

gallery, Apter-Fredericks, will be selling “a fabulous pair of George III giltwood settees in the manner of Thomas Chippendale, roughly in excess of £250,000.” Butchoff Antiques, which always has a showstopper, is bringing a dressing table that was made in 1930 for an Indian prince. And luxury will again be here. While one of the inaugural fair’s sponsors, the financially challenged Asprey’s, is now out, Rolls-Royce is in, selling its own masterpiece, a Phantom Drophead Coupe in Mustique blue.

In addition to the fairs, London galleries always mount summer exhibitions that round out any visit to the English capital. An absolute must-do is Richard Nagy’s “Egon Schiele: Women,” an exhibition of 45 extraordi-

nary watercolors and drawings sourced from a private collection—a fine consolation to any underbidder on the Schiele centerpiece (through June 30). The Fine Art Society, also exhibiting at Masterpiece this year, is honoring the centenary of the Camden Town Group with a showing of 60 paintings—the group’s first exhibition since 1911 (June 15–July 14). Lowell Libson has a loan exhibition of 18th- and 19th-century watercolors and drawings from the National Gallery of Scotland (June 23–July 14). Collectors of contemporary Scottish art will want to visit the genre’s London home, the Fleming collection, for their Scottish Summer Exhibition, a selling show (June 14–August 27). An exciting first for Britain will be Ntepti Humanism, or Greek Art London, the first

IN PERSPECTIVE

Luxe London *continued*

exhibition of modern and contemporary Greek art mounted here, showing at London’s Faggionato Fine Arts (June 9–August 12). If you venture outside of London, don’t miss “The Face of the Artist,” a showing of 400 photographs by John Hedgecoe at Sainsbury Centre for Visual Arts.

No London June would be complete without annual events such as the Royal Academy’s Summer Exhibi-

tion (June 7–August 15); Eight Days in June (June 8–18), a mini round-robin of English ceramics galleries; the Silver Vaults summer show, “Just Desserts: Silver Service for a Perfect Summer Pudding” (through September 30); and the Pimlico Road Summer Party on June 28, where last year, dealers and collectors alike danced late into the night amid Jamb gallery’s antique chimneypieces. —SALLIE BRADY



Personalized mahogany dressing table made for the Nizam of Hyderabad, 1930, with Butchoff Antiques at Masterpiece.

The Play’s the Thi

ON TWO CONSECUTIVE MONDAY evenings this month, the Metropolitan Museum becomes a theater as it presents a staged reading of *The Old Masters*, a play by the late Simon Gray that dramatizes the real-life implosion of the friendship between two major art-world luminaries—the Renaissance connoisseur-expert Bernard Berenson and the dealer Joseph Duveen. At 7 p.m. on June 20 and 27 in the Met’s Grace Rainey Rogers Auditorium Sam Waterston will play Berenson and Brian Murray will play Duveen, reprising their roles from the production’s American premiere at the Long Wharf Theater in New Haven this past winter. The rest of the Long Wharf cast—Shirley Knight, Heidi Schreck and Rufus Collins—will join them, as well.

The action centers on a circa 1500 painting, known as the Allendale Nativity (not at the Met but at the National Gallery in Washington, D.C.), and the famous fight between Duveen and Berenson over its attribution. For years the scholar deployed his skills in tandem with the dealer to move historic works from their longtime homes in Europe into the collections of American tycoons—an arrangement very lucrative for both men. But now, in 1937, with global political chaos on the rise,

