

FRIDAY - SUNDAY, SEPTEMBER 5 - 7, 2008

# WEEKEND JOURNAL.

EUROPE

## Fun with fungi

Hunting for mushrooms  
in Finland's forests



The pajama look for men | Copenhagen's street markets

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## WEEKEND JOURNAL

EUROPE

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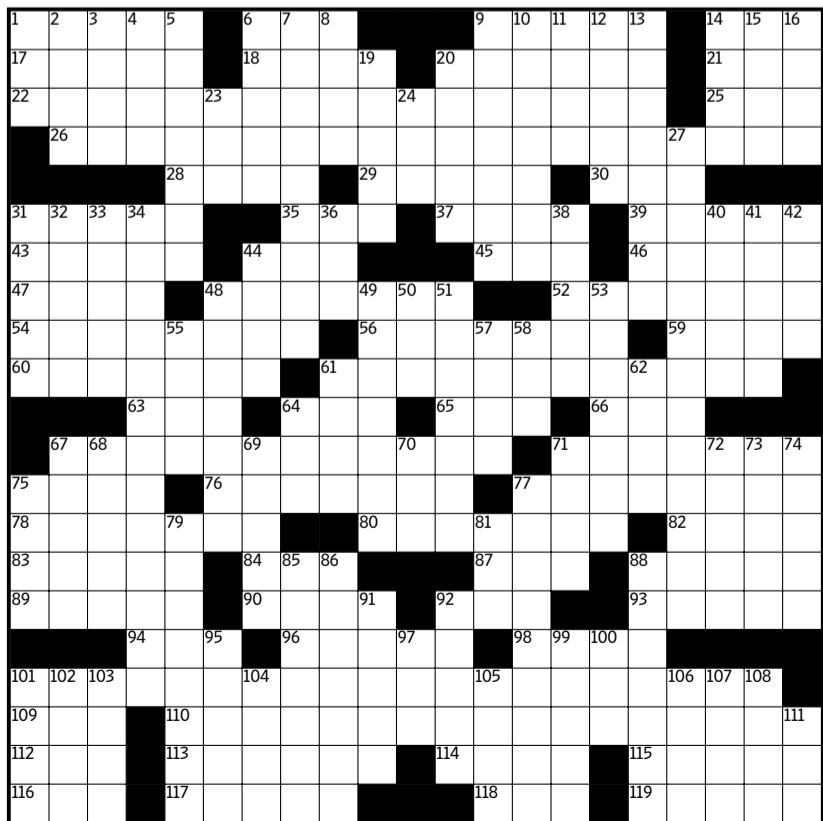
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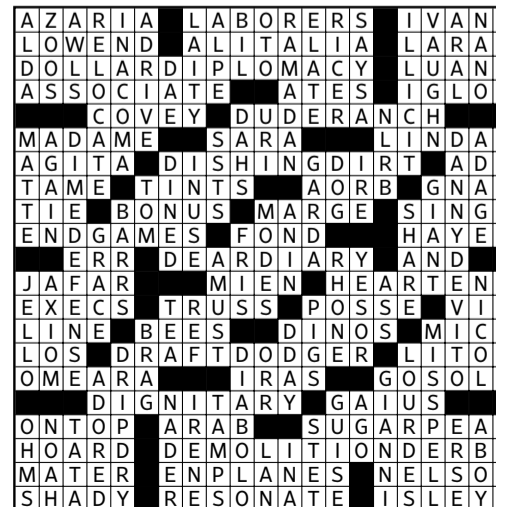


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### Last week's solution



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# Sleeper fashion: daytime pajamas for men

BY RAY A. SMITH

SOME OF THE LATEST menswear shows are looking like a pajama party. But will men want to join in?

At New York fashion week, which kicks off Friday, designers including Phillip Lim, Michael Bastian and Tim Hamilton are expected to show a number of pajama-inspired clothes that are meant to be worn in broad daylight. The looks include colored piping on jackets and shirts, spread-open pajama collars, soft, unpadded jackets that hang loosely off the shoulders—and, of course, voluminous drawstring trousers.

The style showed up as early as last year, with Prada and Lanvin leading the way on European runways and Duckie Brown and Z Zegna close on their heels. This summer, Bottega Veneta, Dolce & Gabbana and Giorgio Armani all showed pajama-inspired clothes in Milan.

For designers—always in search of new silhouettes and proportions—the baggy look is fresh, a contrast to the rigid, tight-fitting men's styles that are now in the mainstream of men's clothing.

But the pajama parade has some retailers and customers scratching their heads. It's a "challenging" style to pull off, says Jeffrey Kalinsky, owner of the hip Jeffrey boutique in New York City. He is usually among the earliest adopters of fashion trends, but this time, he's taking a pass. "Will there be cool guys who want a pajama shirt to wear with their shorts? Yes. Am I going to have it for them? No," he says.

Even the designers behind the avant-garde Duckie Brown label acknowledge that the oversize drawstring trousers they showed last year were "a fashion thing," not necessarily a commercial hit, says co-designer Daniel Silver. "No man wants a trouser that makes him look bigger than he is," he says.

Still, other retailers say there is a place in men's wardrobes for the pajama look. Designers, they say, are trying to create an alternative to the inexpensive sweats that many guys wear when they relax, much the way Juicy Couture made women's track suits a fashion item.

Colby McWilliams, men's fashion director at Neiman Marcus, says the retailer is showcasing Dolce & Gabbana pajama pants for fall as the equivalent of a track pant, which



Right, **Bottega Veneta's** outfit was one of several pajama-influenced designs in Milan this June. Far right, a spring-summer 2008 look from **Lanvin**. Above, artist **Julian Schnabel** has made pajamas his trademark look.



Bottega Veneta

could be worn with a hoodie or T-shirt, for example.

He thinks designers pushing pajama looks could be suggesting that men can dress immaculately at home, at least when entertaining overnight guests. He notes that Neiman sold out of silk men's dressing gowns—fancy bathrobes—designed by Tom Ford this spring.

Sales of men's "loungewear"—informal clothing for the most casual settings—have been strong in recent years. Designers Adam Kimmel and James Perse have also had some success lately selling high-end cotton loungewear at stores like Barneys New York and Bergdorf.

Indeed, designers' willingness to show pajamas on the runway with a straight face reflects a shift in the once-sleepy world of menswear. Men have become more fashion-conscious and more receptive to trends, adopting looks such as flat-front trousers, shorter pant lengths and

men's tote bags that would once have been dismissed as too far out. That has emboldened designers to look for new elements of the male wardrobe to upgrade.

Other cultures are more comfortable with pajamas. In Shanghai, men and women routinely change into pajamas after work and walk around in public. At the latest round of men's shows in Europe, designers weren't shy about being inspired by pajamas. Dolce & Gabbana, for one, declared in a statement that "the pajama" symbolized "the relaxed style of life of the modern man."

But in the U.S., pajamas have an image problem to overcome. Wearing them to bed hasn't been in style since the 1950s. Sleepwear sales, including pajamas, rose a healthy 8.9% to \$910.7 million in the year that ended in June, according to NPD Group, but the sales include gifts—which aren't necessarily worn. Public pajama-wearers in recent years have been known for idiosyncratic looks. They include Hugh Hefner, painter/sculptor/film director Julian Schnabel and Michael Jackson, who showed up in court in 2005 dressed in pajamas and a blazer.

John Clayton, a 28-year-old college professor in Cincinnati, says the last time he wore pajamas, he was about five years old. He likes fashion in general but draws the line at the new pajama looks. "I'd never wear designer slouchy pajamas myself," he says.

Indeed some designers in the U.S. are trying to distance themselves from the p-word. Rag & bone, a New York-based designer sportswear label, refers to a \$175 short-sleeve shirt that could be mistaken for a pajama

top as a "bowling shirt." Co-designer Marcus Wainwright says it was inspired by one worn by James Dean.

John Crocco, creative director at Perry Ellis, prefers that the drawstring linen trousers he is showing Friday be thought of as a "more casual expression of sportswear."

Designer Patrik Ervell admits that the inspiration for one of the shirts in his spring collection was an old Army pajama top that has an elastic bottom and cuffs. But he adds, "In menswear, you have a pretty limited vocabulary," he says. Referring to the number of designers inspired by pajamas, he says, "We are all working within the same archetypes—the shirt, the uniform, the pajama."

There isn't a simple way to explain the trend, says Tyler Thoreson, executive editor with men's fashion Web site men.style.com. "If you really wanted to deconstruct it, you could say buried in there is some kind of commentary on our overworked, sleep-starved culture," he says. But even then, he says, he can't envision overworked, sleep-starved professionals wearing pajamas out in public.



Lanvin

WSJ.com

Something comfy  
See more pajama-inspired  
looks for men at  
WSJ.com/Style

## Bouwer to put show online

EVENINGWEAR DESIGNER Marc Bouwer is doing his part to make fashion more democratic. During New York fashion week, which begins Friday, he will unveil his spring collection on his marc bouwer.com Web site, where anyone can check it out.

"In today's economic climate, we're exploring new ways to get our brand out there," says the designer, who will forgo a live runway show in favor of a Webcast at noon on Monday. "The more people who see our show, the better."

The "virtual" show will be filmed ahead of time and will include commentary from front-row regulars such as Ken Downing, women's fashion director at Ne-

iman Marcus, and socialite Melania Trump, who will be given a sneak preview. Mr. Bouwer tried the format in February and says he got good feedback from store buyers and fashion editors. He also saved a lot of money.

His coming show, with a "Godesses by the Swimming Pool" theme, "will be bigger and even slicker than last season, but we still will only spend about \$60,000 to \$75,000, instead of at least \$200,000 for a live show," he says.

Mr. Bouwer predicts Webcasts will eventually become the norm, as show costs soar, due in part to cutbacks in corporate sponsorships and higher modeling fees. "I love a real fashion show, but eco-



Designs by  
**Marc Bouwer.**

nomically, it doesn't make sense anymore," he says.

—Teri Agins and Ray A. Smith

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# An icy Yankee drink to warm British hearts

**A**NTI-AMERICANISM is really toxic in this country," novelist Martin Amis said from London in a recent interview in the *New York Times*. Tory politico Tim Montgomerie has launched a quixotic Internet campaign to convince his countrymen that "ours is a better world because of America." Best of luck, Tim! But it's worth noting that English anti-Americanism is nothing new.

Take Charles Dickens, who visited the States in 1842 full of idealistic anticipation and came away

## How's Your Drink?

ERIC FELTEN

discouraged and disgusted by everything from spittoons to slavery. His withering account of the trip, "American Notes," was followed by one of the most scathing satires of American life ever penned, Dickens's novel "Martin Chuzzlewit."

Martin and his companion Mark Tapley find America to be a place of buffoonery and boorish self-satisfaction, where women, instead of enjoying themselves at balls and concerts, attend irony-free lectures on such topics as the "Philosophy of Vegetables." Mark sneers that the American eagle would be a more fitting national symbol were it drawn "like a Bat, for its short-sightedness; like a Bantam, for its bragging; like a Magpie, for its honesty; like a Peacock, for its vanity; like an Ostrich, for its putting its head in the mud and thinking nobody sees it."

But young Chuzzlewit does find one consolation, a refreshment that would soon capture the English imagination. After a particularly awful day, Martin is presented with "a very large tumbler, piled up to the brim with little blocks of clear transparent ice,



Dylan Cross for The Wall Street Journal

through which one or two thin slices of lemon, and a golden liquid of delicious appearance, appealed from the still depths below." It was a Sherry Cobbler, a concoction made particularly exotic by its method of consumption—a hollow reed plunged into the cup. "Martin took the glass, with an astonished look; applied his lips to the reed; and cast up his eyes once in ecstasy," Dickens writes. "He paused no more until the goblet was drained to the last drop."

Reading this passage, some students at Cambridge were intrigued. They sought out an American at the university, Charles Astor Bristed, and begged him to initiate them into the mysteries of the Sherry Cobbler. He obliged.

The drink quickly spread through learned circles. The 1847 edition of "Oxford Night Caps" proclaimed that the Sherry Cobbler "has become a great favourite among the Undergraduates." This, even though at first the only ice

### Sherry Cobbler

90 ml oloroso sherry  
7 ml orange curaçao  
1 lemon wedge  
orange slices

Squeeze the lemon wedge into a shaker with ice, and add the spent rind along with the sherry, curaçao, and orange slices. Shake vigorously and strain into a tumbler filled with finely crushed ice. Garnish with fresh orange slices, berries in season, pineapple, and whatever else you can find. Serve with long straws, the only way to achieve Chuzzlewitian Cobbler ecstasy.

to be had in England came from fishmongers, whose frozen water was "taken from stagnant ponds and noisome ditches." It is a testament to just how good a Sherry Cobbler is that the cocktail flourished despite being made with fishy ice.

In Henry James's "An International Episode," a New York businessman recounts how a visitor from England "did nothing but drink sherry-cobblers." How many? Six "in about twenty minutes." The American was eager to ameliorate the British antipathy to the U.S., even then a problem: "It's a matter of national pride with me that all Englishmen should have a good time." Six Sherry Cobblers in 20 minutes should do the trick.

But the fad for Sherry Cobblers would itself produce anxiety about America's influence in England, where, as popular novelist James Payn put it, "any improvement in our affairs borrowed from the United States" was seen as threatening British culture. The most notable such improvements, according to Payn, were galoshes and the

Cobbler.

Some ingenious Brits endeavored to make the cultural imperialism issue moot by arguing that the drink predated the American experiment. In 1883, The London Telegraph seized on the work of a German linguist, Prof. Schele de Vere, to argue that Sherry Cobblers "were drunk in England long before the nearly forgotten beverage was revived in the United States." A British critic noted the scene in Xenophon's "Anabasis" where Poly-crates and his men are given hollow reeds to suck down their goblets of barley wine. "What is this, pray, but Beer-Cobbler?"

But Sherry Cobbler is an example of Yankee ingenuity. Not only did it popularize the straw, but it was the first concoction whose recipe specified that it be shaken with ice. The earliest cocktail shakers were actually patented as Cobbler shakers. The shaking was meant to muddle up the fruit slices included in the shaking tins. Some authorities insisted that only the yellow part of a lemon peel could be included; other called for the juice of half a lemon, half an orange and some chunks of pineapple.

The traditional recipe calls for sugar to sweeten a fairly dry sherry. But use a medium-sweet oloroso sherry and you won't need any sugar. I squeeze a wedge of lemon into the shaker and toss it in with a couple of orange slices. The only sweetener I use is a taste of orange curaçao, a common addition in 19th-century Cobbler recipes. Dress the glass with orange slices, berries in season, pineapple, or anything else you like. Make one for the next anti-American you meet. After all, it's hard to badmouth the U.S. of A. while sucking on a straw.

Mr. Felten is the author of "How's Your Drink?: Cocktails, Culture and the Art of Drinking Well" (Agate Surrey). Email him at [eric.felten@wsj.com](mailto:eric.felten@wsj.com).

## Off the beaten track: Exploring Svalbard, Norway

**B**EN WESSEL on exploring this Norwegian archipelago in the Arctic, more than 600 kilometers north of the mainland.

**Where to stay:** A trip to Svalbard (also known as Spitsbergen) starts in Longyearbyen, the islands' largest settlement, with a year-round population of about 2,000. Longyearbyen is the world's northernmost town and boasts many other superlatives, such as the world's northernmost ATM, church and pub. Stay at the funky Mary Ann's Polar-riggen Hotel ([polarriggen.com](http://polarriggen.com), ☎ 47-79023702), which occupies former coal mine workers' dormitories. The hotel has a friendly staff, spacious common rooms and stuffed polar bears in amusing poses in the hallways. Try dinner in the greenhouse-enclosed restaurant, decorated with verdant plants, North Pole knickknacks and polar-bear furs. The menu features Asian fare, a tribute to the island's large Thai community. The delicious spring rolls and stir-fried noodles will warm your stomach.

**What to do:** The Arctic is both one of Earth's most pristine landscapes and one of its most threatened. Rising temperatures are melting sea ice and glaciers, and shrink-



A Svalbard reindeer, native to the archipelago, grazes outside of Ny-Alesund.

ing polar-bear and walrus habitats. A trip to this archipelago offers a unique look at this polar wonderland before environmental changes take their toll.

To see the natural beauty and biodiversity of Svalbard, join Oceanwide Expeditions ([www.oceanwide-expeditions.com](http://www.oceanwide-expeditions.com),

☎ 1-800-453-7245) for a cruise along the coast. Choose from seven- to 15-night trips during which you'll experience 24-hour sunlight in the summer months, and the majesty of the surrounding floating sea ice and towering peaks, including views of whales and polar bears.

Accompanied by an expedition leader, two guides/lecturers, a chef, a hotel manager and a physician, the company's expedition cruises allow for Arctic travel in comfort. Due to ice cover during the winter months, cruises run only from May to October.

The excursions range from glacier walks to geology lessons on shore and visits to historical points of interest. Ny-Alesund, site of the launch of the first expedition to the North Pole by local hero Roald Amundsen, is a highlight. Landings in Hornsund and Ymerbukta offer opportunities for spotting polar bears, walruses, bearded seals, Arctic foxes, reindeer, puffins, auks and, for seasoned birdwatchers, the discreet and elusive long-tailed skua.

Back in town, head to Svalbardbutikken ([svalbardbutikken.no](http://svalbardbutikken.no)) for souvenirs or last-minute cold-weather accessories and Cafe La Recherche (☎ 47-79022340) for a tasty

sandwich.

**Where to eat:** Svalbard's cuisine, much like the rest of Norway's, is focused on no-frills fare centered on the local staples of the sea. Smoked fish, brown breads and hard cheese adorn most Norwegian breakfast and lunch platters. In Longyearbyen, Braseri Nansen (☎ 47-79023450) offers gorgeous views of the fjord accompanied by Arctic delicacies such as freshly caught Arctic char and Svalbard reindeer, albeit at a price. A cheaper option is Kroa (☎ 47-79021300), which offers cheerful service and local favorites, like cured seal.

**How to get there:** Increased interest in the Arctic and polar studies means that both Scandinavian Airlines ([flysas.com](http://flysas.com)) and budget airline Norwegian.no ([norwegian.no](http://norwegian.no)) offer nearly daily flights to Longyearbyen from Oslo and Tromsø. Longyearbyen Svalbard Airport lies about five kilometers outside the town. In town, everything is within walking distance.

WSJ.com

Into the north  
See more photos from Svalbard at  
[WSJ.com/Travel](http://WSJ.com/Travel)

# A thriller that betrays its smart premise

**I**S THERE—THERE MUST be—international thriller software? Presumably, it features downloadable images of the skylines of London, Chicago, New York, Paris, Washington and select smaller cities, so-called supers (available in

## Film

JOANNE KAUFMAN

white and black ink and different font sizes) to identify the films' locales, and downloadable stock music to maximize suspense.

And so to "Traitor" whose promising premise—a Muslim-American and former covert agent for the U.S. is marked as a terrorist suspect—devolves into a by-the-numbers espionage thriller.

Sudanese-born Samir Horn (Don Cheadle, forever splendid) is a deeply devout Muslim who's riven by the childhood memory of his father's death in a car bombing. A one-time special-services operative for the U.S. government, Samir now seems to be playing for the other

team—but just how he arrived at this point the film doesn't trouble to explain.

There he is in Yemen offering a truckload of explosives to an Islamic cadre. When this thwarted deal lands him in prison, Samir, with his calm demeanor, fine manners and bone-deep faith, attracts the attention of Omar, a well-spoken Swiss-educated jihadist (the very good Saïd Taghmaoui) who helps him during a successful jail break. And there Samir is again, this time, caught on a videocamera leaving the scene of a consulate bombing in Nice and helping plan an attack on U.S. soil. Or is he?

There is much cutting between scenes of strategizing sessions with Samir and his cohorts—the most gripping part of the movie—and of the good cop/bad cop FBI agents (Guy Pearce and Neal McDonough) who are hot on his trail. Lost in all this intermittently absorbing back and forth is a sense of Samir's struggles with his conscience and the emotional price exacted by his choices.

"I don't feel at home anywhere,"

WSJ.com

### Opening this week in Europe

- **Baby Mama** Portugal
- **Get Smart** France
- **Hancock** Italy
- **In Bruges** Finland
- **Mamma Mia!** Belgium, France
- **Meet Dave** Spain
- **Step Brothers** Estonia, Germany, U.K.
- **The Mummy: Tomb of the Dragon Emperor** Greece
- **The Other Boleyn Girl** Finland
- **Tropic Thunder** Romania
- **You Don't Mess with the Zohan** Portugal

Source: IMDb

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he says at one point, a suggestion of offering hope that "Traitor" has more on its mind than suspense. But immediately, the movie is back to espionage business, back to lines like: "This is a war. You do what it takes to win." Ultimately, "Traitor" is a movie at war with itself.



Don Cheadle stars in 'Traitor.'

## Many happy returns

**O**F ALL THE CHALLENGES the U.S. Open presents, there are few more daunting than the one women pros face in the mixed doubles competition: trying to return the serves of the men. These serves, which can reach 225 kilometers per hour, travel about 55 kph faster than the average serve in a women's match. The acknowledged master of this specialized skill is 2001 U.S. Open mixed doubles champion Rennae Stubbs of Australia. With her fearless style and famously quick reflexes, Ms. Stubbs, who is the world's No. 4-ranked female doubles player and who with her partner Robert Lindstedt reached the mixed doubles quarterfinals of this year's Open, has earned a reputation for sending more than a few rockets screaming back past the tough guys who hit them. Here is her list of the toughest male servers she's faced.

**Bob Bryan:** On the opening point of their recent meeting at the French Open, the American left-hander hit a serve that bounced off Ms. Stubbs's chest. Mr. Bryan apologized. Ms. Stubbs just laughed. On match point, Mr. Bryan asked her whether she wanted a serve to her backhand or her forehand. She called backhand. "I still missed the return," she says.

**Daniel Nestor:** Ranked No. 1 in the world in doubles, the 191-centimeter Canadian's left-handed delivery combines blazing speed and tricky spin. The result, even for an experienced pro like Ms. Stubbs, is survival tennis. "It's like baseball," she says. "You just have to cheat a little bit and take a guess to one side or the other or you've got



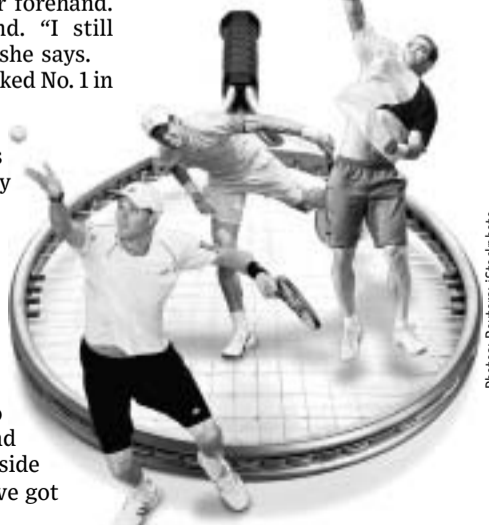
Getty Images

no chance."

**Pete Sampras:** In an exhibition match, the longtime No. 1, who rarely played doubles, dominated Ms. Stubbs. "I think he aced me 21 times," she says. But the crafty veteran says she got sweet payback by sneaking one of her own serves past him. "Now I can always say I aced Pete Sampras."

—Allen St. John

Top, **Rennae Stubbs**. Below, from left: **Bob Bryan, Daniel Nestor, Pete Sampras**.



Photos: Reuters; iStockphoto



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Nick Harkaway, author of the novel 'The Gone-Away World.'

## Like father, like pseudonym

NICK HARKAWAY'S first novel, "The Gone-Away World," is a big bag of tricks. Its nearly 500 pages are stuffed with unconventional weapons, dastardly villains, men (and women) of steel and clowns, mimes, magicians and ninjas. The heroes are hazmat specialists in a postapocalyptic world, a treacherous job even if people weren't constantly trying to murder them. In real life, Mr. Harkaway, 35 years old, is Nicholas Cornwell, a former screenwriter, whose father, David Cornwell, writes popular spy novels under the pseudonym John le Carré. "The Gone-Away World" has plenty of bullets, thugs and daggers, but no spies.

—Cynthia Crossen

**Q: You have said "The Gone-Away World" takes place not in the ray-gun-and-silver-suit future but what tomorrow would look like if today was a really, really bad day.**

Maybe because I grew up in the '80s, there was a constant theme that the comfortable world could just vaporize at any moment. I think it's something we all have a slight twitch about even if we're not worrying about it all the time.

**Q: Your original title was "The Wages of Gonzo Lubitsch," which is the name of the main character. Why did you change it?**

I was thinking about the Muppet, the Great Gonzo, but to most Americans and a vocal minority of Brits, Gonzo is Hunter Thompson. Also, when I went to dinner parties and told people the name of my book, I had to repeat it every single time. Word of mouth is very important, so you want people to be able to say

the title.

**Q: Having been a screenwriter for many years, you must have occasionally thought about a film version of your book. Who would play Gonzo?**

If you think too much about film actors when you're thinking of your characters, you write in the actor's voice instead of your character's. But on the most basic level, I tried not to give too many indications about the characters' race. If Hollywood made the movie, I'd be happy to see Will Smith play the lead. I also love Johnny Depp.

**Q: What do you like about ninjas?**

You want your heroes to have scale, so the bad guys need to have scale, too. I needed a physically superevil bad guy. And the subtext of ninjas is that one person can take on many. A lot of people feel a sense of futility in the battles of their real lives—in their jobs or trying to hang onto their homes, it feels as though everything is stacked against them, and one person can't beat the system. A ninja can face down a whole army.

**Q: You get asked a lot about your father. Tell us about your mother.**

She's a former book editor, and she has a sharp critical eye. Giving the book to her was very, very scary. For enjoyment, my father reads tremendous classics with fiery attention and engagement. My book would be competing with Dostoyevsky. I knew I would be content if he said, "This is good work." My mother reads anything and every-

thing. With her, I had to acknowledge that if she didn't like it, I had a problem.

**Q: Did you read a lot of comic books with superheroes when you were a kid?**

I still read them now. I probably read more now than when I was a kid. I like to say I read the more intelligent ones. But I'm getting into my second book now so I've banned comic books from my life. My book has to be more fun than anything else I could be doing on a Tuesday afternoon. If it's not more fun than playing [World of] Warcraft for me, it won't be for anyone else, either.

**Q: The troupe of mimes were wonderful characters, especially considering they didn't speak. What drew you to them?**

This group is very powerful, and a group of powerful people can make other people in the room nervous. But mimes are harmless, they're basically a little pathetic, and that makes them acceptable companions for my narrator. It was very useful for them to be strange and funny.

**Q: If everyone knows you're using a pseudonym, doesn't that defeat the whole purpose?**

The pseudonym had a couple of purposes. I wanted to get away from Cornwell because of Patricia and Bernard, whose books pretty much take up the whole C shelf. I've also seen the benefits of my father being able to take off his le Carré hat and be anonymous. It feels a complete fraud deciding you need a pseudonym in case you become well-known. But you can't do it after the book's out. To me, Harkaway sounds like adventure and a journey. And for a writer's son writing a novel, it's nice to have a name that suggests you're on a very long journey.



## Book is a collector's item

WHEN COLLECTORS travel they usually like to check out the local art scene, but finding the relevant information on the places they visit can be frustrating. An informative and timely new book offers help.

"The International Art Markets: The essential guide for collectors and investors" (Kogan Page, £55), edited by art-market analyst and lecturer James Goodwin, pro-

### Collecting MARGARET STUDER

vides a comprehensive look at the art markets in 41 countries and two regions (sub-Saharan Africa; Middle East and North Africa). Refreshingly, the book expands its focus beyond the U.S. and U.K., giving similar weight to such lesser-known art markets as Indonesia, Malaysia, Turkey and Israel. It also looks at the surging countries of China, India and Russia as well as established centers such as France, Germany, Spain and Switzerland.

Each of the book's chapters is written by a locally based specialist (the authors include auctioneers, academics, consultants and dealers) who examines a country or region's art market history in terms of taste, fashion, value, art types, subjects, sales prices and records. Each chapter also looks at a country's art-market structure and performance, with information on auctioneers, dealers, museums, exhibitions and fairs. Specific taxes and regulations are also covered.

In the introduction, Mr. Goodwin explains a geographical approach that reaches far beyond the U.S. and Western Europe. "As other economies develop," he writes, "it seems likely that the art market will be redistributed more evenly on a larger scale around the world, based on knowledge, wealth, the competing interne-

diaries who promote and sell art, and above all, artistic talent."

Mr. Goodwin also sees his guide as a tool for new buyers for whom "the art market can be a daunting place" as it often doesn't follow the rules of other more conventional trading arenas.

This is not a glossy, coffee-table art book. It has few images and a sometimes dizzying array of tables and charts. But it provides a wealth of information to collectors, a species that, Mr. Goodwin writes, requires "the flair of a hunter, the mentality of a detective, the objectivity of a historian and the natural cunning of a horse dealer."

Many such collectors will gather in Paris next week for the Biennale des Antiquaires at the Grand Palais (Sept. 11-21). Some 100,000 visitors are expected to view the around 8,000 objects from 95 French and international dealers in an enormous range of disciplines, including ancient, modern and Asian art, jewelry, weapons, ceramics, glass, furniture, books and tapestries.

Canada's Landau Fine Arts has just released its latest catalog of modern masters to coincide with the gallery's presence at the Biennale. Among the works director Robert Landau will bring to Paris are six brilliantly colored, abstract heads by Russian-born, German expressionist Alexej von Jawlensky, playful images by Spain's Joan Miró and charcoal drawings of favorite models by France's Henri Matisse.

The Biennale, with its theme "cultivating the art of living," promises to be an aesthetic attraction as well as a collecting opportunity. A huge, temporary garden has been planted beneath the glass dome of the Grand Palais revolving around four themes: Zen garden, undergrowth, rose garden and Mediterranean garden. A vegetable garden and an orchard are planned close to the fair's gourmet restaurant.

## Arbitrage

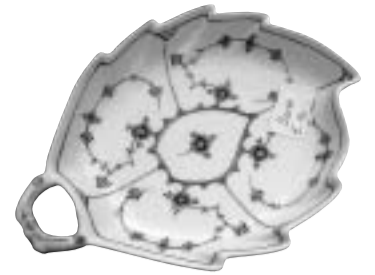
### The price of a Philips Sonicare Elite rechargeable toothbrush

City	Local currency	€
Hong Kong	HK\$873	€77
Tokyo	¥12,600	€80
New York	\$120	€82.50
Paris	€108	€108
London	£100	€123
Frankfurt	€125	€125
Brussels	€125	€125

Note: Model HX7361; model HX7351 in the U.K. Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.



# Copenhagen's upscale flea markets



BY PATTI MCCrackEN

*Special to The Wall Street Journal*  
**C**OPENHAGEN IS a famously tourist-friendly city, but locals are nevertheless adept at sidestepping the visitors who crowd the city center's popular pedestrian shopping street, Stroget. Out-of-towners would be wise to follow their lead. Danes, who combine Scandinavian common sense with an often trendsetting love of mix-and-match design and art, often leave the high street to the tourists. Instead they head to the city's flea markets to outfit themselves and their homes.

Copenhagen's major flea markets are found throughout the city, including on its magnificent, expansive squares. Since Denmark is one of the world's most affluent countries, the goods on offer at the various *loppenmarked* tend toward upscale. There isn't much trash to be found, but there are plenty of treasures. Savvy tourists seeking good deals on specific wares also flock to the flea markets, each of which tends to focus on a particular type of merchandise. These are four of the city's best.



## Gammelstrand flea market

Collectors of Royal Copenhagen china will want to head to the Gammelstrand flea market. Located downtown along the central canal, not far from the Hans Christian Andersen home, this relatively small market is loaded with stall after stall of Denmark's famed porcelain.

"I have a lot of Italian customers," says Karl Petersen, who has had a booth on Gammelstrand for more than 35 years. "I also sell a lot to Germans and Swedes. There is big demand for pieces that aren't made anymore, like candlesticks and bowls."

Mr. Petersen buys from dealers or at auction, and estimates his customers pay about 40%-50% less than they would in the shops. He offers a turn-of-the-century plate, decorated in a traditional blue fluted style, for about 200 Danish kroner, or about €25, and a cake dish in the same pattern for 300 kroner. World War II-era china is pricier, since fewer pieces were produced during that time. Also look for Christmas plates, with their cozy winter scenes embossed in blue glaze and commemorative years emblazoned on the rim. A set of six 1970 Christmas plates in pristine condition carries a price tag of 150 kroner, yet the same set can go for around 250 kroner in the shops. And remember, the price at the flea market is always negotiable.

Bargain hunters can also find furniture, antiques and collectibles on Gammelstrand. Henriic and Helene Fick empty estates and sell some of the goods here, offering high-quality antique or vintage household items, including immaculate rosewood tables, antique binoculars and jewelry boxes. A set of three rosewood tables is priced at 7,000 kroner. Mr. Fick says he recently sold a set of Georg Jensen silver salad cutlery for 2,500 kroner; he says the same set would likely go for 4,000 kroner in a store.

*Open Fridays (7 a.m.-6 p.m.) and Saturdays (8 a.m.-5 p.m.), from early May until late September*

## Kongens Nytorv arts-and-crafts market

Just a block up from the Gammel-



Clockwise from top, a **Royal Copenhagen** plate from **Gammelstrand** market; more china at Gammelstrand; **Frederiksberg** flea market; trendy rain boots from Frederiksberg market; the harbor at Gammelstrand market. Below, art for sale at **Kongens Nytorv** market.



strand is the arts-and-crafts flea market at Kongens Nytorv. Here is where artists get out of their studios and give the wider public a chance to view their works.

Kunst Ibyen, sometimes referred to as the "Little Paris in Copenhagen," is a well-respected artists' group with a strong presence at Nytorv market. It is run by painter Kirsti Juel Arvesen, who spent 10 years as an artist in Paris and now maintains a booth at the flea market on weekends, offering for sale her waggish watercolors of Copenhagen cityscapes (110 kroner), along with decorative post cards and greeting cards. Behind her, hand-painted, silk scarves ripple like flags (600 kroner).

Artist Inge Steen has had a stall on Nytorv for about three years. Ms. Steen specializes in contemporary glassware: decorative bowls, plates and trays in checkered, striped, or mosaic-style motifs. She regularly exhibits in European galleries.

"Business was better last year, I think because of the economy," says Ms. Steen. "But it's still steady."

She says her prices are 60%



lower at the flea market than in the shops and galleries. An aqua-tinted checkered plate is priced at 400 kroner, less than half of what she asks for it in the stores, since she can eliminate the markup often added by retailers.

Other sellers have hand-crafted



jewelry on display, the kind that might be found in a trendy, uptown boutique. Anyone can sell their wares at Nytorv market, but the presence of the Kunst Ibyen members pushes the quality of goods up-market. These artisans' booths form a nifty ring around the rest of the stalls, which tend toward more standard flea-market fare.

*Open on Saturdays, from 10 a.m.-4 p.m., May through September*

## Copenhagen flea market

The oldest flea market in the city snakes along the Israel Plads square and is a haven for anyone looking for objets d'art and quirky antiques—from gramophones to candelabras to street signs to hand-woven tapestries. The market draws a 30-something crowd looking for offbeat decorations, the kind that can't be found at Ikea. A table of African imports is crowded with carved-wood fertility figures, the smallest of which sell for 45 kroner. Next to them are midsize tan-and-brown wall-hangings, some of which sell for 250 kroner.

Sellers tend to be antique merchants with stores downtown who slash their prices in half for the weekend flea-market crowd. The occasional junky item among the treasures reminds shoppers that they are, after all, at a flea market. At the foot of the market is the green and shady Orsted Park, where bargain hunters can take a load off and pic-

nic along the banks of the river. *Open Saturdays, from 8 a.m.-3 p.m., mid-April through mid-October*

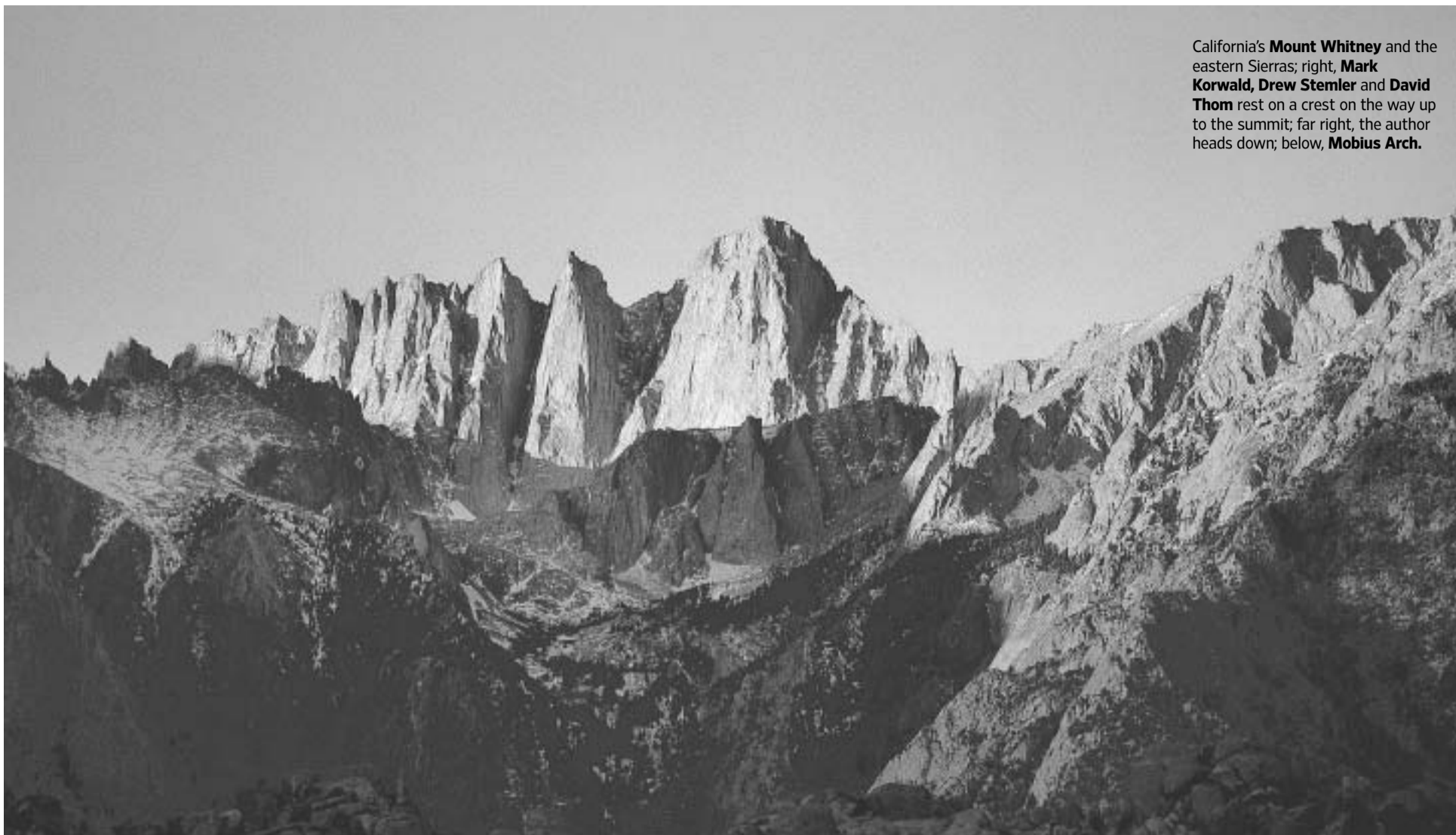
## Frederiksberg flea market

A couple of metro stops from the city center is the commanding Frederiksberg Town Hall, behind which is a flea market famous for sellers peddling designer clothes. Packing in everything from Diesel to Donna Karan and vintage to High Street, the racks are rolled out for the cost-conscious. A long-sleeved, crew neck feuk t-shirt, slightly worn, is marked 55 kroner; a similar tee would sell in stores for about 230 kroner. Colorful, cutesy rain boots—all the rage in Copenhagen—are an easy find here for 22 kroner. Downtown they sell for four times as much.

"A lot of the clothes for sale here have never been worn, or have been worn once and then end up here," says Birthe Kjar Koltze, who rents a booth a few times a year to clear out the closets of her two growing sons. "The problem is, I also like to shop here. So I spend what I earn."

A mother and her grown daughter have finished with Frederiksberg for the day and head toward their bikes to trundle homeward, but not before announcing their finds. "Some boots," says the daughter. "A blouse," says the mother. "And we paid only 30 kroner for both of them."

*Open Saturdays, mid-April to late October*



California's **Mount Whitney** and the eastern Sierras; right, **Mark Korwald, Drew Stemler** and **David Thom** rest on a crest on the way up to the summit; far right, the author heads down; below, **Mobius Arch**.

Corbis/Jupiter Images

# The Whitney challenge is for

BY GEORGE ANDERS

**D**REW STEMLER works in a bicycle shop. Mark Korwald helps homeless people find work. Jürgen Schwärtzler is a hotshot data analyst for Google. They had little in common this summer except a desire to climb the tallest mountain in the U.S., excluding Alaska.

So on a recent weekend, each of them—and 97 fellow hikers seeking the next great challenge—traveled to the edge of the southeastern California desert. Their goal: to ascend Mount Whitney and make it back down in a single day.

Turning Whitney into a day hike sounds half-mad. The standard route is a 35-kilometer round trip slog through the Sierras on relentlessly rocky terrain. It involves gaining more than a mile in altitude before reaching Whitney's approximately 4,400-meter summit. Sensible souls do it in two or three days. In some years, two-thirds of day hikers fail. Those who succeed may spend 15 hours or more on the trail, fighting fatigue, dehydration and altitude sickness.

Yet for reasonably fit people with stamina, summiting Whitney is well within reach. There's no snow or ice on the trail in summer. There's no need for ropes, crampons or other technical equipment. Most successful climbers reach the top in an ordinary pair of hiking boots. A few even do it in sneakers.

As a result, Whitney has been attracting 10,000 or more summer climbers annually since the 1980s. If the National Forest Service didn't ration climbing permits, to keep the mountain from becoming a mob

scene, the tally might be far higher.

"It's the poor man's Everest," says Doug Thompson, who runs a general store and café at the foot of the mountain. Boy Scouts climb Whitney, he observes; so do a few spry retirees in their 70s or 80s. The peak has even attracted couples looking for an unforgettable wedding site, as well as grieving survivors looking for a stirring place to scatter a loved one's ashes.

For many hikers, Whitney isn't just a mountain; it's part of a bigger personal quest. Getting to the top can be a way to celebrate lasting triumphs over cancer, obesity or drug addiction. It can be a decisive chapter break for people switching jobs. Or it can simply be a way for overlooked middle managers to stand tall for a moment on the summit, towering over everyone else by virtue of their own hard work.

Whitney's double allure—mountain and mission—began to intrigue me a year ago. I lined up a permit several months in advance for October 2007, but an early snowstorm made climbing impossible. Undeterred, I corralled a handful of Silicon Valley friends in their 40s and 50s to try this summer. They all sounded excited at first. Then they begged off in the springtime, citing aching knees, wary spouses or a preference for pampered vacations.

Cowards. I was determined to make the trip happen anyway, even if it meant placing an ad on Craigslist and recruiting climbers for my five-person permit that way. In fact the notion of such an expedition sounded brilliant. This wouldn't just test my aging hiking skills. It would be an experiment in sociology, seeing if a handful of

strangers could tolerate one another on this odyssey. Hours after posting my ad, "Let's go!" responses began streaming into my email account.

People who drove BMWs and people who didn't own cars all wanted to join the team. I decided that income and status didn't matter much; a good-natured sense of adventure did. So I focused on candidates who had bicycled across Nevada, gone bouldering in Mexico or done something else zany.

Could we get along? I quizzed everyone about what would make a

good camping meal the night before our summit attempt. The finicky ones got dinged. It was a mere wisp of a test, but I hoped it would prove reliable.

A few weeks later, we huddled together in a Toyota Highlander, speeding across California toward the mountain. Chatter was giddy and constant. We were going to get along just fine.

We checked into a campground at the base of Mount Whitney, made dinner, and opened up a bit about our quests. Mark was 59 and had just survived a health scare. He

wanted to show that he was as fit as ever. Drew, 36, had been a daredevil mountain-bike jumper years ago, before breaking a lot of bones. Now he wanted to do audacious things outdoors in a safe, controlled way. I was switching jobs at age 50. Jürgen, the 31-year-old Google statistician, had arrived by a separate route and hadn't yet joined up. A fifth member of our group, 43-year-old David Thom, said he dabbled in real estate and didn't offer much more.

The next morning, we rose at 4, gulped down some coffee and headed for the trail head, at an eleva-



Purestock





George Anders/The Wall Street Journal (left); Drew Stemler

# climbers with a mission

tion of 2,550 meters. A full moon—aided by our headlamps—provided predawn light.

The first few kilometers seemed easy enough. After months of in-the-gym training, some of us were tempted to trot uphill, but Drew reined us in. “Just saunter,” he said. There would be plenty of time later to get tired.

The first test came at 3,650 meters. The air was thinner now. A huge, rocky hillside sloped up before us. Mark set out first, zigzagging through 97 switchbacks. “I’m slowing you down,” he kept saying

to the rest of us. “Someone else can lead.” But no one else wanted to. Mark’s pace was all we could handle.

As the switchbacks ended, we crossed from the east side to the west side of the mountain. That meant pausing at a crest with drop-dead views of valleys on both sides, at least 600 meters below us. We had another 3.7 kilometers and more than 300 meters of elevation to go. Fog was setting in. Jürgen was wincing with an altitude-related headache. Others were feeling woozy, too.

For the next two hours, our technique suffered. We teetered past small boulders, jammed our hiking poles into cracks and lost their tips. We inched forward a few hundred feet and then stopped to gulp in air, unable to hold a steady pace. The tiny thermometers attached to the handles of Drew’s hiking poles registered 38 degrees Fahrenheit, about 3 degrees Celsius, far colder than the 65 to 70 we’d grown accustomed to. With the wind snapping at us, it felt well below freezing.

But we made it. The hut atop Whitney finally came into view. It

was a miserable structure, with boarded-up windows, no interior light and no furniture. But it was a sturdy wind shelter and we were grateful for that. We stumbled in, signed the summiteers’ register and collapsed on the floor for 15 minutes. Then we headed back down. We had less than six hours before dusk.

The first few hours of descent were almost as grim. We were so fatigued that we violated the first rule of marathon hiking, which is to keep eating and rehydrating, whether you want to or not. My cache of snacks—cashews, dried cranberries and cookies that had seemed so tasty a few hours ago—now looked vile. Even opening a water bottle for a few sips seemed like too much effort.

Drew and I became the scolds, urging everyone to keep eating and drinking. We all swapped snacks, hoping fresh tastes would help. Then, as we descended, we started to feel alive again. David and I were laggards a few kilometers from the finish, when we suddenly decided to see if we could catch the others.

As we zipped along the trail, David confided about his real-estate troubles. He had made big money for a few years, buying shabby urban homes and fixing them up. One Oakland house that he bought for \$45,000 looked so good after he renovated it that banks let him borrow \$432,000 against it. Everything looked good until the housing bubble burst. Now he was stuck with too much debt, forcing him into repeated defaults.

“I need to get out of real estate,” he said. “I need to do something else.” He started talking about an earlier career as an inner-city En-

glish teacher. Winning kids’ respect was tough, he said. “You’ve only got three or four days to do it. Otherwise they take over your class.” But he had prevailed—and he believed he had even helped some of them head toward a better life. “I might go back to teaching,” he said.

I was leaving The Wall Street Journal for a new phase of my writing career: riskier but potentially more rewarding. Finishing up the hike, I kept thinking of our stubborn push to the summit. I would need that tenacity many times in the months ahead. Recalling the experience of pushing onward in the fog-fighting fatigue nearly three miles above sea level—would help me persevere.

As we neared the end of the trail, we got ravenously hungry again. David and Jürgen wanted pizza. I craved soup: hot, wet, salty soup. It was 8:20 p.m. now, dusk. We had been on the trail for more than 15 hours.

We jumped in the car and headed for the nearest restaurant—14 miles away, farther downhill, in the small town of Lone Pine, Calif. Half an hour later, we walked into the Pizza Factory restaurant and ordered the food of our dreams. The servers made fun of the patchy sunblock still stuck on our faces. We didn’t care. I ordered chicken gumbo and gulped it down with a plastic spoon. It was delicious.

## Tips on making it to the top

**H**ERE’S SOME ADVICE from Doug Thompson, operator of the Whitney Portal Store, on what it takes to be successful in a one-day bid for the summit:

### Before you go

**Practice by being on your feet for many hours.** Short, hard gym workouts aren’t that valuable. On the trail, the steady endurance of a mail carrier or a construction worker is more useful than being able to do 45 minutes at the top level of a StairMaster.

**Build up your capacity for food and water ahead of time.** Your body will need at least 4,000 calories of food, just to offset the energy burned on the hike. Dieters often have trouble eating enough on the trail, leading to exhaustion. High

water intake is even more crucial; Mr. Thompson advises drinking at least 3.5 liters of water in the days before the hike.

### Once you’re there

**Respect the altitude.** Acclimate for at least a day or two at high elevations. Practice deep breathing above 3,600 meters. Get rid of excess pack weight. Consider medication that can ward off altitude sickness.

**Use walking sticks.** They are especially helpful on the descent, which is where most injuries happen.

**For hiking permits, contact the U.S. Forest Service.** Summer permits are assigned by a lottery, starting in February each year. Ap-



plications are handled by the Inyo National Forest office (☎ 1-760-873-2483).

The Web site is: [www.fs.fed.us/r5/inyo/recreation/wild/whitneyavail.shtml](http://www.fs.fed.us/r5/inyo/recreation/wild/whitneyavail.shtml).

WSJ.com

‘Poor Man’s Everest’  
See a slideshow of George Anders’s  
climb up Mount Whitney, at  
[WSJ.com/Travel](http://WSJ.com/Travel)

# Fun with fungi: hunting for mushrooms in Finland's forests

By Spencer Swartz

**F**IVE MINUTES INTO the hunt, the fruits of the forest appear. To the right, a small cluster of yellow- and orange-colored chanterelle mushrooms is snuggled up to the base of a birch tree. To the left, blueberries hang like ornaments on green bushes; up the hill we find a patch of the revered boletus mushrooms.

This mid-August afternoon picking session is a collective effort shepherded by my wife, her parents and siblings, and neighbors. Like many Finns at this time of year, they're taking to the woods in rubber boots to harvest the delicacies of the forest.

Harvesting forest mushrooms and berries is common throughout the world. But in Finland, it's a tradition nurtured and tied together by history, family and a deep affinity for the forest—which blankets 80% of the country and yields a rich supply of foods and quietude.

"You go into the forest not just for the mushrooms and berries, but to enjoy the forest, its peacefulness, to get away from the busy life," says my mother-in-law, Raija Hirvonen. "For some Finns, it's almost like another church."

At this time of year mushrooms are common in salads, soups and casseroles, while blueberries, raspberries and the more-sour lingonberries are ubiquitous in baked goods, jams and desserts. Forest pickings are often eaten in homemade dishes soon after they are gathered or packed away into freezer bags and consumed during the winter.

You can buy mushrooms—especially the chanterelles—and berries at grocery stores around the region, but the ones you pick yourself are better—partly because they're fresher and have been handled less, and partly because of the effort you've invested.

Here in North Karelia, near the Russian border about 400 kilometers northeast of Helsinki, the attachment to the forest and its fruits runs deep. "I've been picking mushrooms since I was a small girl and couldn't imagine no longer doing it," Leila Peiponen says during our picking session. She and her husband are longtime friends of my in-laws and live nearby in a lakeside cottage in a forest dominated by birch, pine and spruce trees. The village, Kuusjarvi, is about 35 kilometers east of the North Karelian capital, Joensuu.



Above, **Veijo Hirvonen** and his daughter Tuire on the hunt; above right, **Raija Hirvonen** cleans the day's haul. Right, Joensuu's 'world champion' mushroom picker, **Roberto Aartolampi**.

suu (pronounced Yo-EN-sooh).

North Karelia's forests feed the country's wood-products industry, but they are also a getaway spot for people in Helsinki, who like the area's remoteness and mushroom and berry potential. The region's many lakes—the country has about 190,000—are also prized fishing spots.

The forests provide the right conditions for the mushrooms: nutrients from trees, periods of rain and warm weather, and intermittent shade. Roughly 200 of Finland's 2,000 varieties of mushrooms are edible. Most people pick and eat about 10 main varieties because they're relatively easy to find and to identify.

Kauko Salo, a senior researcher



at the Finnish Forest Research Institute, estimates 40% of Finland's 5.2 million people pick mushrooms multiple times a year, and about 50% pick berries regularly. Much of the harvesting happens in August and September, though



it starts earlier and continues into the fall.

The most popular is the boletus, known as porcini in places like Italy and the U.S. "It's the king of all mushrooms in Finland," says Mr. Salo. It's easy to recog-

nize by its plump stem and saucer-like cap. It is abundant, and its slightly nutty flavors pair well with many traditional Finnish dishes such as moose filets, the main course planned for our dinner the night of the picking outing. Grilled boletus with a splash of olive oil, salt and pepper is my favorite.

Different mushrooms tend to grow near different types of trees. Boletus mushrooms are found in pine and spruce forests—pine forests are also where you find lingonberries ripening by about September. Chanterelles, meanwhile, dot the floor of birch forests.

Another popular mushroom is the lactarius, or "milk cap," as it's called. It's used in soups, salads and quiche but must be boiled for several minutes to get rid of its white fluid, which can give you a stomachache if consumed raw.

It's an example of a "slightly" poisonous mushroom that's nevertheless widely consumed. But some



**Boletus**; below, **chanterelles** (top of image) and **lactarius**.

## Tasting notes

Three of the most popular mushrooms in Finland.

### Boletus

Also known as porcini, they're very common and found in pine and spruce forests. **Shape:** Thick stems and big saucer-like caps; brown, burnt-orange and white in color.

**Flavor:** A medium-to-rich nutty flavor, best used in sauces, raw in salads, soups and casseroles. **My favorite:** Grilled with a little olive oil, salt and pepper, although this isn't a typical Finnish preparation.

### Chanterelle

Found in many Finnish forests, often in small clusters. **Shape:** Trumpet shaped, three-to-six centimeters long, and yellow-orange in color. **Flavor:** A soft texture and a light, neutral flavor, good for soups and sauces. Delicious sautéed for pizza or omelets. **My favorite:** Sautéed with diced onions in butter with salt and pepper.

### Lactarius

Also known as "milk caps" for their white fluid inside, they can be found in pine and birch forests. **Shape:** A medium- to large-size cap; from gray to brown. **Flavor:** Can't be eaten raw, and should be boiled for several minutes before further cooking to get rid of the milky white fluid, which will cause a stomachache. Their semibitter flavor works well in soups and salads. **My favorite:** Milk caps in a vegetable quiche.



other varieties are deadly—last month in Scotland the well-known writer Nicholas Evans and his family became seriously ill after eating poisonous mushrooms they had gathered. Deaths from eating poisonous fungi are very rare in Finland, but newcomers should find a seasoned picker as a guide.

In Finland, children learn basic knowledge about wild mushrooms in school, and experience gets handed down through families. The forest traditions go back centuries, and after World War II, severe food shortages meant many Finnish people had to forage in the forest to survive. "Coming to the forest is a reminder of Finland's past and present," my wife, Mirva, says during this picking session, one of a number we've done during our regular summer visits to eastern Finland.

Meanwhile, the longstanding government policy known as "everyman's right" allows anyone, including foreigners, to pick as

## A family goes foraging, and comes home with a feast

many mushrooms and berries as desired, more or less anywhere in Finland without a license. This is unlike some other European nations, such as Italy, where licenses are usually required and picking volumes are restricted. And income from selling mushrooms and berries you pick yourself is tax-free in Finland, encouraging people to use the forest to make money.

Loreno Dalla Valle, an Italian who moved to North Karelia 25 years ago after marrying a Finn, has been exporting boletus to Italy for several years, relying on in-

dividual pickers who sell their supply to him and his partner. "Finnish boletus are the porcini Italians love but can't get enough of," Mr. Dalla Valle says.

He says this year's growing season is so far a decent one in terms of quality, but he laments that usually less than 10% of all mushrooms in Finland are picked. He says there are simply too many mushrooms and not enough pickers.

But there are fungi fanatics. Around 60 avid pickers from Finland, Russia, Hungary and Italy competed in the first boletus picking "World Championship" near here in the town of Kiihtelysvaara in mid-August.

Roberto Aartolampi of Joensuu won the competition and a €500 cash prize by collecting the biggest batch of top-quality boletus mushrooms over a designated two-hour period in a forest unknown to the competitors. Mr. Aartola-

*Please turn to next page*



## After the hunt

These were two of the recipes we made for our Finnish feast after an afternoon of mushroom picking.

### Mushroom sauce (for moose, venison or beef filets)

- 1 liter chopped boletus mushrooms (also known as porcini)
- 1 small onion
- 2 tablespoons butter
- 3 tablespoons flour
- ½ cup milk or cream
- Salt (to preference)
- White or black pepper (to preference)
- 1-2 shakes of paprika

Sauté chopped boletus in butter. Let boletus caramelize before adding diced onion. Mix flour with milk or cream and stir into the mixture. Let sauce thicken for 5-10 minutes and add white or black pepper and paprika to taste. Let sauce stand a few minutes before serving. The sauce is enough for four to six filets.

### Moose filet marinade

- ½ cup vinegar
- A few shakes of thyme, salt and pepper
- ¼ cup of sunflower or olive oil

Cover up to eight filets in marinade and let stand for one day in the refrigerator. Grill filets or pan fry.

### Chanterelle soup

- 1 liter chopped chanterelles
- 2 small onions
- 2-3 tablespoons butter
- 2-3 tablespoons flour
- ½ cup white wine
- 1 liter beef or chicken stock
- Salt (to preference)
- ½ cup cream
- Curly or flat parsley

Rinse and dry chanterelles and chop into small pieces. Sauté in butter in a large sauce pan, but don't let chanterelles caramelize. After a few minutes add finely chopped onion and continue cooking. Add white wine, flour and the stock and stir until contents thicken. After a few minutes, add cream to preference. Top with chopped parsley and black pepper. Serves four to six.



Reporter **Spencer Swartz** (at head of table) and family sit down to eat their mushroom feast; above, the **preparations**.

## ❖ Top Picks

# Modern life, captured with old technology

### Berlin ■ photography

While most of the world's photographers—from Andreas Gursky and his million-dollar prints to you and your vacation snapshots—have gone digital, Japanese photographer Hiroshi Sugimoto stays true to his analog self. Mr. Sugimoto (born 1948) uses a 19th-century, large-format camera and long exposure times to create minutely grained, black-and-white images of astonishing refinement. His work is marked by great patience—his exposure times can last up to two hours—and obsession. In "Hiroshi Sugimoto Retrospective," an overview of his career at the New National Gallery, he lives up to his reputation as one of the world's most important living photographers.

Mr. Sugimoto moved to New York City in his 20s and thought about becoming a fashion photographer. Greatly influenced by the work of Marcel Duchamp, Mr. Sugimoto found early inspiration as an art photographer in the implied surrealism at New York's American Museum of Natural History, where realistic, life-size dioramas often depict dramatic scenes of life and death in the natural world. Mr. Sugimoto used lighting to exaggerate aspects of the dioramas.

In "Polar Bear" (1976), a stuffed polar bear looks all too real, and genuinely frightening, while his prey, a black-and-white seal, looks like a darkened hole in the ice.

Mr. Sugimoto's best known series are well represented in this show. For decades Mr. Sugimoto has photographed the world's great bodies of water. "Mediterranean Sea, Cassis" (1989) suggests the transcendent blur of a Turner seascape, while "English Channel" (1994) suggests the melting blocks of a Mark Rothko.

—J.S. Marcus

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### Karlsruhe ■ art

For Gotthard Graubner, born in 1930 in the former German Democratic Republic, color is more than mere ornamentation. It is an entity in its own right that



'Polar Bear,' from 1976, by Hiroshi Sugimoto, in Berlin.

### London ■ art

For the first time ever, the Courtauld Gallery is displaying its collection of works by Paul Cézanne (1839-1906), the largest in Britain, in its entirety. To celebrate its own 75th anniversary, the gallery has brought together in one room 10 paintings and nine works on paper, and—the real heart of the matter—nine letters from Cézanne to Emile Bernard written between 1904-06.

Most of the collection was bought by the gallery's founder, Samuel Courtauld (1876-1947), in the 1920s and '30s, when Cézanne was scarcely understood or appreciated in Britain.

Some of the paintings are familiar from reproductions, and it seems extraordinary to be in a smallish room with the originals.

There's "The Card Players" (circa 1892-95), "Man with a Pipe" (same period), the Cubist precursor "Still Life with Plaster Cupid" (circa 1894), and a splendid "Montagne Sainte-Victoire" (circa 1887), plus a breathtaking watercolor of the same subject (circa 1890) in which the artist uses the blank whiteness of the paper itself to suggest the massiveness of the mountain.

There are apples galore, including the very late (circa 1900-06) pencil and gouache on paper "Apples, Bottle and Chairback," in which you can see Cézanne's radical practice of drawing in pencil over the painted surface.

In a way, the letters are the exhibition's most striking attraction, for they include one with the artist's most famous words: "to treat nature in terms of the cylinder, the sphere and the cone."

We can now see from the original that these have been taken out of context; the letter goes on to make it clear that he is not (as the words are usually interpreted, prefiguring the history of art in the 20th century) reducing nature to its basic geometric forms, but making a point about perspective.

The sumptuous catalog reproduces the letters in facsimile and gives a new translation by John House.

—Paul Levy

—Goran Mijuk

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must be viewed and explored as a multifaceted phenomenon. Just like a living organism that emanates a specific aura, Mr. Graubner's paintings, drawings and etchings trace and reveal the pulsating and radiating force color can create through art.

The Staatliche Kunsthalle's show, "Gotthard Graubner," shows about 180 of the artist's etchings whose central theme is the spatial and meditative effect of color. Many of his untitled works are monochrome, ranging from shiny primary colors, such as a red-colored work from 1975 that was printed on Japanese paper, to bleak studies of black and gray that, as in a print from 1974, resemble a deserted moon landscape.

But a closer look at these works always reveals the myriad shades a single color can produce. An untitled etching from 1991, out of the series "Slovenija ljubezen moja..." (Slovenia my love...), shows a dark green picture that seems to vibrate as its different hues create a spatial color symphony. An untitled work from 2003, in which Mr. Graubner uses blue and green, triggers associations of freshness and coolness.

Mr. Graubner has refined the centuries-old etching technique to achieve these spatial color effects. Instead of simply scratching fine lines into the underlying metal, Mr. Graubner manipulates the plate by using wax or varnish to realize a result that is closer to painting than etching.

## Hunting for mushrooms in Finland's forests

*Continued from previous page* mpi says his only picking advice is to be patient and to enjoy the forest. "It's a special place," he says.

At my in-laws' cottage on the mild, overcast afternoon, a group of us spent more than an hour walking the damp and shaded forest floor collecting mushrooms and blueberries for the night's dinner.

The picking is easy—just be prepared for a lot of walking, bending over and occasional bug bites. And, as in all forests, you should watch out for ticks.

Chanterelles and boletus are cut at the base with a paring knife or snapped off with our hands and dropped into a basket, while the blueberries come off with a gentle tug with fingers and are piled into another basket.

The mushrooms are handled quickly because they can start to turn color and lose flavor if left to sit. "You usually have to remove some pieces of decay on the mushroom," says my father-in-law, Veijo Hirvonen. He cuts off the rotten parts and gently pats them down with a moist towel to clean off dirt.

Participants in this year's **mushroom-picking contest** in Kiihtelysvaara.

Raija then turns our pickings into dinner from recipes she learned from her mother. The chanterelles are made into a creamy soup topped with cracked black pepper; the boletus are diced up into a cream sauce for the moose filet to be served with mashed potatoes and vegetables. The blueberries and raspberries (from a previous picking session) are built into a pie with a vanilla sauce.

We matched the weight of the food with full-bodied wines: a Chardonnay with the soup, and a Spanish blend of Tempranillo, Cabernet Sauvignon and Grenache with the moose.

Seven of us shared the dinner into the night in the main cottage room overlooking the lake and forest below, providing a reminder of where dinner came from. "These are classic foods for us and most of it comes from right out there," Raija says, pointing outside as the moon lights up the lake and outline of the forest.



Ippo Musto

### WSJ.com

Summer fungi  
 See more images of mushroom picking in Finland at  
 WSJ.com/Travel

## Trip planner

### Getting there

Air France, British Airways and Finnair are among the airlines with direct flights to Helsinki from London, New York, Paris and Tokyo. Finnair flies regularly from Helsinki to Joensuu, the capital of the North Karelia region in eastern Finland. You can also take a train to Joensuu from Helsinki; it takes about 4½ hours.

Mushrooms and berries are harvested all over Finland, but North Karelia is considered one of the top regions for picking because of its big and varied forests. Birch, pine and spruce are the main trees and are favorable for growing many types of mushrooms. We gathered mushrooms and blueberries in forests around Joensuu and in Kuusjarvi, around 35 kilometers east, where my wife's family lives.

—Spencer Swartz

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Karelia Expert Tourist Service offers hiking, boating and culture tours, and you can arrange a mushroom-picking outing with them. The group also arranges cottage rentals.

Joensuu, Finland  
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Masterpiece / By William Amelia

## Machiavelli's Daring Gift

It was a daring political move that the exiled Niccolò Machiavelli, his career in ruin, made in 1512 from his family farm south of Florence. He had sent a short treatise, "The Prince" (Il Principe), as an offering of counsel to the most powerful man in Florence, Lorenzo de Medici, the man who himself had ordered Machiavelli's dismissal and exile. The cover letter is as masterly as the treatise. "Take this little gift," Machiavelli wrote, "in the spirit I send it, and if you read it diligently you will discover in it my urgent wish that you reach the eminence that fortune and your other great qualities promise you."

Renaissance sycophancy aside, it is held that this letter was Machiavelli's pitch for employment with the Medici family. He closed by citing his reduced condition

and couching a veiled plea, "And . . . you will realize the extent to which, undeservedly, I have to endure the great and unremitting malice of fortune." It is an irony and a contradiction that "The Prince," the classic handbook on power politics and the guide to gaining and maintaining that power, should have owed its birth to the collapse of the author's political career.

Machiavelli's masterwork evolved from his short story "On Principalities." "The Prince" was not published until 1531, four years after his death, though the manuscript circulated privately a decade earlier. It elicited responses that Ross King, in his life of Machiavelli, called a "heady mixture of admiration, fear and contempt."

Initially, "The Prince" was seen as a handbook for tyrants. Shakespeare and Marlowe used the author's name to create diabolical stage villains. Later, Bertrand Russell called "The Prince" "a handbook for gangsters." The book's reach and longevity are extraordinary. Lee Atwater, the late Republican strategist, said he had read it 23 times, while Mafia bosses also claim to be its avowed students.

During his lifetime, Machiavelli (1469-1527) was far better known as a dramatist and controversial state functionary than as the author of a slight tract on statecraft. He was also a poet, farmer, military engineer and militia captain.

He is known as the philosopher of power, though he never seemed to have considered himself a philosopher and often rejected such inquiry. He tended to appeal to experience and example in place of logical analysis. Machiavelli's genius some have called dark, but it is genius nonetheless. He contributed to a large number of important discourses in Western thought—political theory, but also history and historiography, Italian literature, the principles of warfare, and diplomacy. He entered politics in 1498, at age 29, when he was appointed

secretary to the Signoria, the executive arm of government.

His career continued to rise steadily until the return to power of the Medici in 1512 and Machiavelli's summary discharge. For the next eight years in exile, Machiavelli wrote the books for which he is remembered today. He never suffered a writer's grandeur. His last great work, "Florentine Histories," totally modern in concept, is widely considered a literary masterpiece. "The Art of War" is his only work published during his lifetime.

"The Prince" contains but 26 brief chapters, some only several paragraphs in length. As political theory it was scandalous and radical for its time. The book dismisses the then-commonplace view that there is a special connect between moral goodness and

legitimate authority—that, as one observer put it: "Rulers did well when they did good. When they were virtuous and moral they were, in turn, obeyed and respected." In "The Prince," Machiavelli urged rulers not to follow convention, but to understand fully the nature of the people, to sense change and move with the times, to see the new politics, the *nuovi modi et ordini*—the new order—both global and local.

His legacy is extraordinary, an intriguing part of which is "The Prince's" influence on Western literature, which seems endless. The novelist Salman Rushdie gave Machiavelli a starring role in his entertaining new work, "The Enchantress of Florence."

Through the centuries, Machiavelli's name has often been conscripted into service by adherents of varying outlooks eager to unfurl his banner over their causes. During the Risorgimento, the drive for Italian unification, Machiavelli was glorified as a patriot and advocate of the movement.

Again out of favor in the final months of his life, Machiavelli died on June 21, 1527, and was buried alongside his father in the church of Santa Croce in Florence. In 1787 his remains were moved to a new, impressive marble monument within the church. The tomb features an allegorical figure of Diplomacy above the legend "Tanto nomini nullum par elogium": No elegy is equal to such a name.

But long after the author's death, "The Prince" is his most widely read and appreciated work. In Prof. Ascoli's words, "The Prince" goes on "insisting, to whoever will listen, on the necessity of gesturing toward history and the human community, and toward a future whose darkness it has so brilliantly illuminated over the centuries."

Mr. Amelia, an essayist and writer of short fiction, resides in Dagsboro, Del.



Ryan Irziana

## The Pre-Rumble in the Jungle

By Jesse Drucker

The legendary 1974 "Rumble in the Jungle" between Muhammad Ali and George Foreman in Zaire was preceded by a three-day concert, "Zaire '74," featuring some of the greatest musical artists of the time: James Brown, B.B. King, the Spinners, Bill Withers, the Fania All-Stars, Miriam Makeba and a variety of Zairian artists, like François "Franco" Luambo Makiadi. The heavyweight bout was immortalized by Leon Gast's superb 1996 documentary "When We Were Kings," and now there is a

stunning new film co-produced by Mr. Gast and dedicated to the unique and, until now, oddly overlooked musical event.

"Soul Power" had its premiere at the Toronto Film Festival yesterday and marked the directorial debut of Jeffrey Levy-Hinte, an editor on "When We Were Kings" and a producer of such films as this year's well-received documentary "Polanski."

It bothered him for years that "there was this whole realm of music and performance and experience of the artists that was only mildly touched upon" in "When We Were Kings," Mr. Levy-Hinte recalled. Then, two years ago, "I woke up one morning and said 'It's time.'"

Thus began the odyssey of creating a documentary from that unused footage, whose shooting had been overseen by Mr. Gast. Nearly 60 of the more than 120 hours filmed were of the concert, but the extensive reports and slating that typically make it easy to match a film's footage with its sound rolls were missing—along with a third of the film. The movie's editor, David Smith, spent more than four months with a crew of interns painstakingly piecing together the film with its accompanying sound. Mr. Levy-Hinte also tracked down the lost material.

The concert was organized by record producer Stewart Levine and the renowned South African musician Hugh Masekela, his longtime friend. "It was just a whim, man!" Mr. Levine says now. "It was insane and I was kind of in the center of the storm."

Originally, the show was scheduled to take place during the three days before the fight. But Mr. Foreman suffered a cut above his eye during a training round, delaying the bout for six weeks. In "Soul Power," we see Mr. Levine learn of the delay but decide not to tell any of the musicians. The long plane ride to Zaire looks like a madhouse, featuring music in the aisles by the Fania All-Stars, including Celia Cruz, Johnny Pacheco and Yomo Toro. The flight also could have been a disaster, as the plane was

weighed down by more than 30,000 pounds of unexpected musical equipment for Brown.

"Soul Power" opens with Brown. This is Brown near the end of his last great burst of creative energy, before he—along with much of the classic soul music scene on display here—was overtaken by the disco that Brown himself helped spawn. He turns in his customary splits and endurance-testing screams, accompanied by some of his best musicians, like trombonist Fred Wesley and saxophonist Maceo Parker. He exhorts his band in trademark style—"Fellas!

Fellas! Fellas! I wanna get up and do my thing!"—wearing a skintight outfit emblazoned with the initials GFOS, for Godfather of Soul, and a choker monogrammed with J.B. His walk off the stage and into his dressing room after the show, like an exhausted heavyweight champion, is captured in one long, remarkable sequence filmed by the incomparable Albert Maysles.

Other stars also emerge. Phillip Wynne, the Spinners' intense and often underrated lead singer, is riveting to watch. He and the group deliver a joyous improvisa-



James Brown, Godfather of Soul, on stage at the 'Zaire '74' music festival.

tion at a party in Kinshasa: "We, the Spinners, came a long way/Got a chance to stand here in our home today/Wanna shout about it . . ." He takes off his Coke-bottle glasses to take part in a preconcert hand-clasping prayer with the rest of the group, all clad in silver jackets, before taking the stage for "One of a Kind Love Affair." In another scene, he actually spars with Mr. Ali.

B.B. King is intense during his performance of the "Thrill Is Gone." Miriam Makeba exudes charm onstage and off. And we see Ray Barretto pound his congas during the Fania All-Stars' performance. Another treat is a rehearsal session of a then-teenage girl group, barely known at the time: Sister Sledge.

Other memorable characters emerge as well, including Keith Bradshaw, the unsmiling and fierce "investors representative" for the Liberians who bankrolled the show.

And of course there is Mr. Ali, whose outsized charisma makes him dominate his few scenes. We see him argue with his corner man

Drew "Bundini" Brown, telling him that he is not truly free as a black American in the U.S. He brings flair even to batting away flies as he kills time waiting for Mr. Foreman to heal: "Flies are faster here than they are in the States," he notes. "They eat too much in America—they lazy. These flies here don't get enough to eat; they stay hungry and fast." We see the crowd part like the Red Sea to make way for Mr. Ali as he greets James Brown at the airport.

That black American musicians are triumphantly returning home to Africa is a strong theme throughout the film, stated by several of the artists during the trip. "We want to thank all the black people that it took to make it possible for us to come back home," says Wynne, choking up in the dressing room after the Spinners' performance. But reflecting on the experience today, Mr. Withers, for one, is less romantic.

"The only exchange between the Zairians and most of us," he tells me, "was if you bought something. So it was like a bunch of American people hanging around the hotel." And life under the dictatorship of Mobutu Sese Seko also created some unease. "The one thing that struck me was the opulence of Mobutu and the absolute lack of it with the regular people," Mr. Withers says.

Nevertheless, the party for the musicians went on. "We partied from the time we got there until the time we left," Mr. Wesley, Mr. Brown's bandleader at the time, recalls when we talk. "I can't tell you all what we did, because some was illegal and some was immoral, but we had big fun." Indeed, Mr. Levine tells me that the departing musicians left behind an unpaid \$225,000 hotel bill that led to his house arrest for 10 days, until he was sneaked onto

a flight to Italy.

Mr. Levine, who has recently moved from his long career as a record producer to filmmaking, says of "Soul Power": "It's a documentation of a different time—when people really valued the impact of music."

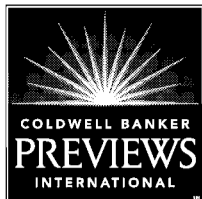
Mr. Drucker is a reporter in the Journal's New York bureau.

## Pepper . . . and Salt

THE WALL STREET JOURNAL



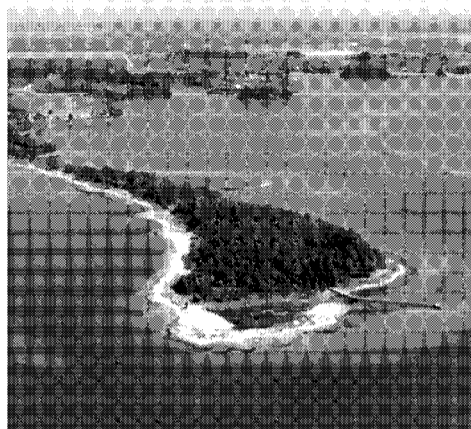
"Oh, just walking around hoping to be taken seriously."



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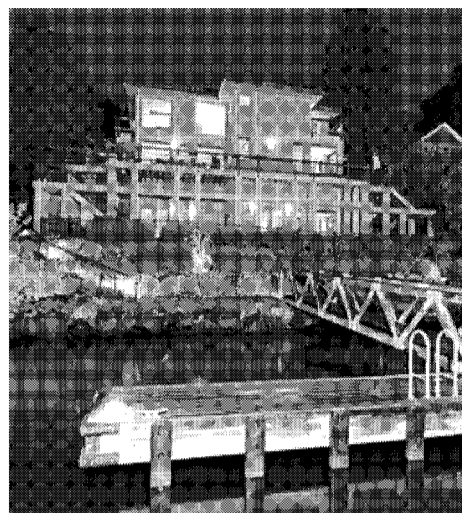


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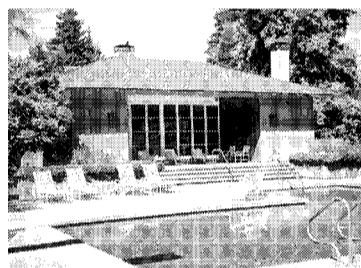
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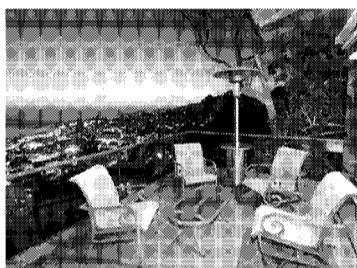
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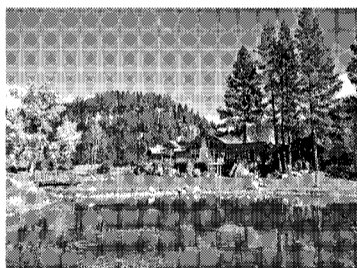
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**\$799,000** - Located in Sims Valley, overlooking the valley's scenic pond and waterfalls, this 3 bedroom, 3 and 1 half bath home offers wide plank floors, cathedral wood ceilings, 2 stone fireplaces and more. Mountain living the way it was meant to be. Coldwell Banker Carolina Mountains

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**\$9,995,000** - One of the most spectacular offerings to come available on the Potomac River! Features 10 plus acres, stunning Frank Lloyd Wright inspired residence. Additional building sites a possibility. Coldwell Banker Residential Brokerage

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**CDN\$1,675,000** - This 5,200sf oceanfront home is situated in one of the South Shore's most exclusive neighbourhoods and is perfect for entertaining. Complete with gourmet kitchen, mahogany floors and breathtaking south west sunsets. Coldwell Banker Supercity Realty

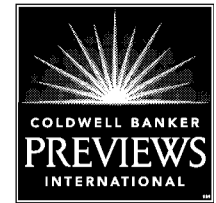
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## SALINA CERCA, ARUBA




**\$1,350,000** - Spectacular Stylish Villa. With its close proximity to the beach, swimming pool, Jacuzzi, landscaped garden, and 2BR apt., you have everything you could wish for. The modern designed 4,629sf villa sited on 12,346sf of land features a European kitchen, 5BR and 4.5BA (incl. apt.). Coldwell Banker Aruba Realty

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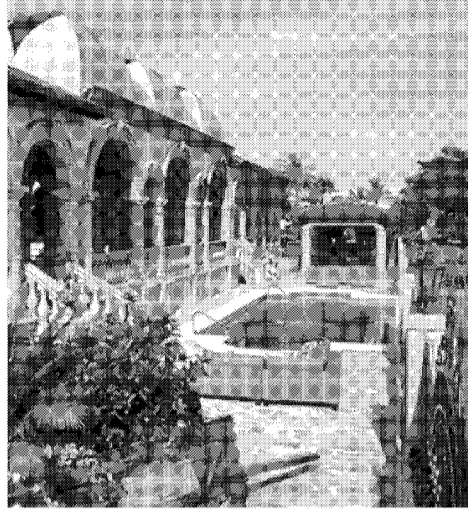


**\$2,275,000** - Straight from the pages of Architectural Digest, no expense was spared in the creation of this Design Guild luxury home. From the marble entry with Chapman chandelier and hand painted wrought-iron railing to the grand formal living room with sweeping views of the golf course, no detail has been overlooked. A Tuscan inspired palate merges with soft lighting and rich walnut-stained floors.

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**\$6,900,000** - Hacienda Los Santos. Exceptional five bedroom Hacienda situated on the Marina Vallarta Golf course. Located five minutes from the airport, marina, restaurants and shopping. Excellent investment opportunity or residence.

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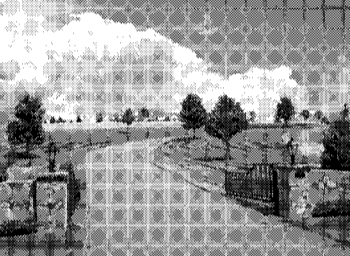
**GREENWICH, CONNECTICUT**



**\$3,900,000** - On two acres in Round Hill, this home is the ultimate in one floor living. Spectacular interior. French doors open to terrace and pond. Close to town. Coldwell Banker Residential Brokerage

**CLAUDIA HIRSCH/SUSAN FLEISHER**  
203.622.1100 ColdwellBankerMoves.com

**MORRIS, CONNECTICUT**



**\$3,895,000** - Behind a gated entry, a lavish 50-acre Litchfield County Estate brings panoramic beauty into this 10-room, 9,100sf custom classic. A grand foyer, family room with distant views, and opulent main level master are part of fine amenities. Coldwell Banker Residential Brokerage

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**\$2,695,000** - Sophisticated new home in a beautiful, private setting with spectacular pond views. Master craftsmanship is showcased throughout. Luxurious features include cherry library, river stone fireplaces, gourmet kitchen, master bedroom with FP plus 5 additional BRs. Coldwell Banker Residential Brokerage

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**WILMINGTON NORTH CAROLINA**



**\$3,000,000** - Located in the heart of the Historic District, the Murchison House is one of Wilmington's most significant historic homes. The 7,400sf+ main house has undergone a full restoration with painstaking attention to detail. The 2,200sf+ carriage house contains 2 apts. Coldwell Banker Sea Coast Realty

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**BUCKS COUNTY PENNSYLVANIA**



**\$1,495,000** - Custom 5,900+sf executive residence in private community near Delaware River. Expansive rooms, dramatic kitchen with top-quality appliances, finished lower level with door to patio and landscaped grounds. Ideal location with easy access for NYC commute. Coldwell Banker Hearthside, Realtors

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**\$2,490,000** - Totally secluded with over 300 feet of lake frontage on Lake Champlain. Over 4,000 square feet of living space. Grand living room, formal dining room, charming library and eat-in kitchen with wall of windows facing lake. Amazing views of Burlington Harbor. Coldwell Banker Hickok & Boardman Realty

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**\$1,350,000** - c.1781 Brick Georgian style, post & beam homestead w/pumpkin pine floorboards and six fireplaces. 5BR, 4BA on 118+ acres near Dartmouth College and Medical Center. Guest suite with spa/bathroom. In-ground pool, views, and an 1800's milk house and pole barn. Coldwell Banker Redpath & Company

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**GRAND BAHAMA ISLAND**



**\$6,800,000** - This magnificently spacious estate boasts 11,890sf of living space, with 7 bedrooms and 7.5 baths. Lusciously landscaped gardens flow harmoniously with the most panoramic ocean views. Coldwell Banker James Sarles Realty

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**MAN-O-WAR CAY ABACO, BAHAMAS**



**\$1,775,000** - Kipp House — Immaculate 2-level, 3 bedroom, 3 bath home on double waterfront lot on postcard pretty island. Exquisite views of the turquoise Atlantic. Wrap around deck, 150' of oceanfront, generator and more. Coldwell Banker Lightbourn Realty

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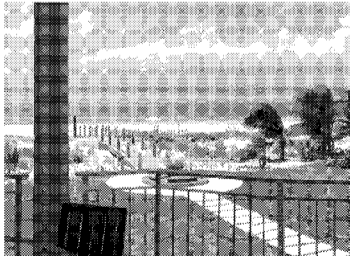
**ST. KITTS, WEST INDIES**



**US\$550,000** - One of five exclusive waterfront villas, adjacent to Golden Lemon Inn. Two-story 2BR, 2BA villa, large deck and plunge pool, open living/dining area, full kitchen. Coldwell Banker St. Kitts

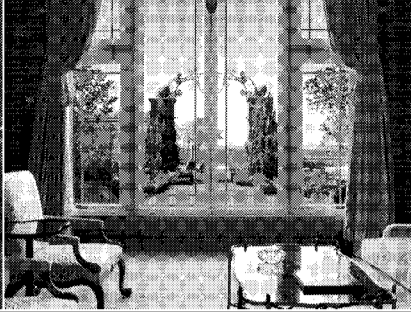
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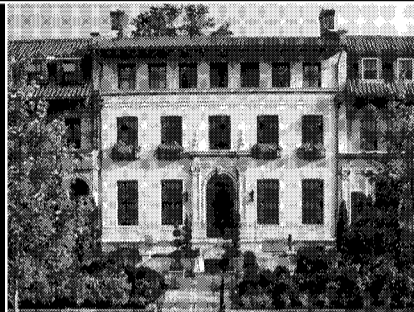


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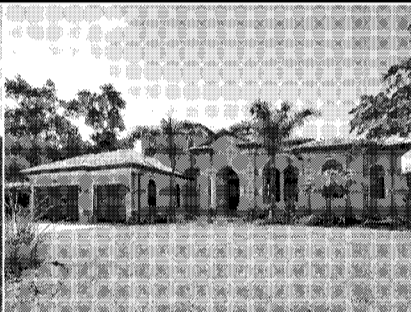


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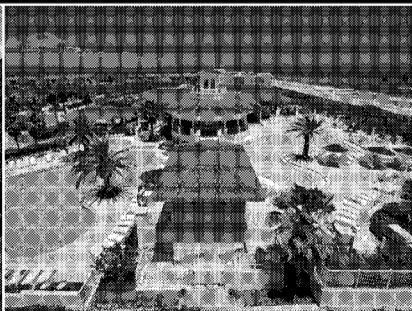
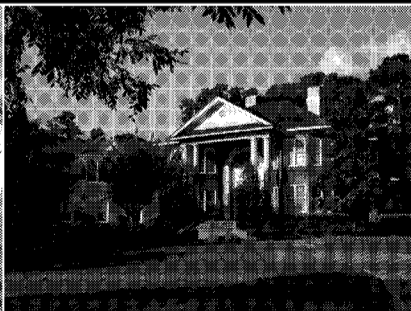
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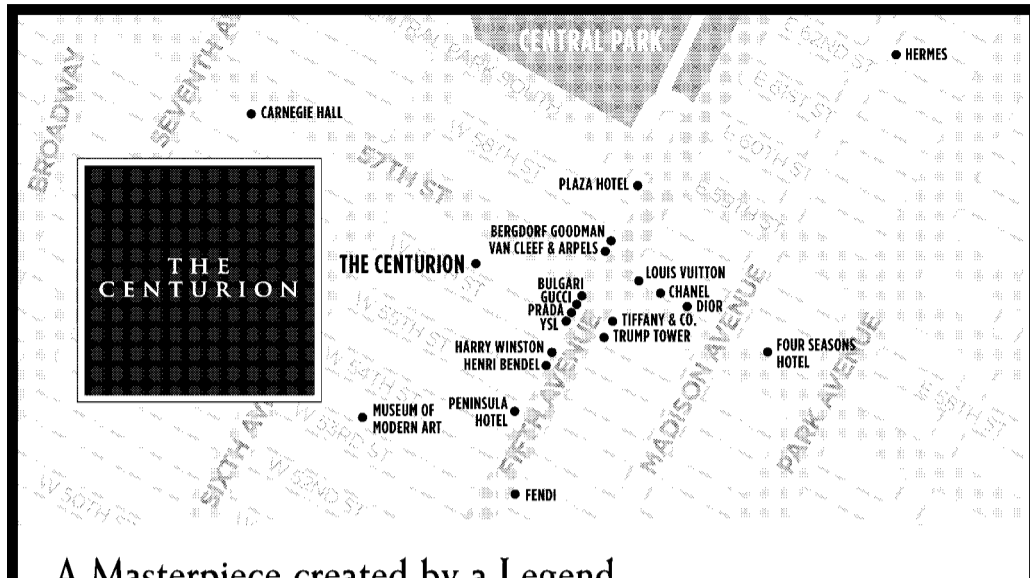
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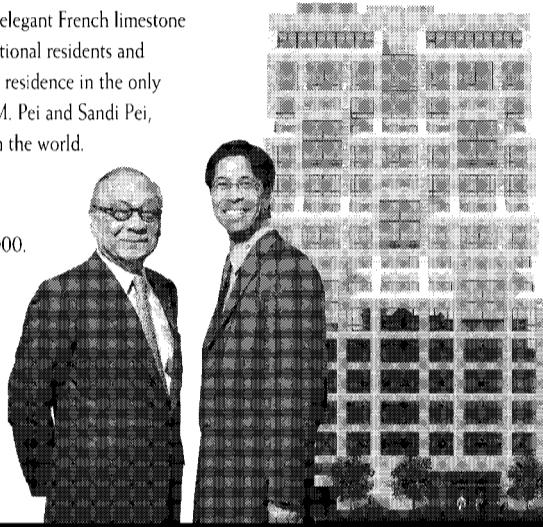
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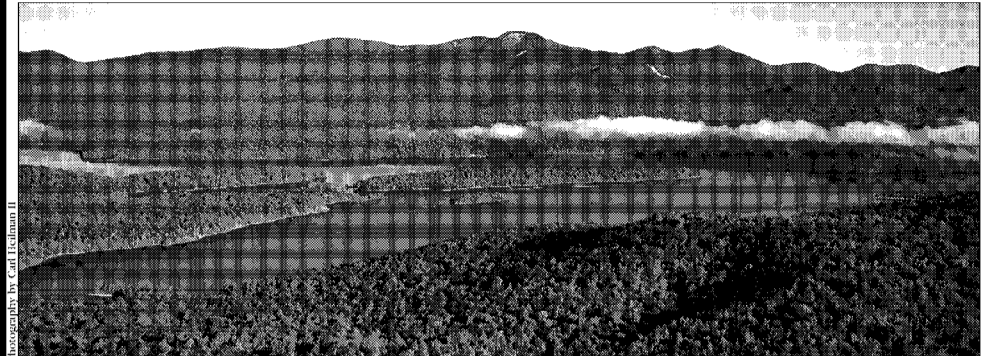


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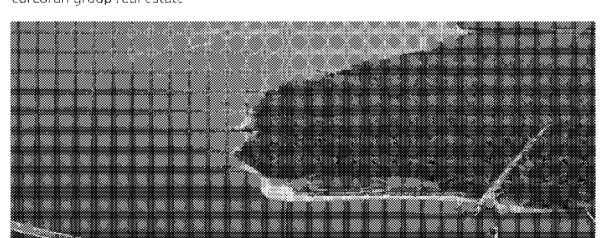
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Sara Gelbard 212.242.9941  
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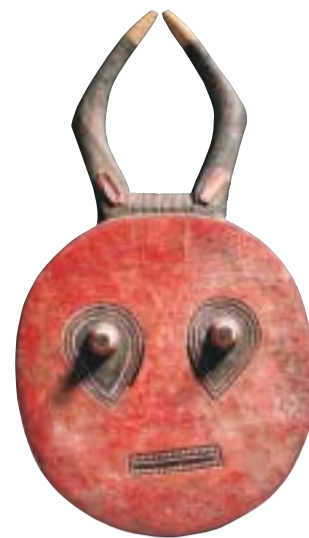
**Historic Connecticut Estate Price Cut**

Captain Zebulon Butler's 1760s estate in Lyme, Connecticut. Price cut by 30 percent.

View at:  
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# time off



**Kple-Kple-Mask** (Being from the Wilderness), 20th century, by the Baule people of the Ivory Coast, on view in Berlin. Left, designs from 2008 by **Walter van Beirendonck**, on view in the Hague.

## Amsterdam

### photography

"Cy Twombly—Photographs 1951-2007" exhibits works from 50 years of Polaroid photography by American painter Cy Twombly (born 1928).

Huis Marseille—Foundation for Photography  
Sept. 6-Nov. 23  
☎ 31-20-5318-989  
www.huismarseille.nl

## Berlin

### art

"The Tropics: Views from the Middle of the Globe" shows traditional objects from cultures in the tropics, alongside art by 30 contemporary artists.

Martin-Gropius-Bau  
Sept. 12-Jan. 5  
☎ 49-30-2548-60  
www.gropius-bau.de

### art

"Emile Nolde—Portraits" shows works by German expressionist painter Emil Nolde (1867-1956).

Nolde Stiftung Seebüll, Berlin annex  
Sept. 12-Jan. 18  
☎ 49-30-4000-4690  
www.nolde-stiftung.de

## Bielefeld, Germany

### art

"Yoko Ono—Between the Sky and My Head" presents a selection of works from 1961 to the present by conceptual artist Yoko Ono (born 1933), including sculptures, paintings, photography, films and sound installations.

Kunsthalle Bielefeld  
Until Nov. 16  
☎ 49-521-3299-9500  
www.kunsthalle-bielefeld.de

## Bonn

### photography

"Liselotte Strelow—Retrospective on her 100th Birthday" exhibits the work of German photographer Liselotte Strelow (1908-1981), presenting portraits of German and international celebrities as well as her images from the theatrical world.

Rheinisches LandesMuseum Bonn  
Sept. 11-Jan. 4  
☎ 49-228-2070-0  
www.rlmb.lvr.de

## Brussels

### music

"KlaraFestival—International Brussels Music Festival 2008" stages 60 performances throughout Brussels with emphasis on Italian works and performers such as Aldo Ciccolino, the Coro dell'Accademia Nazionale di Santa Cecilia and Alicia Nafé.

Until Sept. 12  
☎ 32-2-548-9595  
www.klarafestival.be

## Copenhagen

### art

"Triumph of Desire—Danish and International Surrealism" exhibits works by Dalí, Magritte, Miró, Max Ernst, Man Ray and others.

Arken Museum of Modern Art  
Until Jan. 11  
☎ 45-4354-0222  
www.arken.dk

### art

"Reality Check—Danish and International Contemporary Art" explores



Photos: Oof Verschuren, post-production Magic Group; SMB, Ethnologisches Museum, Claudia Obrocki

what "reality" can mean to a viewer confronted with conceptual paintings, sculptures, installations, photography and videos.

Royal Museum of Fine Arts  
Until Jan. 4  
☎ 45-3374-8494  
www.smk.dk

## Frankfurt

### art

"A Place for Animals" shows a collection of ceramic animals created in European workshops between the 16th and 20th centuries.

Museum für Angewandte Kunst  
Until Sept. 21  
☎ 49-69-2123-8530  
www.angewandtekunst-frankfurt.de

## Geneva

### art

"Art of Metal in Africa" presents African objects made of metal including delicate statuettes from Mali, forged iron altars from the Fons people in Benin, as well as coins, masks and reliquaries.

Musée Barbier-Mueller

Until Nov. 16  
☎ 41-22-3120-270  
www.barbier-mueller.ch

## horology

"Ten Swiss Watchmaking Schools—Masterpieces of Expertise" highlights the impact of local watchmaking schools on the history of Swiss watch manufacturing.

Musée d'Art et d'Histoire  
Sept. 10-Jan. 11  
☎ 41-22-4186-470  
mah.ville-ge.ch

## The Hague

### fashion

"The Ideal Man—Fashion for Real Men" traces the history of male fashion since the 17th century.

## WSJ.com

**What's on**  
WSJ.com subscribers can see an expanded version of the European arts-and-culture calendar at [WSJ.com/Europe](http://WSJ.com/Europe)

Gemeentemuseum Den Haag  
Until Oct. 26  
☎ 31-70-3381-111  
www.gemeentemuseum.nl

## Helsinki

### books

"Books as a Passion—Book Collectors from the 1600s to the Present Day" includes old sheet music, comic books, detective stories and unusual book-cover designs.

National Library of Finland  
Until Nov. 15  
☎ 358-9-1912-3196  
www.nationallibrary.fi

## London

### art

"Francis Bacon" exhibits a selection of important works by the British figurative painter (1909-1992). His famously twisted images of people and animals, often splattered with paint, display raw and disturbing emotions.

Tate Britain  
Sept. 11-Jan. 4  
☎ 44-20-7887-8888  
www.tate.org.uk

## Madrid

### art

"Egypt's Sunken Treasures" shows objects from sunken cities Heracleion, Canopus and Alexandria, dating from 700 B.C. to 800 A.D.

Until Sept. 28  
☎ 34-9024-0022-2  
www.tesoros-sumergidos-egipto.es

## Paris

### antiques

"Biennial Antique Fair 2008" shows Old Masters, furniture, tapestries, jewelry and books.

Galleries Nationales du Grand Palais  
Sept. 11-21  
☎ 33-1-4451-7474  
www.bdafrance.eu

## Stuttgart

### art

"Of Crickets and Ants" presents 20th-century art thematically linked to games.

Staatsgalerie Stuttgart  
Until Oct. 19  
☎ 49-711-4704-0249  
www.staatsgalerie.de

## Turin

### music

"MITO SettembreMusica 2008" is a festival with more than 200 concerts at venues in Milan and Turin.

Settembre Musica  
Until Sept. 25  
☎ 39-011-4424-777 cq  
www.settembremusica.it

## Vienna

### art

"Van Gogh" exhibits paintings, watercolors and drawings by Van Gogh (1853-1890) exploring the correlation between his draftsmanship and his radically new use of color.

Albertina  
Until Dec. 8  
☎ 43-1-5348-30  
www.albertina.at

## history

"Crown Prince Rudolf—Traces of a Life" exhibits furniture of Austrian crown prince Rudolf (1858-1889).

Kaiserliches Hofmobiliendepot  
Until Jan. 30  
☎ 43-1-5243-357  
www.hofmobiliendepot.at

## Warsaw

### art

"Eryk Lipinski (1908-1991) Satire and Humour" shows satirical drawings, posters and other works by Polish caricaturist Eryk Lipinski.

Museum of Caricature  
Until Sept. 28  
☎ 48-22-8278-895  
www.muzeumkarykatURY.pl

Source: ArtBase Global Arts News Service, WSJE research.