

FRIDAY-SUNDAY, MAY 30 - JUNE 1, 2008

WEEKEND JOURNAL.

EUROPE

Greater Moscow

Cultural treasures
in the capital's
suburbs

Artistic journeys in Iceland | Summer book roundup

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Greater Moscow

Cultural treasures in the capital's suburbs



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WEEKEND JOURNAL.

EUROPE

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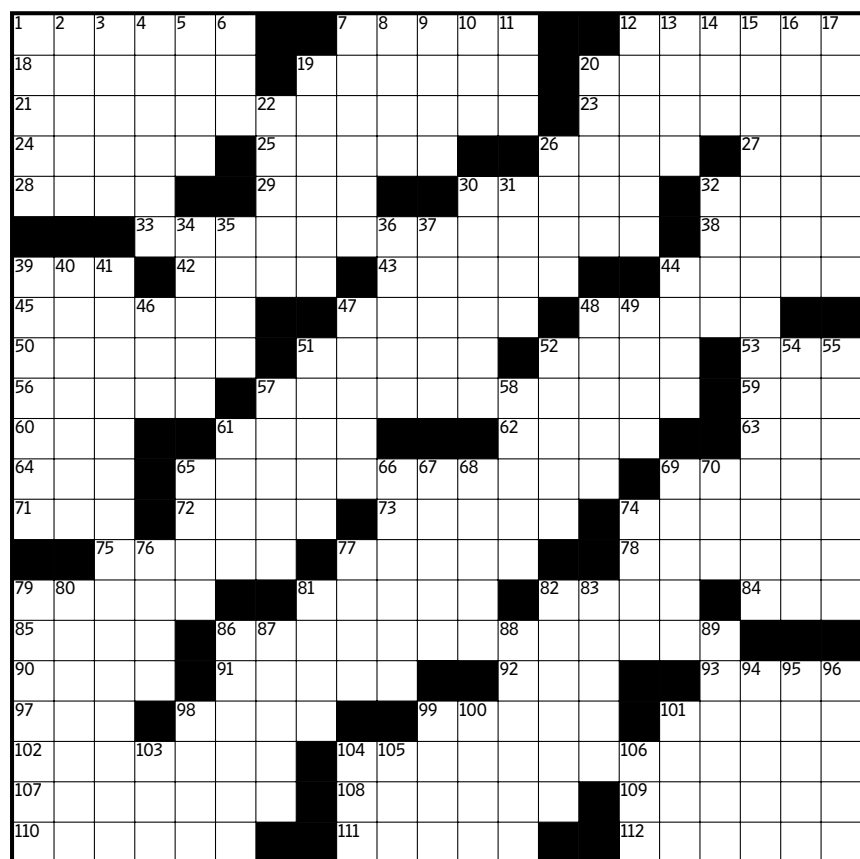
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Last week's solution



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In Iceland, building bridges for art

CURATOR Hans-Ulrich Obrist and artist Olafur Eliasson have been discussing the nature of collaboration and art for more than a decade. They met in the early 1990s and soon began visiting Iceland each summer with a contingent of other artists and thinkers to explore the

Backstage with HANS-ULRICH OBRIST AND OLAFUR ELIASSON

landscape and share ideas, in the hope of spurring creativity.

Their latest project, part of the Reykjavik Arts Festival, is a more formal version of the gatherings. Called the Experiment Marathon Reykjavik, it brought together more than 50 artists, architects, filmmakers and academics to demonstrate the intersection between art and science. Among the participants were Tanzanian architect David Adjaye, British musician Brian Eno, Indian artist Abhishek Hazra and Lithuanian filmmaker Jonas Mekas.

The two-day performance this month took place at the Reykjavik Art Museum, where an accompanying exhibition is on display through Aug. 17.

The forum followed a similar event last summer in London at the Serpentine Gallery, in a temporary pavilion inspired by Nordic landforms designed by Mr. Eliasson and Norwegian artist Kjetil Thorsen. Mr. Obrist is the director of international projects at the gallery.

The 40-year-old Mr. Obrist, who is Swiss, has organized more than 150 exhibitions. He travels constantly, inviting artists to bring their portfolios to his hotel lobbies and interviewing top artists from cities around the world in an effort to take the pulse of the global contemporary art scene.

Mr. Eliasson, born in Copenhagen in 1967 to Icelandic parents, is known for installations, photographs and sculptures that create environments dealing with the perception of light, nature and space. A major retrospective of his work, "Take Your Time," is showing at the Museum of Modern Art and P.S.1 Contemporary Art Center in New York. Among other projects, he is now building four giant waterfalls under the Brooklyn Bridge and along the Brooklyn waterfront, a public art commission that will run June 26 through Oct. 13.

We spoke to the pair this month at the Reykjavik Art Museum.

—Cathryn Drake

You two have a longstanding relationship with Iceland and have traveled frequently here together. How did that begin?

Hans-Ulrich Obrist: We met in the early 1990s when I invited Olafur to [contemporary art biennial] Manifesta. That was the beginning of our conversations about Iceland, and then later we started to come here almost every summer.

Olafur Eliasson: Iceland became a trajectory that we could share. I come here roughly once a month, being Icelandic myself. I used to have a house here, but I sold it to stay more nomadic when I'm here. Which is how Hans and I developed this nomadic stage of actually traveling through space rather than sitting in a space talking about it.



Artist **Olafur Eliasson** and curator **Hans-Ulrich Obrist**; below, "Table Piece One" being performed at the Experiment Marathon Reykjavik by (from left) Sebastian Mekas, Jonas Mekas and Benn Northover.

Mr. Obrist: The visits became very regular after 1999, when I had a visit from Jonni [Sigurjon Sighvats-son, director of the Eidar Art Centre]. He said he was doing this think tank in Iceland and wanted Olafur and I to form the team and think how one could organize a journey in Iceland each summer. We thought it could be interesting if it was more like an experimental conference where you invite artists.

Mr. Eliasson: We brought together a group of contemporary art and film and culture thinkers, and we eventually just had a very long hang-out, playing football, eating, fishing, doing journeys and talking. But we did artwork, and we showed each other the projects we were working on. The time we spent on the road was productive. So we'd journey across the highlands, sometimes in the car, sometimes hiking, and sometimes we had a little plane pick us up on natural airstrips.

Hans has talked about the idea that although you return home from a place on the same road, you see everything differently, not only because your physical perspective has changed but also because the narrative of the journey continues forward infinitely, no?

Mr. Obrist: It goes along with the idea of intensely revisiting the same places, which has become, at least in my travels, an incredibly important part. I mean, I've been to China 15 times, to Iceland 15 times. To me that is more meaningful than going to hundreds of places only once.

You have said that Iceland as a place is part of the global dialogue and yet very local at the same time.



Mr. Obrist: I think it is also a small-country syndrome. I come from Switzerland, and when you come from a small country you probably travel more than when you come from a big one. You are more inclined to venture into other cultures, other geographies.

There is also a link to literature in Iceland. I have never been in a country where there are so many novelists and poets. At the same time there is this strong link to visual art. So in terms of aiming at this idea of making bridges between disciplines we've been recording a lot of interviews with novelists and poets and composers.

It is also one of the reasons that Olafur and I wanted to bring the Experiment Marathon here to Iceland. It has to do with the fact that we both believe we must go beyond the fear of pooling knowledge, as [Hungarian theorist] György Kepes always said. If you want to understand forces that are effective in visual arts, it is important to look at what happens in science, architecture and literature. In Iceland that exchange seems to be a given more than in most other places.

Olafur, you grew up in Denmark and represented the country in the Venice Biennale, so do you really consider yourself Icelandic?

Mr. Eliasson: The truth is that I was born in Denmark and primarily raised there by Icelandic parents, but all my family were here [in Iceland], and I spent my summers, Christmas holidays and vacations here. I really treasure and enjoy both countries. Denmark has no particular landscapes, but there's a great amount of fantastic people. And Ice-

land has fantastic people, but wins on the issue of landscape and such things. So I've been puzzled by the struggle that people have in pinning down the actual heritage, as if authorship is about belonging to a place. There is no reason to underestimate the importance of having a history and a relationship which goes beyond the length of your own life, and having families whether you are with them in the place where they are or not—this is what forms you and cultivates you and defines your opinions and so on.

In fact, everybody here seems to know each other and even to be somehow related.

Mr. Eliasson: Well, the fact that there is a size to the country that is comprehensible allows for thinking about space in a different way. It has to do with that you can somewhat relate to scale by a measure of temporality. You would refer to the kiosk as being ten minutes away—in a bigger country, like America, you always talk about the miles.

The other thing is that the history of Iceland has to do with the journey, which was always a question of time—it was never really a question of distance. The potential of the journey lies in what it allows for in terms of understanding and the narrative of the social world, which is where storytelling comes from.

The great history of American landscape photography, which is so rich, is very much about iconic pic-

tures. It's really about the representation of space rather than depth in space. So there is not a strong tradition of temporality there.

I find that in Iceland there is a deep feeling of social intimacy and at the same time the phenomenal landscape and harsh climate can be distancing, so that in the end you feel both things at once.

Mr. Obrist: I agree. I once had this amazing experience when we went to Eidar by car: I fell asleep for three hours, and when I woke up there was still the same glacier.

Olafur, the design of the Serpentine pavilion and much of your work seems to be inspired by Iceland's landscape.

Mr. Eliasson: Yes, but I don't think it's fair to say that this is just about Icelandic nature. The formal language in my work is very much inspired by natural phenomena related to Iceland and other Nordic countries. But obviously the language doesn't say anything by definition; it is very much about what you then say with this language, which is not about Iceland, it's about other issues. So even though art history has a tendency to focus on the form rather than the content, what you say must stand in front of how you say it.

People who saw the pavilion in London will know that it was about temporality, about physicality, the way that the body constituted spatial questions.

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The 'Sex' effect on office dressing

LET'S TALK ABOUT "Sex" for a moment.

With this week's opening of the "Sex and the City" movie, get ready for a flood of body-baring, haute-priced fashion inspired by the 300-some outfits worn in the film by the characters Carrie, Samantha, Charlotte and Miranda.

Hollywood and the fashion industry are gearing up themed fashion

On Style

CHRISTINA BINKLEY

shows and an advertising blitz to help us all look like "Sex" heroines. There are even online guides to dressing like your favorite character. Patricia Field, the show's costume designer, is selling the movie's fashions—such as a \$3,000 Swarovski crystal-encrusted handbag shaped like the Eiffel Tower, which her Web site proclaims is this year's "It bag."

As anyone who lived through it can testify, the TV show "Sex and the City" was wildly influential over the past decade. It not only introduced a generation of women to high-fashion brands like Blumarine and Chloé and pushed the concept of mixing pricey brands with flea-market finds; it also fostered pride in feminine friendships and pursuits.

The show promoted the idea that successful women could take a liberated attitude toward fashion; they could dress like women at work instead of looking like they were copying men. But as the show's fashion influence extended into the workplace, some people felt that such daring looks—regularly baring bosoms, midriffs and upper thighs—



New Line Cinema/Everett Collection

Above, the characters in 'Sex and the City.' Powerful real-world women like **Erin Callan** (right), chief financial officer of Lehman Brothers, dress conservatively, with just a few bold accessories such as necklaces.

were more trashy than liberating.

As Carrie might write in one of her columns: Has sexy office attire gone a step too far? Women now feel empowered to be girly, flash cleavage or have a rollicking good time. But how liberating is that if these freedoms fail to advance women's push for better jobs and salaries?

Of course, the complexities of sexism go well beyond how women dress. But many women seem unaware that liberation comes from actual power, not the power to wear bold clothes.

After a recent column on sexy evening clothes at business events, I received an outpouring of email about smart, well-educated women wearing the kind of clothing inspired by "Sex and the City" to



Hiroko Masuile

work. One California man complained in an email about his psychologist's bared cleavage during their sessions.

Richard Billion, legal director for credit-score developer Fair Isaac Corp., wrote that distracting clothes reduce a saleswoman's credibility. "I become very suspicious of the product or service being sold if a woman representing the seller in any capacity is not conservatively dressed," Mr. Billion wrote.

I suspect that many women are sabotaging their own career advancement without realizing it. Dressing suitably is a social skill—and social skills are necessary to advance on the corporate ladder.

Is a double standard at work? Undoubtedly. Men who dress inappropriately can also get sidelined, but it's harder for them to fail. The male wardrobe is an armor that disguises vulnerable body parts while sending subtle signals. A gray suit suggests hidden power, a blue Oxford button-down is hard-working, and French cuffs rule Wall Street. Women don't have an easily deciphered fashion code, which just makes it easier to make a big mistake.

Clothes can determine whether you land a job commanding the head of the conference table. Nancyjane Goldston, founder and CEO of the UXB, an advertising and branding agency in Los Angeles, told me recently that she sees too many job applicants who arrive in overexposing clothes. To these young people, "I think it's freedom of expression—'Take me for what I am or it's your loss,'" she said. She doesn't hire them: She says she doesn't have time to teach employees what to wear. "It subliminally says that you're not serious," Ms. Goldston says.

So how do women strike the right balance when it comes to power dressing? A review of the photos in several "50 most powerful

women" surveys shows attractively detailed blazers, collared or modestly high-necked shirts, and striking scarves or necklaces that distract attention from what lies below. The bold necklace often plays the role of a man's necktie.

The clothes of powerful women, executives like Angela Braly of Wellpoint, Anne Mulcahy of Xerox and Irene Rosenfeld of Kraft, are more about subtlety than overstatement. The flair, where there is some, lies in the curved cut of a collar, the twist of the jewelry, the weave of a blouse. It is style, not fashion.

Arbitrage

The price of an Hermès beach towel



City	Local currency	€
New York	\$553	€351
London	£290	€364
Hong Kong	HK\$4,600	€374
Paris	€380	€380
Brussels	€391	€391
Frankfurt	€400	€400
Tokyo	¥75,600	€464

Size: 90 cm X 150 cm
Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.

Shades of green: Decoding eco fashion's claims

BY RAY A. SMITH

FOR THOSE who want to look chic while saving the planet, there are more green fashion choices now than ever before. The trouble is, it is hard to figure out which clothing really makes a difference.

Though many retailers sell clothes that claim to be green, there's no one standard for Earth-friendliness. "There are standards for growing organic cotton or for parts of the process but not for the total garment," says Sass Brown, an assistant professor at New York's Fashion Institute of Technology who specializes in sustainability in fashion.

What are shoppers to do? Should they favor an apparel maker like Timberland, which takes steps to reduce its carbon footprint, including using recycled materials and planting trees? Or a company that produces goods locally, so they don't have to be shipped? Or an outfit like pop star Bono's Edun that tries to ease poverty by making garments in Africa?

Are fabrics made of organic cotton, bamboo or seaweed intrinsically better than other materials? What about the rest of the manufacturing process—everything from how the raw material is processed to how it is dyed, treated and sewn? The answers suggest that even the most environmentally committed designers and manufacturers at times must make trade-offs.



Recycled materials

Who's doing it: Bagir, Patagonia, Timberland
The claim: Use of recycled materials saves energy, reduces carbon-dioxide emissions and keeps waste out of landfills. Bagir uses recycled plastic bottles to make ECOGIR men's suits; Patagonia does the same for outdoor clothing. Timberland's "Earthkeepers" boots have soles made of 30% recycled rubber and linings made of 70% recycled material.

The trade-off: Many companies don't use 100% recycled materials. Instead, they blend it with other materials to make a garment softer or enhance performance.

Bottom line: Any use of recycled materials is a positive, requiring less energy to process than natural fibers.

Bamboo

Who's doing it: Linda Loudermill, Lara Miller, Bamboosa

The claim: Bamboo grows rapidly, with little water and no pesticides. It can be harvested every three to four years, and it breaks down in landfills.

The trade-off: It takes harsh chemicals and lots of energy to turn stiff bamboo stalks into fibers that can be woven into silky fabrics. "It's not a chemical-free fiber," says Peter Hauser, a professor of textile chemistry at North Carolina State University.

Bottom line: Though some environmentalists say bamboo is preferable to synthetics and conventional cotton, the use of chemicals in bamboo processing isn't very environmentally friendly, Dr. Hauser says.



Fair trade/Helping developing countries

Who's doing it: Edun, Fair Indigo and Swati Argade

The claim: Manufacturing in Africa, India and Peru helps workers in developing economies.

The trade-off: Remote production requires long-distance shipping and thus more CO2 emissions, says F.I.T.'s Prof. Brown. Edun CEO Christian Kemp-Griffin says the company is trying to minimize shipping during the manufacturing process.

Bottom line: If you sell to a global market, it's impossible to work with local communities in disadvantaged regions and also have a small carbon footprint, Ms. Brown says.

Cruelty free wool

Who's doing it: Fast-fashion retailer H&M; designer brands Hugo Boss and Perry Ellis

The claim: People for the Ethical Treatment of Animals wants apparel makers to boycott merino wool produced in Australia by sheep farmers who ward off flesh-eating flies by cutting out patches of the animals' skin—a practice the farmers have agreed to stop by the end of 2010.

The trade-off: Until someone comes up with a better alternative, the farmers say they must cut the animals to treat a life-threatening condition.

Bottom line: If this practice bothers you, stay away from merino wool for now.



Organic cotton

Who's doing it: Loomstate, eco from Levi Strauss, Nike, Stella McCartney

The claim: Because it's grown without pesticides, organic cotton is considered preferable to the conventional kind.

The trade-off: Certified organic cotton is in short supply, representing less than 1% of total production. To be certified organic, cotton must grow in soil that has been chemical free for three years, the U.S. Agriculture Department says. Dyes used to color the fabric may contain toxic substances, though.

Bottom line: Ask manufacturers, or check their Web sites, to see if their cotton is certified organic, what portion of it is organic and what kind of dye was used.



Erica Burchett/WSJ; Alamy



Robert Mondavi at his winery in Oakville, California, in a photo from 2001.

Corbis

A toast to a wine pioneer

THE FIRST TIME WE traveled to California together, more than 30 years ago, our ultimate destination was a shrine: the Robert Mondavi Winery in Napa Valley. Along the way, we spent two nights in San Francisco. On the first night, we ate at Ernie's, where we drank a 1974 Mondavi Reserve Cabernet Sauvignon that created such a potent memory in our life together

Tastings

DOROTHY J. GAITER
AND JOHN BRECHER

that we decided to open a 1974 Mondavi Cabernet every year on our anniversary. The second night, at a Chinese restaurant called the Imperial Palace, we had a Mondavi Fumé Blanc that was so perfect with the meal that we still remember what we ate: shrimp with rice paper.

When Robert Mondavi died two weeks ago at the age of 94, the obituaries talked about how he had revitalized the American wine industry and that is certainly true. But to people of a certain age—and we happen to be exactly that age—his impact was dramatic, timeless and highly personal.

We came of age, wine-wise, with the 1974 harvest. We had met a year earlier and become seriously interested in wine over the following months. As it happens, 1974 was the vintage that put the eight-year-old Mondavi winery over the top, with a superior, abundant harvest of beautiful California fruit. In 2003, when he was approaching 90 and too hard of hearing to speak with us by phone, Mr. Mondavi told us through a spokeswoman that the 1974 vintage showed everyone what was possible at his winery—and with American wine in general.

At that very particular time in American wine history, Mondavi wines were something truly different. The label and the bottling were as lovely and understated as Lafite. While many fine French wines were so elegant and high-bred that they seemed austere, Mondavi's wines had both structure and generosity. They had the class of a master winemaker and the ripeness of the California sun, a magical combination few had accomplished. The wines were more expensive than many, but not so expensive that they became special-occasion wines. And

they were widely available. Unlike some later cult wines, whose appeal was that they were hard to find, Mondavi wines were accessible in every way, from availability to taste. They were democratic wines, and democratic in the best sense. They were wines that we could reach, but they made us stretch a little, think a little, grow a little.

With each passing year, we really did drink a 1974 Mondavi Cabernet on our anniversary. We know, for instance, that the bottles we drank on our second and fourth anniversaries both seemed slightly tired, while the bottle on our third, in 1982, was, as we put it, "Great! Huge fruit, overwhelming pepper, still could use some years. Massive, fruity nose you could smell across the table, with lots of oak overtones. Orange tint at the edges. Big, incredibly rich, complex and peppery. Eaten with veal roast."

It wasn't just the Cabernet. During a romantic weekend in 1983 at the Vista Hotel in the World Trade Center, the sommelier noted our interest in wine and sold us something from his personal cellar: a rare half-bottle of Mondavi 1978 "Botrytis" Sauvignon Blanc dessert wine. Our notes on the wine, which we remember vividly, are endless and include this: "Nose was pure nectar, with every imaginable fruit. So incredibly rich that we took very small sips, then let it linger for several minutes. The amazing thing is that it was not thick at all. It simply coated our mouths with pure taste."

We never met Mr. Mondavi. We never felt we needed to. We felt we knew him. In fact, of course, things behind the curtain were much darker than we could have imagined. The book "The House of Mondavi," by our colleague Julia Flynn Siler, is a heartbreaking look at how many tears were mixed with that wine. And, indeed, by the time we began writing our column and tasting for a living, in 1998, Mondavi was clearly on the downside. The winery's good reputation outlived its quality. Whenever we'd mention in a column that we didn't like a Mondavi wine, we would receive outraged letters from readers saying, heavens, don't you know what we owe Robert Mondavi? But within a few years, the tide had turned. Then, whenever we said something good about a Mondavi wine we'd get outraged letters saying, heavens, don't you know Mondavi products

are no better than jug wines? The winery was sold to Constellation Brands in 2004.

On the same day that Mr. Mondavi died, our daughter Zoë spent her last day in high school and our daughter Media packed up her dorm room for the trip home after her freshman year. There were so many pages turning we could feel the breeze. What could be more appropriate than opening our last bottle of 1974 Robert Mondavi Cabernet?

This wasn't one we'd had all these years—we never could have imagined we'd need 30 of them, but time does fly when you're sharing wine together. A generous friend gave us this bottle—the Reserve, which was aged in barrel for 30 months—a few years ago, from his own cellar, and it was in outstanding shape, with a high fill.

It was clear from the nose the moment we opened the long, intact cork that the wine was still good. The color was orange and light red, with fiery highlights. When we first opened it, the wine still had a core of vibrant fruit with a great sense of rich, sweet earth. There was cedar and a slight tone of citrus. It was quite warming, with the essence of old grapes and earth. Although relaxed and clearly old, it wasn't over the hill.

It got better with the second glass, with sweeter fruit and a hint of prunes. After it was open for 12 minutes, it seemed 10 years younger, with chocolate and tangy fruit. "Ripe grapes, sun and earth—winemaking like it used to be before the industry screwed it up," Dottie said at this point. At 40 minutes, the nose was filled with rose petals and the finish had some cinnamon and nutmeg. We kept expecting the wine to crash at any minute, but it didn't. We drank the bottle over an hour and a half and it never lost its fruit. In fact, even the sediment was cloudy but drinkable, so we ended the bottle with a nice little tannic kick. We didn't have the wine with a spectacular meal, by the way. We drank it while watching "Enchanted," for the second time, with our daughters.

As we have said so very often, wine isn't just a liquid in a bottle. Good wine is somebody's passion. When you drink a bottle of wine that someone cared about, you are drinking that person's art and maybe a little bit of his or her soul. Here's to you, Bob.

Top Picks: in Paris, Goya's engraved visions

Paris ■ art

In a clear and impressive demonstration of the passing of the artistic torch from one generation to the next, the "Goya Engraver" exhibit at the Petit Palais opens with engravings by Rembrandt, Velázquez and Tiepolo that were models for the young Francisco Goya y Lucientes (1746-1828), and it ends with works by Delacroix, Manet, Odilon Redon and others directly inspired by their great Spanish predecessor.

In between, the exceptional show brings together for the first time 210 of Goya's own works on paper from two private collections that were separately donated to the Petit Palais and the French National Institute of Art History, along with several rare prints from the Bibliothèque Nationale. Simply and beautifully presented, it offers a unique retrospective of Goya's four powerful graphic series: "The Caprices," "The Disasters of War," "Bullfighting" and "The Disparates."

Begun in 1793, after the illness that left the artist almost totally deaf, the Caprices (Los Caprichos) are wild flights of dark fantasy—skeletal hags flirting coquettishly with their mirrors, a seated donkey gazing at a book of donkey portraits in "Back to His Ancestors," a man dozing at a table haunted by malevolent owls and menacing bats in "The Sleep of Reason Engenders Monsters."

Napoleon's invasion of Spain in 1808 was followed by a popular uprising, French reprisals and in 1814 the return of the fiercely repressive monarchy of Ferdinand VII. The "Disasters of War" was Goya's response—stark, bleak, cruel images that have never been surpassed in their condemnation of all warfare. "I saw this," the artist's caption for one of the 82 works in the series, might stand for them all. But as passionate as his feelings were about conveying the horror of what he had seen, notes curator Maryline Assante di Panzillo, his technique remained rigorous and masterful, with no hint of expressionism.

The "Bullfighting" series is more observation than condemnation, capturing the action with astonishing fluidity and movement. Legend had it, inaccurately, that it was the Moors who brought bullfighting to Spain, so Goya's fictional early matadors wear the Moorish turbans and costumes of Napoleon's North African troops. And in several surprising views, toreador Mariano Ceballos rides one bull as he fights another.

In "The Disparates" (sometimes



© Petit Palais/Roger-Viollet

Above, 'The Caprices, Plate 62, Volaverunt' ('They Have Flown'), from 1799, by Francisco Goya; below 'Homage to Goya, Plate 5, A Strange Juggler,' from 1885, by Odilon Redon.

called The Proverbs), produced toward the end of his life, in exile in Bordeaux, Goya returns to nightmarish phantoms and monsters. They were never published in his lifetime, and the plates were discovered in his country home, the "House of the Deaf Man," only after the death of his son Javier in 1854. Once published, along with all of the earlier series they provided a "beacon," said Baudelaire, for the Romantics and upcoming 19th-century artists, as is documented by Delacroix's illustrations for Faust, Redon's Surrealist visions and Manet's superb "Execution of Emperor Maximilien."

As if all this weren't enough, the visitor-friendly show also offers wall-panel introductions to each segment in French, Spanish and English, and a small side gallery demonstrating the various techniques of copper-plate engraving—etching, dry point, burin, aquatint—and lithography.

—Judy Fayard

Until June 8
☎ 33-1-53-43-40-00

www.petitpalais.paris.fr



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From thrillers to satire, we know what you'll read this summer

BY ROBERT J. HUGHES

AN ITALIAN SERIAL KILLER. A Chinese coma victim. An American president in crisis. This summer's crop of books tackles a global range of subjects.

For our summer reading roundup, we spoke with publishers, authors, independent booksellers, online retailer Amazon and chain stores such as Barnes & Noble. We asked them to name the coming releases they were most excited about—including such titles as "The Monster of Florence," "Beijing Coma" and "One Minute to Midnight"—and picked our favorites after reading the works they recommended.

In the coming weeks, bookstores will welcome new works by some best-selling authors, including essayist David Sedaris ("When You Are Engulfed by Flames"), Andre Dubus III ("The Garden of Last Days"), Joyce Carol Oates ("My Sister, My Love") and Salman Rushdie ("The Enchantress of Florence"). "I had a dream the other night that I did a book signing and signed five books," jokes Mr. Sedaris, one of the industry's biggest draws. "I realize I'm very lucky."

The summer will also see books by many

first-time authors, including the short-story collections "One More Year" by Ukrainian-American Sana Krasikov and "Say You're One of Them" by Uwem Akpan, a Jesuit priest from Nigeria. "One of the things that makes American literature so vital at this point is that we have input from so many different cultures and linguistic backgrounds," says Paul Yamazaki, coordinating buyer at City Lights bookstore in San Francisco.

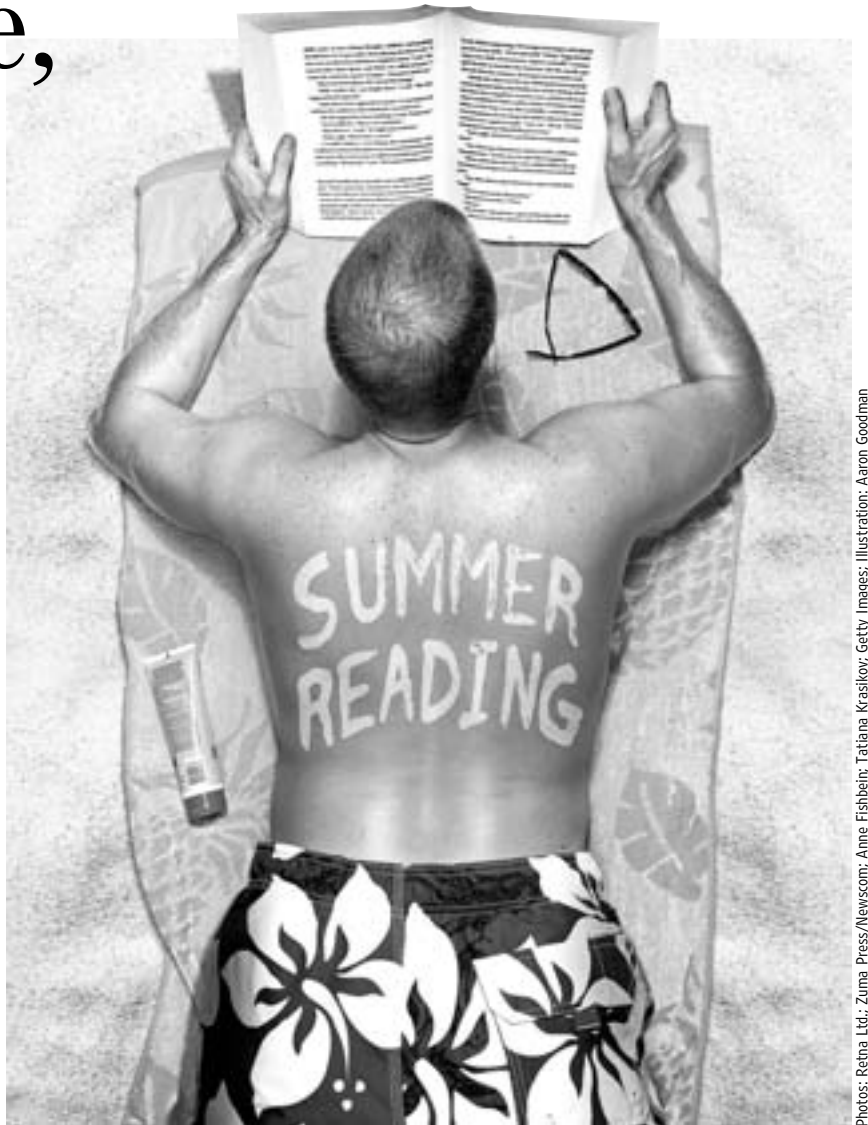
Since it's an election year in the U.S., there's a surge of political books. Among them: a still-untitled work from Ron Suskind on national security, "Your Government Failed You" by Richard A. Clarke and "What Happened" by former White House press secretary Scott McClellan.

Here, our summer reading list.

WSJ.com

Further reading

Read excerpts from some of these books, plus a Q&A with author David Sedaris, at WSJ.com/Europe



Photos: Retna Ltd.; Zuma Press/Newscom; Anne Fishbein; Tatiana Krasikov; Getty Images; Illustration: Aaron Goodman

Non-Fiction

When You Are Engulfed in Flames

David Sedaris

July 3, Little, Brown
323 pages,
£11.99



Plot

Quirky essays drawn from the author's past with his eccentric family (his sister is comedian-actress Amy Sedaris), his years in New York and his life in France.



Back story

Mr. Sedaris's books have sold more than seven million copies, and his tours can fill concert venues. Before he goes out, he writes new essays and tries them out on audiences. "The tours cut down on my writing time," he says. New for this tour: an essay about two train trips he took. Coming soon: his first book of fiction, brief fables about animals.

What grabbed us

Memoirs aren't the most trusted literary form right now—but Mr. Sedaris says his comic tales aren't memoirs. "They're much choppy than that," he says. He gets his ideas from the diaries he's been keeping since he was 20. "I don't think I'm better than anybody else at remembering," says Mr. Sedaris, 51. "Like everyone else, I remember things that were strange."

One Minute to Midnight

Michael Dobbs

June 5, Knopf
448 pages,
£20



A minute-by-minute account of the 1962 Cuban Missile Crisis, when the U.S. and U.S.S.R. were close to nuclear war over Soviet missile installations in Cuba. The book features new data about the movement of Soviet forces based on declassified government documents and interviews with surviving Russian participants.

Mr. Dobbs wanted to write about the Missile Crisis while there were still survivors to interview. He says the threat of disaster didn't come from the decisions of Kennedy or Khrushchev, but from unpredictable events while "the military machine cranked along."



Mr. Dobbs argues that while many academics have studied the crisis, the "human story has been lost." The author details some little-known tales within the larger drama, such as the errant flight of Charles Maultsby's U-2 reconnaissance plane, which drifted into Soviet airspace.

The Monster of Florence

Douglas Preston and Mario Spezi

June 10, Grand Central Publishing, 322 pages,
£13



The story of one of Italy's most notorious serial killers, who has eluded capture for decades; his identity remains uncertain. One of the co-authors, Italian journalist Mario Spezi, was jailed when Italian authorities accused him of being the killer. (He was later released and the prosecutors involved were censured.)

Best-selling thriller author Douglas Preston, when living in Florence in 2000, learned about the murderer who attacked lovers in their cars and killed 14 people. It was, he says, "the most horrific story I've ever come across in my life." Mr. Preston teamed up with Mr. Spezi, who had covered the case, to investigate the crime.



The authors offer up their theories about who the killer could be, and why the case matters. "Many countries have a serial killer who defines his culture by a process of negation...by exposing its black underbelly....England had Jack the Ripper....Italy had the Monster of Florence," they write.

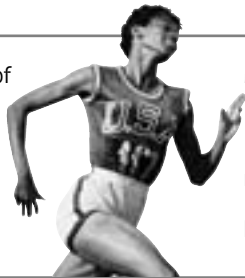
Rome: 1960

David Maraniss

July 1, Simon & Schuster
456 pages,
£14



The 1960 Olympics in Rome took place at the height of the Cold War and on the cusp of the Civil Rights movement, when black American athletes such as Rafer Johnson, Wilma Rudolph and Cassius Clay won gold medals. It was also the infancy of televising the games.



Mr. Maraniss says the Rome Olympics featured a "great setting, wonderful characters." He interviewed many athletes from Russia, Italy and elsewhere for the book.

Mr. Maraniss makes the case that the 1960 games captured a key moment. In one passage he writes, "The forces of change were profound and palpable in the Eternal City. In sports, culture, and politics—interwoven in so many ways—one could see an old order dying and a new one being born. With all its promise and trouble, the world as we see it today was coming into view."

Fiction	Plot	Back story	What grabbed us
<p>City of Thieves David Benioff</p> <p>Out now, Viking 258 pages, £12.99</p> 	<p>The offbeat coming-of-age tale of a teenage boy and a cocky young soldier. The pair witness the horrors of war in Leningrad in 1942 when, during a time of suffering and starvation, they are sent by a colonel to find eggs for his daughter's wedding cake.</p>  	<p>The author adapted his novel "The 25th Hour" for a Spike Lee movie. He hatched the idea for the new novel in 1999, but it took a while for it to come together. "After screenwriting for so many years, you lose muscles you need for novel-writing," Mr. Benioff says. He says he has no plans to adapt it into a film.</p> 	<p>The book captures wartime deprivation; it also deftly portrays the bonds that are forged in the worst of times. "You have never been so hungry; you have never been so cold...In June of 1941, before the Germans came, we thought we were poor. But June seemed like paradise by Winter," Mr. Benioff writes.</p>
<p>Beijing Coma Ma Jian</p> <p>May 27, Farrar, Strauss & Giroux 592 pages, £17.99</p> 	<p>A Tiananmen Square protestor lies in a coma after being shot, reliving his past while confined to his bed. Waking after a decade, he finds the new China unrecognizable.</p> 	<p>Ma Jian can travel to China but can't be published there under his own name. He now lives in London with his partner, Flora Drew, who translates his books, which include "The Noodle Maker."</p>	<p>Mr. Ma's skill at combining allegory, history and poetry. The coma victim's thoughts were inspired by "Classic of the Mountains and Seas," an ancient Chinese poem likely written by several authors.</p> 
<p>The Garden of Last Days Andre Dubus III</p> <p>June 2, W.W. Norton 537 pages, £17.99</p> 	<p>A fact-based novel in which a terrorist behind the Sept. 11 attacks goes to Florida strip clubs, grappling with his mission and American temptations. It's told from the point of view of the terrorist—and the strippers.</p> 	<p>The author's novel "House of Sand and Fog" was an Oprah pick and became a movie. Booksellers think this could be big, too. "You'll care about these people even as you're horrified" by what they're doing, says Mike Barnard, owner of Rakestraw Books, Danville, California.</p>	<p>The author's sympathy for all his characters draws in the reader. "I don't know if I believe in villains," Mr. Dubus says. "I believe in villainous behavior." He spent five years on the book, including research on the terrorists, Islam and Saudi Arabia.</p>
<p>Say You Are One of Them Uwem Akpan</p> <p>June 9, Little, Brown 358 pages, £11.99</p> 	<p>This debut collection features five harrowing stories about the perilous lives of children in various African countries, covering subjects such as inter-tribal warfare in Rwanda and the Gabon child-prostitution trade.</p> 	<p>The Nigerian-born author is a Jesuit priest who lives and teaches in Zimbabwe. His native language is Annang, but he studied in English, honing his skills with an MFA at the University of Michigan. He got a book deal after one of his stories appeared in the New Yorker.</p> 	<p>The stories, such as "My Parents' Bedroom," about tribal massacres in Rwanda, can be brutal, but aren't melodramatic. The children who narrate describe events in a matter-of-fact tone that is free of self-pity. "I felt this was the way to give dignity to their voices," the author says.</p>
<p>Finding Nouf Zoë Ferraris</p> <p>June 20, Houghton Mifflin 305 pages, £12</p> 	<p>In Saudi Arabia, the brother of a missing 16-year-old girl hires a Palestinian desert guide to help find her. The guide must navigate Islamic and Saudi laws about women's roles to find the truth.</p> 	<p>Ms. Ferraris lived in Saudi Arabia after the first Gulf War with her then-husband, a Saudi-Palestinian Bedouin, and grew fascinated with men's struggles there to meet suitable wives in a closed society. The story's Muslim investigator will appear in two more books, she says.</p>	<p>The insights into a cloistered world of Saudi women, as well as the plight of men who have freedom of movement but are still bound by religious strictures. It's a compelling mystery story that also gives a sympathetic view of a culture that many people still know little about.</p>
<p>My Sister, My Love Joyce Carol Oates</p> <p>June 24, Ecco 576 pages, £13</p> 	<p>The first-person narrative of 19-year-old Sklyer Rampike, whose 6-year old sister, ice-skating champion Bliss Rampike, was murdered 10 years earlier.</p> 	<p>The book was inspired by the JonBenét Ramsey case. Ms. Oates says she wanted to explore life from inside a family that had become notorious. She says the novel is about "living in that tabloid hell."</p> 	<p>The author's uncanny ability to blend satire with in-depth character studies. The book also features witty footnotes weighing in on the action, à la Vladimir Nabokov in "Pale Fire." Sample: "Ugh! So abruptly inside the mind of a sicko where for sure I do not wish to be any more than you do, reader."</p>
<p>The Guernsey Literary & Potato Peel Pie Society Mary Ann Shaffer and Annie Barrows</p> <p>July 29, Dial Press 288 pages, £12.99</p> 	<p>An epistolary novel about a writer who befriends a group of folks on Guernsey in the Channel Islands just after World War II, and learns about the book club they once formed to protect their members during Nazi occupation.</p> 	<p>Author Mary Ann Shaffer was so fascinated by Guernsey she wanted to write about its role in WWII in her first and only book. Ms. Shaffer died in February, after the book was sold. Her niece, Annie Barrows, a children's book author, took over revisions for the novel, which booksellers are embracing.</p> 	<p>The book's warmth makes the narrative feel fresh and immediate. The late Ms. Shaffer was taken by firsthand accounts of the occupation, her niece says, and felt letters would convey a sense of being there.</p>
<p>Pharmakon Dirk Wittenborn</p> <p>July 31, Viking 416 pages, £13.20</p> 	<p>A look at Americans' quest for happiness through the story of a self-centered Yale psychology professor who finds a drug that alters people's moods. The book follows the rise of psychopharmacology and the travails of the professor's smart, unhappy family from the 1950s through the 1990s.</p> 	<p>Dirk Wittenborn based part of the novel on his father, a Yale professor. The author also co-wrote the screenplay to a movie, "The Lucky Ones," starring Tim Robbins, out this fall.</p>	<p>The author keeps the plot moving over the book's 400-plus pages, with eccentric, John Irving-like characters. The first line is a winner: "I was born because a man came to kill my father."</p> 
<p>One More Year Sana Krasikov</p> <p>Aug. 12, Spiegel & Grau 208 pages, £11</p> 	<p>The stories in this debut collection trace the lives of Russian immigrants in America as they try to make careers there—or enough money to relocate back to Russia.</p> 	<p>Sana Krasikov was born in Ukraine and emigrated with her family to the U.S. when she was 8. While on a Fulbright Fellowship in Moscow, researching a novel, she finished this collection. Two of the stories have run in the New Yorker.</p> 	<p>The stories focus more on character and setting than on plot. "I have a more novelistic approach, and a less episodic approach to writing short stories," says Ms. Krasikov.</p>
<p>Berlin Book Two: City of Smoke Jason Lutes</p> <p>Aug. 20, Drawn & Quarterly 216 pages, £12.99</p> 	<p>A cartoon epic about Berlin between the two world wars. The second volume of a planned trilogy takes place following 1929's deadly May Day demonstration, as pressure builds among communists, nationalists, Jews and Gentiles. Meanwhile, the city's sordid nightlife booms. This comic isn't for kids.</p> 	<p>In the trilogy Mr. Lutes examines the "basic human impulses toward the desire for power," he says. The previous volume sold about 13,000 copies—impressive for a graphic novel—and went through three printings. It has been translated into several languages, including German and Finnish.</p>	<p>The interweaving stories of a journalist, a prostitute, a black clarinetist, soldiers, politicians, bureaucrats and others as they interact during the waning Weimar Republic give a human dimension to a seismic era. Mr. Lutes's unsentimental black-and-white drawings are so understated that when violence erupts it has a jolt.</p>

Escape from Moscow: side trips in the city's suburbs

By Joyce Man

Special to *The Wall Street Journal*

MOSCOW IS ONE of the world's great cities, a massive and vibrant testament to Russia's historic and current power and wealth.

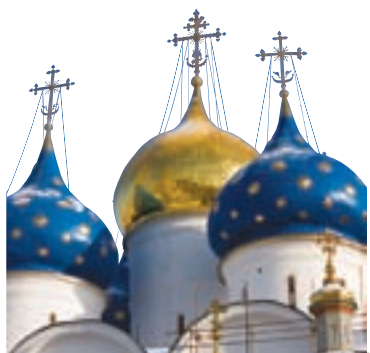
But sometimes the bling—from the line of Bentleys outside the new Ritz-Carlton hotel near Red Square to the 150 ruble (€4) coffees at the Starbucks branch—can be blinding. The city, rolling in oil cash, is increasingly expensive (for the past two years, it was named the world's most-expensive city to live in for expatriates by Mercer Consulting) and increasingly crowded. Last year, 11 million tourists visited, including four million foreigners.

Hotel room rates rose 11% last year from a year earlier and were up 93% from 2004, to an average of more than 12,000 rubles a night, according to Hogg Robinson Group, a corporate-services company.

Luckily, visitors in search of a quieter, quieter Russia don't have far to go. Podmoskovye, the suburban region beyond Moscow's outermost ring highway, is full of interesting sights for travelers looking for a bit of relief from Moscow's Wild West madness—from majestic palaces and war memorials to historic artisan workshops to natural spots for fishing and hiking.

The region, all within 20 minutes' to three hours' drive from the city center, is home to sleepy and colorfully named towns such as Serp i Molot (Sickle and Hammer) and Pravda (Truth) that don't usually figure on Moscow tour itineraries.

On these five pages we offer a look at the region's offerings in crafts, architecture, history and outdoor sports. One can mix and match a day trip based on geography, or fashion a full tour based on a theme.



Read a trip planner with practical tips on **W12**, and see an interactive map of the area and its attractions at **WSJ.com/Europe**



The central square at the Holy Trinity-St. Sergius Monastery.

Architecture

THE MOSCOW REGION—the seat of an empire that depended heavily on the power of the Russian Orthodox Church—is home to some of Russia's most impressive churches and palaces, as well as some of the empire's strongest and oldest fortifications.

St. Sergius of Radonezh, the creator of monastic life as it is known today in Russia, is buried 70 kilometers northeast of Moscow at the Holy Trinity-St. Sergius Monastery, which he founded in 1345. Pilgrims come here to visit the saint's tomb, a silver-and-gold edifice encased in glass, but the site is a breathtaking assortment of cathedrals, chapels, bell towers, defensive battlements and other structures, and is now a Unesco world-heritage site. Interiors of the churches are frescoed and include icons by the great painters Andrei Rublyov and Simon Ushakov.

Assumption Cathedral, with its gold and sky-blue domes, stands at the monastery's center. It is a copy of a larger, more famous cathedral with the same name in the Moscow Kremlin. Trinity Cathedral, whose whitewashed walls glow in the sunlight, represents one of a few remaining white stone churches of the 14th- and 15th-century Moscow style.

The monastery continues its tradition nearly 700 years after St. Sergius founded the seminary here. A priest starts taking requests from visitors for prayers at 8 a.m. "People come here, write down their wishes for their families and loved ones, and give it to the priest so that he will pray for them," said a black-robed monk.

Entrance to the monastery and its churches is free. Monks conduct tours in English. (Call to reserve a day ahead. See travel information on facing page.)

Three shops inside the monastery sell remarkably delicious Lenten foods year round—the monks observe periods of fasting—including gingerbread cakes that resemble oversize muffin tops. The monastery also makes its own honey and "sbiten," a drink of water, honey and spices.

New Jerusalem Monastery, meanwhile, 50 kilometers northwest of Moscow, is a masterful example of Old Russian, classical and Baroque architecture. Its polychromatic ceramic tiles spawned similar craft around Russia.

Patriarch Nikon founded New Jerusalem in 1666 as the Russian Orthodox Church's power swelled, and the church and czars dubbed Moscow the "Third Rome." The complex's main church, the Resurrection Cathedral, though topped with gilded domes in the Russian tradition, was modeled after the Church of the Holy Sepulchre in Jerusalem. Some of the most famous architects in Russia, including Francesco Bartolomeo Rastrelli—designer of Tsarskoe Selo and the Winter Palace in St. Petersburg—designed buildings in the monastery complex, which also includes three other churches.

A line of painted and glazed red-clay ceramic cherubs, dating from the 17th century, runs around the outer walls of the cathedral. Over the next few decades, they influenced similar creations in Yaroslavl,

a church-filled city 250 kilometers northeast of Moscow.

The red-brick ruins of what was once the belfry—shattered by a Nazi bomb in 1941—remain, weathered over nearly seven decades. With little funding in Soviet times, restoration work has been slow. Birds swoop in through uncovered windows, and the morning frost crystallizes on walls with cracking, centuries-old paint.

A museum at New Jerusalem's north end—restored and modern inside with white, stuccoed walls—houses fragments of the monastery's architectural story: an iron bell salvaged from the belfry, icons from the 17th to 20th centuries, and golden crosses inlaid with semiprecious stones.

About 20 kilometers west of Moscow is Arkhangelskoye estate, called the Versailles of the Moscow region—even though it is smaller and less grand than its French cousin. But it is stunning nonetheless, a collection of 18th-to-20th-century neoclassical buildings with colonnades, pediments and coffered ceilings set against a landscape of carefully pruned lawns, tree-lined allées, flowery archways, statues and lonely bridges—all with a view of the Moscow River.

The estate, now a state-owned park and museum, has passed through the hands of several princes and was frequented by poet Alexander Pushkin. Prince Nikolai Yusupov (whose descendant became notorious for killing Rasputin in 1916) acquired the palace in 1810 and filled it with art. Many of his

50,000 acquisitions, including 18th- and 19th-century paintings by French, Italian, English and Russian artists, are on display in the museum. Jazz festivals draw visitors to the lawns every summer.

Tsaritsyno rivals Arkhangelskoye in name, scale and beauty. The 18th-century, 700-hectare estate located 20 minutes south of Moscow's center (technically still within the city limits) is home to Catherine the Great's Grand Palace.

Two architects, Vasily Bazhenov and Matvei Kazakov, began work at the behest of the empress, but after her death in 1796, the half-finished palace was abandoned. Muscovites came to know and love Tsaritsyno as an overgrown, weathered ruin—until last September when it was restored at the request of Moscow Mayor Yuri Luzhkov.

Today, the State Museum Reserve Tsaritsyno is an odd, sometimes discordant mix of the old and new—classical and gothic structures are painted in Disney-like colors, and a modern fountain wasn't in the original design.

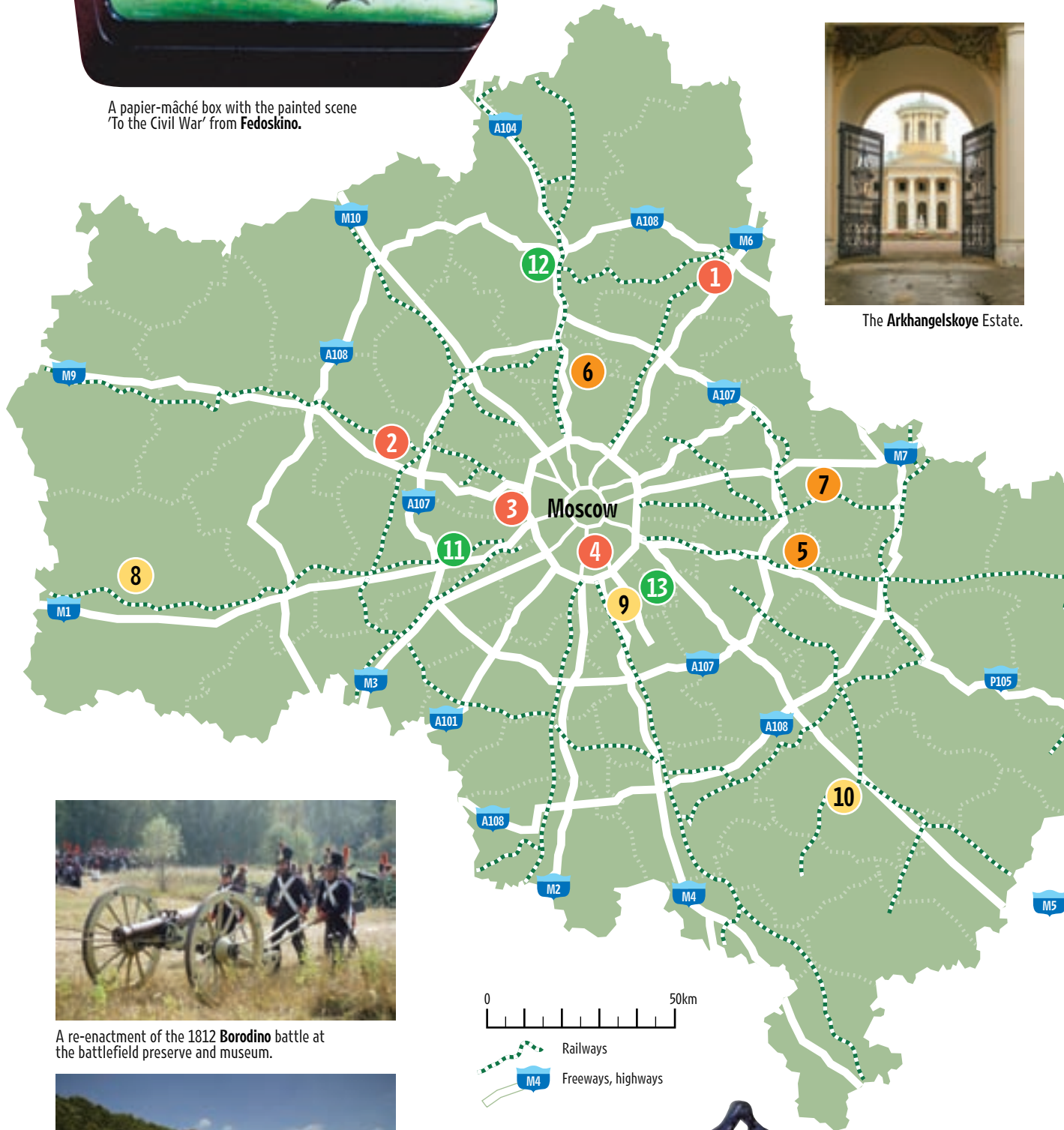
Even so, Tsaritsyno holds on to a certain charm. Catherine's red palace, with a classical plan, white gothic detailing, large columns and ogival arcades, stretches 145 meters long. Across a green field, the second cavalier building, nicknamed the Octagon for its shape, has a trademark Russian design called *kokoshniki*: corbel arches shaped like a woman's headdress. Bridges, pavilions and other architectural follies dot the landscaped gardens, where birch, ferns and lime groves flourish.



A papier-mâché box with the painted scene 'To the Civil War' from Fedoskino.

Greater Moscow

Sights worth seeing in Podmoskovye, the city's sprawling suburban region



The Arkhangelskoye Estate.



A re-enactment of the 1812 Borodino battle at the battlefield preserve and museum.



Riding on the banks of the Moscow River at the Moscow Stud Farm No. 1.



A nun lights a candle at the Assumption Cathedral of the Holy Trinity at Novo Golutvin monastery in Kolomna.



A Gzhel jug depicting the scene 'All Power to the Soviets!'

Architecture

1. Holy Trinity-St. Sergius Monastery
Sergiyev Posad, Sergiyev-Posadsky District
☎7-496-54-053-34;
(tours: ☎7-495-721-2677)
www.stsl.ru
A beautiful complex of cathedrals and other buildings, including the tomb of Russia's most important religious patriarch; a Unesco site.

2. New Jerusalem Monastery
2 Sovetskaya Street
Istra, Istrinsky District
☎7-496-31-465-49
The architectural wonder combines Old Russian, classical and Baroque influences.

3. Arkhangelskoye Estate
Arkhangelskoye, Krasnogorsky District
☎7-495-561-9759
www.arkhangelskoe.ru
A stunning collection of 18th-century to 20th-century neoclassical architecture in Moscow's version of Versailles.

4. Tsaritsyno Museum and Reserve
1 Dolinskaya Street, Moscow
☎7-495-322-6843
www.tsaritsyno-museum.ru
The recently restored palace and landscaped gardens of Catherine the Great.

Crafts

5. Gzhel Amalgamation
Novokharitonovo, Ramensky District
☎7-246-475-07
Quintessentially Russian ceramics from a centuries-old producer.

6. Fedoskino Lacquer Miniatures
Fedoskino, Mytishchinsky District
☎7-495-577-9955
Elaborately painted papier-mâché boxes.

7. Pavlovo Posad Shawl Factory
5 Kalayevskaya Street
Pavlovsky Posad, Pavlovo-Posadsky District
☎7-49643-296-18
www.pavlovo-posad.ru
Shawls with an aristocratic pedigree.

History

8. Borodino Museum and Reserve
Borodino, Mozhaisky District
☎7-49638-63-223; (tours: ☎7-496-38-51-522)
www.borodino.ru
Relive 'War and Peace' at this sprawling battlefield memorial park.

9. Gorki-Leninskiye State History Museum and Reserve
Gorki-Leninskiye, Leninsky District
☎7-495-548-9309
www.gorki-len.narod.ru
Memories of Lenin's last days.

10. Kolomna Kolomensky Kremlin
Kolomensky District
☎7-4966-1203-37
www.kolomna-kreml.ru
Awe-inspiring imperial fortifications in a strategic town.

Novo-Golutvin Women's Monastery
11a Lazareva Street
Kolomensky District
novogolutvin.ru
Chiming church bells and singing nuns at the Moscow Region's spiritual center.

Outdoors

11. Moscow Stud Farm No. 1
Uspenskoye Settlement, Odintsovsky District
Ride Russia's most impressive horses.

12. Yakhroma, Volen and Stepanovo mountain resorts
Yakhroma Park
Yakhroma, Dmitrovsky District
☎7-495-981-8939
www.ya-park.ru

Volen Sports Park and Stepanovo Park
1 Troitskaya Street
Yakhroma, Dmitrovsky District
☎7-495-993-9540
www.volenu.ru
Winter and summer sports in scenic surroundings.

13. Sabi Fishing Park
Misailovo, Leninsky District
☎7-495-502-6366
www.sabi.ru
A peaceful lake amid birch trees for fishing for carp, perch and pike.

Greater Moscow: Exploring the capital's

Crafts

SOME OF RUSSIA'S most-loved souvenirs—lacquered boxes, flowered shawls and white and cobalt-blue porcelain—are produced in historic artisan towns in the Moscow suburbs.

Almost every Russian kitchen has something from Gzhel porcelain works—or at least in the Gzhel style. The ceramic cups, samovars and teapots made here are central to tea drinking, almost a religion in this country.

Gzhel, located in Novokharitonovo, about 60 kilometers east of the center of Moscow, is the most famous of Russia's ceramics manufacturers for being a pioneer of the craft, uniting the workshops of the nearby town of Gzhel into a conglomerate and for the quality of its wares. You can take a tour of the factory, visit the adjoining museum and buy items in the shop.

Producing since the 14th century, Gzhel makes works that typically come in blue and white, hand painted with folk characters and entwined flowers and vines. The utilitarian objects are formed in witty shapes—a teapot in the form of a cottage, a butter dish adorned with a milkmaid and her charge in relief.

In the quality-control corner of Gzhel's nondescript factory, aproned women tap the wares, listening for a crisp twang—the signature sound of an object well baked. “If it doesn't sound right, we break it,” to make sure no less-than-perfect item is offered for sale, said Natalya Zhukova, the factory's tour guide.

The museum shows some of Gzhel's works over the years, including bulbous, flowerlike teacups, multicolored tiles used in radiant-heat Russian stoves, elaborate ceramic chandeliers and even telephones with dainty receivers and flowery swirls around circular number dials. In the shop, blue-and-white teacups with saucers are 550 rubles (€15) a set, while gold-pattern sets go for 1,400 rubles.

Russia's lacquered boxes—once used for snuff and small items such as postage and cards—are miniature masterpieces of folk painting. Papier-mâché boxes are hardened with glue and resin, then painted with intricate, often idealized scenes of troika riding, sunset landscapes and peasant pleasures, or episodes from legends—heroic princes battle dragons, and snow maidens enchant villages.

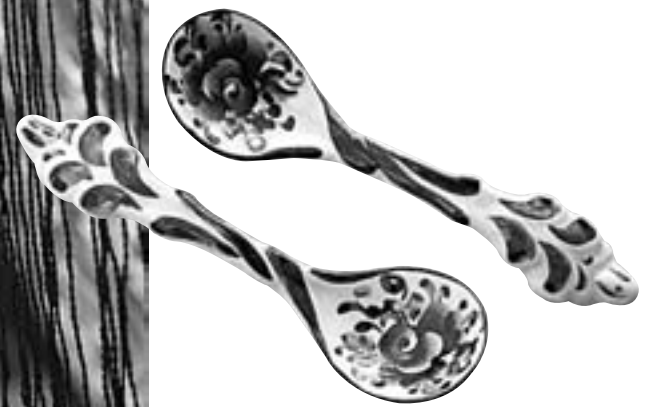
The craft began in Russia two centuries ago in Fedoskino, about 35 kilometers north of Moscow's center. Here, in a several-weeks-long process, artisans layer metal powders with oil paints and lacquer. “We apply an underlayer of aluminum or bronze so [the image] retains its brightness after centuries,” said Irina Dyakova, a craftsman and the factory's tour guide.

The treated papier-mâché is extremely durable—as seen in some of the 19th-century samples in the factory's museum. Workers wind cardboard around a mold, submerge it in a vat of heated glue and dry it in an oven. The item is returned to the kiln to harden after each layer of paint and lacquer.

Souvenir stalls in the city are notorious for hawking cheap imitations; true lacquerware is expensive, because of the painstaking process. In Fedoskino's shop, 30-centimeter panels with scenes of tea drinking and troika rides range from 32,000 rubles to 40,000 rubles.

Unique designs are relatively more expensive. A small box with a harlequin in pastel colors playing a flute commands 18,200 rubles.

Eighty kilometers east of Moscow, in the



Left, the fringe on the shawls is hand-tied at the **Pavlovo Posad shawl factory**, where (top) a machine stamps patterns on the cloth. Above, hand-painted ceramic spoons from **Gzhel**.



Above, a lacquered papier-mâché box made at **Fedoskino**; right, painting an ornament at **Gzhel**.



Photos: Alamy, ITAR-TASS, Newscom, AFP

city of Pavlovsky Posad, Pavlovo Posad Shawl Factory produces another Russian favorite: wool shawls, or *platki*. Worn by aristocratic ladies in the 19th century—picture Chekhov's three sisters lounging around the drawing room—they became a wardrobe basic when the factory began mass-producing

them. The shawls made by Pavlovo Posad are known for their quality and fidelity to traditional patterns.

The warm, soft wraps entered the wardrobes of Russian aristocrats from France, and with Russia's cold winters, they became indispensable. Because they were valuable

items, men often presented them as gifts when asking for a woman's hand in marriage.

“I love shawls. I could collect them forever,” said a tour guide, who said she had seven and wanted seven more. “It's not just for wearing. You can also use it to decorate a table or throw over a couch.”

The factory's adjoining museum shows the process of making the patterns. When the business began in 1795, the designs were hand stamped with wood and copper blocks; today a machine stamps the patterns on the cloth. Each shawl can be printed with as many as 10 colors, and in the old days, a single misplaced block could ruin the design. Fringe is hand-tied onto the shawls, which are usually square in shape, 90 to 150 centimeters a side.

The earliest designs included flowers and paisley in intense greens, reds and blues against a black background. Today, pastels, leopard prints and monochromes have been introduced, and shawls in silk have been added in recent decades.

The manufacturer's store sells shawls at factory prices, from 200 rubles to 1,800 rubles. One pattern that has been popular for 18 years for its intricate flower design in blue is the *Maiya* (1,080 rubles on Russian wool or 1,700 rubles on Australian wool), named after the granddaughter of its designer, Ekaterina Regunova. The granddaughter was born in 1989 the day her grandmother completed the design.

culturally rich suburban region

History

THE HISTORIC MILITARY battles around Moscow began soon after the city's founding in the 12th century, from the 13th-century fight against the Tatar Hordes to the Battle of Moscow in World War II.

One of the most resonant is the Battle of Borodino, in which the Russian Imperial army fought Napoleon's invading troops about 120 kilometers west of Moscow near the town of Borodino on Sept. 7, 1812. It was one of the biggest battles of the Napoleonic wars; 44,000 of the 120,000 Russian soldiers died, and 30,000 of 130,000 French were killed.

The Russians, under General Mikhail Kutuzov, actually lost the battle, but strategically pulled back before being destroyed, drawing Napoleon even farther from his supply lines. The following month Napoleon and his troops, starving and freezing, retreated to Poland.

The battle became a textbook case of the failure of an overextended army, as well as the inspiration for numerous works of art, music and literature, including Tolstoy's "War and Peace."

Today the battlefield is part of the Borodino War and History Museum and Reserve. The 110-square-kilometer site preserves the rolling, grassy meadows where the battle took place, with 300 memorials at important sites of the battle, including the commanding points of Kutuzov and Napoleon. (You can also see pillboxes and other defensive works built in 1941 for the Battle of Moscow.) Maps of the territory are available at the main museum building.

In the museum, you can see historic uniforms from both the Russian and French armies—the French in red and navy short coats with tails, with red or gold piping and epaulettes; the Russians in beige or blue ankle-length coats—as well as old maps and strategy plans. There is also a section covering "War and Peace." Tolstoy traveled here in September 1867 to do research for the novel, and some of the books he used are on display, as well as photographs of the area from the time period.

Weapons are displayed: cannonballs, muskets and grenade shards. Toy soldiers are arranged on a model of Borodino, providing an overview of the entire battle.

Every year on Borodino Day, the first Sunday in September, the museum organizes a re-enactment of the battle, in which thousands of Russians take part in full regalia wielding bayonets, flags and trumpets and riding horses lent from nearby Moscow Stud Farm No. 1 (see the Outdoors section for more on this horse stable). Last year drew 2,000 re-actors, 200 horses and more than 100,000 spectators to watch the battle re-enacted step-by-step.

The village of Gorki-Leninskiye, 35 kilometers south of Moscow, is the site of Lenin's final illness and death from a series of



Cannons on display at the **Battle of Borodino** history museum and reserve, site of one of the largest battles in the Napoleonic era.

strokes in 1924. It was here (when the village was just called Gorki) that Lenin, in ill health after the revolution, retreated to his Doric-columned mansion at the end of Birch Alley.

His house has been preserved as a museum (called the Gorki-Leninskiye estate), but unlike most museums glorifying the life of the revolutionary leader, this one tells the story of Lenin as a dying man.

Clocks and calendars are frozen at the moment of Lenin's death—6:50 p.m., Jan. 21—and one can see the iron-and-wicker wheelchair and bottles of sedative powder he used, as well as the plaster cast of his face and hands made hours after death. (Lenin's body was later embalmed and moved to the mausoleum on Red Square.)

In the days before his death, Stalin and other Communist Party officials came to see the leader, but what is most interesting here are the remnants of Lenin's private life. Lenin read German, English, Italian and French, and books in foreign languages, including by Goethe and Shakespeare, line the library shelves. He loved Russian authors, too, and had tomes by Tolstoy, Turgenev and Pushkin. Legend has it Lenin could devour up to 600 pages a day.

In the garage is a telling detail of how the socialist revolutionary actually lived: a gray-blue 1916 Rolls-Royce Silver Ghost, outfitted with oversize skis and caterpillar tracks to travel in snow. The vehicle, maintained by Adolf Kergess, the former chauffeur of Tsar Nicholas II, was one of nine Rolls-Royces used by Lenin.

In the 14th century, the city of Kolomna, 115 kilometers southeast of Moscow, on the strategic confluence of the Moscow and Oka rivers, was Russia's second richest after Moscow. Today, what remains of the city's fortifications is a stunning example of medieval defensive architecture.

Italian architects—including Alevisio Novi, who built the Moscow Kremlin—designed the oval-shaped red-brick city walls. Kolomna's kremlin rivaled Moscow's in length and was designed so defenders could repel attackers with frontal fire from the walls and flanking fire from the towers.

Seven of the 17 towers remain, including Granovitaya Tower, sliced almost perfectly in a cross section to reveal its thickness and height. The kremlin walls are four meters thick and 20 meters tall. Some sections have walkways along the top.

Kolomna lost its strategic importance af-

ter the 17th century—Moscow grew more powerful and was able to defend itself against the Tatars—and as a result, the city's role in the Orthodox church was accentuated. Established as a diocese in 1350, Kolomna's metropolitan—equivalent to an archbishop—is one of six permanent members of the Russian Orthodox Church's holy synod.

Most important for visitors are the city's 20 churches and four monasteries. Some that closed or became run down in Soviet times have been revived in recent decades. The city has rebuilt the Church of Nikola in Posad's elaborate 16th-century roof made up of *kokoshniki* arches and reopened the Church of Nikola Gostinogo, one of Russia's first to be constructed of brick. The Assumption Cathedral Church, a 17th-century remake of a 14th-century original that commemorates Russia's victory over invading Mongols, reopened in 1999 and now hosts the city's main religious services on holidays.

At 4:30 p.m. every day, chimes of the bell tower at the Novo-Golutvin Women's Monastery signal the beginning of evening worship, where the nuns' singing can be heard.



Lenin's **ski-equipped Rolls-Royce** and his death mask on display at the **Gorki-Leninskiye estate**, where the revolutionary leader died after a series of strokes in 1924.



The **kremlin in Kolomna**, once a strategic stronghold at the confluence of the Moscow and Oka rivers. Right, a nun rings the bells at Kolomna's **Novo-Golutvin Women's Monastery**.



Sports and sightseeing in Moscow's suburbs

Outdoor sports

IT IS NO WONDER many of Moscow's 10.5 million denizens leave town every summer for suburban holiday dachas. The countryside around the metropolis is filled with lakes and forests of birch, the silvery-white tree that epitomizes Russian rural beauty. Among Muscovites' favorite pastoral pastimes are horseback riding, skiing and fishing.

Moscow Stud Farm No. 1, 35 kilometers southwest of the city, was once a central source of horses for the Red Army's cavalry. Founded in 1924, it was the only auctioning ground where foreign buyers could buy domestic breeds. Today, it is an idyllic, wooded landscape for training, trail riding, countryside walks and even rides in troika carriages.

Visitors here can ride Orlov Trotters, a breed developed in Russia in the late 19th century and known for its speed and stamina. The quick trot makes the horses well suited to troikas. The stable has a statue of its most famous Orlov Trotter, Kvadrat, who held the record as the fastest Orlov in the 3,200-meter race from 1950 to 1986, and sired 600 offspring around the Soviet Union.

The farm's territory includes grassy fields and woods, four arenas, and the upper course of the Moscow River, clean enough for a dip. On a recent afternoon, the indoor manege was alive as students and trainers practiced their canters and jumps.

The stables house 500 horses; besides the Orlov Trotters there are mainly Russian Trotters, Trakehners and Hanovers. Look for Albatross, an Arabian that Russian President Vladimir Putin gave the farm's riding school in 2005, with the condition that only the best students were to ride it (director Alexander Filin says tourists can ride the horse).



A troika driven by Russian champion Alexander Pankov at **Moscow Stud Farm No. 1**. Top right, a mountain biking course at **Yakhroma resort**. Lower right, during the winter, a **Skijoring race** at the resort.



ITAR-TASS

If a sleigh ride is more your pace, three-horse troikas, as well as two- or single-horse wagons, are available. The troika's grace lies in the three horses' staggered pace: The middle animal trots while the side horses gallop. If you're lucky, Alexander Pankov, a Russian troika champion and one of the stable's staff, will drive your troika or even teach a lesson in the delicate Russian art. To request a ride or a lesson, call a day in advance (☎ 7-495-634-81-77).

The Yakhroma, Volen and Stepanovo ski resorts are clustered about 60 kilometers north of Moscow, in the Klinsko-Dmitrovskaya mountains.

Streams of Muscovites arrive ev-

ery winter weekend with groomed slopes blanketed with snow, complete with piped in Euro lounge music. The slopes are lit, so skiers can stay until 2 a.m.

Yakhroma is perfect for novices, with wide, gentle slopes, including one for beginners' lessons, and ready instructors at reasonable rates (900 rubles per person per hour, or about €24). Volen, on an adjacent property a 10-minute stroll across the Kamenka River, has steeper slopes for advanced beginners. Stepanovo, three kilometers away, has a longer, bumpier ride on its one-kilometer run. The parks also offer tobogganing, ice-skating, tubing, sledding and snowmobiling. Although cross-country has been

more common in Russia, downhill skiing is gaining popularity.

During the summer, when the region has up to 15 hours of sunlight, tourists swim or go mini-golfing at Volen. At Yakhroma, you can rent a bike to try the Nord Shor Extreme mountain-biking course. Both Volen and Yakhroma have log cabins to rent; Yakhroma's 13 Stepanovskoye Inns are each a cabin with three rooms, three bathrooms and a private sauna, for 24,000 rubles a night on weekends.

Fishing for carp, perch and pike is popular in the many natural and stocked lakes around Moscow. At Sabi, for example, 25 kilometers southeast of Moscow, fishermen cast lines from docks along the

wooded shore, which are dotted with whimsical sculptures made of birchwood. Strawberries abound in the summer and mushrooms in the fall for picking.

In the winter, fishermen in fur-lined gloves and thick, warm camouflage jackets—they sell cheaply in Moscow's markets—ice fish from the snow-covered surface.

A day rate of 3,000 rubles includes any catch of up to 10 kilograms in total. Beyond that, each kilogram is charged per type of fish. No license is needed. Before visitors leave, park managers weigh their catch and determine the amount to be paid.

Trip planner

How to get there

Podmoskovye, the official name for the administrative region around Moscow, covers a vast area, stretching out 100 to 150 kilometers in all directions from the capital. Commuter trains run regularly to many of the towns worth visiting, but at least a basic knowledge of Russian is needed to negotiate them. For an easier option, rent a car, or a car with a driver.

Podmoskovye is fed by more than a dozen radial highways. Getting to the destinations in this story can take anywhere from 40 minutes to three hours by car, depending on the distance and the road congestion. Traffic along the radial highways is always heavy, although not so bad outside rush hours.

Hertz and Auto Europe have offices in Sheremetyevo 2 and Domodedovo, Moscow's two main international airports. Avis is in Sheremetyevo but will transfer cars within Moscow for 730 rubles (€20). Thrifty is at three



Above, the traditional Russian stove at **Tsar's Hunt** restaurant; right, **Istra Holiday** cottages.



driver. The office is at Sheremetyevo 2.

Some Moscow companies offer a combination of interpretation, tour guiding, chauffeur and car rental. Try Moscow Tour Guide (☎ 7-495-565-6163; www.moscowguidedtours.com), where you can hire a guide at \$25 an hour or a car with a driver starting at \$25 an hour.

Road signs are in Russian, so take a day or two to learn the Cyrillic alphabet in order to recognize place names. For maps, go to Dom Knigi Moskva (8 Tverskaya Street; ☎ 7-495-629-6483; www.moscowbooks.ru) where a helpful staff will help you navigate through their large selection.

Hotels

Hotels and sanatoriums left over from the Soviet era remain popular, and new establishments have sprung up in the region around Moscow. Near the St. Sergius Monastery, try the wooden, Russian-style Russky Dvorik, which movie stars frequent (14/2 Mitkina Street, Sergiyev Posad; ☎ 7-496-547-5392; www.russky-dvorik.ru; 3,200-6,400 rubles a night for a double room).

North of New Jerusalem Monastery are Istra Holiday's luxury cottages (Trusovo village, Solnechnogorsk region; ☎ 7-495-731-6199; www.istraholiday.ru; 6,100-7,300 rubles).

For something completely different, Zvenigorod Sanatorium, near Moscow Stud Farm, is a spa in a 19th-century columned estate once owned by Tsar Pavel I (Zvenigorod; ☎ 7-495-992-4134; www.san-zven.ru; 1,980-3,100 rubles).

Bor, near Gorki-Leninskiye, has cottages, horseback riding

and hockey. Governing political party United Russia holds party and media gatherings there several times a year (Odintsovo-Vakhromeyevo; ☎ 7-495-616-0820; www.bor.pansion.ru; 4,600-5,200 rubles).

Restaurants

Near Arkhangelskoye, head to Deti Solntsa for salads, chops and meat dumplings (4 Pogodina Street, Staroye Peredelkino; ☎ 7-495-730-8989; www.detisolntsa.ru; 700 rubles a person).

Near Moscow Stud Farm, dine among Russia's richest at A.V.E.N.U.E., which serves Italian and French dishes (Barvikha Luxury Village, Rublyovskoye-Uskenskoye Shosse; ☎ 7-495-980-6806; 2,300 rubles).

For something more Russian near the stable, try Tsar's Hunt, which is styled like a hunting lodge and serves Uzbek, Russian and other Eastern European dishes (186A Rublyovskoye-Uskenskoye Shosse, Zhukovka Village; ☎ 7-495-418-7938; 1,700 rubles).

Girls' Night Out

By Pia Catton

"Sex and the City: The Movie" heads into its opening weekend today. And it's a sure bet that theaters will be populated by swarms of overexcited, excessively groomed gals who will see the flick, then splurge on rounds of sugary cocktails. It won't be the first time they've had such an evening. This is a girls' night out. And even if it doesn't take place at night or "out," it's become a sacred part of American female culture.

As a television series, "Sex and the City" relied on the regular meetings of the four leading actresses—over drinks, lavish dinners or the old-reliable brunch—to advance the plot. Guts were spilled. Plans were hatched. Tawdry aphorisms were spoken.

But even if the conversations were too witty for real life, the group outings were not just television clichés. They reflected urban life. Single, childless women with disposable incomes go out together at the drop of a cellphone. The gathering could include a meal, and there's often a certain amount of pampering involved, too, such as manicures, pedicures or massages.

It's nightlife, though, that sets up the biggest contrast between how a single girl today spends her 30s and how her mother spent the same years of her life. "The whole girls-going-out-in-a-pack thing is totally foreign to my mom," said Elizabeth Gardner, 35, executive director of the New York International Latino Film Festival. "When I first moved to the city, she would say: 'In my generation, we just did not go out to bars in packs. Most women met their husbands in college.'"

Helen Gurley Brown may have disagreed with the then-common notion that women had to land a husband by graduation day, but in her 1962 book, "Sex and the Single Girl," she frowned on bars. If you're in a bar, even with another girl, men will think you're lonely.

"Therefore you must be distress merchandise which can be had more cheaply than other goods."

Girls' night out has become a marketing concept—when two or more women are out together, there's money to be made off of them. Just last week, Bloomingdale's bought a full page in the

New York Post to advertise (in hot-pink type) a one-night-only shopping event dubbed "Girls' Night Out." The ad promised entertainment, treats and "summery refreshments" during the spree.

The W Hotel chain has created a Girls Getaway weekend intended for bachelorette parties, birthdays or just some good old-fashioned fun in the city. Well, not exactly old-fashioned. The package, which starts at \$509, was created in partnership with the Los Angeles-based Booty Parlor, which describes itself as "a sexy beauty products and lifestyle brand." It provides in-home parties that spark conversation about sex and relationships.

The home version is based on the Tupperware party model: A "Bootician"—who makes a commission on the sale of designer sex toys, sexy beauty products and more—leads the discussion and games. In the hotel version, the Bootician can set up

music. The driver—who is wearing a tank top that shows off her perfectly toned arms—gets out of the car and tosses the keys to a valet. "You'll take care of my baby, right?" she coos.

The camera pulls back to reveal that the driver and some of her glamorous friends, wearing party dresses and high heels, are pregnant. The voice-over brags that the car is big enough for six. "Or 12, depending on how you look at it." The message is an inclusive one, according to branding expert Karl Heiselman, CEO of Wolff Olins: "It says you don't have to be single or live in Manhattan to have girls' night out."

On the flip side of the marketing coin is that going out with the girls can be a form of business networking. Ms. Gardner is part of a group of 20 to 30 women in film, television and other creative fields who meet once a month for dinner. "Now that women are going out there and forging their own paths," she said, "I think there is a desire for camaraderie and support."

In the past, women may have spent more time in single-sex settings, thought it was less often by choice. Full-time mothers certainly congregated with other mothers and children. Working women from a different era spent time together when pools of secretaries were common. But now that coed workplaces are the norm, the urge to visit with one's girlfriends at night takes on a new sense of refuge, as well as opportunity.

Ms. Gardner is also one of five women tapped by entrepreneur and buzz marketer Gabrielle Bernstein, 28, when she needed to get the word out about her client Origine, a nightclub and party space under the SoHo restaurant FR.OG. Ms. Bernstein's strategy was to ask her most connected girlfriends to each host a dinner at FR.OG for 10, followed by a party for 30 to 100 people downstairs in the nightclub.

For Ms. Bernstein, bringing women together was a matter of following in her mother's footsteps. "My mom was hosting women's circles at my house. She's a connector. I was taught that creating a community for women was a big deal," she said, recalling that in the 1980s her mother went to "Take It or Break It" parties at the home of a friend who was a potter. "You could take the pottery or break it, like a releasing ritual."

The notion sounds almost quaint. Maybe there were some tears and laughter among the pots and the pottery shards—and then the casseroles were wrapped up, the children were collected, and everybody went home happy.

Women today have more options available to them for letting off steam. They can mix up their nail color on a mani-pedi combo or enjoy a \$2,000 Pilates retreat to Mexico with their girlfriends. But have we really come so far from breaking clay pots?

Ms. Catton is the cultural editor of the New York Sun.

Single women with disposable income party together at the drop of a cellphone.



Corbis

a Mojo Makeover workshop for the guests. Dana B. Myers founded the Booty Parlor in 2004 with her husband, Charlie. Since then, it has grown to include 200 Booticians at the ready in 42 states and 15 full-time employees. Ms. Myers explains: "It's a way for women to come together and talk about sex and relationships and share with one another."

In her view, "Sex and the City" helped lay the groundwork for her business. "Everybody is thinking about girls' nights and bonding," she said. "It's not about being a feminist. Women are feeling in control. Women are feeling quite free. And they want to talk about it." Of course, many women simply use these gatherings as an excuse to indulge, "to spend more time on yourself," as the women's magazines often suggest.

The spirit of being in control and free and a little bit indulgent is captured in a recent television advertisement for the Chrysler Pacifica. In the ad, the camera pans over six women in a Pacifica. They're laughing and listening to

China's Prodigy Market

By Barbara Jepson

Thirty-two years after the end of its Cultural Revolution, China is buzzing with once-forbidden Western classical music activity, building world-class concert halls and expanding its conservatory facilities. According to Chinese music-industry executives, more than 40 million youngsters are currently studying the piano or violin. "The joke in some cities," says pianist Gary Graffman, former president of the elite Curtis School of Music in Philadelphia, "is that if you see a kid on the street who is not carrying a violin case, it's because he or she is studying the piano."

Not surprisingly, this burgeoning prodigy market is of great interest to the leading international conservatories. Faculty members have long functioned as informal talent scouts as they travel around the world performing concerts, giving master classes or serving on competition juries.

"They meet these young artists and are enthralled with their playing," says Joseph Polisi, president of the Juilliard School in New York.

But the size and caliber of China's talent pool has led some American music schools to go further. The Juilliard Orchestra gives the first performance of its seven-concert tour in Beijing today, its first appearance in China since 1987. Last November, Juilliard signed an exchange agreement with the eminent Shanghai Conservatory of Music.

In 2005, violin pedagogue Kurt Sassmannshaus founded the Great Wall International Music Academy in Beijing with the help of the University of Cincinnati College-Conservatory of Music, where he heads the string department. Some students chosen for the academy's four-week summer program ultimately apply to the College-Conservatory. Other music schools send their admissions directors on recruitment tours to leading Asian cities, including Beijing and Shanghai.

"One of the main reasons American conservatories can attract our students," says Zhang Xianping, vice president of the Shanghai Conservatory of Music and a longtime faculty member, "...is that they offer them more in scholarships than we do, not just tuition but living expenses. However, the most attractive element for our students is the opportunity to feel the atmosphere, to learn Western music in Western countries."

While European capitals offer more historical surroundings, American conservatories are noted for their expressive freedom. A U.S. education, says 15-year-old pianist Peng Peng, who left a coveted spot at the Shanghai Conservatory's music primary school at the age of 10 to study at the Juilliard Pre-College, "leaves the right blanks for students to express their own feelings in without hesitation." Winner of a Piano Prodigy

Prize at the age of 6, Peng Peng is one of three students featured as soloists during the tour by the 93-member Juilliard Orchestra, two of whom were born in China. Concerts in Beijing, Suzhou and Shanghai, led by Zhang Xian, associate conductor of the New York Philharmonic and a graduate of Beijing's Central Conservatory of Music, include tributes to China's recent earthquake victims. Faculty members will offer master classes in piano, violin, oboe and woodwind quintet.

China's booming economy and one-child policy have created a rising middle class with a passion for education. "Parents have become intensely focused on their child," suggests Mr. Polisi. "The areas they work on are the

sciences, math and music; the musical experience is seen as an important element in the child's intellectual and social upbringing."

Parental involvement is vital for the development of talent. "In Asian societies," notes Yoheved Kaplinsky, head of the piano faculty at Juilliard and artistic director of its Pre-College division, "the kids are much more disciplined and geared towards achievement from a very young age compared to the average American or European child."

She also theorizes that, because of the subtleties required in reading calligraphy, Asian children develop visual acuity to discern details in musical scores at an early age. Those who speak so-called "tonal languages" like Mandarin Chinese, where fluctuations in vocal pitch help determine meaning, may also benefit from this form of ear training.

The work ethic is evident at the highly selective music middle schools affiliated with conservatories in Shanghai and Beijing. Hu Yongyan, artistic director of the EOS Orchestra at the Central Conservatory and music director designate of the three-year-old Qingdao Symphony, says children who win admittance to these boarding schools practice six hours a day and are groomed to enter college-level conservatories.

Is there concern about a talent drain in China? Mr. Zhang and Mr. Polisi note that many of those who study abroad return to teach or perform in their native country. But it will take another decade or so to build sufficient audiences in China to fill classical music concerts on a regular basis. In the meantime, many Chinese musicians will find more lucrative jobs in their adopted lands.

Mr. Hu ponders the brain-drain question. "On the one hand, if they go to a conservatory like Juilliard, that's a blessing," says the conductor. "On the other hand, the People's Republic of China spends a lot of money to have a young music student go from middle school to senior high. By the time the student is ready to become a young star at the college level in China, he or she may be a star at Juilliard instead."

Ms. Jepson writes about classical music for the Journal.



Pianist Peng Peng.

Getty Images

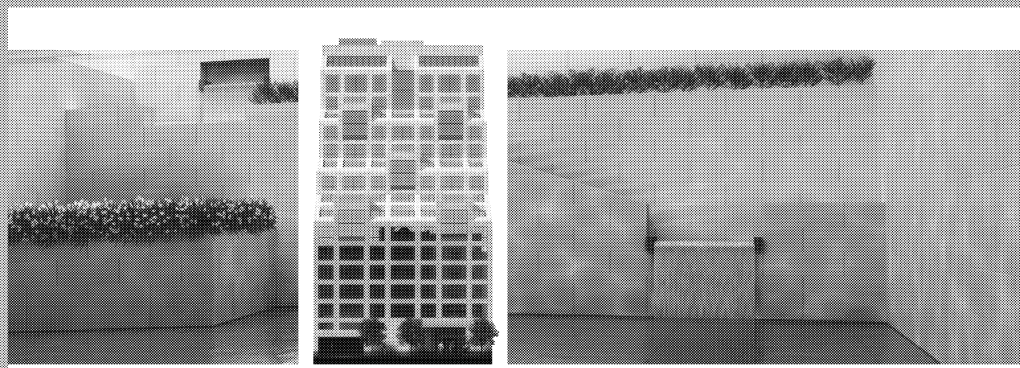
Pepper . . . and Salt

THE WALL STREET JOURNAL



"If you want to see what I look like while I'm working, I have a few videos posted on YouTube."

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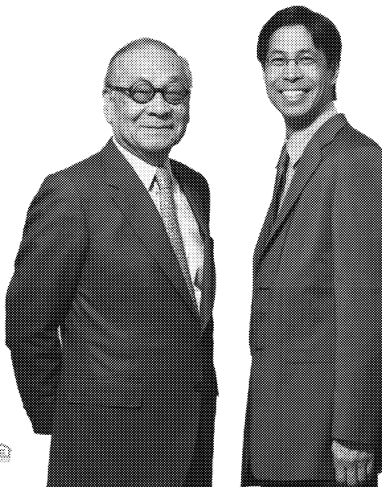
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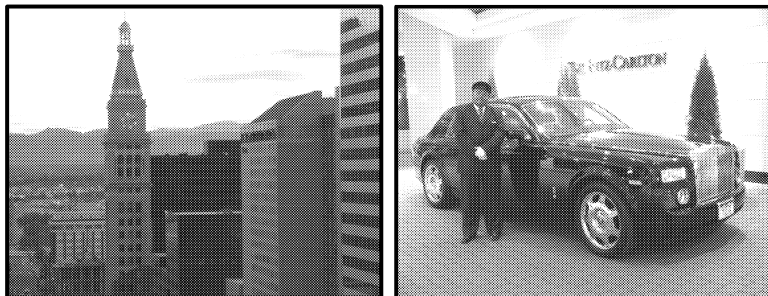
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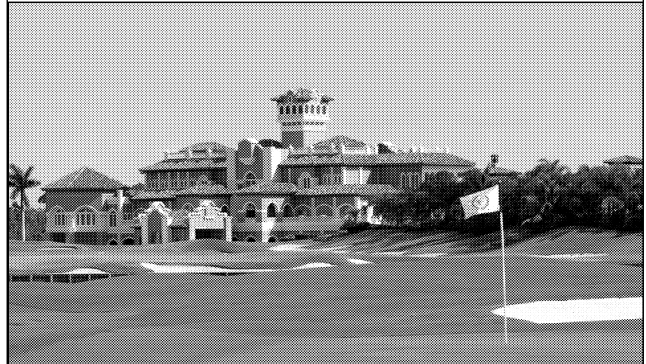
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High-stakes selling at Art Basel

BASEL COMMANDS center stage in the contemporary-art world next week when galleries and collectors converge on the Swiss city for the Art Basel fair.

Some 300 galleries will exhibit works by more than 2,000 artists at

all media: painting, sculpture, drawings, installations, photography, prints, video and computer art.

The event has also drawn several satellite fairs into its orbit: Liste for young artists; Scope and The Volta Show for emerging galleries with cutting-edge art; and PrintBasel for graphic editions.

Neil Wenman, director of art fairs at London's Lisson Gallery, says that this year Lisson will bring to Basel such contrasting works as "Intermission" (2008) by Puerto Rico-based duo Jennifer Allora & Guillermo Calzadilla, a study of American combat soldiers taking

time off on a beach with bikini-clad beauties in the foreground (\$50,000); and Canadian Rodney Graham's mesmerizing five-minute film of a spinning chandelier (\$400,000).

"The stakes are high at Art Basel because it is the ultimate barometer of the gallery market," says Iwan Wirth of Hauser & Wirth of Zurich and London.

Mr. Wirth says he expects this year's fair to attract an especially international set of visitors, noting that his gallery has had an unusually high number of inquiries from Russians and Asians about what it will



'Untitled,' 2000, by Louise Bourgeois.

© Hauser & Wirth Zürich London

be bringing.

His roster of artists this year includes California's Paul McCarthy with his grotesque-comic objects, French-born American Louise Bourgeois's feminist pieces and American installation artist Dan Graham with his cool, mirrored architectural constructions.

Mr. Wirth says he is most excited by the latest addition to his artists' stable, rising Indian star Subodh Gupta. Mr. Gupta's "Still Steal Steel no. 4" (2008), from a series of distorted photorealist paintings of traditional Indian cooking vessels, will be priced in the range of €650,000.

One area of the fair that shouldn't be missed is Art Unlimited, a huge hall within Art Basel featuring works that are too big or complicated for booths in the main area. Among such works this year will be a captivating video by Swiss artist Pipilotti Rist: an ethereal red-headed woman's journey out of paradise through a long graffiti-ridden tunnel. Projected onto the ceiling, it is best viewed while lying on the floor.

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design by Kay
Bojesen, on show
in Copenhagen.

Amsterdam festival

"Holland Festival 2008" presents 35 productions of dance, literature, visual arts, theater, film, opera and music on the theme of "Heaven and Earth."
Until June 22
☎ 31-20-788-2100
www.hollandfestival.nl

Antwerp history

"Antwerp=America=Red Star Line—The Tale of a People" looks at the history of the Red Star cruise line, which brought more than two million European emigrants to the U.S. between 1873 and 1934.
National Maritime Museum
Until Dec. 28
☎ 32-3-201-9340
museum.antwerpen.be/scheepvaartmuseum

Barcelona art

"Lothar Baumgarten: autofocus retina" shows sculptures, wall drawings, books and films by the contemporary German artist (born 1944).
MACBA-Museu d'Art Contemporani
Barcelona
Until June 15
☎ 34-93-4120-810
www.macba.es

Berlin photography

"Gazes and Desire—The Photographer Herbert Tobias (1924-1982)" exhibits the 1950s and '60s fashion work of the German photographer alongside his portraits, cityscapes and erotic images of men.
Berlinische Galerie—
Landesmuseum für Moderne
Kunst, Fotografie und Architektur
Until Aug. 25
☎ 49-30-7890-2600
www.berlinischegalerie.de

art

"Ernst Ludwig Kirchner—Master sheets—Drawings from the Brücke-Museum Berlin" shows 100 works of the German expressionist artist.
Brücke-Museum
Until Aug. 31
☎ 49-30-8312-029
www.bruecke-museum.de

photography

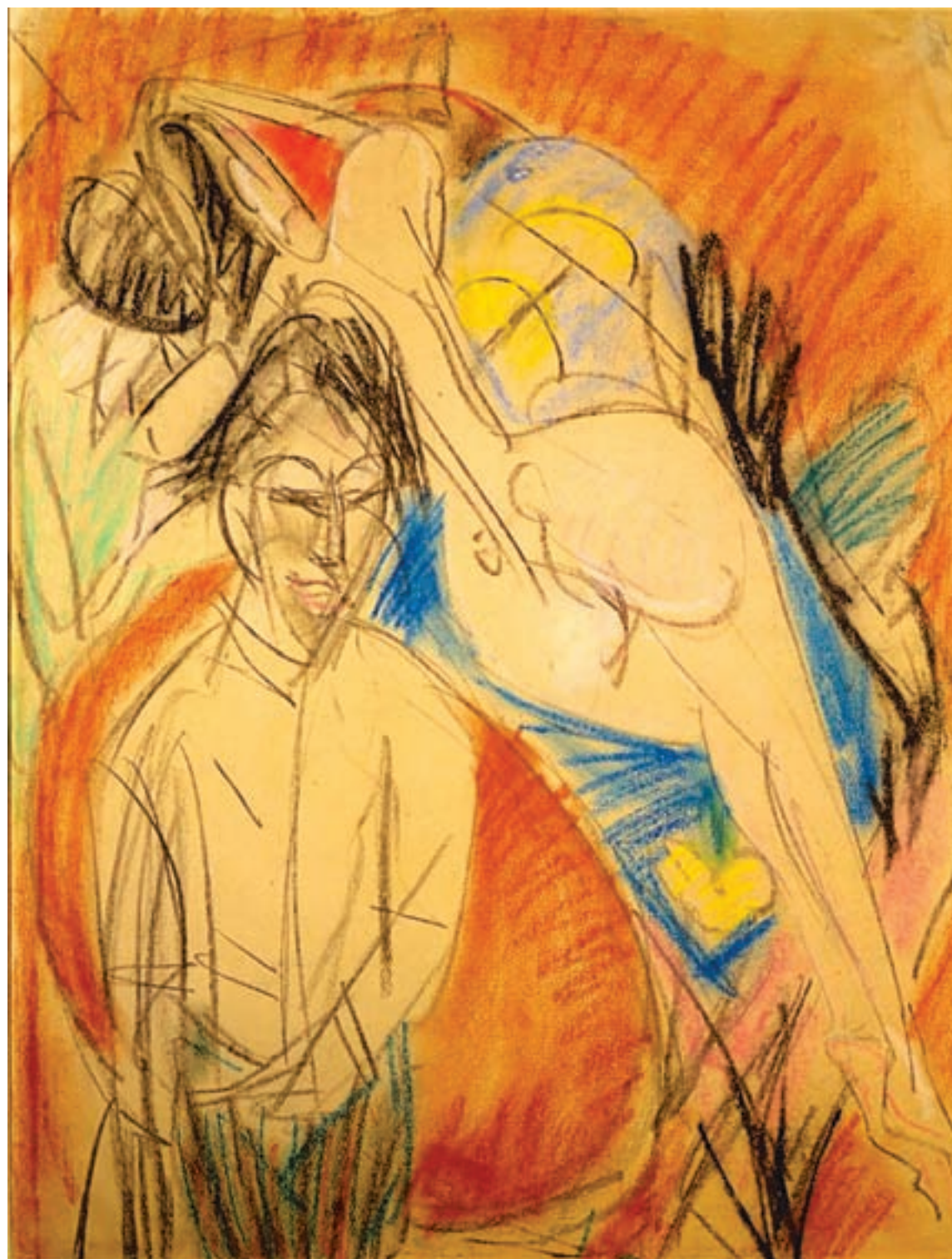
"Man and Car"—Photography by Brigitte Kraemer" shows 40 black-and-white and color photographs examining the relationship between men and their cars.
Deutsches Technik Museum
Until Nov. 2
☎ 49-30-9025-40
www.dtmb.de

Brussels

art & antique fair
"Brussels Oriental Art Fair 2008" features more than 30 exhibitors.
Brussels Oriental Art Fair
From June 4 to 8
☎ 32-2-344-4171
www.boafair.be

Copenhagen design

"Living Wood" traces the 20th-century evolution of the Danish wood and furniture industry, covering toys to windows to luxury wood furniture.



'Man and Female Nude (Self-Portrait with Model),' 1915, by Ernst Ludwig Kirchner, in Berlin.

Danish Design Centre
Until Sept. 7
☎ 45-3369-3369
www.ddc.dk

Until July 27
☎ 49-351-4914-2000
www.skd-dresden.de

Until Jan. 11
☎ 39-055-2388-709
www.polomuseale.firenze.it

art

"Romantic Encounters: Constable and the School of Eckersberg" exhibits five paintings by the English landscape painter John Constable (1776-1837), juxtaposing them with 16 landscape paintings from the Glyptotek's Danish Golden Age collection.
Ny Carlsberg Glyptotek
Until June 22
☎ 45-3341-8141
www.glyptoteket.dk

Dublin art

"Cut-Outs and Cut-Ups: Hans Christian Andersen and William Seward Burroughs" shows 124 cut-out and cut-up images and stencils by writers Hans Christian Andersen (1805-1875) and William Seward Burroughs (1914-1997).
Irish Museum of Modern Art
Until June 29
☎ 353-1-6129-900
www.imma.ie

Dresden art

"Canaletto: Views of the Canal Grande in Venice" shows veduta paintings of Venice by Canaletto (1697-1768), including two recently restored works.
Gemäldegalerie Alte
Meister—Zwinger

Florence science

"The Medici and the Sciences—Instruments and Machines in the Grand Ducal Collections" shows scientific instruments, such as sundials and proportional compasses.
Museo degli Argenti—Palazzo Pitti

Frankfurt art

"Fire and Spirit—Icons from the Treasury of the Bulgarian Patriarchy" shows 69 large-format icons, church objects and tapestries.
Ikonen-Museum
Until June 15
☎ 49-69-2123-6262
www.ikonen-museum.frankfurt.de

Liverpool art

"Gustav Klimt: Painting, Design and Modern Life in Vienna 1900" illustrates the artist's role as the founder and leader of the Viennese Secession.
Tate Gallery Liverpool
Until Aug. 31
☎ 44-151-7027-400
www.tate.org.uk

London science

"Dan Dare and the Birth of Hi-Tech Britain" explores the role of technology in shaping postwar Britain through the science-fiction comic hero Dan Dare.
Until Oct. 25, 2009
☎ 44-870-8704-868
www.sciencemuseum.org.uk

music

"Spitalfields Festival 2008" in London's East End features musical performances by Gabrieli Consort & Players, the Silk String Quartet and the Royal Academy of Music Sinfonia with Stephen Hough.
Spitalfields Festival
From June 2 to 20
☎ 44-20-7377-0287
www.spitalfieldsfestival.org.uk

theater

"Dickens Unplugged," written and directed by Adam Long, is a musical comedy based on the life and works of Charles Dickens.
Comedy Theatre
Bookings until Sept. 22
☎ 44-870-0606-637
www.theambassadors.com/comedy

Munich music

"Richard-Strauss-Days 2008" celebrates the music of Richard Strauss in Garmisch-Partenkirchen, featuring the Bavarian Radio Symphony Orchestra; the Concert Orchestra Berlin; and the Chamber Orchestra Munich.
Richard-Strauss-Tage
Garmisch-Partenkirchen
Until June 6
☎ 49-8821-9668-480
www.strauss-tage.de

Paris photography

"Actors in Scene, Glances by Photographers" traces the evolution of stage photography since the 1850s.
Bibliothèque Nationale de
France—site Richelieu
Until Aug. 24
☎ 33-1-5379-5959
www.bnf.fr

art

"Monumenta 2008' Richard Serra—Promenade" features a new work for the monumental nave of the Grand Palais: Mr. Serra's sculptural installation, "Promenade."
Galeries Nationales du Grand
Palais
Until June 15
☎ 33-1-4413-1717
www.grandpalais.fr

Vienna art

"Paul Klee—The Play of Forms" shows 150 works by Swiss painter Paul Klee (1879-1940) in a retrospective.
Albertina
Until Aug. 10
☎ 43-1-5348-30
www.albertina.at

Source: ArtBase Global Arts News Service, WSJE research.

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What's on
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