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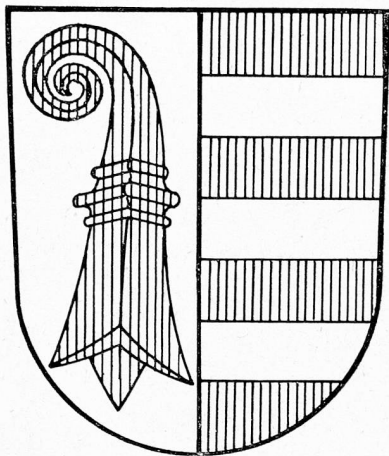
THE BERNESE JURA

Coexistence or secession? Unable to answer the question nor express a valid opinion on the merits of either movement, I better remain "neutral" as nothing will induce me to change my views on this controversial subject. I have a soft spot for this beautiful part of Switzerland, and to me, the Bernese Jura reflects a land of charming people and landscape that I have learnt to love and admire since my earlier youth.

The autonomist argument is firstly one of historic order, and secondly of language and established custom.

With the exception of the war years, I have visited my Bernese friends regularly every year and what has struck me, and has been striking the foreign visitor recently — though it might never supersede the popularity of the Bernese flag, — is the display of the Jura flag which can be seen everywhere, even in the remotest corners of the country, and is the motive which has prompted me to explain its meaning.

This beautiful flag was designed by Pro Jura in 1948 and has gained Berne's recognition in 1951.



Per pale; 1, argent, the head of a crozier in pale and to dexter gules; 2, barry of seven gules and argent.

The pastoral staff represents the bishopric of Basle-City and the red colour, instead of black, refers to the episcopal office of 1380. The other side represents the seven districts of Laufen, Porrentruy, Delémont, Moutier, the Franches Montagnes, Courtelary, and La Neuveville, formerly under the jurisdiction of Basle's bishopric.

Like most Swiss flags of other Cantons, the origin of the Jura flag is linked with historical events; it is correct and superb in its simplicity and its *raison d'être* worthy of respect.

P.S.

INTERNATIONAL FESTIVAL OF MUSIC 1968

The 30th Lucerne International Festival of Music will take place between 14th August and 8th September. The Swiss Festival Orchestra (conductors: Bernard Haitink, Zubin Mehta, Ernest Bour and William Steinberg), the New York Philharmonic Orchestra (conductor: Leonard Bernstein), the Berlin Philharmonic Orchestra (conductors: Sir John Barbirolli and Herbert von Karajan), and the New Philharmonia Orchestra London (conductors: Claudio Abbado, Rafael Kubelik and Otto Klemperer) will give altogether ten symphony concerts and one choral concert. The following artists may be heard at the orchestral concerts and at chamber music evenings: Margrit Weber, Géza Anda, Daniel Barenboim, the Kontarsky brothers, John Ogdon, Svyatoslav Richter, Arthur Rubinstein (piano), Nathan Milstein, Itzhak Perlman, Wolfgang Schneiderhan, Isaac Stern (violin).

Under the motto "The Festival Presents Young Artists" a concert will be given next year to introduce the pianist Michael Studer from Berne. Serenades will take place at the Lion Monument by the "Collegium Musicum" Zurich under its conductor Paul Sacher. Of the two concerts by the Festival Strings Lucerne (leader: Rudolf Baumgartner), one will concentrate on world premières. At the Municipal Theatre, seven performances will take place during the Festival, and art exhibitions will be a further attraction during that period.

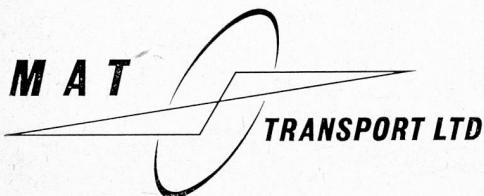
(T.O. Lucerne.)

THE WEDDING GOWN OF MARIE-ANTOINETTE

The wedding gown of Marie-Antoinette, Queen of France, arrived in Switzerland shortly after her marriage to King Louis XVI. It came as a gift to the Convent of Rheinau, in Canton Zurich, where the royal bride had broken her journey from Vienna to Paris in 1770. The Rheinau church, the sacristy of which now houses the gown along with other treasures, is located on a peninsula which juts out into the Rhine River, in a spot well away from the busier thoroughfares. Along with the Einsiedeln Cathedral and the Cathedral and Library of St. Gallen, it ranks as one of Switzerland's three handsomest Baroque structures.

[S.N.T.O.]

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