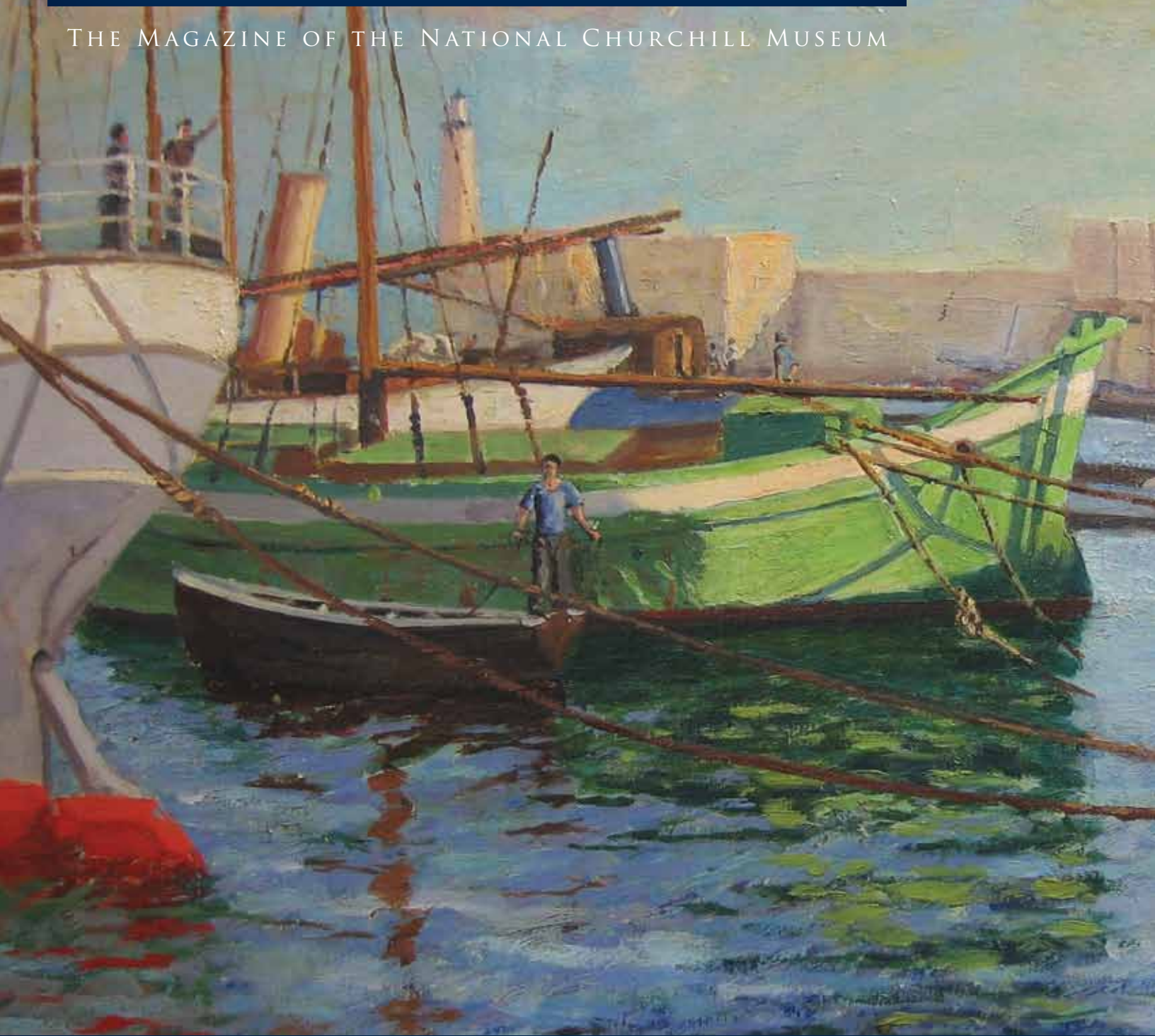


THE CHURCHILLIAN

SUMMER 2012 | VOLUME 3 | ISSUE 2

THE MAGAZINE OF THE NATIONAL CHURCHILL MUSEUM



SIR WINSTON'S ART REFLECTS HIS LIFE • WINSTON CHURCHILL ON SUPPORT FOR THE ARTS
THE WORLD CRISIS: "THE FLEET WAS READY" • CHURCHILLIAN DRAMA FOR CINEMA & TELEVISION



Greetings from the campus of Westminster College where, while the academic world takes its habitual summer break, the work to remember Winston Churchill continues apace!

In this edition of *The Churchillian* we consider a side of WSC that all are cognizant of yet which, perhaps, doesn't get the attention that it might be due. The subject is the relationship between Churchill and art. Churchill of course famously found great distraction in painting and there is much to recommend an examination of his art and his attitude to the discipline. We began our spring and summer odyssey being in receipt of a loaned original Churchill painting, the magnificent *Firth of Forth*. This brought our offering of Churchill paintings in the Museum to a grand total of three and it seemed apposite that we mark this by considering the most illuminating aspect of Churchill's life and personality. This year's Enid and Crosby Kemper Lecture therefore was delivered by noted Princeton Historian Sir David Cannadine who presented a wonderful exposition of *The Statesman as Artist* complete with appropriate visual accompaniment of some of the better known, and less well known of his paintings, as well as some interesting works featuring Sir Winston as the subject. More details of this year's Kemper lecture together with photographs can be found on page 28. Immediately following the Kemper lecture of Churchill weekend we responded to a request to loan another of our paintings, *Boats in Cannes Harbour*, to the Trout Museum of Art in Appleton, Wisconsin. For several reasons we ended up making the trip to Appleton to deliver the painting and participate in what was a most impressive opening event to a very impressive exhibition, *The Art of Winston Churchill*. As you can see in the accompanying article on page 4, this was a wonderful gathering of Churchill related art and the presence of Governor Edwina Sandys and a life size replica of 'Breakthrough' completed the occasion. Edwina has kindly allowed us to reproduce her remarks in this edition.

As ever I hope you enjoy this edition of *The Churchillian* and urge you to visit the Museum here in Fulton for the wonderful *Our Lives, Our Stories* summer exhibition that comes to us from the National Endowment for the Humanities (NEH). The dates and more information can be found on page 31. Remember to let us know your thoughts on this edition of *The Churchillian* and don't forget to explore our brand new website www.nationalchurchillmuseum.org.

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Beach at Walmer Fig 231 (C316), ca. 1938 by Winston Churchill

The National Churchill Museum is located on the Westminster College campus in Fulton, Missouri and designated by Congress as America's National Churchill Museum.

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Cover: "*Boats in Cannes Harbour*" (Coombs 300), oil on canvas by Winston Churchill, circa 1935. Art historian David Coombs comments: "Cannes, at the heart of the French Riviera and as celebrated for its climate as for its setting, inspired Churchill to paint some of his best pictures."

A gift of the New York state Friends of the Winston Churchill Memorial and Library. Mrs. J. Sterling McClusky, President May 21, 1980.

Special thanks to Churchill Heritage Ltd. for their kind permission to publish "*Boats in Cannes Harbour*" (Coombs 300) from the collection of the National Churchill Museum. "*The Firth of Fourth*" (Coombs 136) from the Private Collection of Richard J. Mahoney and "*Beach at Walmer*" (Coombs 316) from the collection of The Trout Museum of Art.

ART OF WINSTON CHURCHILL

[AN IMAGINATIVE EXHIBIT
AT THE TROUT MUSEUM OF ART
BY TIMOTHY RILEY — EXECUTIVE DIRECTOR, TROUT MUSEUM OF ART]



The exterior of The Trout Museum of Art in Appleton, Wisconsin



Edwina Sandys, Churchill's granddaughter, explains her grandfather's approach to art.



The art of Winston Churchill at The Trout Museum of Art

Beginning in 1960, the Appleton, Wisconsin Artists Guild provided educational opportunities for local artists, created a suitable gallery, and amassed a permanent collection. Sharing and critiquing artwork and technique were among its first activities. After establishing the Appleton Gallery of Art in 1972, the Guild moved to its current location on College Avenue, becoming the Appleton Art Center in 2002. The 2010 Trout gift realized our longtime hope to have a permanent collection of visual art in what is now The Trout Museum of Art.

In a meeting four years ago with the museum's board of directors, Dr. Monroe Trout recounted with enthusiasm the many works in his staggeringly diverse art collection, including pieces by James Whistler, Salvador Dali, Andrea Locatelli and Marc Chagall. Thanks to a generous gift from Sandra and Monroe Trout in 2010, these masterpieces constitute the nucleus of the Museum's permanent collection.

A self-described "Churchill nut," Dr. Trout's enthusiasm and support set the stage for an exhibit entitled "The Art of Sir Winston Churchill." The board, staff, and members of The Trout Museum gratefully acknowledge Dr. Monroe and Sandra Trout for their inspiration and support of this exhibition; and Edwina Sandys, Rob Havers and the National Churchill Museum in Fulton for kind assistance in obtaining the loan of several important exhibits.

History has painted a portrait of Winston Churchill as an ambitious, confident, bold, brash, sometimes flawed, oftentimes brilliant, self-described "glow-worm." Volumes have been written about the statesman who led Great Britain during World War II and inspired the nation's "finest hour." He is remembered today, nearly five decades after his death, as a leader whose eccentricities and courage contributed mightily to his stubborn defiance in the face of adversity. Churchill

may not have won the war, Charles Krauthammer observed; his achievement was not to lose it.

A prolific writer and speaker, Churchill wrote nearly 15 million words during his lifetime, counting books, articles and speeches. There is, however, another picture to be painted: the portrait of Churchill as artist and as an artist's subject.

Churchill took up oil painting at age 40 as a hobby and became a self-described "pastime painter." Almost to the end of his life, he found solace behind the easel, even amidst the monumental triumphs and tragedies of his political and literary career. If a picture is indeed worth a thousand words, then we must consider his paintings, as well as the many artistic depictions of him, when examining his multifaceted life.

The Trout Museum of Art is pleased to present an exhibit which showcases Churchill's remarkable oil paintings alongside other sculptures, drawings, and paintings that capture his many aspects. The second floor of the exhibition features pieces by military veterans—men and women who, like Churchill, were accomplished "pastime painters." Finally, the exhibit includes artwork by three of Churchill's family members, which explore and expand upon the ideas and passions to which he devoted his long and remarkable life.

Churchill was the subject of numerous depictions in the media and the Arts. As with politicians and luminaries today, the character of these images varied wildly; some commemorative medallions and statues portray the Prime Minister in the radiant light of a Roman Caesar, while disparaging political cartoons show him as a stodgy, cigar-chomping curmudgeon.

Perhaps no depiction is more infamous than Graham Sutherland's portrait, commissioned by Parliament to



Dr. Monroe Trout and Edwina Sandys admire the Churchilliana of the exhibition



Representatives from the Jack Richeson Gallery and others pose for a picture at the VIP reception



Executive Director Tim Riley discusses Churchill with guests at the VIP reception

commemorate his 80th birthday in 1954, and unveiled during a televised celebration in Westminster Hall. The painting depicted an aging Prime Minister slumped in a chair with a glowering expression of moody silence. Absent was any indication of Churchill's legendary indomitability, humor and wit. This was not an image of the man that saved the world from tyranny. Sutherland himself claimed to have harbored no ill will, and was surprised when he learned that his subject despised his work.

In his remarks following the unveiling, Churchill referred to the day as "the most memorable public occasion of my life," but to the painting as "a remarkable example of modern art." In private he was greatly pained. "It makes me appear half-witted, which I ain't," he quipped. Lady Churchill, Sir Winston's sternest critic and greatest ally, sympathized on this occasion and vowed that the Sutherland would "never see the light of day." After a period of public display in Parliament, it was sent to Chartwell, the Churchills' home in Kent. True to her word, after Sir Winston had died, Lady Churchill had the painting burned.

Winston Churchill began painting in the summer of 1915 at Hoe Farm near Godalming, Surrey, soon after being relieved as the First Lord of the Admiralty during World War I. It was a difficult time for Churchill, who had been made a scapegoat for the catastrophic failure of the Dardanelles/Gallipoli campaigns, which he had not conceived, but had passionately promoted.

In his essay "Painting as a Pastime," written in 1921 and published as a book in 1948, Churchill recounts how "the Muse of Painting" came to his rescue in these dark days: "I have never found anything like it to take one's mind, for a spell, off grave matters." His initial encounter was with a children's paint-box. The

very next day, a complete set of oil paints allowed him to "utterly forget the past or worry about the future." Churchill favored oils over watercolors and preferred painting landscapes to portraits because, he remarked, "a tree doesn't complain that I haven't done it justice." Nevertheless, he rendered some quite good portraits of people, including his wife Clementine, and even an artist's self-portrait.

Churchill always described himself as an amateur, but his work was met with remarkable acclaim by leading artists and art historians. Sir Hugh Casson, President of the Royal Academy, described him as "an amateur of considerable natural ability who, had he had the time to study and practice, could have held his own with most professionals, especially as a colorist." Churchill's over-500 oil paintings, created between 1915 and 1960, speak to his power of observation, his attention to detail, his love for natural surroundings.

Edwina Sandys, daughter of Winston and Clementine's first daughter Diana and Duncan Sandys, became an award-winning painter, sculptor, illustrator, and writer whose works can be found around the world. She is best known for her large-scale public sculptures, which often feature highly abstracted human forms in joyful, expressive poses. She shares Sir Winston's love of bright colors, which feature prominently into her paintings. Many of her works explore political and social issues, as well as more intimate, personal forms of self-expression.

The Churchills' second daughter Sarah (1914-1982), is remembered as an actress and dancer who starred in several films and television shows during the Forties and Fifties. From an early age, she recognized her father's artistic talents and the great calm that came over him while painting, cultivating her own artistic aspirations. A delicate early drawing by Sarah of



WSC: Beach at Walmer, ca. 1938

her father shows a daughter's admiration and love. Churchill's nephew John Spencer-Churchill (1909-1992) enjoyed a sporadic artistic career as a sculptor and painter of murals and frescoes. Based in the bohemian Chelsea neighborhood of London, Johnny, as he was known, was commissioned and exhibited widely in the Fifties and wrote *Crowded Canvas*, a memoir documenting his experiences in the Churchill family. He was a great favorite of his uncle, who recommended him to the Queen when Her Majesty commissioned a portrait of Sir Winston for Windsor Castle in 1952.

Croatian-born sculptor Oscar Nemon (1906–1985) enjoyed an artistic relationship of a different stripe with Winston Churchill. In 1951, the Churchills met Nemon at the Hotel La Mamounia in Marrakech. There, Nemon created a small terracotta bust of the great man, which Clementine Churchill praised for its remarkable accuracy: “It represents to me my husband as I see him and as I think of him.” Nemon became the world's best-known and most prolific Churchill sculptor. Two prize works were a seated bronze of Churchill for the Guildhall (1955) and a dramatic standing sculpture (1970) for the Members Lobby of the House of Commons.

Sir Winston had a well-deserved reputation for being impatient, irascible, and rude when sitting for portraits. Sensing his impatience, Nemon found an appropriate antidote: during a sitting he presented Churchill with some clay and a simple directive: “If I'm going to sculpt you, then you shall sculpt me.” The resulting bust of Oscar Nemon is a fine first effort, and the only sculpture by Churchill himself.

[WORKS IN THE EXHIBITION]

Winston S. Churchill (1874-1965):
Boats in Cannes Harbour, ca. 1933, oil on canvas.
On loan from the National Churchill Museum.

Beach at Walmer, ca. 1938, oil on canvas.
Pont du Gard, ca. 1935, oil on canvas.
Courtesy of M.S. Rau Gallery, New Orleans.

John Spencer-Churchill (1909–1992):
Winston Churchill Reading; color print signed
“To Edwina, Love Johnny.”
On loan from Edwina Sandys.

Sarah Churchill (1914–1982):
Portrait of Winston Churchill, ca. 1964, color print.
On loan from Edwina Sandys.

Alfred Egerton Cooper (1883–1974):
Portrait of Sir Winston Churchill, 1953-1965, oil on canvas.
On loan from Susan and Clark Durant.
Profile for Victory, 1946, oil on canvas.
Courtesy of M.S. Rau Gallery, New Orleans.

Michael Cummings (1919-1997):
Who is that Kindly Chubby Little Man?, 1954, ink drawing.
Collection of Edwina Sandys.

Curtis Hooper:
Happy are the Painters
I Have No Fear of the Future
I Look to the Children
I Shall Believe I am to be Preserved for Future Things
Time in the Saddle is Always Well Spent
Lithographs with intaglio, ca. 1970s.
On loan from a private collection.

Curtis Hooper:
Victory
Lithographs with intaglio, ca. 1970s.
On loan from the La Crosse, Wisconsin Public Library.

Elisbeth Juda (1911-):
Photograph contact sheet images of Churchill sitting
for Graham Sutherland, October 17, 1954 (reproduced).
Courtesy National Portrait Gallery and Victoria and Albert
Museum, London.

Falcon Nemon (1941–2002):
Dwight D. Eisenhower with Oscar Nemon Bust of Himself;
Oscar Nemon with His Portrait of Churchill and Churchill's
Portrait of Him
Photographs courtesy the Estate of Oscar Nemon.

Oscar Nemon (1906–1985):
Bust of Dwight D. Eisenhower, bronze
Bust of Winston Churchill, bronze
Hand of Churchill, bronze
From a private collection by arrangement of the
Estate of Oscar Nemon.

TRADITION AND *Novelty* IN ART

The Arts are Essential to Any Complete National Life

As budget cuts dominate political debate worldwide, Churchill's words are being quoted in defense of appropriations for the Arts. Unfortunately, the quote most often heard is a misnomer, misrepresenting both Churchill and the cause for which Arts promoters strive.

Published years ago in New York's *The Village Voice*, regurgitated serially on the Internet ever since, is Churchill's alleged remark in the midst of World War II. Advised of the need to cut funding for the arts, he supposedly replies: "Then what are we fighting for?" There is no trace of this comment in Churchill's works or speeches, nor in the memoirs of his colleagues or family. What he *actually* said about the Arts in the midst of war is, in its way, even more

arresting. On June 1, 1940 Kenneth Clark, director of London's National Gallery, anticipating the potential razing of London by German bombers, suggested to the Prime Minister that the priceless works of art in the Gallery be sent to Canada for safekeeping. "No," replied Winston Churchill—"bury them in caves and cellars. None must go. We are going to beat them."*

Churchill, if he did not support massive government grants to artists, was a strong advocate of government-funded institutions like the National Gallery, where great works could be gathered for public view.

In this little-known speech from 1938, just six weeks after Hitler had added Austria to an ever-expanding Third

Reich, Churchill addressed the Royal Society—not without allusions to the debate then raging over how Britain should respond to German aggression. He undoubtedly took special delight that Prime Minister Neville Chamberlain was in the audience.

But this was a night of friendship and collegiality, and one thing Churchill and Chamberlain shared was their opinion about the Arts. Churchill's little-remembered speech remains a benchmark as we think about the same subject and issues today.

*Martin Gilbert, *Winston S. Churchill*, vol. VI, *Finest Hour 1939-1941* (London: Heinemann, 1983), 449, annotated in Richard M. Langworth, *Churchill in His Own Words* (London: Ebury Press, 2012), 455.

A Speech to the Royal Academy | Burlington House, London, April 30, 1938 | Winston S. Churchill

Reprinted by kind permission of Randolph S. Churchill and the Churchill Literary Estate, Curtis Brown, London

I am heartily glad to be called upon to discharge this task this year, because I think it is particularly a time when this great gathering should give its support in no perfunctory mood to the Royal Academy. I have noticed several things that have happened lately, and I propose to express my opinion about them with all that freedom which distinguishes artistic circles. (Laughter.)

Some eminent painters, among whom I have several friends, remind me of high-mettled palfreys prancing and pawing, sniffing, snorting, foaming, and occasionally kicking, and shying at every puddle they see. Of course

this is only a picture which arises in my imagination, but I think we ought to get Mr. Munnings¹ to execute it in reality one of these days. I assure him it would have a very good chance of being hung. (Laughter.)

It is very remarkable that, while our politicians get tamer and tamer—I mean, of course, in the best sense—our artists seem to get fiercer and fiercer. Some of them find a remedy for every difficulty in resignation. The slightest difference, not of morals, or doctrine, or policy, but merely a question of taste, is sufficient to make an eminent artist send in his cap and jacket.

We are very glad that the Prime Minister, amid his many anxieties, has found time and vitality to come here tonight. I was rather afraid, when I read some of these happenings to which I have referred, that he would have felt he would have to carry the policy of “Keep out” into another sphere.² I am sure of this that he never would have been able to come here if the same intense standards prevailed at Downing Street as at Burlington House. Fancy what his life would be if, for instance, two or three of his leading Cabinet colleagues tendered their resignations because I presented some oratorical work at Westminster and he was alleged to have received it with inadequate appreciation. (Laughter.)

On the whole I find myself on the side of the disciplinarians. Of course one may go too far, but no large organization can long continue without a strong element of authority and respect for authority. There must be in any really healthy, effective body—here, perhaps, I trench on delicate ground in the presence of so many Ministers of the Crown yet I will risk it—a sense of collective security.³ (Laughter.)

It is a broad question whether any measure of regimentation is compatible with art. In another country—which certainly shall be nameless—an artist would be sent to a concentration camp for putting too much green in his sky, or too much blue in his trees. Even more grievous penalties would be reserved for him if he should be suspected of preferring vermilion to madder brown. (Laughter.) We should all agree that such rigour is excessive over here, but surely there is a happy medium which preserves order and regulates traffic without hampering wayfarers.



Churchill & Chamberlain in 1939.

The arts are essential to any complete national life. The State owes it to itself to sustain and encourage them. The country possesses in the Royal Academy an institution of wealth and power for the purpose of encouraging the arts of painting and sculpture. It would be disastrous if the control of this machine fell into the hands of any particular school of artistic thought which, like a dog in a manger, would have little pleasure itself, but would exclude all others. The functions of such an institution as the Royal Academy is to hold a middle course between tradition and innovation.

Without tradition art is a flock of sheep without a shepherd. Without innovation it is a corpse. Innovation, of course, involves experiment. Experiments may or may not be fruitful. Certainly it is not the function of the Royal Academy to run wildly after novelty. There are many opportunities and many places for experimental artists to try their wings—and it is not until the results of their experiments have won a certain measure of acceptance from the general agreement of qualified judges that the Royal Academy can be expected to give them its countenance.

The Royal Academy in recent years has given evidence of its wish, its will, to proceed in the direction of embracing the novel. It has enlisted the services of more than one artist whose work runs counter to its normal predilections, but which at the same time has won the esteem of independent opinion in spite of the cleansing hydrants of criticism. Some of those artists then have been given ample opportunity of influencing the policy of the Royal Academy. We must ask, have they used their opportunity? May it not be said that some of them have seized upon comparatively small occasions to demonstrate their independence and squander their chance of guiding the artistic conscience of the nation into new paths.

I strike this somewhat serious note because of the indispensable service which the Royal Academy renders to British art. Never was it more needed than at present. Many facilities that existed for a long time are now lacking. The Grosvenor Gallery is finished, the Grafton Gallery and the New Gallery are closed; the New English Art Club struggles bravely on,⁴ but the Royal Academy is the one great supreme place that is left nowadays where any one from dustman to duke though I am not sure that either class is represented

on these walls tonight can send in what he likes, free, gratis and for nothing, and be assured that he has a broad tolerance and fair play. Here then is a strong, precious, and enduring aid which can be given to British painting and sculpture. In this hard material age of brutal force we ought indeed to cherish the arts. The Prime Minister, who spoke with so much feeling and thought on this subject, has reminded us of the old saying that it is by art man gets nearest to the angels and farthest from the animals. Indeed it is a pregnant thought. Here you have a man with a

brush and palette. With a dozen blobs of pigment he makes a certain pattern on one or two square yards of canvas, and something is created which carries its shining message of inspiration not only to all who are living with him on the world, but across hundreds of years to generations unborn. It lights the path and links the thought of one generation with another, and in the realm of price holds its own in intrinsic value with an ingot of gold. Evidently we are in the presence of a mystery which strikes down to the deepest foundations of human genius and of human glory. Ill fares the race which fails to salute the arts with the reverence and delight which are their due. (Cheers.)

Endnotes

1. Sir Alfred Munnings (1878-1959), noted painter of horses and critic of the Modernism School.
2. Hitler had annexed Austria into the German Reich on 12 March 1938.
3. “Collective security,” a united front against Hitler among European powers, including Russia, had been Churchill’s theme for months.
4. Happily the Grafton, New Gallery and New English Art Club survived and remain open today.





WINSTON CHURCHILL

HIS ART REFLECTS HIS LIFE

BY EDWINA SANDYS

M

any of us have been influenced by Winston Churchill to a greater or lesser degree. Most of what I do as an artist has nothing whatsoever to do with him—and

he would probably be surprised at some of it. But from time to time the saga of his life inspires me, such as “Breakthrough,” a 32-foot sculpture made with eight sections of the Berlin Wall. Since 1990 it has been installed at the National Churchill Museum, Fulton where my grandfather first warned of the Iron Curtain which the wall later came to symbolize.

Winston Churchill was unusual as a grandfather because, while he belonged to us as a family, he belonged to everyone else as well. The world over, people felt intensely about him. Even today, he is as much yours as he is ours.

Some of my most vivid memories are of him as a painter—the first artist I ever knew. As a child I would stand behind him and watch spellbound at the magic he was creating on his canvas.

There was art in Churchill’s politics, but no politics in his art. Some artists like to send a message, to make a political point; some concentrate on the message and don’t bother with the art at all. Not he! Unashamedly, he painted for pure pleasure, channeling his *joie de vivre* onto the canvas.

Nearly seventy of his ninety years were spent in public life: hardly anything went on in the world between 1890 and 1960 in which he was not vitally involved. In 1893, he was fighting the Dervishes at

Omdurman, in the last significant cavalry charge in history. In 1915, he was conceiving the tank. In 1945, he was helping lay the ground rules for the United Nations. He was literally “into everything.”

For forty-five years from 1915 to 1960, he produced more than 500 paintings. Today many of these hang in museums and private collections, from Buckingham Palace to Brunei. Although he gave away about a hundred, he hated to part with them—like every artist. The list of their owners reads like a thumbnail *Who’s Who* of his time. Apart from his family, Beaverbrook, Eden, Birkenhead, Eisenhower, Harriman, Edward Heath, Vivian Leigh, Montgomery, Onassis, Roosevelt, Smuts and Truman enjoyed what Churchill called his “daubs.” My grandmother hung some in the main rooms at Chartwell, but they kept coming, and she dealt with them in a novel way: “wall to wall Winstons.” The hallways and passages were lined with canvasses, two or three high, like pages of postage stamps. It was effective, exciting, and really very democratic: high enough so the lofty General de Gaulle would not have to stoop, low enough so the smallest grandchild would not have to stand on tiptoe.

You get to know someone from small things: a touch, a word, a gesture, which you later find is part and parcel of the whole person. You could see Winston Churchill in the little things of life, and one of these was the way he painted a picture.

Four qualities frequently used to describe Churchill in his public life show up equally in his painting—that is to say his private life.

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BOLDNESS

Churchill was bold in all the battlefields of life. An episode I'm fond of occurred in 1916, when he commanded a Battalion of the Royal Scots Fusiliers in Belgium, less than a mile from the front line—by turns in action in the trenches and resting in the rear. Within earshot, eyeshot and gunshot of the enemy, Churchill set up his easel to paint the scene. As nearby farmhouses were increasingly riddled with shells he calmly adjusted his canvas accordingly. As men ran to escape the bombardment, he stayed at his easel to catch the danger of the moment.

That boldness was reflected in his art, which had only begun the year before when he was forty. In May 1915, he'd been forced to resign as First Lord of the Admiralty, a scapegoat for the failure of the Dardanelles campaign. Inactivity was intolerable. He cast about for a way to channel his energies, describing in his book, *Painting as a Pastime*, how art came to his rescue:

“Everyone knows the feeling with which one stands shivering on a springboard, the shock when a friendly foe steals up behind and hurls you into the flood, and the ardent glow which thrills you as you emerge breathless from the plunge....This beginning with Audacity, or being thrown into the middle of it, is already a very great part of the art of painting.”

He describes his elation when his friend Lady Lavery taught him audacity with the brush: “Splash into the turpentine, wallop into the blue and the white, frantic flourish on the palette, clean no longer, and

then several large, fierce strokes and slashes of blue on the absolutely cowering canvas. Anyone could see that it could not hit back.”

He was bold likewise in his choice of colors—so much so that many people, including Clementine, thought he should cool them down. “I must say I like the bright colours,” he wrote. “I rejoice with the brilliant ones and am genuinely sorry for the poor browns.”

IRREPRESSIBILITY

Churchill was irrepressible in public and private life. Look at photographs of him during the gravest days of the Second World War! Anyone can see within that resolute man with the bulldog face, there's a cheeky little red-haired boy bursting to come out.

This quality was reflected in Churchill's art. Donning his own form of leisure clothing and his latest hat, he would often escape the cares of State with his paint box, like a naughty schoolboy playing truant. Between portentous sessions of the 1921 Cairo Conference, which laid out the Middle East boundaries we have today, he took time off to paint “Cairo from the Pyramids.” In this majestic landscape, with purple mountains and billowing clouds, he was unable to resist puckishly inserting a tiny “Winston” in the foreground.

LOVE OF LIFE

“The really fortunate people in the world in my mind,” he told the Author's Club in 1908, “are those whose

Throughout his life Churchill inspired people—through his actions and through his words. What makes for a good speech also makes for a good painting.

Contrast, imagination, clarity: there was nothing wishy-washy in his speeches or his art.

work is also their pleasure. He loved his work, he loved his friends and family. He loved his home. Most men keep their work in the office; whenever possible, Grandpapa brought his home. No time or place was exempt. Wherever he went—the drawing room, the bedroom, the bathroom—was “where it was at.” The dinner table at Chartwell was the Mecca to which all were attracted—always the hub of the household, frequently the hub of the world. At Christmas, it was the center for the family with little children running around, Rufus the poodle, and Toby the budgerigar, hopping from head to head. The guiding light throughout was Grandmama, always ready with a word or a look to make sure everyone was happy and at ease. The scented room, the flowers, the scrumptious food were a magical combination of warmth and elegance. Later, when the mood had mellowed over brandy and cigars, Grandpapa would frequently hold the table spellbound as he recited poetry until tears came to his eyes.

People frequently ask me if he was a good painter. I always answer emphatically, “Yes!” He was good because he painted the things he loved. He put his own stamp on his canvases, which are brimming over with his personality and love of life: his garden at Chartwell, the black swans in the lakes, the goldfish pond. He had created much of that landscape himself; then he painted it.

“Just to paint is great fun,” he wrote. “The colours are lovely to look at and delicious to squeeze out.” Like a good workman with his tools, Churchill had a physical affinity with his materials. In a canvas entitled “Painter’s Painting” he did what many artists do sooner or later. He painted his own paints: a tactile still life of squidgy tubes of color.

His “Bottlescape,” which still hangs at Chartwell, symbolizes his love for the good things in life. A fine array of decanters and bottles (mostly open), a disarray of half-filled glasses, all bathed in orange light, evoke the warmth of the dining room. It is painted in rich reds and browns, with bold white highlights on all the shiny objects. It is quite loosely painted, but you know exactly what each bottle holds, and how it tastes. You can almost smell the cedar cigar boxes stacked up at the side of the painting.

I like “Bottlescape” so much that I painted my own version, “Romeo Revisited.” In it I depicted his beloved Pol Roger Champagne and Romeo and Juliet cigars. He is looking at them from a picture, wishing he could grasp a cigar from the open box.

Baptism with turpentine opened a whole new world for Churchill. Painting became a spur to travel as he sought out what he called “paintatious” landscapes. It was total immersion. Painting was now



EDWINA SANDYS

Artist, sculptor and Governor of the National Churchill Museum, is the daughter of Duncan Sandys and Diana Churchill. This article is derived from her remarks at the Trout Museum, Appleton, Wisconsin on April 12th, 2012, opening the exhibit “The Art of Sir Winston Churchill,” running through July 29th.

a positive pleasure rather than a release from tension and affairs of State. In the South of France he stood at his easel without tiring for three or four hours at a stretch, absorbed in “Sunset at Cannes.” Cigar and brush were both so much a part of him that it’s not hard to picture him putting the paintbrush in his mouth and stabbing the canvas with his cigar.

INSPIRATION

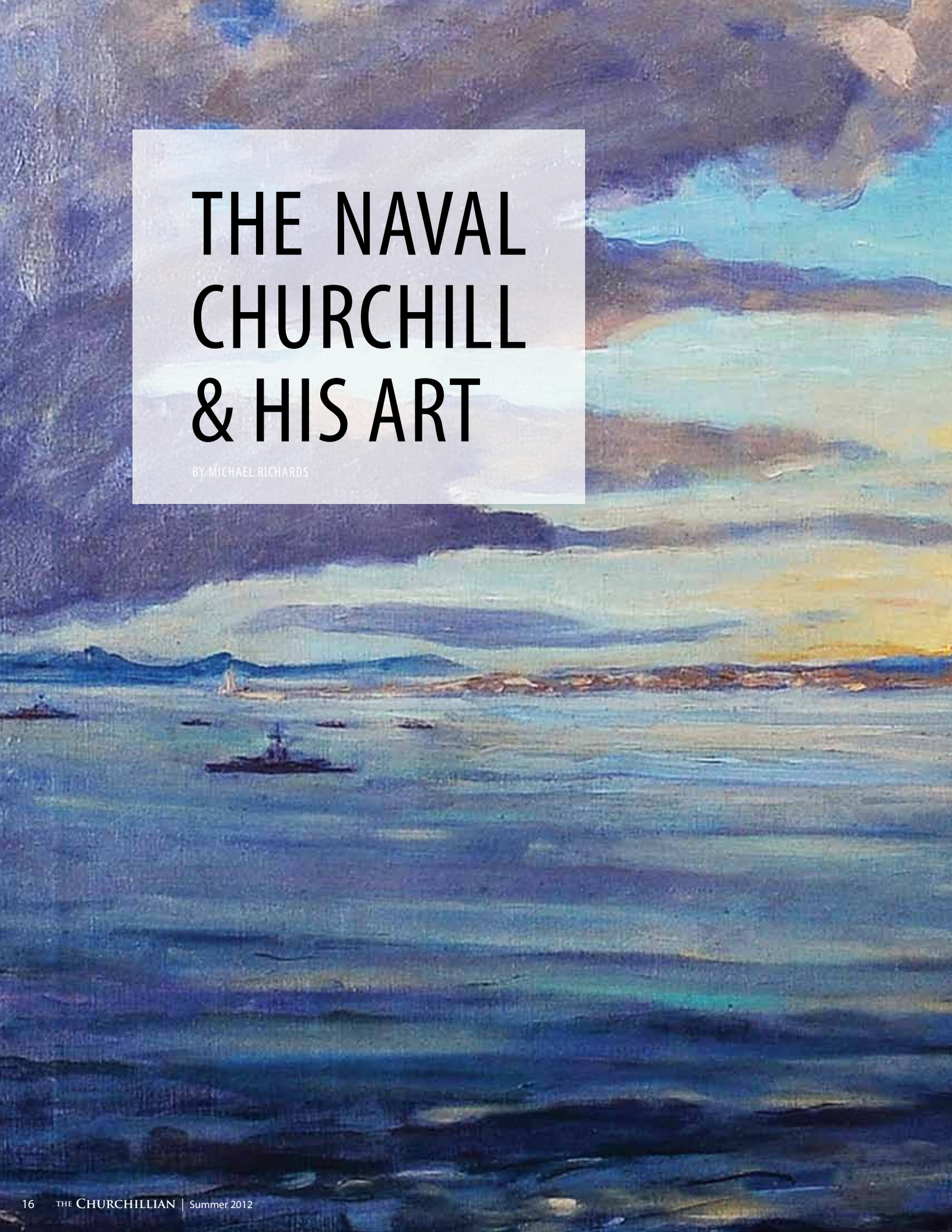
Throughout his life Churchill inspired people—through his actions and through his words. What makes for a good speech also makes for a good painting. Contrast, imagination, clarity: there was nothing wishy-washy in his speeches or his art. A French artist-friend, Paul Maze, gave him this advice: “Paint like you write or speak. You can do it—every stroke of the brush must be a statement felt and seen.” In some ways Churchill’s art began to affect his words, with vivid imagery gained from his new painter’s eye. His World War II “Finest Hour” speech ends with a painterly metaphor: “...the life of the world may move forward into broad, sunlit uplands.”

His joy of painting inspired others to take up the brush and “have a go.” What he did for his own pleasure also gave pleasure to others—at first those around him, later to a wider circle, through

exhibitions in Britain and abroad. I attended his 1958 exhibition at The Royal Academy, which drew vast crowds. The art critic John Russell wrote: “Nearly all of us are pleased when an amateur outdoes the professionals.” My aunt, Mary Soames, recalls a woman standing near her in the gallery, saying to her companion, “He must have had such lovely holidays.”

Painting was only a thread in the tapestry of Churchill’s life, but it mattered deeply because it came to his rescue at key times when he might otherwise have despaired: in 1915 and 1945, when he’d been hurled from office; in 1955, when he’d reluctantly retired. “If it weren’t for painting I couldn’t live,” he remarked to the art historian Sir John Rothenstein. “I couldn’t bear the strain of things.”

The paintings of Winston Churchill endure and, like a ripple in a pond, are enjoyed by an ever-increasing circle of people. We are all inheritors of his art—a tangible part of his life, made by his own hands and touched by his spirit. The ending is not the ending—the spirit of Winston Churchill lives on through his art. The paint is dry on the canvas, but the image lingers on.



THE NAVAL CHURCHILL & HIS ART

BY MICHAEL RICHARDS

Churchill's oil on canvas, "The Firth of Forth" Fig 193 (Coombs 136) circa 1925, hangs at the National Churchill Museum, on loan from the collection of Richard J. Mahoney, Governor of the Museum.



Remarkably, given his near-lifelong involvement with the Royal Navy, Churchill produced only one naval painting, the glorious “Firth of Forth,” in 1925—ten years after he had ceased to be First Lord of the Admiralty and nearly fifteen years before he would be at that post again.

In this dramatic oil, under a lowering sky familiar to anyone who has visited Scotland, slim grey shapes cruise towards the North Sea. Perhaps when he painted it Churchill was thinking of how he came to the Admiralty in 1911, described vividly in his World War I memoirs, *The World Crisis*:

“Early in October Mr. Asquith invited me to stay with him in Scotland. The day after I had arrived there, on our way home from the links, he asked me quite abruptly whether I would like to go to the Admiralty. He had put the same question to me when he first became Prime Minister. This time I had no doubt what to answer. All my mind was full of the dangers of war. I accepted with alacrity. I said, ‘Indeed I would.’ He said that Mr. Haldane was coming to see him the next day and we would talk it over together. But I saw that his mind was made up. The fading light of evening disclosed in the far distance the silhouettes of two battleships steaming slowly out of the Firth of Forth. They seemed invested with a new significance to me.”¹

Violet Asquith, the Prime Minister’s daughter, was waiting for the two returning golfers at the Asquith country home in East Lothian, on the shores of the Firth of Forth. Her impressions of the occasion comingle nicely with those of her lifelong friend:

“I was just finishing tea when they came in. Looking up, I saw in Winston’s face a radiance like the sun. ‘Will you come out for a walk with

me—at once?’ he asked. ‘You don’t want tea?’ ‘No, I don’t want tea.’ We were hardly out of the house when he said to me with grave but shining eyes: ‘I don’t want tea—I don’t want anything—anything in the world. Your father has just offered me the Admiralty.’ I shall always remember our walk through darkening woods down to the sea, where Fidra’s lighthouse was already flashing out its signals and, in his words, ‘the fading light of evening....’²

Churchill loved the Navy with every fiber of his being. In the days when it was the chief defense of a sprawling Empire, the Army being relatively inconsequential, it was to him the epitome of power and responsibility. And nowhere is his sense of drama, his skill as a writer, better expressed than in the following memorable “naval” passages from *The World Crisis*.

Winston S. Churchill: (1) July, 1911: The Agadir Crisis³

Churchill describes Britain’s reaction to the Agadir Crisis of 1911, which threatened war between France and Germany. This passage is a favorite of General Colin Powell, who says the last two paragraphs perfectly summarize the perils and doubts that beset any commander faced with sending forces into harm’s way, with no sure knowledge of what the outcome might be.

Suddenly and unexpectedly, on the morning of July 1, without more ado, it was announced that His Imperial Majesty the German Emperor had sent his gunboat the *Panther* to Agadir [French Morocco] to maintain and protect German interests. This small ship was already on its way. All the alarm bells throughout Europe began immediately to

quiver. France found herself in the presence of an act which could not be explained, the purpose behind which could not be measured. Great Britain, having consulted the atlas, began to wonder what bearing a German naval base on the Atlantic coast of Africa would have upon her maritime security... It was difficult to divine from the long strings of telegrams which day after day flowed in from all the European Chancelleries, what was the real purpose behind the German action. I followed attentively the repeated discussions on the subject in the British Cabinet.

Was Germany looking for a pretext of war with France, or was she merely trying by pressure and uncertainty to improve her colonial position? In the latter case the dispute would no doubt be adjusted after a period of tension, as so many had been before. The great Powers marshalled on either side, preceded and protected by an elaborate cushion of diplomatic courtesies and formalities, would display to each other their respective arrays. In the forefront would be the two principal disputants, Germany and France, and echeloned back on either side at varying distances and under veils of reserves and qualifications of different density, would be drawn up the other parties to the Triple Alliance and to what was already now beginning to be called the Triple Entente. At the proper moment these seconds or supporters would utter certain cryptic words indicative of their state of mind, as a consequence of which France or Germany would step back or



Churchill played golf socially, particularly with Asquith, 1913.

forward a very small distance or perhaps move slightly to the right or to the left. When these delicate rectifications in the great balance of Europe, and indeed of the world, had been made, the formidable assembly would withdraw to their own apartments with ceremony and salutations and congratulate or condole with each other in whispers on the result. We had seen it several times before.

But even this process was not free from danger. One must think of the intercourse of the nations in those days not as if they were chessmen on the board, or puppets dressed in finery and frillings grimacing at each other in a quadrille, but as prodigious organizations of forces active or latent which, like planetary bodies, could not approach each other in

space without giving rise to profound magnetic reactions. If they got too near, the lightning would begin to flash, and beyond a certain point they might be attracted altogether from the orbits in which they were restrained and draw

each other into dire collision. The task of diplomacy was to prevent such disasters; and as long as there was no conscious or subconscious purpose of war in the mind of any Power or race, diplomacy would probably succeed. But in such grave and delicate conjunctions one violent move by any party would rupture and derange the restraints upon all, and plunge Cosmos into Chaos...

In these circumstances the attitude of the Chancellor of the Exchequer⁴ became of peculiar importance. For some weeks he offered no

indication of what his line would be, and in our numerous conversations he gave me the impression of being sometimes on one side and sometimes on the other. But on the morning of July 21, when I visited him before the Cabinet, I found a different man. His mind was made up...he intended to make it clear that if Germany meant war, she would find Britain against her...

Four days later, at about 5.30 in the afternoon, the Chancellor of the Exchequer and I were walking by the fountains of Buckingham Palace. Hot-foot on our track came a messenger. Will the Chancellor of the Exchequer go at once to Sir Edward Grey?⁵...We returned as fast as we could and found Sir Edward Grey in his room at the House of Commons. His first words were: "I have just received a

communication from the German Ambassador so stiff that the Fleet might be attacked at any moment. I have sent for McKenna⁶ to warn him!" He then told us briefly of the conversation he had just had with Count Metternich.⁷ The Ambassador had said that after the speech of the Chancellor of the Exchequer no explanation could be made by Germany. In acrid terms he had stated that if France should repel the hand offered her by the Emperor's Government, the dignity of Germany would compel her to secure by all means full respect by France for German treaty rights. He had then read a long complaint about Mr. Lloyd George's

speech, "which to say the least could have been interpreted as a warning to Germany's address and which as a matter of fact had been interpreted by the presses of Great Britain and France as a warning bordering on menace." Sir Edward Grey had thought it right to reply that the tone of the

communication which had just been read to him, rendered it inconsistent with the dignity of His Majesty's Government to give explanations with regard to the speech of the Chancellor of the Exchequer. The First Lord arrived while we were talking, and a few minutes later hurried off to send the warning orders.



Churchill at the time of "The World Crisis"

They sound so very cautious and correct, these deadly words. Soft,

quiet voices purring, courteous, grave, exactly-measured phrases in large peaceful rooms. But with less warning cannons had opened fire and nations had been struck down by this same Germany. So now the Admiralty wireless whispers through the ether to the tall masts of ships, and captains pace their decks absorbed in thought. It is nothing. It is less than nothing. It is too foolish, too fantastic to be thought of in the twentieth century.

Or is it fire and murder leaping out of the darkness at our throats, torpedoes ripping the bellies of half-awakened ships, a sunrise on a vanished naval supremacy, and an island well-guarded hitherto, at last defenceless? No, it is nothing. No one would do such things. Civilization has climbed above such perils. The interdependence of nations in trade and traffic, the sense of public law, the Hague Convention, Liberal principles, the Labour Party, high finance, Christian charity, common sense have rendered such nightmares impossible. Are you quite sure? It would be a pity to be wrong. Such a mistake could only be made once—once for all.

(2) July, 1914: The Fleet was Ready⁸

On another July three years later, war was not merely threatened, but imminent. The Fleet had gathered for a naval review off Southampton. Churchill, now First Lord of the Admiralty, without Cabinet approval, determined to order it not to disperse, but to sail to its war station at Scapa Flow in the Orkneys, taking the most direct route: the English Channel. It was a gamble for which he might have been denounced by his enemies as a young, impetuous risk-taker. For Churchill it seemed a question of life or death. The Prime Minister, “giving a kind of grunt,” approved...

As early as Tuesday, July 28, I felt that the Fleet should go to its War Station. It must go there at once, and secretly; it must be steaming to the north while every German authority, naval or military,

had the greatest possible interest in avoiding a collision with us. If it went thus early it need not go by the Irish Channel and northabout. It could go through the Straits of Dover and through the North Sea, and therefore the island would not be uncovered even for a single day. Moreover, it would arrive sooner and with less expenditure of fuel.

At about 10 o'clock, therefore, on the Tuesday morning I proposed this step to the First Sea Lord and the Chief of the Staff and found them whole-heartedly in favour of it. We decided that the Fleet should leave Portland at such an hour on the morning of the 29th as to pass the Straits of Dover during the hours of darkness, that it should traverse these waters at high speed and without lights, and with the utmost precaution proceed to Scapa Flow. I feared to bring this matter before the Cabinet, lest it should mistakenly be considered a provocative action likely to damage the chances of peace. It would be unusual to bring movements of the British Fleet in Home Waters from one British port to another before the Cabinet. I only therefore informed the Prime Minister, who at once gave his approval. Orders were accordingly sent to Sir George Callaghan,⁹ who was told incidentally to send the Fleet up under his second-in-command and to travel himself by land through London in order that we might have an opportunity of consultation with him.

Admiralty to Commander-in-Chief Home Fleets. July 28, 1914. Sent 5 p.m.

Tomorrow, Wednesday, the First Fleet is to leave Portland for Scapa Flow. Destination is to be kept secret except to flag and commanding officers. As you are required at the Admiralty, Vice-Admiral 2nd Battle Squadron is to take command. Course



Churchill haranguing the Huse of Commons. (Illustrated London News, 1912).

from Portland is to be shaped to southward, then a middle Channel course to the Straits of Dover. The Squadrons are to pass through the Straits without lights during the night and to pass outside the shoals on their way north. *Agamemnon* is to remain at Portland, where the Second Fleet will assemble.

We may now picture this great Fleet, with its flotillas and cruisers, steaming slowly out of Portland Harbour, squadron by squadron, scores of gigantic castles of steel wending their way across the misty, shining sea, like giants bowed in anxious thought. We may picture them again as darkness fell, eighteen miles of warships running at high speed and in absolute blackness through the narrow Straits, bearing with them into the broad waters of the North the safeguard of considerable affairs.

Although there seemed to be no conceivable motive chance or mischance, which could lead a rational German Admiralty to lay a trap of submarines or mines or have given them the knowledge and the time to do so, we looked at each other with much satisfaction when on Thursday morning (the 30th) at our daily Staff Meeting the Flagship reported herself and the whole Fleet well out in the centre of the North Sea.

The German Ambassador lost no time in complaining of the movement of the Fleet to the Foreign Office. According to the German Official Naval History, he reported to his Government on the evening of the 30th that Sir Edward Grey had answered him in the following words:

“The movements of the Fleet are free of all offensive character, and the Fleet will not approach German waters.”

“But,” adds the German historian, “the strategic concentration of the Fleet had actually been

accomplished with its transfer to Scottish ports.”
This was true.

We were now in a position, whatever happened, to control events, and it was not easy to see how this advantage could be taken from us. A surprise torpedo attack before or simultaneous with the declaration of war was at any rate one nightmare gone for ever. We could at least see for ten days ahead. If war should come no one would know where to look for the British Fleet. Somewhere in that enormous waste of waters to the north of our islands, cruising now this way, now that, shrouded in storms and mists, dwelt this mighty organization. Yet from the Admiralty building we could speak to them at any moment if need arose. The king's ships were at sea.

Endnotes

1. Winston S. Churchill, *The World Crisis*, vol. 1, 1911-1914 (London: Thornton Butterworth, 1923), 67-68. Sir Richard Haldane was then Asquith's Secretary of State for War. Reprinted by kind permission.
2. Violet Bonham Carter, *Winston Churchill As I Knew Him* (New York: Harcourt Brace & World, 1965), 248-49. The lighthouse, on the uninhabited island of Fidra three miles off the coast, still functions today.
3. *The World Crisis*, vol. 1, 43-49.
4. David Lloyd George (1863-1945), prime minister 1916-22. In 1911, as Chancellor of the Exchequer, he was considered a "dove" on international affairs until his July 1911 speech described by Churchill.
5. Sir Edward Grey, later Viscount Grey of Fallodon (1862-1933), was British Foreign Minister from 1905 to 1915.
6. Reginald McKenna (1863-1943), Churchill's predecessor as First Lord of the Admiralty. On October 25, 1911, they changed places, McKenna replacing Churchill as Home Secretary.
7. Paul Graf Wolff Metternich zur Gracht (1853-1934), German Ambassador to the Court of St. James's, 1903-12.
8. *The World Crisis*, vol. 1, 211-13.
9. Admiral of the Fleet Sir George Callaghan (1852-1920) was at this time Commander-in-Chief, Home Fleet.

ANOTHER KIND OF CHURCHILL ART

DRAMA FOR CINEMA & TELEVISION

BY RICHARD M. LANGWORTH

While documentaries featuring the real Churchill are legion, we must be impressed by the number of films (some of them taking considerable license with facts) in which an actor playing Churchill is in either the lead or a supporting role. Many of these can be ordered or rented via Netflix, Amazon, etc.

Simon Ward was the first with *Young Winston* in 1972, and most reviewers thought his portrayal excellent. Remarkably, as he aged, Ward continued to resemble Churchill at the same age! We longed to see him play the 40-year-old First Lord of the Admiralty in a film involving the outbreak of World War I (dramatically narrated by Churchill himself in the previous article). Ward, now 70, *still* looks like Churchill, but he has made no films since 1992. His latest appearance was in 2010, the title role in the UK tour of Alan Bennett's play, *The Madness of George III*.

Many reviewers hold Robert Hardy as the best and most exacting Churchill. We are impressed by the number of productions where he played that part—not to mention adversaries like Ribbentrop, opposite Richard Burton's Churchill, in *The Gathering Storm*; and the severe Head Master in *Young Winston*. All of Mr. Hardy's portrayals are listed below.

It is perhaps a stretch to include such fantasies as *The Eagle Has Landed*, in which the "Churchill" who briefly appears at the end is not even the Prime Minister, but a double sent out as a decoy (and duly shot dead by Michael Caine).

Superfluous, probably, are the Churchill bit roles in the two dramas inspired by Herman Wouk, *War and Remembrance* and *The Winds of War*. But they're all included for the fun of it.



From COLUMBIA PICTURES

A Film by

CARL FOREMAN and RICHARD ATTENBOROUGH

ROBERT SHAW · ANNE BANCROFT

as Lord Randolph Churchill as Lady Jennie Churchill

and
SIMON WARD

in
**YOUNG
WINSTON**

with special appearances by

JACK HAWKINS · IAN HOLM · ANTHONY HOPKINS

PATRICK MAGEE · EDWARD WOODWARD

and
JOHN MILLS

Written for the screen and Produced by CARL FOREMAN

Based on "My Early Life" by Winston Churchill

Directed by RICHARD ATTENBOROUGH

Music Score by ALFRED NEWMAN

A COLUMBIA PICTURES PRESENTATION

G PARENT STRONGLY CAUTIONED

Young Winston, 1972

SIMON WARD AS WSC

Generally based on Churchill's autobiography *My Early Life*: the first part covers his schooldays up to the death of his father, the second his service as a cavalry officer in India and Sudan, war correspondent in the Boer War, his election to Parliament, his defiance of his party through his friendship with Lloyd George. Ward, then relatively unknown, played a convincing Churchill, supported by a distinguished cast: Robert Shaw as Lord Randolph, John Mills as Kitchener and Robert Hardy as the disagreeable Head Master. A memorable vignette is when Lady Randolph (Anne Bancroft), openly admired by the lascivious Lloyd George (Anthony Hopkins) says to Winston: "He has the most disconcerting way of looking at women." Produced and written by Carl Foreman, directed by Richard Attenborough.

The Gathering Storm, 1974

RICHARD BURTON AS WSC

A joint production of BBC and NBC for the Hallmark Hall of Fame. Based on Churchill's first volume of World War II memoirs by the same title, it covers his life in the late "Wilderness Years," from 1936 to his becoming Prime Minister in May 1940. Burton's adequate performance (despite his personal dislike of Churchill) is supported by Virginia McKenna as Clementine and Robert Hardy as the German Ambassador to Britain, Joachim von Ribbentrop. Burton, a Welsh Labour supporter, had few kind words for Churchill when interviewed after the production; perhaps he was still miffed by WSC mouthing his lines in "Hamlet" at the Old Vic in the Fifties. Produced by Jack LeVien and Andrew Osborne, directed by Herbert Wise, screenplay adapted from *The Gathering Storm* by Colin Morris.



Jennie: Lady Randolph Churchill, 1974

WARREN CLARKE AS WSC

A seven-part TV mini-series on the life of Lady Randolph Churchill, brilliantly played by Lee Remick, also starring Barbara Parkins as her sister

Leonie and Warren Clarke as a passable WSC. Stewart Knowles wrote a memorable article on the portrayal: "Lee Remick was not a Lady Randolph lookalike; what cast the illusion were clothes, wigs, and the talent of a great actress." Speaking at The Churchill Centre's presentation of its Blenheim Award to Lee Remick in 1991, Gregory Peck said it all: "There cannot be another American actress so well suited, by her beauty, her high spirits, her intelligence, and more than that, by the mystery of a rare quality which I would call a depth of womanliness, to play the mother of Winston Churchill....Playing opposite this clear-eyed Yankee girl with the appealing style and femininity that graces every one of her roles just simply brings out the best in a man." Produced by Andrew Brown and Stella Richman, directed by James Cellan Jones, screenplay by Julian Mitchell.

The Eagle Has Landed, 1976

LEIGH DILLEY AS WSC'S DOUBLE

The film version of the Jack Higgins' novel is a gripping show. Fallschirmjäger Kurt Steiner (Michael Caine), a conflicted anti-Nazi, is sent to Norfolk with a hit team by intelligence officer Max Radl (Robert Duvall), who has learned that Churchill will visit a local village. Steiner's liaison is an English-hating Irishman, Liam Devlin (perfectly played by Donald Sutherland). "Churchill" is shot at the end of the film—but he turns out to be a double for the Prime Minister, who is safe in London. Produced by David Niven, Jr. and Jack Wiener, directed by John Sturges, adapted by Tom Mankiewicz.

Churchill and the Generals, 1979

TIMOTHY WEST AS WSC

A BBC television play concerning the relationship between Churchill and the leading British and American generals between 1940 and 1945. Peter Young served as military advisor; the American screening came in March 1981. Well cast, it stars Eric Porter as Alanbrooke, Joseph Cotton as Marshall, Richard Dysart as Eisenhower and Ian Richardson as Montgomery. Timothy West, an excellent WSC, has memorable lines, e.g., this one to Anthony Eden: "Only I can win this war. Not you. Not Attlee. Not the Chiefs of Staff. Not even His Majesty the King."

Only I can win it.” Produced by Jack LeVien and Alan Shallcross, directed by Alan Gibson, written by Ian Curteis.

Winston Churchill: The Wilderness Years, 1981

ROBERT HARDY AS WSC

An eight-part BBC mini-series, by far the finest Churchill drama, well cast and accurate to a fault, with Siân Phillips as Clementine, Nigel Havers as Randolph, Tim Pigott-Smith as Brendan Bracken and David Swift as Professor Lindemann. The urgent warnings, the atmosphere of peril, are dramatically brought to life, and the filming is mainly at Chartwell. Hardy’s brilliant performance as Churchill won critical acclaim and a BAFTA award, and secured his place as the most convincing and sensitive of all Churchill actors. Produced by Mark Shivas and Richard Broke, directed and written by Ferdinand Fairfax.



The Winds of War, 1983

HOWARD LANG AS WSC

A mini-series following the book by the same title by Herman Wouk, covering events from March 1939 through Pearl Harbor in December 1941. The series portrays the lives of the fictitious Henry and Jastrow families, as well as major global events, including the infamous Molotov-Ribbentrop Pact that was the prelude to war. Hitler and the German military, with a fictitious General von Roon as a major character, form a prominent sub-plot. Churchill gets only a bit part in this production, which stars Robert Mitchum as Victor “Pug” Henry, Ali MacGraw as Natalie Jastrow, and Ralph Bellamy as Franklin Roosevelt. Produced by Dan Curtis, Barbara Steele and Branko Lustig, directed by Dan Curtis.

The Last Bastion, 1984

TIMOTHY WEST AS WSC

This 160-minute Australian video is a long but engrossing account of Australia in World War II battles. Juxtaposed are the debates and arguments between the Australia,

Britain and America; Prime Ministers Menzies and Curtin vs. Churchill, Roosevelt and MacArthur. Reviewer John Plumpton wrote: “Timothy West is a very plausible Churchill, as he was in Churchill and the Generals. Robert Vaughan plays an improbable MacArthur. I’m afraid I still see him more as Napoleon Solo in *The Man From U.N.C.L.E.* The actors who play Menzies, Curtin, Eden, Marshall and Roosevelt portray them credibly and generally look like them, but why is Marshall sporting a moustache? The choice of the supporting characters in the story is interesting. Churchill’s only adviser is Anthony Eden; military men like Ismay or Brooke have no dialogue. Roosevelt has only Marshall and King, no civilians like Hopkins or Rosenman.” Produced by Network 10 Australia, directed by George Miller.



Leaders: Churchill, 1986

ROBERT HARDY AS WSC

A 90-minute production PBS television, this one-man performance depicts Churchill in an appearance on a fictitious post-World War II lecture tour of America. The script is full of inaccuracies and misquotes of WSC—Hardy is a superb

Churchill, but his “Wilderness Years” performance, scripted by Sir Martin Gilbert, was far more accurate. Sir John Gielgud, who commits more inaccuracies in his introduction, makes up for them by closing the show with words to remember: “Churchill was as ordinary as any of us—and as extraordinary as any of us can hope to be.” Produced by WNET, directed by David Susskind.

War and Remembrance, 1988

ROBERT HARDY AS WSC

An American mini-series based on the novel by Herman Wouk, sequel to *Winds of War*. It continues the story of the Henry and Jastrow families, starting on 15 December 1941 and ending on 6 August 1945. Again, Churchill gets only a minor role. The series broke ground in its depiction of the Holocaust, including a visit of Heinrich Himmler to Auschwitz in May 1942.

This gruesome sequence runs from the arrival of the victims in trains to the disposal of the bodies, with extreme violence and nudity. Produced and directed by Dan Curtis, screenplay by Curtis and Earl W. Wallace.

Bomber Harris, 1989

ROBERT HARDY AS WSC

A television drama based on the life of Arthur “Bomber” Harris (John Thaw) head of RAF Bomber Command during World War II and a controversial character as a result of his bombing of Germany. Also starring Frederick Treves as Sir Charles Portal and Phil Brown as Lord Beaverbrook. Produced by Innes Lloyd, directed by Michael Darlow, written by Don Shaw.

World War II: When Lions Roared, 1994

BOB HOSKINS AS WSC

A television movie about the 1943 Teheran Conference, starring Michael Caine as Stalin and John Linlithgow as Roosevelt, Ed Begley, Jr. as Harry Hopkins and Jan Triska as Vyacheslav Molotov. Produced by Gideon Productions, directed by Joseph Sargent, written by David W. Rintels.



The Gathering Storm, 2002

ALBERT FINNEY AS WSC

Co-production of BBC and HBO, it covers the same ground as Burton’s 1974 “Gathering Storm,” but much more dramatically, with brilliant performances by Vanessa Redgrave (Clementine Churchill) and Lena Headey

(Ava Wigram). The fine British supporting cast includes Derek Jacobi, Ronnie Barker, Jim Broadbent, Tom Wilkinson, Celia Imrie, Linus Roache and Hugh Bonneville. In my review I called it a “masterpiece,” a word I don’t often use. However compelling, the story of Ava Wigram being threatened by a Chamberlain toadie, who vows to assign her husband abroad if he keeps aiding Churchill, is pure fantasy. Produced by Ridley and Tony Scott, directed by Richard Loncraine, written by Hugh Whitmore.

Marple: The Sittaford Mystery, 2006

ROBERT HARDY AS WSC

A television drama based on the book by the same name by Agatha Christie. The death of Churchill’s presumptive successor, Clive Trevelyan, is predicted during a séance in a snowbound country hotel and, not surprisingly, he is found stabbed to death the next morning. Starring Geraldine McEwan as Miss Marple. Produced by Granada Media, directed by Paul Unwin, screenplay by Stephen Churchett.



Into the Storm, 2009

BRENDAN GLEESON AS WSC

A sequel to the 2002 “Gathering Storm” by BBC and HBO, this one begins in 1945 as Churchill and Clementine go to France after his party loses the General Election. Churchill then relives his war years in a series of flashbacks

and, in the process, allegedly saves a “deteriorating marriage.” Produced by Ridley and Tony Scott, directed by Thaddeus O’Sullivan, written by Hugh Whitmore.

The King’s Speech, 2010

TIMOTHY SPALL AS WSC

A film mainly about how King George VI overcame his stammer, though that defect is greatly overstated; the real King wasn’t nearly that bad! Some reviewers were appalled by Spall’s Churchill; I thought it all right, though the resemblance was distant. Historically inaccurate in spots (Baldwin never admitted Churchill was right about Hitler), but beautifully cast and acted, with Colin Firth in the Oscar-winning role as George VI, Geoffrey Rush as his therapist Lionel Logue, and Helena Bonham Carter as a believable Queen Elizabeth. (Asked by Logue to “pop over” to his office, the Queen quips: “We don’t *pop*.”) Produced by Iain Canning and Emile Sherman, directed by Tom Hooper, screenplay by David Seidler.

This year's Kemper lecture was delivered by Sir David Cannadine who spoke on the topic of Winston Churchill and art in a lecture entitled: *Winston Churchill: The Statesman as Artist*. Sir David delivered an extremely engaging and insightful exposition of how Churchill came to discover painting and how it shaped and influenced his life subsequently. Sir David of course is uniquely qualified to speak on this topic and he did not

disappoint. The Kemper lecture is the centerpiece of our annual 'Churchill Weekend' and it was supported this year with a wonderful Churchill Fellows dinner, held on this occasion in the Museum where diners ate beneath our Churchill paintings. Additionally, the pre-lecture Churchill brunch was very well attended with a good proportion of the crowd being Westminster and other students.



Westminster College's Backer Dining room packed with 'Churchillians'



Each table was adorned with the print of a Churchill painting.

The Church of St Mary begins to fill.





Sir David signs avidly.



Westminster College President Dr. Barney Forsythe begins the festivities.



Crosby Kemper III introduces Sir David.



Executive Director Dr. Rob Havers prepares to award medals to three new Churchill Fellows (from left): Sir David Cannadine, Mr. John Wade and Mrs. Elizabeth Hawkins.

Sir David Cannadine gives his lecture entitled: *Winston Churchill: The Statesman as Artist*.





Liz Murphy
National Churchill Museum
Archivist/Curator

Our Lives, Our Stories: America's Greatest Generation

This national touring exhibition will be displayed June 16 – August 11 at the Museum. This exhibit honors the men and women born between 1910 – 1929 who experienced the Great Depression and World War II. It traces this generation from birth through the post-war boom era of the 1950's and 1960s as told largely in their own words.

This exhibit is based on a five-year initiative launched by the Minnesota Historical Society to honor the men and women who experienced the Great Depression and World War II. The exhibition traces this generation from birth through the post-war boom of the 1950's and 1960s, it is told largely in their own words. The exhibition reminds us that specific events and experience shape each generation, just as the Great Depression and World War II shaped this one.

The Museum decided to host this exhibition as a way to salute our own veterans. As I write this article we are planning a Classic Car Cruise-in to open the exhibit. The aim of this Cruise-In is to highlight the affluence The Greatest Generation earned after serving their country in the Second World War.

This opening is being planned with the local community and the Fulton Street Fair, which took place June 15 & 16, agreed to take the theme of *Our Lives, Our Stories* for their opening parade. The Classic Car Cruise-In is being coordinated by the Callaway County Cruisers. They will have 7th Street (the street in front of the Museum) lined with Classic Cars from the 30's to the 50's! BBQ will be sold by American BBQ, of Ashland Missouri. Local VFW #2657 has promoted the event state-wide and will also be on hand at the event to sell beverages. Lastly, we will be hearing the greatest hits of the 40s, and 50s thanks to Xtrem Sounds Mobile DJ.

I would like to thank Jill Talken, the Executive Secretary with the Missouri Veterans Commission, who has helped to market the exhibit to a multitude of veterans groups in Missouri. Lastly, I would like to thank Shelter Insurance®

as the corporate sponsor for this exhibit and our free Community Day (June 29). On June 29th admission to the Museum and the exhibit will be waived thanks to this sponsorship.

We invite you to join us for this once in a lifetime exhibit at the Museum.

For more information please contact: Liz Murphy at (573) 592-5626 or liz.murphy@churchillmemorial.org

This exhibition has been made possible through NEH on the Road, a special initiative of the National Endowment for the Humanities. It is brought to you by Mid-America Arts Alliance. *Our Lives, Our Stories: America's Greatest Generation* was organized by the Minnesota History Center/Minnesota Historical Society, St. Paul, MN.





Mandy Plybon
*Education & Public
 Programs Coordinator*

Early Childhood Learning in Museums

Excerpt from the Journal of Museum Education chapter
"A Look at Early Childhood Programming in Museums"
 by Betsy Bowers.

The sense of wonder is evident in the lives of young children. If you know a child that's under age five, you know that he or she is naturally filled with wonder, curiosity, and questions. He learns by exploring, creating, experimenting, and doing. He learns from stories and real life experiences. History museums are about stories and real life experiences. Science museums are about experimenting. Art museums are about creating. More and more museums are finding that when presented appropriately, even the most humble object, artifact, or masterpiece can become an opportunity for a young child to discover and construct meaning and new knowledge.

Advocates of "environment at teacher" recognize that museum galleries and exhibitions inspire awe. Beauty, light, reflection, transparency and design form the essence of many museums. Early childhood educators in Reggio Emilia, Italy, were the first to show that very young children respond positively and thoughtfully when surrounded by things of beauty, and educators recognize the positive influence that the environment can have on a child's learning experience. When museum educators help young children become acquainted with and comfortable in gallery spaces, object centered exhibitions and interesting architectural areas, opportunities for building life-long learning skills and a strong aesthetic sense emerge.

...The art and artifacts in museum collections can contribute important foundation skills in language, math, science and social studies that lead to children's future success in school.¹

After touring several regional museums including Runge Nature Center and Missouri State Museum in Jefferson City, Missouri; Missouri History Museum in St. Louis, Missouri; STAX Museum in Memphis, Tennessee; and the Country



2012 Winston Churchill Student Contest

Second place winner essay division,
Pacific High School senior Mikaela Speakes

Mandy Plybon, National Churchill Museum Education & Public Programs Coordinator; Mikaela Speakes; Mrs. Nancy Thater, Pacific High School gifted teacher

We are looking at creating our own little children's area in the main exhibition space.

Right now, we will focus on early childhood learning (ages 0-5). There are several grant opportunities for research, design, and implementation of educational projects.

Music Hall of Fame and Museum in Nashville, Tennessee, they all have designated spaces for young children to sit and participate in exhibition learning. Children and their families regularly use these spaces. With this motivation, we have begun our process of creating a children's area in our museum exhibition space.

This past spring, Ali Veatch, Museum Education Intern, started working on a family activity guide focusing on children ages 6-8 years old. While still in rough draft format, the guide will focus on engaging children in three ways: draw, think, and relate. Our goal with this guide is to provide families with younger children an incentive to 1) come to the Museum, 2) stay longer while here, and 3) come back with their families for programming and new traveling exhibitions. Our next steps are to complete a solid first draft guide, run a sample to test the effectiveness and enjoyment of the guide, fix problems/recommendations, and finish with a final run.

Along with the family activity guide, we are looking at creating our own little children's area in the main exhibition space. Right now, we will focus on early childhood learning (ages 0-5). There are several grant opportunities for research, design, and implementation of educational projects. We will be sure to update everyone in the coming months of our progress.

1. Bowers, Betsy. "A Look at Early Childhood Programming in Museums." *Journal of Museum Education* 37.1 (Spring 2012): 39-48. Print. Reprinted from Left Coast Press. All rights reserved.

Letter from the Mid-Missouri Chapter, Friends of the National Churchill Museum

Mid-Missouri Chapter
Friends of the National
Churchill Museum

Jody Paschal
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Secretary

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Nancy Lewis
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Judy Schaneman
Sarah Squires-Weber

Dear Friends:

Take the Churchill Challenge – We will match your contributions for restoration of tuck-point work on the Church of St. Mary the Virgin, Aldermanbury.

We ask Churchillians across the country and around the world to donate to this worthwhile cause and double your contribution, thanks to local Fulton donors, President Barney and Jane Forsythe, and the Mid-Missouri Chapter. We offer up to \$15,000 as matching funds – this offer expires December 31, 2012 with pledge payments paid by December 31, 2013.

This dollar for dollar challenge comes at a critical time for the Church. The masonry, particularly on the north or weather side, requires tuck-point restoration work.

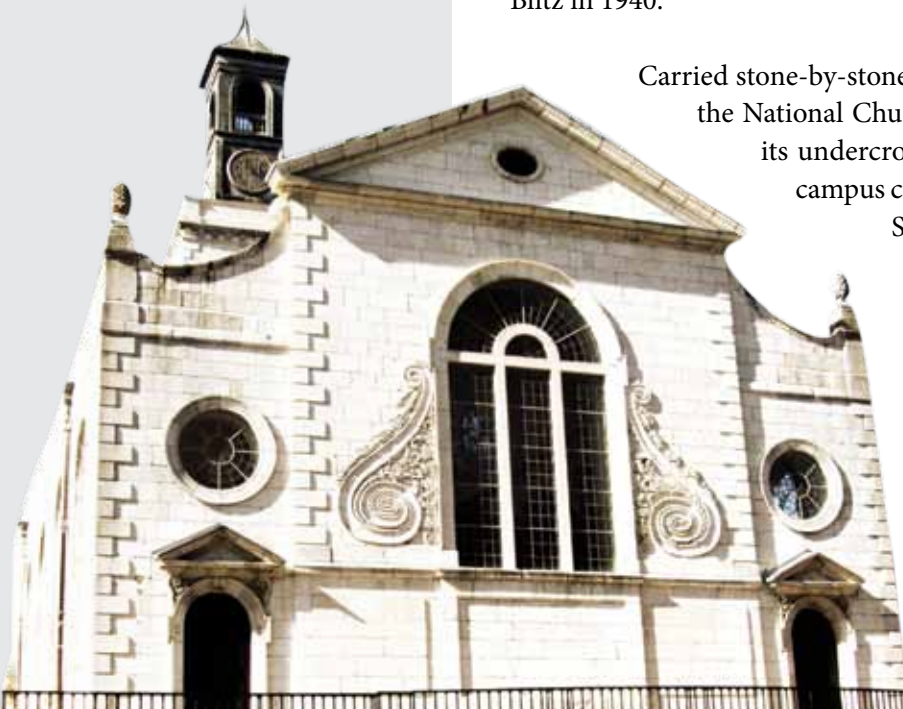
When we stand today in the Church of St. Mary, we stand in a Church rich in history.

When this Church stood in London, William Shakespeare lived nearby and almost certainly worshipped there. A generation later, John Milton, whose poem *Paradise Lost* was described by Dr. Samuel Johnson as the second-greatest creation of the human mind after Homer's *Iliad*, married his second wife, Katherine Woodcocke, at St. Mary's.

Portland stone, mined on the Isle of Portland, England, is among the most beautiful building materials in the world and used to build St. Paul's Cathedral and Buckingham Palace. Sir Christopher Wren utilized Portland stone in his rebuilding of the Church of St. Mary in 1677. A white-grey limestone, it exudes both beauty and strength which this Church building has shown since the year 1181, having been resurrected after the 1666 Great Fire of London and the ravages of the London Blitz in 1940.

Carried stone-by-stone to Fulton and restored in the 1960s, it houses the National Churchill Museum located beneath the Church in its undercroft. Its placement on the Westminster College campus commemorates the 1946 Iron Curtain speech by Sir Winston Churchill given here.

The Church of St. Mary is also now associated with the host of international leaders who have followed in Churchill's footsteps and come here, among them Lady Mary Soames, Churchill's youngest daughter, and two of his granddaughters, Edwina Sandys, creator of the Breakthrough sculpture created from sections of the Berlin Wall, and Celia Sandys, author. President Ronald Reagan,




Soviet President Mikhail Gorbachev, Prime Minister Margaret Thatcher, and Lech Walesa, former president of Poland and winner of the 1983 Nobel Peace Prize, have all honored Churchill's legacy and spoken in front of the Church and Berlin Wall.

This challenge match is possible through the generous \$10,000 donation by President Barney and Jane Forsythe and a second \$5,000 commitment by our Chapter. When asked about this commitment to the restoration project, Jane said "When I look at St. Mary's I see a church, of its time, designed with simplicity and elegance. When I enter St. Mary's I am awed by the ethereal beauty and grace that it has provided through time and space. When I contemplate the unlikely journey of salvation and resurrection that St. Mary's has endured, I am inspired to be a part of its stewardship in our own time."

The Church structure now needs to be repointed to secure and restore its supporting walls, a compelling project for a most beautiful building and a remarkable historic jewel in Missouri. We ask you to take the Churchill Challenge, donate now to restore this magnificent Christopher Wren Church.

Please use the coupon below and mail your donation and/or pledge today. Call Kit Freudenberg at 573-592-5022 with any questions or more information.

With our best regards,
Mid-Missouri Chapter, Friends of the National Churchill Museum



YES! I/we take the Churchill Challenge and make/pledge a gift of \$_____ to ensure the Church of St. Mary the Virgin, Aldermanbury serves many generations to come.

Name: _____

Address: _____

City, State, Zip: _____

Payment Information

Method of payment:

Cash Check (Payable to National Churchill Museum) Visa MasterCard

Name on Card: _____

Card #: _____ Expiration Date: _____

This gift in (circle one) honor/memory of: _____

Your gift will be matched dollar for dollar and thank you for your support of the Church building tuck-point project!

THE CHURCHILLIAN CROSSWORD

1	2	3	4	5		6	7	8	9	10	11	12		13	14	15	16	17	
18						19								20					
21					22									23					
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94					95		96				97		98						
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104				105							106						107		
108				109							110						111		

Crossword designed by Richard J. Mahoney and Brendon Emmett Quigley

ACROSS

- 1 Match game?
 6 “Sup, señor?”
 13 Nips
 18 Kerfuffle
 19 Come apart
 20 Safe place?
 21 START OF A QUOTE BY WINSTON CHURCHILL
 24 Star Wars inits.
 25 Some tournaments
 26 Modifying wd.
 27 QUOTE, part 2
 31 Capote, to friends
 32 QUOTE, part 3
 36 Biblical plot
 37 Tummy muscles
 39 “This is a very strange Christmas ____” (WSC, 12/24/1941)
 41 “Happy Days” actor Scott
 42 Upholstery problem
 43 Village Voice award
 45 Of the flock
 48 Super ____ (GameCube predecessor)
 49 QUOTE, part 4
 52 QUOTE, part 5
 54 Chow
 55 Adjective that is the antithesis of WSC
 57 Pipe part
 58 Lord Warden and Admiral of the Cinque ____ (WSC 1946 honor)
 60 Viet village, Dien Bien ____
 61 Elk and moose
 64 QUOTE, part 6
 71 Nonpro?
 72 Rowed
 73 Indy 500 sound
 74 Snaky fish
 75 They’re tapped
 77 “She Done ____ Wrong”
 78 E. Lansing sch.
 79 Tennis’s Steffi
 80 QUOTE, part 7
 86 Words of comfort
 89 Harper’s Ferry locale: Abbr.
 90 WSC vis-à-vis his brother Jack
 94 Thrill-seeker’s cord
 96 Marble features
 98 Reduced
 99 Bachelor’s last words

- 100 END OF THE QUOTE
 103 “____ and Wisdom” (Fulton Museum room)
 104 Madhouse
 105 Gounod opera
 106 Espresso spots
 107 Scand. Country invaded by WSC
 108 Churchill ____ (WWII tank for bridging a river)
 109 Drain
 110 Schnozz
 111 Farm area

DOWN

- 1 Seaman’s reference
 2 Bagel topper
 3 “Alley ____”
 4 Centerpiece of some kids’ science models
 5 Money lender, for short
 6 On the ____ vive (watchful)
 7 “Render therefore ____ Caesar ...”
 8 Goes off
 9 Cutter
 10 Fifth ____ (WSC disaster locale)
 11 Limitless quantities
 12 Apiece, in scores
 13 Sidestep
 14 Regular employment, typically
 15 Gloomy guy
 16 Samuel’s mentor
 17 Ave. crossers
 22 Domingo, for one
 23 Nursery cry
 27 Lima’s land
 28 Sleipnir’s rider
 29 Seasoning pungently
 30 WSC transportation to Missouri, 1946
 32 Eye drop
 33 Microscopic metric unit
 34 In ____ of (as a substitute for)
 35 MLB manager Ned
 38 Exhausted
 40 ____ the Impaler (Dracula)
 43 Decides one will
 44 Greyhound vehicle
 46 The “I” in T.G.I.F.
 47 Tabbies’ world
 50 They may be wild

- 51 Repair a couch or seat
 52 16th-century pope
 53 Complaint
 56 Sorority letter
 58 Dentist’s tool
 59 Oklahoma tribe
 62 Mother of Hera
 63 “To thine own ____ be true”
 65 Chemistry Nobel Otto
 66 Old railroad name
 67 ____ Martin (cognac)
 68 Hogwarts librarian Pince
 69 Like a busybody
 70 Joint problem
 76 Kind of alert
 79 Hair goops
 81 Political activist James known for undercover videos
 82 WSC, in 1894
 83 “Metamorphoses” author
 84 Loses it
 85 “It is a fine thing to be ____ but it is also very important to be right” (WSC)
 86 One of the Balearic Islands
 87 ____ Monarch (WSC winning horse)
 88 Thumb of the nose
 91 Beginnings
 92 “Silas Marner” author
 93 Take another stab at
 95 Oral, e.g.
 96 Clothe
 97 Satirist Freberg
 98 Snack since 1912
 101 Subject of WSC quote” dogs look up to you”
 102 ET’s ride

ANSWER KEY



LETTERS TO *THE CHURCHILLIAN*

Email us any questions about Winston Churchill under the sun, and we'll get the answer from our panel of experts! Send your questions, comments and general musings to TheChurchillian@nationalchurchillmuseum.org.

Churchill's touching letters to his wife Clementine, two of which you quote on the *Titanic* disaster, are so full of his true feelings and revealing of his thought. By the way, is the pronunciation "Clemen-tyne" as in "O My Darling," or "Clemen-teen"?

—Don Gordon, New York City

"Clemen-teen," after Clementina Sobieska (1702-1735), Polish noblewoman and mother of the second Scottish Pretender, Bonnie Prince Charlie. The line intersected with Clementine Churchill's Airlie family, whose lands were confiscated as Jacobite sympathizers, and the name was passed down for several generations. Lady Soames sometimes winces when she hears someone call her mother "Clemen-tyne"—almost as much as when someone calls her "Lady Mary." (She holds the title by marriage not heredity.)

—Ed.

I do not appreciate Churchill's screed about the *Titanic*, "I cannot help being proud of our race and its traditions as proved by this event." The British are not a "race," but this comes up again and again in his writings and speeches. It implies an arrogance and is no longer very P.C.

—R. J. Johnson, Philadelphia

You might be indulging in what William Manchester called "generational chauvinism," judging the past in modern light. The language constantly evolves, and "race" no longer generally refers to a nation or a people, as it did in 1912 and always did when Churchill used it, just as "gay" no longer refers only to a mood. Churchill was a Victorian, and has to be read in that context.

—Ed.



JULY

1 **Our Lives, Our Stories:
America's Greatest Generation**
(exhibit open until August 11, 2012)
General Admission

11 **Day Camp for Kids**
8:30am-4pm | Cost: \$25.00

20 **Night at the Museum**
7pm | Cost: \$25.00

AUGUST

2 **Extended Hours Night**
4:30pm-7pm | General Admission

14 **School Programs Open House**
4pm-7pm | Free

25 **National Churchill Museum
at Kid City Mid-MO Expo**
Columbia, MO

SEPTEMBER

6 **Extended Hours Night**
4:30pm-7pm | General Admission

18 **Westminster Symposium**

22 **Smithsonian Museum Day**

OCTOBER

4 **Extended Hours Night**
4:30pm-7pm | General Admission

10 **Homeschool Day**
9am-4pm | General Admission



NATIONAL CHURCHILL MUSEUM
501 Westminster Avenue
Fulton, Missouri 65251

NATIONAL
CHURCHILL
MUSEUM

CHURCHILL'S ENGLAND TO NORMANDY TOUR 2013

TOUR A: MAY 21 - JUNE 1, 2013 | TOUR B: JULY 7 - JULY 18, 2013

FEATURING PRIVATE EVENTS & BEHIND-THE-SCENE TOURS



RELIVE THE EPIC STORY OF THE INVASION OF NORMANDY 1944

A close and personal look into Churchill's leadership of a nation under siege and enormous task ahead for D-Day, June 6, 1944. Experience this epic story as only the National Churchill Museum can tell it with expert guides and behind the scenes access!

Spaces on this tour are limited to 24 travelers per tour - so please register your interest as soon as possible.



TOUR DETAILS

- Escorted 12-day tour in England and France with Dr. Rob Havers
- Private events with military historians and expert guides
- All breakfasts, welcome event and farewell dinner cruise on the River Seine
- Tour transport includes luxury motor coach and ferry boat to France
- Partial listing of venues: Westminster Abbey, Imperial War Museum Duxford, Portsmouth and D-Day Museum,
- D-Day Beaches and Caen Memorial, Musée Memorial d'Omaha, Pointe du Hoc, Cabinet War Rooms, Saint-Mere-Eglise, Musée de L'Armée, Arc de Triomphe and Memorial de Leclerc and Musée Jean Moulin
- Deluxe Hotel Accommodations in London and Paris, all applicable taxes, meal gratuities and baggage handling fees



For additional tour information, contact Kit Freudenberg by calling 573-592-5022 or email kit.freudenberg@churchillmemorial.org.