

# Six Who Keep the Theater Glowing



Jane Cowl, as Lucy Chase Wayne, a Capital hostess, in "First Lady"



Beatrice Lillie as a Tyrolian belle in "At Home Abroad"



Lynn Fontanne, a triumphant Katharine in "The Taming of the Shrew"

The present season in the New York theater is the best, artistically and financially, since 1929, when a combination of depression and talent-raids by talking motion-pictures sent it skidding.

Six leading women are largely responsible for renewed audience-interest.

Jane Cowl, personifying a witty Washington woman in "First Lady," has kept theatergoers commuting between the District of Columbia and Manhattan.

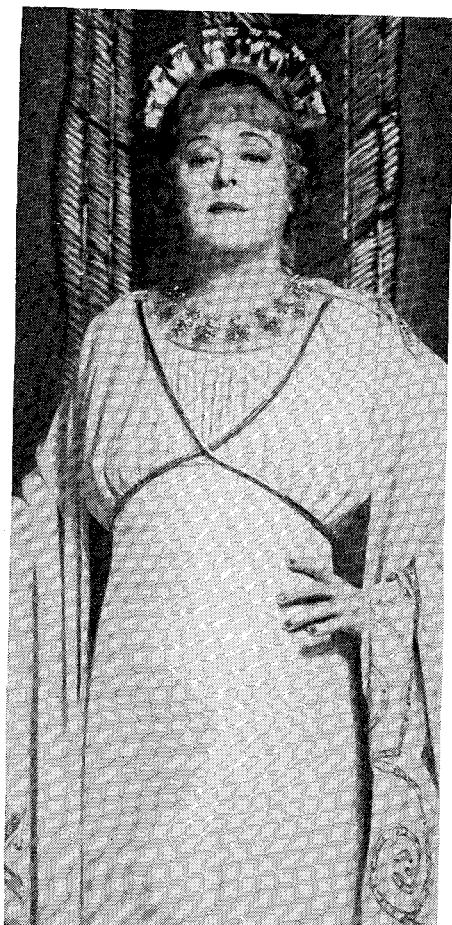
Mary Boland, in "Jubilee," makes every one think of a very definite queen.

Beatrice Lillie is the silken, sly British comedienne who keeps the laughter constant in "At Home Abroad."

Helen Hayes is filling her theater six nights a week with her ten-episode life of Victoria in "Victoria Regina."

Lynn Fontanne is *Katharine* in the Theater Guild's rowdy "Taming of the Shrew." It is now on tour, after setting records in New York.

Margo is a teen-age Mexican who has no more name than that. She made her stage debut in "Winterset."



Mary Boland, regally Her Majesty in the musical comedy, "Jubilee"



Helen Hayes, as a young, imperious Victoria, in "Victoria Regina"



Margo, a lyric tenement waif in Maxwell Anderson's "Winterset"





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St. Louis to Chicago	1.25	.75	.50	1.65	1.15	.50
Detroit to Boston	2.55	1.40	1.15	3.25	2.10	1.15
Washington, D.C., to Kansas City	3.50	1.90	1.60	4.50	2.90	1.60
Miami to Boston	4.50	2.50	2.00	5.75	3.75	2.00
Denver to New York	6.00	3.50	2.50	7.50	5.00	2.50
Washington, D.C., to San Francisco	8.50	5.00	3.50	10.75	7.25	3.50

**BELL TELEPHONE SYSTEM**

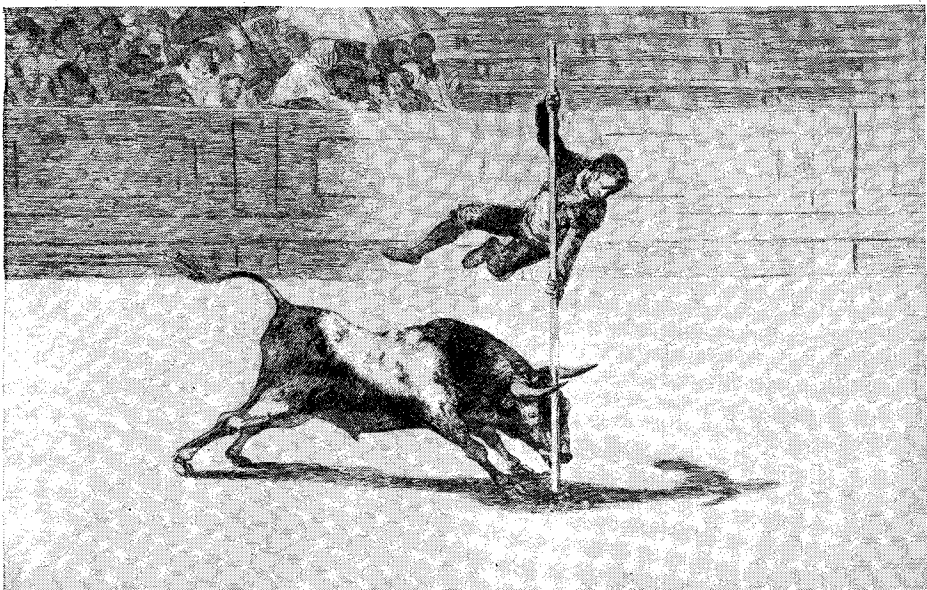
# Goya: Impudent Portrayer of Royalty



Goya as he saw himself, probably when he was about fifty (left) and as he saw a Beggar Holding a Stick in His Left Hand (right)



The Swing (left), study for a wall painting delivered in 1787 to the Duke of Osuna, and Bird Hunters With a Decoy (right)



Photographs courtesy of the Metropolitan Museum of Art

Lightness and Daring of Juanito Apinani in the Madrid Bull-Ring, etching by Goya

## Street-Brawling Artist Applied Equal Fury to His Brush in 62 Years of Work

Francisco Goya y Lucientes passed eighty-two years translating fury into success. For sixty-two of those years he roamed Europe, painting, brawling, confronting touchy royalty with impudently candid portraits of its imperfections.

In an age when court painters made sycophantic daubs of their crowned subjects, Goya rejoiced in slashing, impetuous pictures which told ghastly truths about the duchesses and princesses he painted.

Just before he was twenty, Goya began to take art seriously. He studied in Saragossa, Spain. Hours of work failed to quench his fiery temperament and he went to the streets seeking riotous companions. He found them. One day three young brawlers were killed. Goya fled to Madrid.

### Trouble-Strewer

His vigor unabated, he strewed the streets of Madrid with trouble and had, again, to flee. He joined a straggling company of bull-fighters and, eventually, trudged into Rome, ill, penniless, and impudent.

His brushes brought him quick fame. When he died, at eighty-two, in Bordeaux, France, in 1828, he had been court painter, print-maker, and tapestry cartoonist. Behind him remained the portraits of four successive reigning families in Spain.

He had been a rapid, prolific artist. A result for these times is that unfamiliar works of his still are unearthed for public exhibition. This week the Metropolitan Museum of Art in New York has, as its prime item, a recently acquired album of Goya's wash drawings. The exhibition also includes prints and paintings.

### Candid and Fantastic

"In the matter of his paintings proper," wrote Harry B. Wehle, the Museum's Curator of Paintings, "Goya is universally known as a portraitist of unsurpassed perspicacity and candor—a portraitist who also painted religious subjects, bull-fights, duels, murders, executions, all manner of familiar scenes, as well as allegories and fantastic visions.

"His prints have a similar range of subject matter . . . and the technical processes which he employs are quite as varied and original as the subjects themselves.

"But it was humanity above all that fascinated him. His drawings are never of still life or animals or landscape or architecture except in so far as these reveal or dramatize people."

The patronage of the proud grandees of the Spanish court never humbled him or tamed the fury of his brush. He was one of the earliest realists. Art-critics have described him as one who worked with the rapidity—and sometimes the cruelty—of a machine-gun.