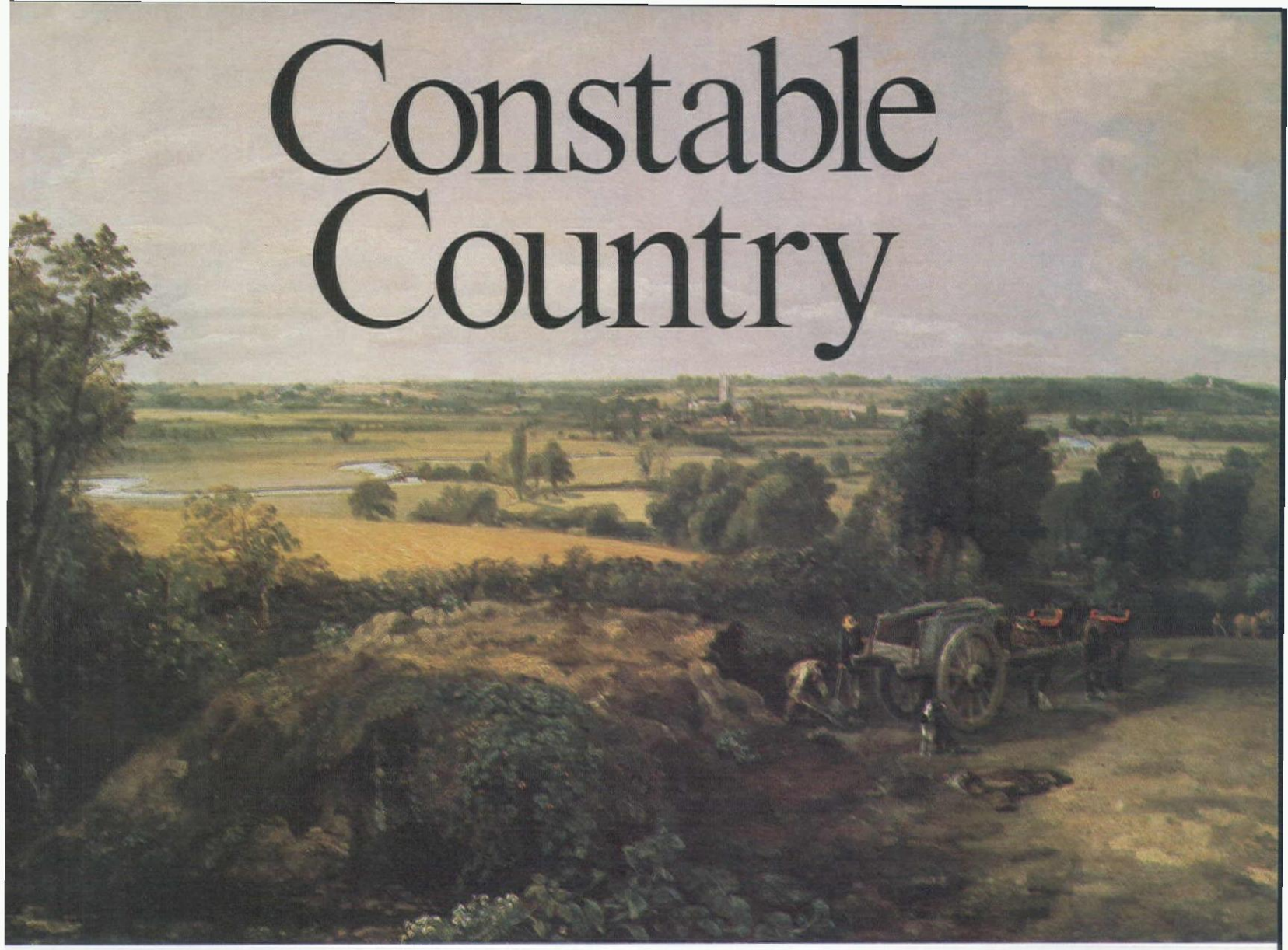
Constable Country



Step into a Constable landscape and walk with the artist through the English countryside. By Barnaby Conrad III

It is nearly impossible to dispute the fact that John Constable (1776–1837), a miller's son born in the Suffolk hamlet of East Bergholt, was England's greatest landscape painter. Granted, the blazing skies of J. M. W. Turner—Constable's contemporary—presaged the late impressionist pictures of Monet and the distortions of expressionism and abstract painting; but it was Constable's equally revolutionary fidelity to and observation of nature that made him the premier painter of his kind.

Constable was one of the first painters who worked outdoors to record natural phenomena on the English moors with the scientific accuracy of a meteorologist. He held that "painting is a science, and should be pursued as an inquiry into the laws of nature." Why then, "may not landscape be considered as a brand of natural philosophy, of which pictures are but experiments?" he asked the leading British scientists of his day.

Constable made his debut when the romantic era was approaching full bloom. Against a political backdrop that pitted the heroic Duke of Wellington against Napoleon and the visions of Blake and Wordsworth against the high-flown language of political reformists, Constable was downright provincial in his desire to paint tidy thatched cottages by babbling brooks rather than a romantically forlorn watchtower perched on a cliff above raging seas. He was too sensible and down-to-earth to inspire the passion (and the high prices) with which a painter like Turner—a veritable impresario of color and emotion—charmed noble collectors and young ladies who read Jane Austen's novels.

Constable himself wrote to a friend of "the sound of water escaping from Mill dams . . . Willows, Old Rotten Banks, slimy posts &

Stour Valley and Dedham Village *(1814), oil. Constable grew up in the Stour River area and returned to the subject again and again in his painting. He once said, "I associate my careless boyhood with all that lies on the banks of the Stour; those scenes made me a painter."*

Barnaby Conrad III is a contributing editor for Horizon. *He last wrote on playwright Thomas Kahn Gardner in the April 1982 issue.*

Constable thought that landscape painting should be scientific as well as poetic.

brickwork. I love such things . . . As long as I do paint I shall never cease to paint such Places. They have always been my delight." Unfortunately, "slimy posts & brickwork" were not popular in London, and Constable had to find recognition elsewhere. His influence on the French Barbizon school was great, and it would later cross the Atlantic in a kindred spirit among Americans Kensett, Cole, Durand, and other Hudson River school painters of the mid-nineteenth century.

Despite all this history, Constable's works are not exactly common fare for American art enthusiasts. There have been only two major exhibits in the last fifty years, and there are only two memorable collections in the United States—the Huntington Art Gallery (which does not lend) in San Marino, California, and the recently founded Yale Center for British Art in New Haven, Connecticut.

Thus the exhibition of sixty-four outstanding paintings and oil sketches at the Metropolitan Museum of Art in New York (April 16 to September 4) is not only a welcome treat, but an event. The pictures have been selected by the noted authority Graham Reynolds, formerly keeper of the Constable Collection at the Victoria and Albert Museum in London, who is the author of the exhibitor's catalogue raisonné and of a forthcoming catalogue of Constable's works.

Constable began painting after being smitten by a Claude Lorrain owned by a wealthy neighbor. For a while, his family took him for a talented but harmless hobbyist who would soon see the benefits of going into the family business. Constable's father, Golding, was the comfortable owner of Flatford Mill, where he ground flour that was taken by horse-drawn barge down the Stour River to his own wharf at Mistley, then by another boat to London. Constable entered the Royal Academy Schools in 1799 in his early twenties, and the family adjusted to his vocation. His father supported him with an allowance; his mother sent him jams and pies; even a request for a woodpecker —presumably for a model—was dutifully fulfilled by brother Golding, who promptly went out and shot one off the nearest oak.

Constable's family pressured him to seek a more lucrative field—portraiture—but though a number of his one-hundred-odd portraits are exceptional, he never earned much from this work and considered it dreary toil. And though he was devoted to the Church of England, he was hardly a visionary like Blake, so his attempts at religious painting were soon abandoned.

Constable battled against an era in which connoisseurs and painters alike believed that landscapes should be brown—despite the season. His fresh greens and blues, the true colors of nature, were shocking. He commented about his fancy London colleagues: "With all their ingenuity as artists [they] know nothing of the feeling of a country life (the leisure of landscape)—any more than a hackney coach horse knows of pasture."

Constable's pictures were not heavily solicited by British collectors of the day. He had to wait until the age of forty-three to sell his first important work, *The White Horse.* It was to his patient friend and patron, archdeacon John Fisher (the nephew of the bishop of Salisbury), who also bought another six-foot masterpiece, *Stratford Mill,* as a gift for his solicitor, Tinney; the price was one hundred guineas for each (about one-tenth the price of a Turner). One reason Constable did not readily sell may have been his uncanny ability to offend potential collectors. Fisher wrote to him frankly about this on November 25, 1825: "He [Tinney] says you are a develish [*sic*] odd fellow. For you get your bread by painting.—He orders two pictures, leaves the subject to yourself; offers ready money & you declare off for no intelligible reason." Apparently Constable had seen the house of Tinney the solicitor, and been shocked by its bourgeois clutter. He could not imagine his lovely paintings being hung in such a claustrophobic atmosphere.

In 1821 Constable exhibited a third "six-footer," the masterpiece entitled *The Hay*

Below: Wivenhoe Park, Essex *(1816), oil, an English estate owned by the Rebow family. Constable lived on the estate while painting this work but, anxious to finish it, he sewed a piece of canvas onto either side to extend the view as the family wanted. Over the years, the joining of the strips has become apparent. Right: Constable began sketching* The Opening of Waterloo Bridge *in 1817, when the bridge actually opened. After putting it aside, Constable finally finished the piece in 1832. It was exhibited at the Royal Academy next to a drab seascape by Turner. The more colorful Constable painting prompted Turner to place a bright red daub of paint on his own painting, weakening the colorful effect of* Waterloo.

All photographs courtesy the Metropolitan Museum of Art

Wain, at the Royal Academy. The French painter Géricault happened to see it and returned to Paris praising the Englishman. The Paris dealers took notice; John Arrowsmith bought the picture in 1824. The picture, along with *View on the Stour,* earned Constable a gold medal at the Salon in Paris that year. Although he was happy to be lionized abroad, he longed for recognition in his native England.

Both Constable and Turner had a tremendous effect on French painting of the age. John Walker, in his book, *Constable* (Abrams, 1979), notes that Delacroix saw *The Hay Wain* and immediately repainted whole sections of his masterwork, *Massacre of Chios,* using Constable's shimmering light and broken brush strokes of pure pigment. Turner has been hailed as the precursor of impressionism, but, in fact, it was Constable who anticipated more theories that helped Monet, Sisley, and Manet in their *plein air* works.

At Hampstead, in 1819, Constable began his series of clouds—cumulus, cirrus, stratus, and other atmospheric variants. The metamorphosis of a summer sky above the green heath could nearly hypnotize him with its beauty. But Constable went to Hampstead for more pressing reasons than a good sky; his wife had had a difficult second pregnancy and their first-born son, John Charles, was in ill health. The fresh air of north London was expected to benefit the family's health.

Constable called his cloud pictures "skying." He had read Thomas Forster's *Researches about Atmospheric Phenomena,* but considered his own studies to be more accurate than those of many meteorologists of that time. He painted more than fifty of these studies, noting precise information on the back: "5th Sept. 1822, 10 o clock morn. looking South-East . . . very bright & fresh Grey Clouds running very fast over a yellow bed about halfway in the sky very

"Willows, Old Rotten Banks, slimy posts & brickwork. I love such things."

appropriate for the coast at Osmington."

Although he gave art academies their due respect for teaching young artists how to draw, he suspected them of encouraging artifice and urged young painters "to become the patient pupil of nature." The beauty of nature, he believed, could only be unlocked if an artist was willing to "walk in the fields with a humble mind. No arrogant man was ever permitted to see nature in all her beauty."

Since Constable spent most of his time in London, it is not surprising that when Waterloo Bridge opened on June 18, 1817, the painter had his sketchbook in hand. Within a year he had started oil sketches and commenced a major composition, working steadily until a friend advised him to put it aside to produce more salable subject matter. Finally, in 1832, he picked up where he had left off. Deciding to exhibit the Waterloo picture at the Royal Academy, Constable found himself competing with his old nemesis, Turner.

C. R. Leslie records: "A seapiece by Turner was next to it—a grey picture, beautiful and true, but with no positive color in any part of it. Constable's 'Waterloo' seemed as if painted with liquid gold and silver, and Turner came several times into the room while he was heightening with vermilion and lake the decorations and flags of the city barges.

Above: Stoke-by-Nayland *(1835), oil on canvas. Later in his career Constable's brushwork technique became looser in style. Right: The preliminary oil sketch of* Stoke-by-Nayland *(1810), shown here in its actual size. Although painted twenty-five years earlier, the sketch is nearly identical to the later version. Constable wrote of other landscape painters of the day, "With all their ingenuity as artists [they] know nothing of the feeling of a country life. . . ."*

Turner stood behind him, looking from the 'Waterloo' to his own picture, and at last brought his palette from the great room where he was touching another picture, and putting a round daub of red lead, somewhat bigger than a shilling, on his grey sea, went away without saying a word. The intensity of the red lead, made more vivid by the coolness of his picture, caused even the vermilion and the lake of Constable to look weak. I came into the room just as Turner left it. 'He has been here,' said Constable, 'and fired a gun.' "

It may have been the sarcastic criticism he dealt other artists that kept Constable waiting until his fifty-third year to be admitted as a full member of the Royal Academy—and this despite having won two gold medals in France and having the support of powerful critics on both sides of the English Channel. (Turner was accepted at age twenty-seven.) Constable was a political oddity within the predominantly liberal artistic fraternity. As an arch-conservative, he looked on the Whigs and Radicals as "vultures," thought that trying to elevate the lower classes intellectually was a pipe dream, and prudently invested his minor inheritance in government bonds.

He was hostile, often depressed, ill at ease with his social superiors or potential clients (not believing they would give his pictures a "good home"). But he was exceptionally generous to one in need, whether a friend or a beggar on the street, and was touchingly affectionate to a small circle of friends who were careful of his hypersensitive nature.

From most reports, Constable was a happily married man, but he loved art more than matrimony. The compromises he had to make with his wife and family often accounted for a certain moodiness and sense of being trapped (as indicated in his letters). Constable once wrote to his wife that he was copying two paintings by his hero, the Frenchman Claude Lorrain, and added playfully, "I do not wonder at you being jealous of Claude. If anything could come between our love, it is him." Maria, evidently not amused, answered, "I begin to be heartily sick of your long absence. As to your Claude, I could not advise you to show it to me, for I shall follow Mr. Bigg's advice & throw them all out of the window."

In 1829, Maria died of tuberculosis. C. R. Leslie recalls how he visited the Constables in Hampstead just before the tragedy: "She was on a sofa in their cheerful parlour, and although Constable appeared in his usual spirits in her presence, yet before I left the house, he took me into another room, wringing his hands, and burst into tears, without speaking. After her death, he seemed to have permanently lost his cheer and always dressed in black. He was fifty-two and had seven children to care for." After his wife's death,

A field mouse once crawled unnoticed into his pocket as he sketched.

Left: Brighton Beach *(1824), oil on paper. Constable disliked seashore scenes and wrote that they were "so little capable of that beautifull [sic] sentiment that landscape is capable of. . . ." Nevertheless, Constable's seashore scenes are considered to be some of his best paintings. Above:* Salisbury Cathedral from the Bishop's Grounds *(1823), oil on canvas. Bishop Fisher was displeased with the dark clouds in the painting, asking that it be "improved." He died before Constable could do so.*

his children provided him, according to biographer John Walker, with the most satisfaction of his life.

One of his most poignant and stirring pictures (a focal picture in the Metropolitan Museum exhibition) is *Hadleigh Castle: The Mouth of the Thames—Morning, after a Stormy Night,* painted in 1829. The picture was on Constable's easel all the months that his wife Maria lay dying. He had begun the sketch fifteen years before and had even written his future bride about it. Now the castle ruins seem to represent the tortured emotions and despair husband and wife endured.

For Constable, the sky was the "chief organ of sentiment" in a landscape. He painted storms and he painted rainbows arcing across the heavens. He made a number of sketches and paintings of Salisbury Cathedral, some of which are in the Metropolitan exhibition. Unfortunately, New York will not see his masterpiece *Salisbury Cathedral from the Meadows* (1831), since it could not be spared from its English collection. It is a large canvas, five feet by six feet, depicting a black stormy sky over the spire of the cathedral, while in the foreground a hay wagon fords a stream. In the dark and threatening sky glows a triumphant rainbow. This picture is as close as Constable ever came to painting an allegory. Were God an Englishman, then the English countryside was for Constable an earthly heaven.

Constable spent the last day of his life in 1837 working on his painting, *Arundel Mill and Castle.* In the evening, when the light failed, he put down his brushes and went out on an errand of charity for the Artists' Benevolent Fund. Returning home, he ate a large supper and went to bed, but was awakened several hours later by his son coming home late from the theater. It was then that he experienced a severe pain in his stomach, which rapidly increased. A concerned neighbor prescribed brandy, and a servant was sent out into the night to fetch a bottle, but when he returned, Constable lay dead. Indigestion was the medical conclusion.

His paintings were auctioned after his death, in many cases bringing only five or six pounds for works that today fetch half a million. To add insult to injury, a former patron, a certain George Constable (no relation to the artist), began forging pictures by him.

Although Constable never earned the high prices or critical adulation that Turner commanded, near the end of his life he once had a rare pleasure that may have made up for all his misgivings about himself. While riding back to London in a coach, a stranger commented on the passing countryside, declaring, "That's Constable country." The artist savored the moment, then couldn't resist introducing himself.

Constable country is both a geographic metaphor and a reality. He painted mainly in five locations—Suffolk, Salisbury, Hampstead, the Brighton area, and in Arundel. But East Bergholt in Suffolk, the area of his birthplace and youth, remained for him the most poignant touchstone for life and art. Constable once wrote, "I associate my careless boyhood with all that lies on the banks of the Stour; those scenes made me a painter." He was happiest there, breathing the sweet air from freshly cut hayfields, wandering on lanes that passed by thatched cottages, listening to the cry of boatmen who navigated the locks of the Stour. "Constable country" is really the sum of wonder and longing, of instinct and observation, of innocence and experience. □

Constable's England will be on view at the Metropolitan Museum of Art April 14–July 31, sponsored by Mrs. Walter Annenberg, Enid A. Haupt, James D. Wolfensohn Incorporated, and Sponsorship Committee in Formation.

A Royal Success

Is there life after *Nicholas Nickleby?* Will *All's Well* end well on Broadway?

By Susanne D. Yates

They left Britons raving about their production of *All's Well That Ends Well,* and this month the cast of London's Royal Shakespeare Company will take its smash hit to Broadway. Directed by Trevor Nunn of *Cats* and *The Life and Adventures of Nicholas Nickleby* fame, the Edwardian version of William Shakespeare's classic *All's Well* comes to New York's Martin Beck Theatre April 2 for a limited ten-week engagement. The production is spearheaded by the Shubert Organization and Elizabeth I. McCann and Nelle Nugent, the American team who presented *Nicholas Nickleby* last season.

Not since its 1981 production of *Nicholas Nickleby* (winner of four Tony Awards) has the company received such uproarious applause from critics on both sides of the Atlantic. "The best play in London . . . indeed a Shakespeare production that cannot be matched by any existing American company. . . ," heralded a July 1982 *New York Times* review. A London critic recently described one of the company's sold-out performances of *All's Well* at the Barbican Centre as "a total masterpiece . . . that sends you out of the theatre filled with a radiant, overpowering happiness."

Nobby Clark

Left: A thirteen-piece band marches across the stage in a scene from the Royal Shakespeare Company's production of All's Well That Ends Well. *Above: (L.-R.) Philip Franks, John Franklyn-Robbins, and Harriet Walter as Bertram, the King of France, and Helena in RSC's* All's Well.

This delightfully entertaining three-hour play won't, however, send you away financially distraught, as was the case in *Nicholas Nickleby*. That production broke box-office records when theatergoers paid $100 per ticket, making it the highest-priced Broadway play ever. Instead, *All's Well* tickets are selling at standard Broadway rates, with the most expensive seat—at the top weekend rate—going for $40.

Set in the tense atmosphere preceding World War I, *All's Well* combines Nunn's clever artistic direction and John Gunter's ingeniously designed settings to assure smooth-flowing action. From gas-lighted wrought-iron

and glass pavilions to rows of battlefield tents surrounded by smoke, and from World War I Parisian music halls to a battle-ravaged Florentine railroad depot—the play takes the audience from one lifelike scene to another in what Nunn visualizes as part of the frequently neglected Shakespearean play.

All's Well is a comedy in a fairy-tale setting. Complete with hero and heroine, Bertram and Helena, the play's battle of the sexes takes place between these two unlikely young lovers. The snobbish Bertram (Philip Franks), son of the Countess of Rossillion (Margaret Tyzack), refuses to marry Helena (Harriet Walter), a resourceful working-class girl, only because of her lower social class. But a determined Helena is by no means ready to abandon ship. A lovelorn daughter of a doctor, she cures the king of France of a fistula and in return, demands to marry Bertram. The young aristocrat, however, flees from her to the Florentine wars. In the meantime, Helena comes up with a sneaky plan to conquer her unworthy would-be suitor. Described as a "clever wench with both passion and spine," she secretly replaces Bertram's mistress in bed, becomes pregnant, and emerges as the triumphant Edwardian heroine, winning a not-too-happy Bertram.

The tremendous success behind *All's Well* lies not only in Nunn's directorship and Gunter's settings, but also in the outstanding performances of the well-seasoned cast. The three major actors have on their list of credits several impressive theatrical seasons with the RSC prior to their appearances in *All's Well.* Philip Franks, who joined the company during its 1981 Stratford season, has performed in *A Midsummer Night's Dream, Titus Andronicus,* and *Two Gentlemen of Verona.* Harriet Walter debuted with the RSC in 1981 as Madeline in *Nicholas Nickleby* before playing Helena in *A Midsummer Night's Dream,* Winnifred in *The Witch of Edmonton,* and Lady Percy in *Henry IV: Part I.* Margaret Tyzack joined the company in 1975, where her performance as Maria Lvovna in *Summerfolk* was applauded in the *New York Times* as "one of the truest and most touching . . . " She has also played in *Coriolanus, Titus Andronicus,* and *Julius Caesar.*

The Royal Shakespeare Company traces its roots to the famous Globe Theatre, which was built on the south side of the Thames in 1599. The theater burned down in 1613, was rebuilt the following year, and was demolished in 1644. More than two centuries later, the Shakespeare Memorial, a new theater on the same site, received a royal charter. It was officially opened on April 23, 1879—the anniversary of Shakespeare's birthday. Almost fifty years later, the memorial burned but was rebuilt in 1932. The Shakespeare Memorial became the Royal Shakespeare Theatre in 1960, and that same year the Royal Shakespeare Company was formed.

Since then, the company has entertained thousands of theater buffs. Under the leadership of Sir Peter Hall, the young and expanding core of actors, directors, and designers took over the Aldwych Theatre as its London headquarters later that year. The company has performed a continuous repertoire of contemporary and classic plays at the Royal Shakespeare Theatre in Stratford-upon-Avon and at the Aldwych Theatre in Aldwych.

The Royal Shakespeare Company's range of works continued to expand and, in 1974, the company added another theater to its growing list of performance halls with the opening of The Other Place in Stratford. Intimate surroundings—something that had not been possible to achieve at the company's other two theaters—characterized the new addition. In 1977, its London counterpart, the Warehouse, opened its doors with a policy of staging the best new plays by contemporary British writers. The small auditorium, an old warehouse, is part of the Donmar Theatre.

The crown jewel of the company's theaters, however, was added in 1982, when the 1,166-seat Barbican Theatre became the RSC's London headquarters. The company's new home, part of London's new multimillion-dollar Barbican Centre, is a stage for Shakespearean and selected classical and contemporary plays. Small-scale works, such as those staged at the Warehouse, are performed in a 200-seat studio theater at the Barbican Centre. □

The Royal Shakespeare Company will officially open its spectacular production of *All's Well That Ends Well* on Broadway April 13 at the Martin Beck Theatre (302 West Forty-fifth Street), following previews beginning April 2.

Susanne D. Yates, a member of the HORIZON *editorial staff, edits Trans World.*

Playing Around

Other British theatrical performances on tap during the festival include two contemporary works shown at the Public Theater (425 Lafayette Street) May 24–June 4. Joseph Papp, theater producer and director of the New York Shakespeare Festival, is donating the space for the two works to be presented. *Fen,* by Caryl Churchill, is the story of a woman facing modern social problems and a moral existence in the farming town of Fen, England. Geraldine Pilgrim's *Good Night Ladies,* performed by the avant-garde group Demonstrate, is theater without language, portraying the European world of espionage through the use of garbled sounds and nightmarish voices.

Both performances are sponsored by the New York Shakespeare Festival, Bankers Trust and the British Council.

Corporate Salute

Private funding from two continents created this extraordinary British arts festival.

"Britain Salutes New York 1983" holds a very special place in the history of corporate arts support. The project has succeeded because of tremendous cooperation from individuals and businesses on both sides of the ocean. Festival planners raised a whopping $3.5 million, $500,000 above the ambitious figure projected by festival chairman David Lloyd-Jacob two years ago.

The British Council, the cultural department of the British government, contributed $250,000 to the festival coffers. The National Endowment for the Arts and several state agencies also awarded grants for specific events. However, "Britain Salutes New York 1983" largely remains privately funded, an accomplishment festival planners emphasize proudly. The festival's success and magnitude bode well for future cultural events.

To bring the vision of a massive arts festival —expensive and unwieldy by its nature—to fruition, organizers initially sought important endorsements. Lloyd-Jacob presented the concept to the Honorable Hugh T. A. Overton, CMG, British consul general in New York, who responded enthusiastically to marking two hundred years of United Kingdom–United States peace with a private-sector festival. Nancy Reagan and Prince Charles agreed to be honorary patrons, with each country's respective ambassador cochairing the festival's committee of honor.

A leading British investor in the United States, Amcon Group, the North American arm of Consolidated Gold Fields, took an early lead in festival support with a $500,000 donation. Theodore Mander, CBE, former president of the British-American Chamber of Commerce, current president of Reed Stenhouse-Balanced Pension, cochaired the festival contributors committee and praised the chain reaction that followed: "Once it was clear that the festival had both government and corporate backing, companies jumped on the bandwagon and we've had an enormous response. There are very few British companies operating in America that have not come forward with some form of contribution."

After two years of active fundraising for the festival, Marifé Hernández, president of the Cultural Communications Group (festival managing firm), reported that the considerable differences in the British and the American cultures seem to dissolve in the business sphere—"Companies supporting the festival are doing so for very similar reasons." British-based companies emphasize the desire to be "good corporate citizens," in Hernández's words, and "want to proclaim they are New Yorkers and to enhance their North American profit centers." Calling business "the *lingua franca* of our era," Hernández compares an international business round table to the Congress of Vienna; once "monarchs from all over the world could talk to one another, and now business kings can communicate."

Both Barclays Bank International and Mobil Oil are sponsoring festival events to fulfill their individual social responsibilities and to maintain their established corporate traditions of arts support. Barclays's sponsorship of the Royal Ballet performance is in line with the parent company's commitment of more than £500,000 to the Royal Opera House, Covent Garden, for tours of both the Royal Ballet and Sadler's Wells Company. According to Barclays senior vice president Richard Butt, the New York performance is an opportunity to entertain some of Barclays's customers in an informal manner and "to encourage links between Britain and the States in an effort to strenthen their trust and friendship."

Mobil, a multinational corporation with a distinguished tradition of arts support, is underwriting the Holbein exhibition at the Morgan Library. Mobil is also a major donor to the festival's general fund.

Colin Draper, president of Thomas Tilling, a British-based industrial holding company in New York City, reports Tilling donated funds to the festival because "supporting the arts is in the tradition of the parent company and we try to be helpful when we can, quite apart from the fact that New York has been very good to us." Tilling's London headquarters is Crewe House, a grand 1708 house where Winston Churchill is said to have met his wife, Clementine. It was the site of last autumn's reception for the London committee and United Kingdom supporters. Draper is a member of the festival board of directors.

The histories behind some donations are intricate. For instance, the chairman and chief executive officer of Gould (a $1.6 billion electronics company), William T. Ylvisaker, met sculptor Henry Moore several years ago. That began a relationship which led to the placement of a massive Moore bronze on the grounds of the company's Rolling Meadows, Illinois, headquarters, the $500,000 sponsorship of "The World of Henry Moore" at the Metropolitan Museum of Art, and Ylvisaker's involvement on the festival board.

Festival funding from individuals also reveals unique arts connections. For Henry J. Heinz II, KBE, chairman of H. J. Heinz Company, and his British-born wife, the sponsorship of the "Drawings from the Royal Institute of British Architects" exhibit at the Drawing Center combines both corporate and personal interests. The company has been well established in Britain since the turn of the century; Mr. Heinz's lifelong interest in architecture is manifested by the establishment of the Heinz Gallery at the Royal Institute of British Architects in London. He is a festival board member; she serves on the host committee.

Companies have not only extended financial assistance to the festival, but also have offered the services they are best capable of providing. For instance, British Airways, the official carrier of the festival, donated space on flights between London and New York for the organizers, dignitaries, performers, and press.

Grand Metropolitan, parent company of Paddington Corporation (importers of J & B Scotch), will provide refreshments at numerous festival events. Additionally, the company, along with J & B, will sponsor the black-tie opening reception at the Metropolitan Museum of Art on April 13 and will cosponsor this year's gala Metropolitan Opera Ball. The wines and spirits, all Grand Metropolitan products, will be provided gratis, reducing the benefit event's overhead considerably.

Morgan Guaranty Trust Company contributed the financial expertise of their executive committee chairman, Briton Dennis Weatherstone, who served as the festival's treasurer as well as a festival board member, and cosponsors the festival performance of the London Contemporary Dance Theatre. The New York–based banking institution considers sponsoring cultural activities part of their "social responsibility to the city of New York to make it a place where people are happy to live and to work and have a good quality of life," according to Weatherstone. "If that takes place, the environment is better for our business."

—Cindy Graff Hobson

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Britain Salutes New York 1983

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Dance to Stardom

The Royal Ballet looks to the future and to its aspiring young dancers. By Peter J. Rosenwald

For the first time in two years Americans will have a chance to see Britain's fifty-year-old Royal Ballet when it visits the United States this spring to participate in the "Britain Salutes New York 1983" festival. The repertory for the first part of the eight-performance visit at the Metropolitan Opera House will include *Enigma Variations, Voices of Spring, Dances of Albion,* and *A New One-Act Ballet. Mayerling* will be performed the second part of the engagement.

The Royal Ballet was considered one of the world's finest companies during the sixties and early seventies. This was the company of Margot Fonteyn and Rudolf Nureyev, of such other notable dancers as Anthony Dowell, Lynn Seymour, Antoinette Sibley, David Wall, and Merle Park. Its heart was very much in classics like *The Sleeping Beauty* and *Swan Lake.* Yet it was also enamored with the modern repertory created by its long-time resident choreographer, Sir Frederick Ashton, and with Kenneth MacMillan's startling introspective works. For a while, the Royal Ballet seemed to have everything going for it. But the past few years have seen serious slippage. A sloppiness crept into the dancing, a sense of fatigue seemed to overcome the company.

One of the criticisms leveled at the Royal Ballet has been that its systems, too institutionalized and hierarchical, have prevented young dancers from rising through the ranks sufficiently rapidly to gain stardom while still young enough to lead the company. When the Royal Ballet came to America in 1981, there was not a single principal and very few soloists who had not been in the company for at least a decade. Now that's changing, and while the roster includes many familiar names, the lead roles are increasingly being given to dancers on the way to the top—not over it.

The change began to take place in 1977 when Kenneth MacMillan relinquished the post of artistic director to become principal choreographer. The management moved to the shoulders of Norman Morrice, who had rejuvenated the Ballet Rambert and whose priorities included developing promising young dancers. As a result there are some shining new faces in the Royal Ballet, and they are getting the parts and dancing exposure formerly reserved only for the tenured members of the company. When the Royal Ballet performs in New York, a new generation of dancers will be seen in leading roles—Bryony Brind, Alessandra Ferri, Rosalyn Whitten, and Ashley Page.

The four young dancers talked about the way the company is changing and the renewal process, which is the Royal Ballet's hope for its future. Not surprisingly, they were full of praise for Norman Morrice's encouragement and support. Said Bryony Brind, "Norman is really interested in the young dancers. He is constantly trying to bring us on and challenge us with new roles. Now we have so many young dancers, a new generation if you will, pushing to get to the top that we will probably go through a period in which we block the progress of the younger ones."

One of the constant battles in any ballet company is who will get the leading roles. In a company like the Royal Ballet, with more than a dozen top dancers during the late sixties and early seventies, there were just not enough performances to go around. Casting was often done on the basis of seniority as well as talent. If there was a classic or a new ballet in the repertory, explained Rosalyn Whitten, "Merle Park would have to have a certain number of performances, Lesley Collier would have to have a certain number, and so would Jenny Penney and Marguerite Porter. What was left over, and often there was little or nothing, went to me and to Wendy Ellis and Fiona Chadwick. If there are not enough performances, then someone loses out. Now with those principals dancing much less, it means that we can dance more."

Dancing more should mean that audiences are going to get a better level of performance. The adulation being heaped on the young dancers suggests that today's audiences want dancers they can call their own. Audiences have dropped off over the past few years, partly the result of steeply increased ticket prices, but also

©1983 Johan Elbers

Lesley Collier with Stephen Jefferies in The Sleeping Beauty.

Peter J. Rosenwald is a contributing editor for HORIZON.

With performances limited, young dancers constantly battle for leading roles.

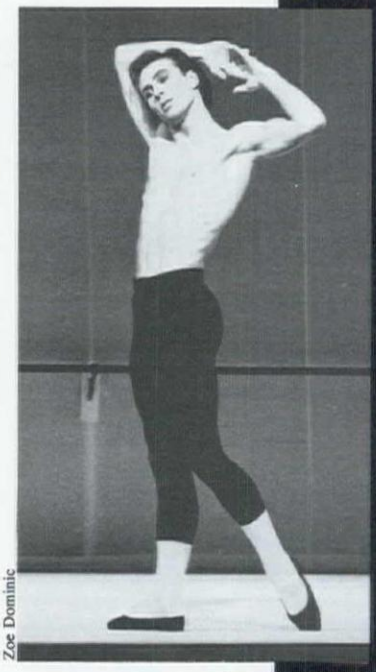
due to a weariness and lack of excitement with the repertory. Morrice appears to want to re-create the electricity that had fans showering the stage with flowers and mobbing the stage door for autographs.

Yet the relatively small number of annual performances and the large total size of the company (twenty-eight principal dancers) stand irrevocably in the way. Brind danced her first *Swan Lake* in April 1981, to rave reviews. She was hailed as "the new Fonteyn," and London's *Evening Standard* critic Edward Thorpe opined that, if her talent were properly nurtured, she had the potential of becoming another Makarova.

Properly nurturing dance talent means giving the dancer ample opportunity to dance and a chance to master the technique needed for a particular role so that the talent has time to emerge and develop. Since her debut, Brind has danced the challenging Odette/Odile role only four times. Rosalyn Whitten's experience is parallel. She danced Aurora in *The Sleeping Beauty* in 1978 and has danced it only eight times since then. Ashley Page's chances as a dancer are better because there are fewer male dancers with whom to compete. As a choreographer, he has the same problem getting his works developed in the company's choreographic workshop.

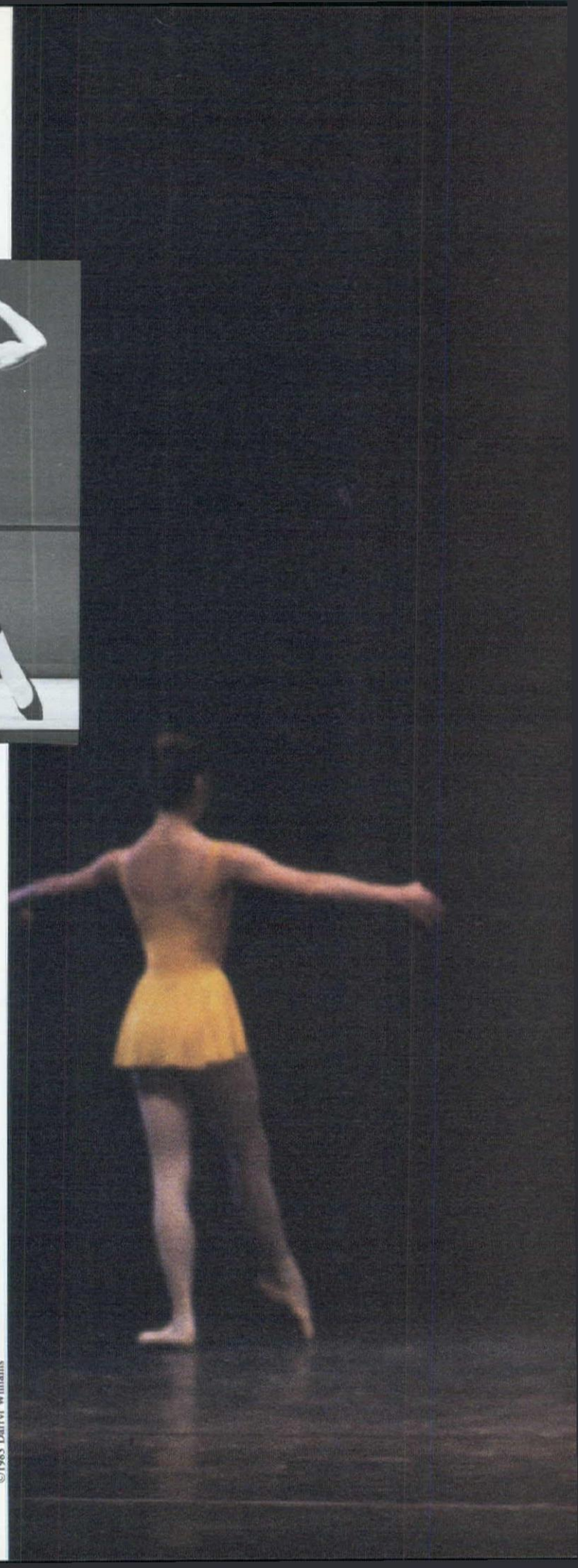
Watching a recent performance at the company's home, London's Royal Opera House, one was struck by the engaging quality of Bryony Brind's dancing that captured the audience. Dancing Miranda to Rudolph Nureyev's Prospero in his new production of *The Tempest,* her elegant, lyrical dancing got an opportunity to shine. And in the program's final work, Nureyev's choreographic rendition of Petipa's *Raymonda* act III, Fiona Chadwick was a graceful and skilled Raymonda, and many of her generation of dancers were cast in supporting roles.

There was a definite sense of renewal. Although the overall dancing quality has not yet climbed back to where it was at its height, the trend is clearly upward. This great company appears to be welcoming a new generation of dancers eager to continue its tradition of excellence. □



Zoe Dominic

Ashley Page, one of the Royal Ballet's talented newcomers, performs in Afternoon of a Faun. *The addition of young dancers like Page is part of a plan by ballet director Norman Morrice to renew excitement with the repertory and audiences. Right: Rosalyn Whitten dances in* Concerto. *Like Page, Whitten is part of the new generation of ballet dancers, a younger generation which is the hope for the future of this world-class ballet company.*



©1983 Darryl Williams

The Royal Ballet will perform at the Metropolitan Opera House, Lincoln Center April 9–23, sponsored by Barclays Bank International. (For schedule details, see the calendar-of-events brochure in the center of this issue.)

The Reel Britain

Britain has won and lost at the box office; today it is scoring big. By Harlan Jacobson

Britain—perhaps more than any nation—has suffered at the hands of the American film industry in its efforts to forge an English film identity and an international film industry. Americans have lured British talent to Hollywood to work at higher wages and for greater glory. And although thousands of British films have been produced, the industry, working in fits and starts, has barely survived. But if recent British successes such as *Chariots of Fire* and *Gandhi* are any indication, Britain may be entering a new era of film making.

Not that there haven't been triumphs: *Goodbye Mr. Chips, The Red Shoes, Great Expectations, Tom Jones,* to name a few, are British, start to finish. But all too often that which appears equally English, for whatever reasons—international coproduction, overseas

Below: Vivien Leigh and Laurence Olivier in Fire Over England, *a 1937 patriotic film in response to impending war. Right:* The Lodger *(1926), one of Alfred Hitchcock's earliest films. Far right: A scene from John and Roy Boulting's postwar thriller,* Seven Days to Noon *(1950), which includes a mass exodus of bomb-threatened London.*

All photographs courtesy The Museum of Modern Art

financing, acting, direction, or conception—is not quite.

Have Americans overlooked the accomplishments of English film makers? "Yes, I think so," says Larry Kardish, associate curator of film at New York's Museum of Modern Art. "The usual perspective on British cinema is that it has not been a rich or sustained history, that the British do not have cinema in their blood the way the French or Americans do."

To redress that misperception, MoMA has mounted several exhibitions of British films. The first, to take place April 29 through May 19 as part of the "Britain Salutes New York 1983" festival, includes seventeen feature films plus a number of documentaries selected with the assistance of Britain's National Film Archive, a unit of the British Film Institute.

"Part of our reason for doing the show," explains Kardish, "is to demonstrate that the British have made an important contribution to film. They may not be full of the spectacular leaps that you find elsewhere, but they have been strong throughout. There are a number of film makers—Victor Saville, Walter Forde, Carol Reed, Sidney Gilliat, Frank Launder—whose work is not very well known here and which needs to be looked at afresh."

This MoMA show is only an appetizer before a larger two-part British retrospective of some 200 features and 150 shorts planned to unspool in 1984. The series is underwritten by Goldcrest Films & Television, a British company (being hailed, perhaps a bit too enthusiastically, as the savior of the British film industry), which has

Television is largely responsible for the recent surge in British film production.

financed a number of first-rate films—*Chariots of Fire, Moonlighting, Gandhi, Local Hero, Pink Floyd-The Wall*—and is working busily to supply the new independent television network, Channel 4, with fresh British programming.

There has always been a noncritical school of thought that movies constitute a kind of national dream work, expressing in some mythic and imagistic way the conflicts that afflict the body politic. Films have over the years clearly reflected some recurring obsessions: the human cost of the class system; the extension and loss of empire; the continuity of culture and laws as symbolized by the royal family; war and the threat from without; betrayal and the threat from within; the mysterious murder; and, of course, the comic refusal to take any of it at all seriously. The MoMA show touches on many of these themes with a smart look at the rarely seen works of major British talent. (Films that can be seen as part of the exhibition are in boldface type.)

The Lodger (1926), one of British director Alfred Hitchcock's earliest and least-seen films, features theater star Ivor Novello. Wrongly suspected of committing a London murder (which opens the film in quasi-documentary style), Novello is hounded out of his boarding house and nearly lynched by a mob-gone-mad. The severe lighting of the picture retains a Germanic flavor, but the equation of a grotesque murder with a grotesque miscarriage of justice is British, or more appropriately Hitchcockian. (So was one of the bodies, as Hitchcock needed an extra for a scene and stepped in himself—an idiosyncracy that continued in all of his films.)

Perhaps the most celebrated of the English film makers, Hitchcock gave British cinema momentum during the thirties. He left for Hollywood in 1939 to film *Rebecca* for David O. Selznick with British stars Laurence Olivier and Joan Fontaine. Selznick signed Hitchcock after seeing *The Lady Vanishes,* a witty thriller that followed five years of audience successes, including *The Man Who Knew Too Much, The Thirty-Nine Steps, The Secret Agent,* and *Sabotage.*

When German director E. A. Dupont made ***Piccadilly*** in 1928 in England, there was enough confidence around to risk a look into the lives of the lower orders. The story cast Anna May Wong as a Chinese femme fatale working as a dishwasher in a nightclub, who steals the affection of the club owner from the lead dancer. The film had a tabloid fascination with life at the bottom, reflected in the gleaming surfaces of shadows and glass.

With the economic collapse of the West in 1929, British film production diverted to less rough, more fluff. It was the era of ***No Funny Business*** (1932), a divorce-comedy mix-up between Olivier and Gertrude Lawrence; Victor Saville's ***First A Girl*** (1935), a sort of reverse-action *Tootsie;* and Carol Reed's ***Laburnum Grove,*** a sweet 1936 family comedy. But above all, it was the era of Hungarian-born Alexander Korda, who arrived in London in 1931, having failed in Hollywood. He believed in the international entertainment film, big splashy productions that were expensive to film but more nearly fit the mood of the times—escape.

His *Private Life of Henry VIII* (1933), with Charles Laughton and wife Elsa Lanchester, was a keyhole look at English history beset by hokey incidents (for example, Henry's bed being turned down at the moment Anne Boleyn's head is bidding adieu to her body). Korda also did *The Private Life of Don Juan,* with Douglas Fairbanks, Sr., before latching on to ***Rembrandt,*** a 1936 extravaganza, again featuring Laughton and Lanchester, plus Gertrude Lawrence. Korda and his brothers (Zoltan and Vincent) were great ones for celebrating the empire. Examples are: *Sanders of the River* (1935), *Elephant Boy* (1937), *The Drum* (1938), and *The Four Feathers* (1939).

World War II introduced a new vector into British production, that of the patriotic film. By 1937, with Korda's ***Fire Over England,*** the threat of war prompted reminders that England had previously vanquished one invader—the Spanish Armada in Queen Elizabeth's day. Actress Flora Robson, as Elizabeth, stirringly addresses the troops at Tilbury before sending them off to battle the fleet of Philip II of Spain, played by Raymond Massey (though Korda conveniently omitted that rotten weather did most of the work).

By the time Laurence Olivier put ***Henry V*** into production in 1944 the propaganda component in British film was unmistakable. Dedicated to the British commandos about to assault occupied France, the film cast Olivier (who also directed) as the good Harry leading the charge in the Battle of Agincourt. MoMA will play the film May 1, the date the story begins.

Myriad examples in British film focus on eccentrics who threaten to bring a crashing halt to life as usual. Michael Powell and Emeric Pressburger's ***The Small Back Room*** (1948) is a character study of an injured munitions ex-

Called unplayable, his music is really a cross between difficult and impossible.

sible for transmitting that personality to their audiences.

Maxwell Davies writes difficult music. The Boston Symphony Orchestra declared his Symphony no. 2 "unplayable," although they did perform it. Conductors have lost their nerve at the last minute. But Maxwell Davies always has his own stomping ground with the Fires. They have to give it a go. "And when you've done it," says Stephen Pruslin, "he'll think—'Aha! I'll give them something even harder.' Max's music treads a fine line between the extremely difficult and the impossible. But he never crosses it." The close experimental relationship demanded by this music produces an atmosphere of mutual trust and respect.

Maxwell Davies learned how to pitch his music—what demands he could and couldn't make on his musicians and audiences—through his work with children. He was music master at Cirencester Grammar School in England between 1959 and 1962, and has since composed twenty-five works for children. "You learn what works on a very basic level, and you can apply that to pieces for adult players and audiences," Maxwell Davies says. The result is extremely well constructed music that can't be tampered with; each note must be played exactly as it is written. Pruslin finds that, having learned his piano part, he can come back to it nine months later and it has stuck. "Your fingers leap to the pattern, and that is a real test of a piece of music."

The music works because Maxwell Davies wants to connect with his musicians and his audiences. He does that, he says, "by thinking clearly and by choosing methods of communication which are as direct as possible." One of them is wit, enough of it to make people snicker, then blush at the idea of snickering in a concert hall, and finally warm at the thought that there's no reason why they can't. His short "openers"—lively arrangements of early music, half-funny in their shortness—also help break down the barriers. Sometimes he'll use parody, that is, the reference (not always humorous) in his own work to another composer or another style. Parody makes the audience pause and drives home a musical point.

The most obvious of his communication methods is music theater—combining music and theater on stage and exposing the structure of the whole work much more clearly than an opera can do, where musical technique is confined to the orchestra pit. Maxwell Davies didn't invent music theater, but he and the Fires have done a lot to popularize it.

The Fires' program for New York includes all four of Maxwell Davies's music-theater works. They begin with the first that he wrote for the Pierrot Players in 1969. *Eight Songs for a Mad King*, a brilliant parody, is a hallucinatory musical drama about King George III of England, who was driven mad by a disease called palfrey. Maxwell Davies was inspired to write the piece when a friend showed him the miniature mechanical organ which the king played to the canaries he kept in cages around Windsor Castle to teach them to sing. It had all the makings of the mad scenes that composers from Handel to Donizetti have created. Maxwell Davies put four of his instrumentalists into cages, as if they were the king's birds. It is visually powerful, with the cage set and baritone Michael Rippon (as the king) swooping from high notes to low, like the ravaged sound of a

Nicollette Hallett

John Carewe

Opposite page: Mary Thomas performs in Miss Donnithorne's Maggot. *Below: The six members of the Fires of London (L.-R.): Jonathan Williams, cello; Rosemary Furniss, violin/viola; Stephen Pruslin, keyboards; David Campbell, clarinet; Philippa Davies, flute; Gregory Knowles, percussion. Right: Johnny James is the juggler in* Le Jongleur de Notre Dame.

John Carewe

madman. He even rants Handel, the king's favorite composer, but as Maxwell Davies has written it, he quotes him upside-down.

The other music-theater works are equally good stories. *Miss Donnithorne's Maggot* is a tragicomic and erotic portrait of a spinster in Sydney—a lonely, frustrated woman who, jilted on her wedding day, relives it every night. In fact, she was the real-life inspiration for Miss Havisham in Dickens's *Great Expectations.* In the same program is a completely different work *Vesalii Icones*—music theater again, but this time a very experimental form using dance. The title is based on fourteen drawings by the sixteenth-century anatomist Vesalius, illustrating the human muscular structure.

Maxwell Davies fuses these images with those of the Fourteen Stations of the Cross and bases the dance movements on each of the combined ideas, making the dancer "a paraphrase of Christ." All the Fires are used in *Vesalii Icones,* but the cellist sits out on his own, working with dancer Tom Yang. It is much more than an accompanied dance, for the cellist is seen to be reacting to the dancer, and clearly interpreting his movements for the audience. "The Fires," says Maxwell Davies, "gave me the chance to explore this relationship between the sound of the cellist and the movement of the dancer. It is very, very essential to have a tightly knit group to be able to build up the nature and experience of music theater."

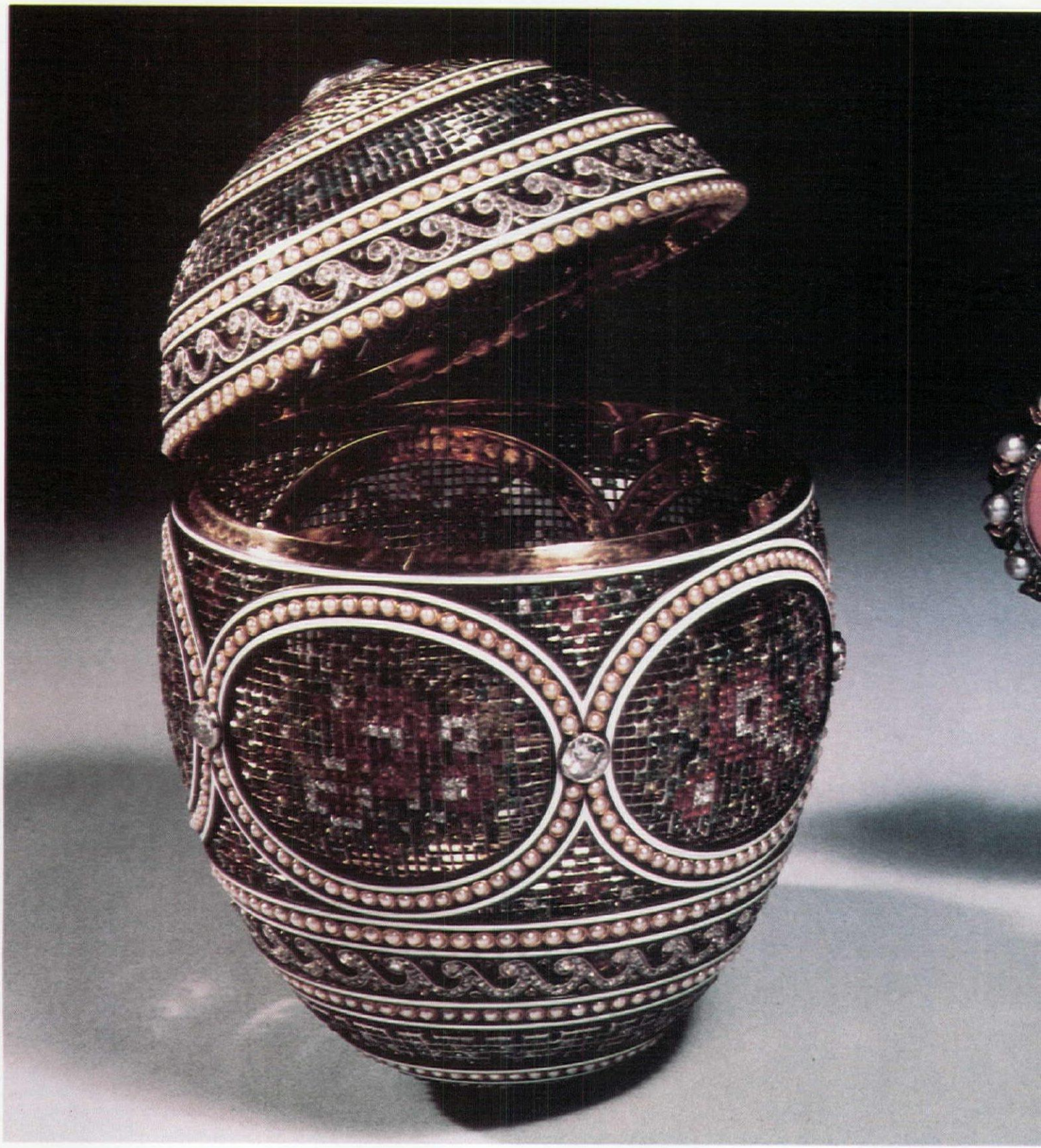
He needed this relationship most when it came to his fourth jaunty music-theater work, *Le Jongleur de Notre Dame,* for it makes huge demands on the Fires, and not just musical ones. They play the parts of monks who, according to medieval legend, take a juggler into the monastery. Since it is music theater, they have to act through their instruments and, at the same time, play as virtuosos. The violinist sits enthroned in the middle of the stage, utterly still for forty-five minutes, until the moment comes for her to pick up her violin and, where the legend says that she should speak, play to the juggler. It is an extraordinary thing to do to musicians—not only to bring them out of the orchestra pit onto the stage with a juggler, a baritone, and a children's band, but to dress them in habits and crowns and ask them to act musically.

Another symphonic piece that makes new demands on the Fires is *Image, Reflection, Shadow.* Unconducted, it is grueling for the musicians, who play together and in solo. It is rhythmically complex but characteristically direct, because it is clearly based on an image—the abstract image of light on water and stone, created by Charles Senior's poem, whose title the composer has borrowed.

Percussion is important in the Fires' music. *Vesalii Icones* alone drums up a woodblock, xylophone, anvil, wheel of jingles, thunder sheet, scaffolding, saucepan, toy clarion, grater, typewriter, knife grinder, biscuit tin filled with broken glass, and bellows, plus the usual drums and cymbal. It's more than enough for three percussionists, and it means that Gregory Knowles gets a chance to create music all the time, instead of being just the rhythm snatcher.

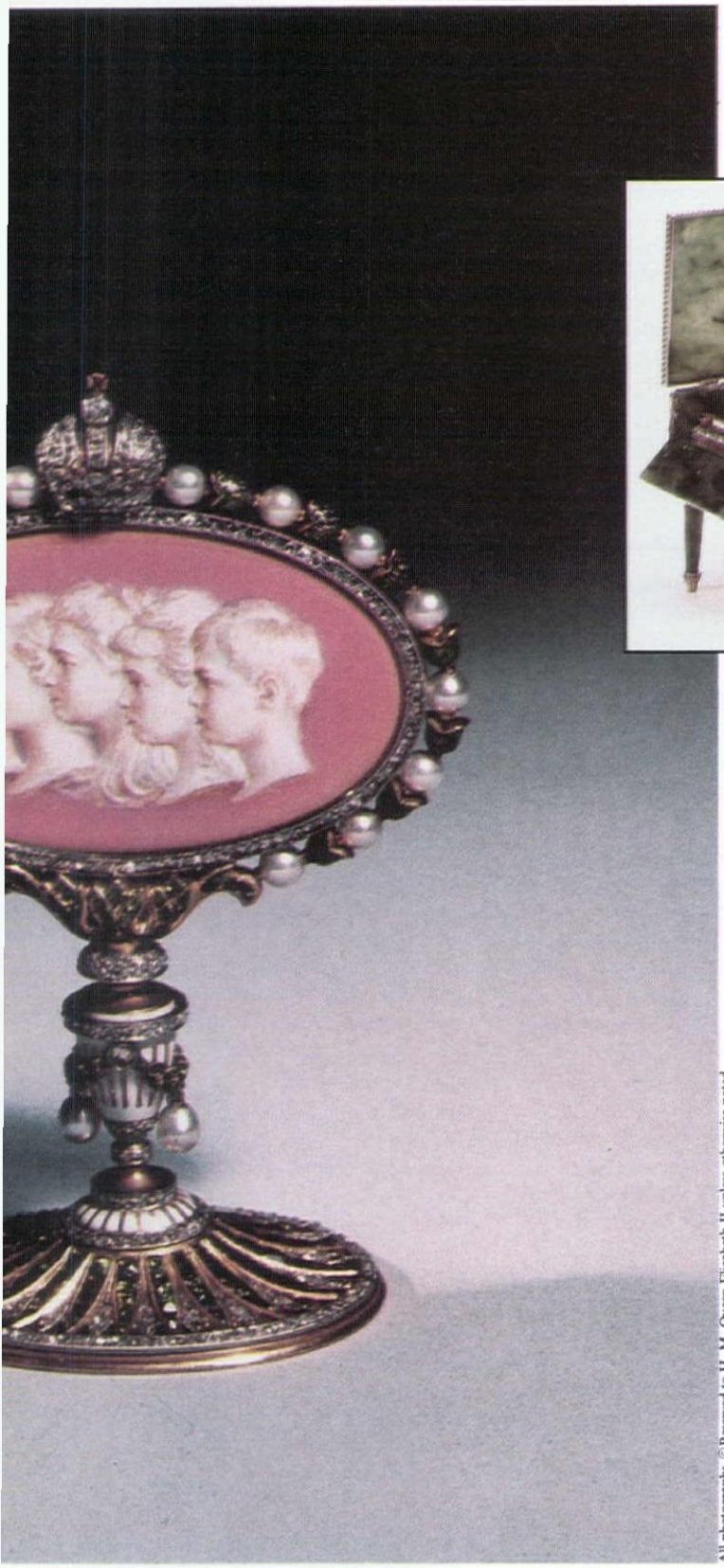
The New York festival performances are part of a hectic touring schedule. Maxwell Davies will conduct only one of the pieces (*Renaissance Scottish Dances*), while resident conductor John Carewe will conduct the rest (except for the unconducted *Image, Reflection, Shadow*). Maxwell Davies must get back to his island of Hoy to compose and devise new ways to stretch himself and the Fires—new harmonies, stranger instruments, wilder rhythms. Maxwell Davies says he already has an idea. "I think," he says slowly, "that I'll write a music-theater piece based on a London bus." □

The Fires of London will appear at Symphony Space April 22, 23, and 24, sponsored by the First Boston Corporation, Tate and Lyle, Inc., and the British Council. (For performance details, see the calendar-of-events brochure in the center of this issue.)



Fabulous Fabergé

What's in a name? When it's Peter Carl Fabergé, it means elegance. By Susanne D. Yates



Above: Miniature grand piano of Siberian jade is mounted in green and red gold. The keyboard is made of opaque black and enameled keys. Left: Fabergé's delicate Mosaic Egg *was a gift from Czar Nicholas II to his wife, Alexandra Feodorovna, in 1914. A skeleton of gold and platinum supports hundreds of cut and set diamonds, sapphires, rubies, emeralds, topazes, and garnets. Inside the egg is a mounted, oval enameled plaque with portraits of the five imperial children.*

All photographs © Reserved to H. M. Queen Elizabeth II unless otherwise noted

He has been called the most eclectic of the world's great jewelers and the creator of the most dazzling works of art. The jewel-encrusted *objets de luxe* created by the great Russian virtuoso jeweler, Peter Carl Fabergé, have brought many a sparkle to the eyes of the rich and royal—from Russia's Dowager Empress Marie Feodorovna to Queen Elizabeth II of England.

This month, the queen's collection comes to the United States for the first time when "Fabergé: Jeweler to Royalty, From the Collection of Her Majesty Queen Elizabeth II and Other British Lenders" opens April 15 at New York's Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design. This major Fabergé exhibition, on view through July 10, features over two hundred rare and unusual works created in the Fabergé workshops of Russia and England. Among the jeweled delights are hardstone carvings of animal and flower studies, enameled and jeweled eggs (originally exchanged by members of the royal family at Easter), scent bottles, table accessories, boxes, and miniature frames.

Fabergé was born in Saint Petersburg in 1846, the son of a local jeweler. At only twenty-four years of age, he completed his apprenticeship in Frankfurt and returned to assume control of his father's shop. It was in Saint Petersburg that Fabergé began his succession of masterpieces, which have for years been admired and collected throughout the world.

For Fabergé, fame and fortune came hand in hand. In 1882 the firm won a gold medal at the prestigious Pan-Russian Exhibition in Moscow. Like many others who attended, Czar Alexander III was fascinated with Fabergé's creations. Two years later he commissioned him to create the first of the series of famous imperial Easter eggs for the Czarina Marie Feodorovna (later the dowager empress), making him the official jeweler of the Russian Imperial Court.

Fabergé's fame continued to grow. By the late nineteenth century, he had opened showrooms in Moscow, Odessa, and London where he and his staff created hundreds of fine decorative objects year-round.

The British Royal Collection was initiated by

A knock at the workshop door could be the postman or the shah of Iran.

King Edward VII and Queen Alexandra (sister of the Czarina Marie Feodorovna) during the early 1900s. Through the relationship of these sisters, Fabergé's fame spread from one royal court to another. England's Queen Mary ardently added several outstanding objects to the collection, and the tradition has passed on through contemporary generations—Queen Elizabeth II, the Queen Mother, the Prince of Wales, and Princess Anne.

The Royal Collection contains a dazzling sampling of Fabergé's creations, such as the delicate *Mosaic Egg*. A gift from Czar Nicholas II to his wife, Alexandra Feodorovna, the egg is dated 1914. A skeleton of gold and platinum supports hundreds of individually cut and set diamonds, sapphires, rubies, emeralds, topazes, and garnets, in an overall mosaic pattern. The egg opens to reveal a surprise, an imaginative characteristic of Fabergé's imperial eggs. The surprise inside the *Mosaic Egg* is a mounted, oval enameled plaque with portraits of the five imperial children.

"Carl Fabergé and his craftsmen fashioned a wealth of fine objects, some simple, some elaborate, some ingenious, some surprising—but all inventively designed and meticulously executed," according to A. Kenneth Snowman, who wrote about the work of the great jeweler in his book, *Carl Fabergé: Goldsmith to the Imperial Court of Russia*. Snowman, a specialist on Fabergé and guest curator for the exhibition, is author of the illustrated catalogue published for the exhibition.

The collection includes an extensive group of miniature animals that form part of the queen's collection at Sandringham—animated and lifelike portraits of seals, horses, ducks, cats, and frogs. A portrait of Queen Alexandra's favorite dog, a Pekingese, is carved in pale green fluorspar with rose diamond eyes.

Fabergé's extravagant table accessories include a rock-crystal letter opener with a red gold mount, bow knot of ribbon and pendant drop with one brilliant and four rose diamonds set in silver, and applied to a broad band of laurel chased in green gold. The jeweled delight was given as a Christmas gift by Alexandra Feodorovna to her childhood governess in 1900. Gifts of fine jewelry were not uncommon during the idolatrous realm of the last czars. But that was soon to change.

The Romanov dynasty, with all its glory and splendor, came to an end when Czar Nicholas II, his wife, and children were executed during the Russian Revolution in 1918. The Fabergé workshop, which at its peak bustled with more than five hundred hardstone carvers, enamelers, and goldsmiths, soon closed, and Fabergé fled to France. Two years later, at the age of seventy-four, he died in Switzerland.

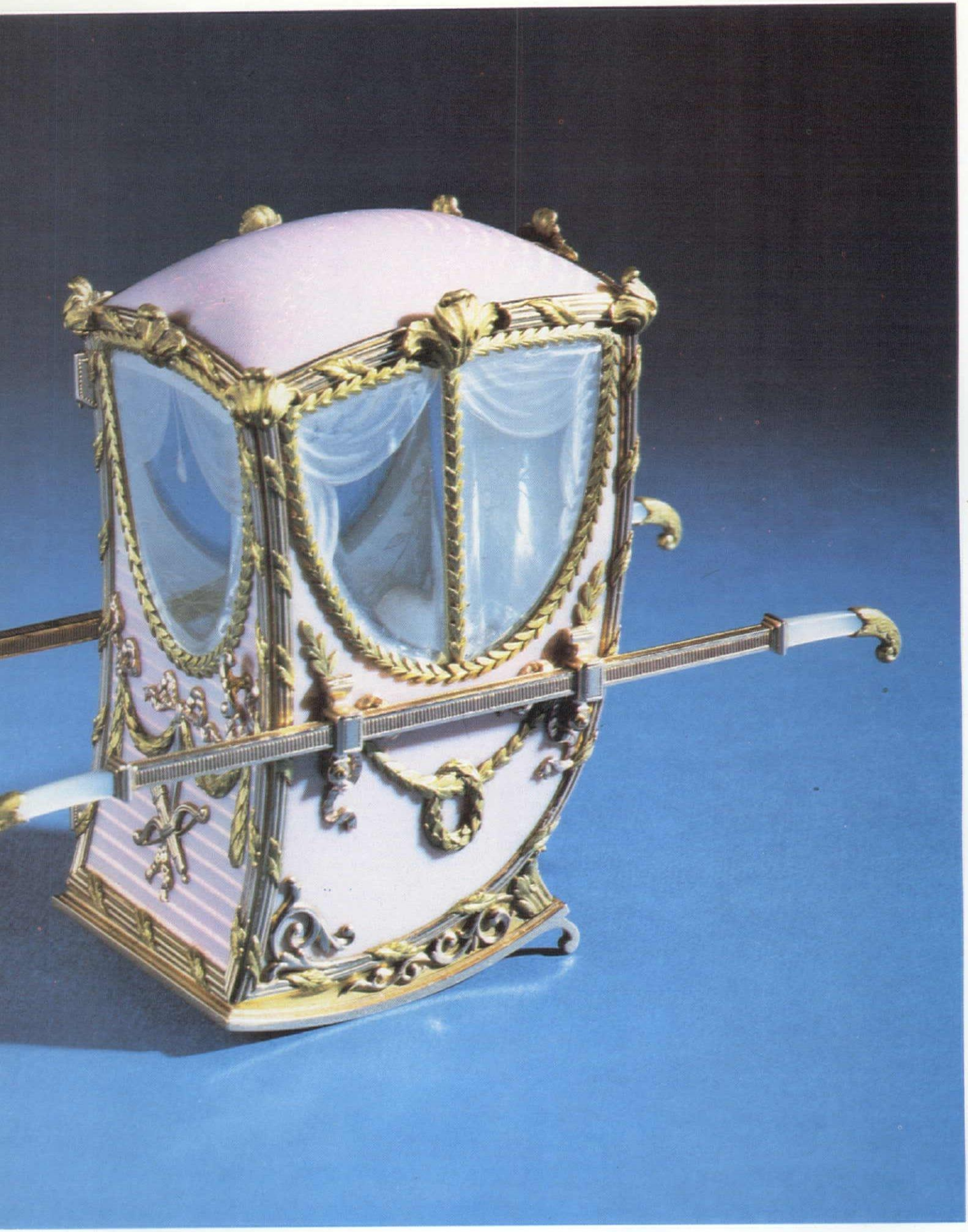
Today, the jeweled fantasies created in the Fabergé workshops are found in private and public collections around the world. Beginning April 22, the most important assembly of these collections goes on view at the New York firm, A La Vieille Russie.

More than eighty Fabergé eggs—including eight of the famed imperial eggs—make up part of the more than 560 Fabergé objects from the collections of A La Vieille Russie; Cooper-Hewitt Museum, Brooklyn Museum, and the Forbes Magazine Collection, all in New York; Walters Art Gallery, Baltimore, Maryland; Hillwood Museum Collections, Washington, D.C.; Virginia Museum of Fine Arts, Richmond; the collection of Mrs. Bing Crosby; and a host of private collectors around the world. □

Fabergé: Jeweler to Royalty will be on view at the Cooper-Hewitt Museum April 15–July 10, sponsored by E. E. Heath & Company and Warner Communications.

Left: Fabergé's Colonnade Egg, *commemorating the birth, in 1904, of the heir to the throne. Four silver-gilt cherubs, representing the czar's four daughters, are seated at the base of the rotary clock egg. Above: Baroque pearl* Flamingo, *with feathers and neck of massed rose diamonds and gold head set with cabochon ruby eyes. Right:* Gold Sedan Chair, *crafted by Fabergé jeweler Henrik Wigstrom, with opalescent pink enameling, varicolored gold garlands and swags. Mother-of-pearl interior includes windows with crystal-engraved "drapes."*

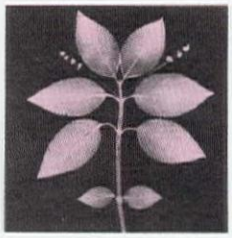
Photograph courtesy A La Vieille Russie



The Arts in Time

1798: *Wordsworth and Coleridge publish* Lyrical Ballads, *the earliest work of the English romantic movement, inaugurating one of the most fertile periods in poetry. Later contributors to the movement included Keats, Shelley, and Byron.*

1824: *Constable and Turner exhibit at the Paris Salon, creating a sensation. Their influence on French landscape painting, particularly the Barbizon school, is profound.*



1835: *William Henry Fox Talbot invents the positive/negative system of photography, allowing multiple positives from a permanent negative.*

1848: *The Pre-Raphaelite Brotherhood is formed in opposition to the neoclassical teachings of the Royal Academy. They preach the absolute fidelity of art to nature.*

1850: *Charles Dickens publishes* David Copperfield, *detailing the rags-to-riches story of a virtuous boy.*

1851: *Sir Joseph Paxton's vast glass and iron Crystal Palace is built. It anticipates twentieth-century construction techniques and materials.*

1851: *John Ruskin's* Stones of Venice, *with its plea for human values in an increasingly mechanized society, inspires the arts and crafts movement. Led by the brilliant designer William Morris, the movement seeks to ally the traditions of individual craftsmanship with modern methods of production.*

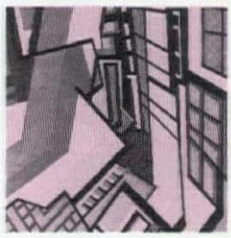
1865: *Lewis Carroll publishes* Alice's Adventures in Wonderland, *a satirical fantasy that has become a literary classic.*

1871: *William Gilbert meets Arthur Sullivan. Together, they raise the light opera to new heights as an art form.*

1895: *The success of Oscar Wilde's classic farce,* The Importance of Being Earnest, *ends abruptly when Wilde is imprisoned for having a homosexual affair with the son of the Marquis of Queensbury.*

1904: *Virginia Stephens (later Woolf) moves to the then-unfashionable part of London called Bloomsbury. The name would become synonymous with an influential group that included writers such as Woolf, Lytton Strachey, and E. M. Forster and artists Duncan Grant and Vanessa Bell.*

1914: *Composer Ralph Vaughan Williams creates a distinctively English style of music with works such as the* London Symphony, *drawing on Elizabethan and English folk music.*



1915: *The vorticists, led by Percy Wyndham Lewis, embody the initial response of English artists to developments on the continent. Radical and doctrinaire, their work envisages Britain as a "vast island machine."*

1915: *W. Somerset Maugham achieves recognition with his powerful biographical novel* Of Human Bondage.

1920: *Composer Gustav Holst introduces his orchestral masterpiece,* The Planets.

1783 — 1850 — 1900

1789: *Thomas Jefferson designs the Virginia State Capitol, the first building of the classical revival in America. He felt that a style based on Roman classicism was appropriate to the new republic.*

1838: *John James Audubon, artist and father of American ornithology, completes the monumental* Birds of America, *consisting of paintings of 489 species of birds.*

1848: *Stephen Foster's "Oh! Susanna" is the composer's first success.*

1849: *In New York, twenty people are killed when police open fire on a mob protesting the appearance of Macready, a celebrated English actor. The crowd was enraged by dress requirements at the theater and derogatory remarks Macready had made about America.*

1851: *Herman Melville publishes his great novel of man's struggle against nature and the cosmos,* Moby Dick. *Melville was influenced by the writings of Emerson and Thoreau.*

1875: *Thomas Eakins paints one of the masterpieces of American realism,* The Gross Clinic. *The painting, unflinching in its depiction of a medical operation, shocked the art patrons of the day.*

1878: *". . . flinging a pot of paint in the public's face" was the way English art critic John Ruskin described James McNeill Whistler's* Falling Rocket. *Whistler sued for libel and won. He was awarded damages of a farthing.*

1884: *Mark Twain publishes* The Adventures of Huckleberry Finn.

1894: *Louis Sullivan creates the first masterpiece of American skyscraper design with the Guaranty Trust Building in Buffalo.*

1895: *Charles Ives begins work on his First Symphony while still a student at Yale. Although recognition came slowly, Ives is regarded today as one of the great American composers.*

1902: *Alfred Stieglitz forms the Photo-secession to advance the status of photography as an art.*

1903: *With* The Ambassadors, *Henry James returns to the international theme of his earlier works.*

1904: *Isadora Duncan creates "free dance" in opposition to the formal strictures of ballet. Although she lived all her adult life in Europe, her example was crucial to the development of modern dance in the United States.*

1909: *Frank Lloyd Wright designs the Robie House, the finest example of his prairie-style houses in Chicago, which established Wright's reputation.*

1913: *The Armory Show in New York, an exhibition of the most recent trends in European painting, shocks the American art world and alters the course of American art.*

1915: *D. W. Griffith's* Birth of a Nation, *one of the most innovative and influential films of all time, is released.*

Two hundred years of sharing the arts. By Robin McDonald

1922: *T. S. Eliot's poem* The Wasteland *brilliantly captures the disillusionment of the postwar period.*

1928: *A storm of controversy breaks with the publication of* Lady Chatterley's Lover *by D. H. Lawrence. The book's sexual explicitness would keep it controversial for almost forty years. It is banned in the U.S. until 1960.*

1929: *Henry Moore begins to receive critical praise with pieces such as* Reclining Figure.

1930: *The Camargo Society is formed to promote the creation of a national ballet in England. Staging works by choreographers Ninette de Valois, Antony Tudor, and Frederick Ashton, and using dancers from the fledgling Rambert and Sadler's Wells companies, the society achieves its goals quickly and disbands in 1933.*

1934: *Fourteen-year-old Margot Fonteyn makes her debut as a snowflake in a Sadler's Wells production of* The Nutcracker.

1945: *Evelyn Waugh publishes* Brideshead Revisited, *a novel of life between the wars, laced with religious overtones.*

1945: *Benjamin Britten has his first major operatic success with* Peter Grimes.

1948: *Laurence Olivier produces, directs, and stars in a screen version of* Hamlet. *He wins the Oscar for Best Picture and Best Actor.*

1949: *George Orwell predicts an ominous future in* 1984.

1956: *Pop architects Alison and Peter Smithson exhibit their house of the future, built with plastic panels that allow each house to be tailored to its owner. The Smithsons were founding members of the British pop-art movement, with artist Richard Hamilton and sculptor Eduardo Paolozzi. They would influence U.S. pop art in the 1960s.*

1956: *Playwright John Osborne creates the archetypal angry young man in* Look Back in Anger.

1962: *Painter Francis Bacon's bleak view of humanity is epitomized by his* Three Studies for a Crucifixion.

1963: *The Beatles release their first single "Love Me Do." Within two years they would be the most famous group in the history of pop music.*

1965: *Influenced by Samuel Beckett and the Theatre of the Absurd, the plays of Harold Pinter, such as* The Homecoming, *examine the failure of human communication.*

1968: *Stanley Kubrick's* 2001: A Space Odyssey *sets the standard for the science-fiction films of the 1970s.*

1981: *British architect James Stirling wins the international Pritzker Prize, a kind of Nobel Prize for Architecture.*

1982: *The Royal Shakespeare Company's ground-breaking nine-hour production of* Nicholas Nickleby *is a smash hit in New York.*

1982: Chariots of Fire *wins the Oscar for Best Picture of the year.*

1940 1960 1983

1922: *Architects from the world over enter the* Chicago Tribune *Tower Competition. More influential than the conservative winning design are those of the losers, in particular the Bauhaus's Walter Gropius.*

1921: *Eugene O'Neill achieves international fame with* Anna Christie, *which is produced in nine countries shortly after its U.S. premiere.*

1923: *Louis Armstrong has his first recording session, in Chicago.*

1926: *Martha Graham, the "greatest exponent of the American modern dance," introduces her own company in New York after several years with the seminal Denishawn company.*

1927: The Jazz Singer, *the first true talkie, makes its premiere, turning the movie industry upside-down.*

1929: *William Faulkner's* Sartoris *and* The Sound and the Fury *inaugurate the saga of Yoknapatawpha County.*

1941: Citizen Kane, *thought by many to be the greatest American film of the sound era, premieres. It is a tour de force for producer, director, and star Orson Welles (age 24).*

1943: *Agnes de Mille's choreography for* Oklahoma! *creates a vogue for ballet in Broadway musicals.*

1947: *Jackson Pollock begins his famous "drip" paintings. Pollock and the New York school would put U.S. art in the forefront of the world.*

1952: *Avant-garde composer John Cage creates one of his most notorious pieces,* 4'33", *consisting of four minutes and thirty-three seconds of silence.*

1955: *Elvis Presley releases his first single, "That's All Right (Mama)," thereby signaling the birth of rock'n' roll (and the generation gap).*

1958: *Mies van der Rohe and Philip Johnson design the Seagram Building, a masterpiece of the international style.*

1963: *The first major traveling exhibition of American pop art brings artists such as Andy Warhol, Jasper Johns, Roy Lichtenstein, and Robert Rauschenberg to a wider public.*

1964: *Saxaphonist John Coltrane, one of the most innovative and tortured figures in jazz history, records "A Love Supreme."*

1976: *Saul Bellow, a central figure in the Jewish literary renaissance, wins the Nobel Prize for Literature.*

1976: *Philip Glass and Robert Wilson's* Einstein on the Beach, *a minimalist opera featuring electronic instruments, is staged by the Metropolitan Opera.*

1982: *Leading post-modernist architect Michael Graves completes his first major project, the Portland Public Services Building. The controversial design is the antithesis of the international style—a squat, boxy shape, articulated by a bold geometric pattern of colored tile.*

Books

Life's Loves Lost

Robert Graves: His Life and Work, by Martin Seymour-Smith. New York: Holt, Rinehart, and Winston, 1983. $22.50.

Of the hordes of viewers who were held spellbound by the BBC television series "I, Claudius," relatively few had ever heard of Robert Graves. Even fewer had any clear notion of just who this most protean of twentieth-century writers is. In a sense, this is Graves's own fault. He wrote what has been called by the *New York Times Literary Supplement* "the only successful historical novel of the century" strictly for money, at a time when he was desperately poor. The book was a best seller in 1934, as well as a critical success. Two decades later, however, when called upon to write a companion work based on the life of Nero, the unregenerate Graves said, "I do not like ancient Rome or the Romans, and Nero is a bore."

It has been Graves's fate, throughout his eighty-seven years, to become famous for what he regards as secondary productions, while the true labor of his creative life—his poetry—has remained woefully undervalued. The 1929 *Good-bye to All That,* one of the best memoirs ever written about World War I, first made him a celebrity. Feminists and mystics speak reverently of *The White Goddess,* a wildly original blend of matriarchal and poetic speculation. He is, so far, the author, coauthor, editor, or translator of some 137 volumes of literature.

Free-lance writer Martin Seymour-Smith has known Graves since 1943, when he (Seymour-Smith) was only fourteen. So accessible and helpful has the octogenarian made himself in the writing of this first true biography that he might well be listed as a collaborator. The reader is thus asked to take a very great deal on faith. "If one is performing a task with him," writes Seymour-Smith, "and stops off for a cigarette or a sit-down, he will bark out some such question as: 'Are you a bad life?' or 'Got a weak heart?' " For evidence of such assertions, we either believe the biographer or we don't.

We might well expect a biography of so "distinguished" a literary figure, while still alive, to come equipped with the pompous frowns of scholarly appraisal. But the fearless disregard for criticism with which Graves has lived his life is here matched by the bluntness of Seymour-Smith's presentation. There is a naughty pleasure in knowing that Graves so detested W. B. Yeats that upon the Irish poet's death, he celebrated with a luncheon "in honor of [his] demise," or that he thought W. H. Auden "a synthetic poet who probably never wrote an original line in his life."

United Press International

British author, poet, and critic Robert Graves stops to examine a piece of old wall along the Appian Way enroute to Rome.

The love of women has been, next to the celebration of them in poetry as the "white goddess," the central motivating strain of Graves's life. And Seymour-Smith is unblinking about the amatory messes and fiascoes that have punctuated this long life. He is especially entertaining, if a bit coy, about the infamous Laura Riding debacle, which culminated with the egomaniac American poet jumping out of a fourth-story window. To prevent her being arrested under British law for attempted suicide, Graves risked a charge of attempted murder; the upshot of the whole farce was Graves's voluntary exile to Mallorca, where he has spent the bulk of his adult life. The saint of Seymour-Smith's narrative is Graves's second wife Beryl, mother of his last four children, who has looked the other way whenever the writer has been seized with a new infatuation.

It is impossible, despite all this, not to like Graves, and it is very hard not to be entertained by this lively biography. It is Seymour-Smith's central thesis that Graves is "the most widely praised and widely read of twentieth-century love poets," whose importance to history lies in that lifelong oeuvre. The biography's careful attention to the poetry amounts to its strongest critical achievement.

There is today no single Graves poem that can be counted on to find its way into the anthologies the way a half-dozen love poems each by Yeats, Auden, Dylan Thomas, or Ezra Pound (all of whom Graves despised) can be. It may well be that *I, Claudius* will still be packing them in in Kuala Lumpur when Graves's splendid love lyrics are gathering dust in the libraries of the future. —*David Roberts*

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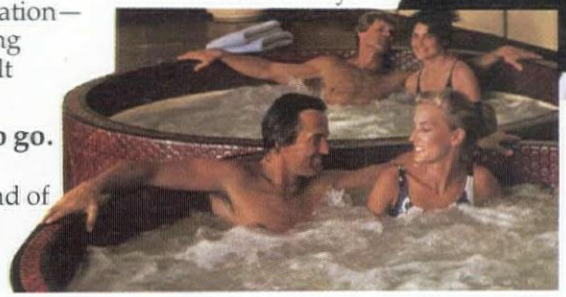

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Films

Moving on Up

When Hugh Hudson held aloft his Oscar for *Chariots of Fire* at last year's Academy Awards bash, he put the world on notice that "the British are coming." With the critical acclaim for such subsequent British pictures as *Gandhi* and *The Long Good Friday,* only the most die-hard Anglophobe could deny that the British are, in fact, here.

To Hollywood moguls, the resurgence of the British film industry is a neater trick than if India, South Africa, and the United States suddenly ran up the Union Jack again. For the sun had definitely set on the British film empire. After a brief burst in the immediate postwar years, British cinema settled into a doldrums like a pub customer who's 'ad one too many pints. The so-called "free cinema" of the early sixties shook things up a bit, but even such critically praised films as Karel Reisz's *Saturday Night and Sunday Morning* and Tony Richardson's *Look Back in Anger* were little more than bubbles at the box office. For almost two decades, British cinema relapsed into the status of little more than a farm team for American directors and American dollars.

Chariots of Fire, the first British film to snare Best Picture since *Oliver!* in 1968, was like a musket blast across the bow of the film industry. It was a shot heard 'round the Hollywood world, as producers and critics scrambled to explain how a little-known film maker had whipped *On Golden Pond* and *Reds.*

You don't have to read tea leaves to find *Chariots of Fire*'s secret: Hudson and company simply went back to basics. The British have rediscovered the genre film, and it's a breath of fresh air in a hitherto stale and moody film scene. Actually, the Americans hit on the secret first: *Star Wars* (science fiction), *Jaws* (horror), *Raiders of the Lost Ark* (blood and thunder). But American genre films earned only millions of dollars, not critics' plaudits. The British were savvy enough to pick more respectable genres.

Chariots of Fire breathed new life into the sports genre, which had been gathering moss since *The Pride of the Yankees.* Unlike such American efforts as *North Dallas Forty, Chariots* took the myths and rituals of sports seriously. Running is a metaphor for life, it said—just what millions of folks in Nikes had been telling us for years. It upheld such old-fashioned virtues as courage, fortitude, honor, even religion. All of it went down as smoothly as a communion wafer, and suddenly we were hearing Vangelis's theme music in every elevator and television commercial. *Chariots of Fire* worked just as the first *Rocky* did, but without the bluster and corniness.

Now comes *Gandhi,* Richard Attenborough's $22-million epic about the great Indian liberator. Attenborough isn't trying to pretend *Gandhi* is anything more than a classic effort in the biographical mold dating at least to the thirties: "I don't believe that the cinema is the place for philosophical or theological diatribes," he says. "It isn't. Therefore, the message has got to be stated in terms that are acceptable. You can't shove it down people's throats . . . All one can really do in the movie is to demonstrate that there existed a major world figure who had a contribution to make." You could have said the same about *The Story of Louis Pasteur* (1935) or *Abe Lincoln in Illinois* (1939).

Top: Ben Kingsley in his outstanding performance as Gandhi, with costar Martin Sheen. Above: Ben Kingsley with Patricia Hodge in Betrayal.

But make no mistake: *Gandhi* is a superb biographical film. Attenborough balances on the tightrope between spectacle and a portrait of a single hero as carefully as did the last great British epic, *Lawrence of Arabia.* The comparisons are inevitable: What holds both films together is the riveting characterization of the leading actor. Ben Kingsley, essentially an unknown, plays Gandhi with a quiet strength that the original must have possessed. His steely eyes capture your gaze even in the grandest crowd scenes, never letting the picture spin off into empty extravaganza. Kingsley serves as the movie's center of gravity. Ironically, Attenborough chose him only after an exhaustive and fruitless search for an Indian actor to play the lead; Kingsley, the director learned later, is half Indian and comes from the same state as Gandhi.

He's ably supported by the omnipresent John Gielgud, who's become a fixture in these films, and Ian Charleson, the religious young runner of *Chariots of Fire.* Charleson may be getting typecast: he plays a minister. A couple of Americans (Candice Bergen, Martin Sheen) and acres of Indians all perform admirably.

Though *The Long Good Friday* opened without the hype of *Gandhi,* critics have praised it with equal fervor. They've predicted big things for star Bob Hoskins, an unlikely superstar if ever there was one. *The Long Good Friday* is a genre movie, the best gangster flick since *The Godfather* duo. And Hoskins might be a reincarnation of Edward G. Robinson with a British twist. Sneer if you will at genres, but they work.

Hollywood has been quick to sense Hoskins's appeal and has already pegged him to star with Richard Gere in a film version of Graham Greene's *The Honorary Consul.* It should be a happy collision; Greene, more than any writer of this century, knew how to squeeze profundity out of genre tales. Kingsley, too, has been snapped up; Twentieth Century-Fox will distribute his next film, *Betrayal,* this year.

And American film makers are also picking up the lessons their British counterparts have plucked from the film archives. Now if the British would only make a good western. . .

—David A. Fryxell

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On the Horizon

The legions of people working to bring off the "Britain Salutes New York 1983" festival could fill the Queen's courtyard at Buckingham Palace and still spill over into the streets. The festival is people and people are the festival; scratch the surface of any festival event and see the scores behind the scenes—coordinating, raising funds, recruiting volunteers, consulting, planning. Leading the festival contingent is **David Lloyd-Jacob**, instigator and chairman of the movement.

NEW YORK—LONDON BRIDGE: The idea to commemorate two centuries of United States–United Kingdom peace with an arts festival in New York City was born, quite fittingly, over the Atlantic Ocean. A few years ago, **David Lloyd-Jacob**, an Oxford-educated businessman from Surrey, England, "was spending a lot of time flying between two jobs—one in England and one in the United States—and thinking about the differences and connections between the two countries." He thought the countries were very close but had some misconceptions about one another: "Americans weren't aware that Britain was much the largest foreign investor in America and the British didn't realize just how extensive and deep was the cultural audience in the U.S. and in New York in particular. It seemed appropriate to try to narrow the Atlantic."

BEHIND THE BRITISH EXPORTS: Sir Hugh Casson, KCVO, sees the festival as "a sort of thank you, a bread-and-butter letter to the United States for the injection of energy that came to us in the 1960s and 1970s," when artists and architects visited the States for inspiration and new ideas. Sir Casson headed the British Advisory Committee, which suggested the specific events to export to New York, along with **Sir Claude Moser, KCB, CBE;** both men brought a rich background in the arts to festival leadership. Casson, president of the esteemed Royal Academy of the Arts for the last seven years, continues his private architecture practice, designs opera sets, and has been involved with festivals in Brighton, Bath, and Windsor. Moser is chairman of the Royal Opera House, Covent Garden.

LAUNCHED AT LUNCH: A call "out of the blue" and a luncheon with a "perfect stranger" brought former State Department chief of protocol in New York **Marifé Hernández** into festival planning in January 1981. Her name was given to Lloyd-Jacob by an executive-search firm and she was taken by the opportunity "to be in on the creative stage" of the project. She was influential in steering the initial concept of a music festival into a comprehensive survey ranging from architecture to ballet featuring more than two hundred activities.

Desmond O'Neill

(L.-R.) David Lloyd-Jacob, Sir Hugh Casson, Lady Diana, and Sir Claus Moser sit behind Prince Charles at a London festival meeting.

Marifé, now president of the Cultural Communications Group (festival managing firm), is excited to see that the festival "puts a stamp on New York City as finally coming of age as a international city," and revels in the British initiation of the event: "It's a wonderful thing for the United States to be saluted by another country—very touching in a way."

CONSUL CONSULTED: Lloyd-Jacob first took his ideas to the British Consul General in New York and the gentleman, the **Honorable Hugh T. A. Overton, CMG**, ended up as honorary chairman of the festival board of directors. After three years in New York, Overton finds his new home "one of the, if not the, most marvelous cities in the world from a cultural point of view." Overton expects the festival "to encourage people on both sides of the ocean to want to see more of each other's culture, particularly things which have roots in each other's country."

NEW YORK SALUTES BRITAIN: "New York's response to the festival" is how **Edwina Sandys** bills the city-wide celebration she coordinated with the help of a handful of volunteers. Sandys, an artist, was first involved with the host committee, but had so many ideas for programs that Lloyd-Jacob channeled her energies into a parallel festival of New York institutions spotlighting British culture; he reports that the resulting schedule of more than one hundred events "far exceeded my wildest dreams."

The program ranges from a **Stephen Spender** poetry reading at the Guggenheim to a Scottish Gathering in Central Park, replete with kilts, bagpipes and Highland Games, under the direction of volunteer **Amanda Stuart.** Sandys reveals that she has neglected her art work for the project because she "loves to be involved with something which keeps me in touch with England," and confesses she is most looking forward to the exhibition of paintings by her grandfather, **Sir Winston Churchill**. She wrote the catalogue and, with the help of her sister in London, selected the works for the National Academy of Design show.

CHANCE OF A LIFETIME: Festival planners' enthusiasm is, to say the least, contagious. **Christopher Forbes**, a member of the festival board of directors, calls the festival "an incredible opportunity—short of buying a ticket to the U.K.—to see a concentration of some of the most incredible objects of art as well as some of the best performing arts." The associate publisher of Forbes magazine adds that some selections are "probably more than one could see if one could go to Britain."

LUMINARIES ENLISTED: Festival organizers recruited an impressive group of dignitaries, corporate leaders, arts patrons and artists, ranging from **Mikhail Baryshnikov** on the New York Advisory Committee to **Enid Haupt** on the board of directors. Haupt is a sponsor of the Constable exhibition and was the spirit behind the recreation of the Chelsea Flower Show, to be held at the New York Botanical Garden conservatory named in her honor. **Mrs. Vincent Astor, Kitty Carlisle Hart, Henry Moore, His Grace the Duke of Westminster,** and **Henry Geldzahler** were included in the Committee of Honor. *—Cindy Graff Hobson*

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