

FRIDAY - SUNDAY, AUGUST 21 - 23, 2009

# WEEKEND JOURNAL.

EUROPE

## Slow boat to Croatia

Luxury and linguine  
aboard a Turkish caique

Dress for post-layoff success | The man who beat Tiger



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## WEEKEND JOURNAL

EUROPE

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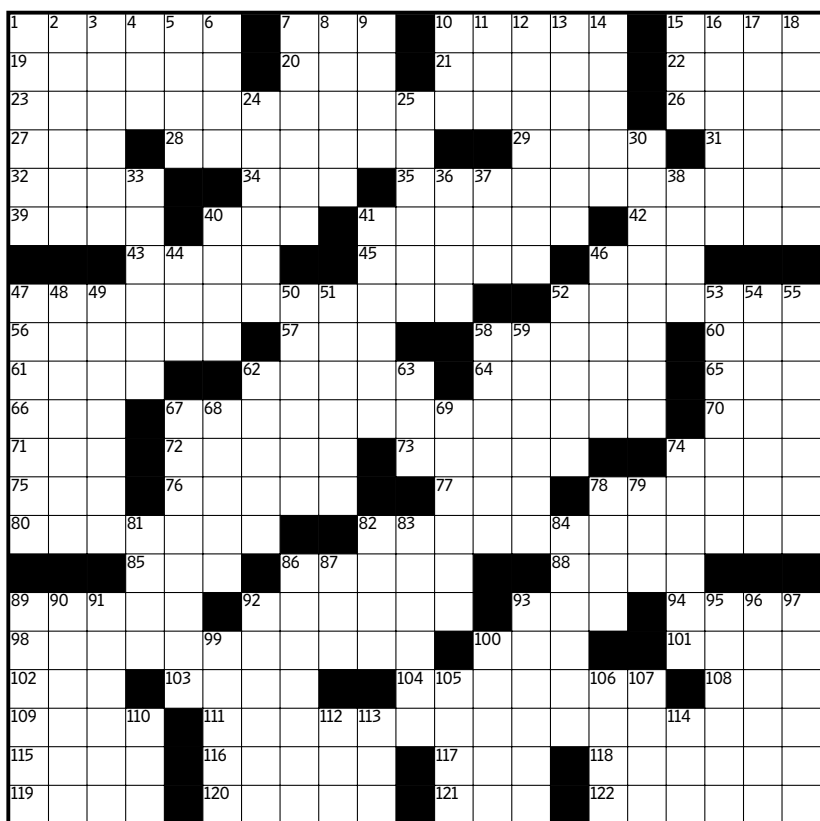
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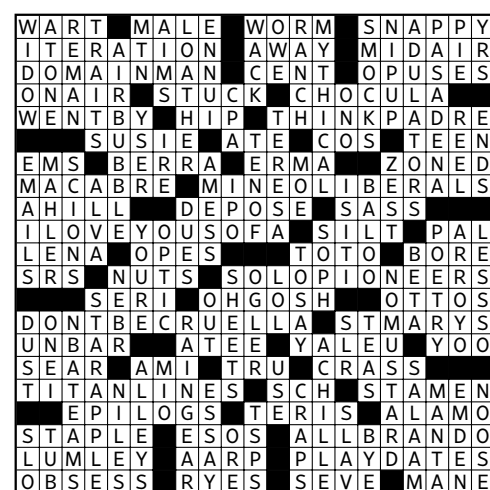


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## ❖ Sports

# Yang's stunning victory proves it's never too late to take up golf

FOR THOSE UNWILLING to abandon their childhood dreams of becoming sports stars when they grow up, Y.E. Yang's victory last Sunday at the PGA Championship offers hope. The South Korean didn't take up golf until he was 19 and didn't attract much attention internationally until his mid-30s. Nineteen isn't a Walter Mitty-ish age to take up golf, of

## Golf Journal

JOHN PAUL NEWPORT

course, but it's not infancy either, which is when Tiger Woods, Phil Mickelson and Wolfgang Amadeus Mozart began excelling at their chosen crafts. Mr. Yang says there are some advantages to taking up golf late.

"My approach had less pressure," he said shortly after his victory at Hazeltine, through an interpreter. "My life has been sort of slow, actually. I have always tried to take it one step at a time. I didn't look and envision myself 10 years or 20 years ahead." Compared with most aspiring young golfers, who are steeped in television images of the stars they hope some day to become, he never suffered the psychic toll of feeling he had to be extremely good at a very young age, he said.

He still doesn't appear to feel much pressure. Mr. Yang's composure Sunday in staring down Mr. Woods, who hitherto had never lost a major in the 14 times he began the final round with a lead, was the most impressive part of his round. "I wasn't that nervous, honestly, because it's a game of golf," Mr. Yang said. "It's not like you're in an octagon where you're fighting against Tiger and he's going to bite you or swing at you with his nine iron. The worst I could do was lose to Tiger. I really had nothing much at stake, and that's how I played it."

Mr. Yang's unique personal history and his status as a relative newcomer in the top echelons of international golf served him well at Hazeltine. Although he clearly respects Mr. Woods, he seems less caught up in the Tiger myth than other challengers are—in part, no doubt, because he held off Mr. Woods down the wire once before, in winning the HSBC Champions in China in 2006. He may also be less burnt out than most 37-year-old Tour pros from years of scratching and clawing and disappointments at the highest level.

The two most successful PGA Tour pros not to have played golf as kids are 10-time winner Calvin Peete and Larry Nelson, who won three majors in the 1980s (two PGAs and a U.S. Open) after taking up golf at 21. Mr. Nelson said that starting late is an improbable route to stardom but not without its pluses. "The maturity level starting at 19 is so much better. You don't have to deal with a lot of stuff that someone starting at 10 has to deal with, mainly parents," he said.

You also may not have to unlearn things you learned earlier, either because of poor instruction or because your body changes and your old, perfectly good swing no longer works. Mr. Nelson, who switched to golf when injury derailed his aspirations as a baseball pitcher, practiced

at a range for six months, while studying Ben Hogan's instructional book "Five Fundamentals," before he first ventured onto a golf course (and broke 100 in his first round). "Apparently I learned it right the first time," he said. As a result, unlike most beginners, he always felt that he could rely on his swing and thus developed a confidence that was hard to shake. "I see that kind of confidence in Yang's game, too," he said.

Mr. Yang's story is remarkably similar to Mr. Nelson's. His main sport had been bodybuilding and his ambition was to start a gym, but a torn anterior cruciate ligament in his left knee forced him to find another outlet. On a friend's advice, he got a job at a small driving range (100 yards only, players hit from mats into nets) and began making a few swings himself. After two months, with a growing addiction to the game, he moved to another range, where he earned \$200 a month plus room and board at the facility, and taught himself correct form by studying two instructional videos, one by Jack Nicklaus and one featuring Nick Faldo with David Leadbetter. Without much money—he is one of seven children, the son of a vegetable farmer who discouraged him from taking up such an elite sport—he didn't play his first round on a course until three months later (where he did not break 100).

He continued to practice during his 18 months of mandatory military service, and shortly after being discharged passed the test to become a "semi-pro," meaning he could teach golf but not play in tournaments. Two years later, when he learned that people could make a living playing golf and not just teaching it, he took and passed a second test and joined the Korean PGA Tour. In 1997 he was rookie of the year. He won his first of four events on the bigger, richer Japan Golf Tour in 2004, and his first event on the PGA Tour, the Honda Classic, this year. His winner's check at last week's PGA Championship was \$1.35 million.

Although they started golf later in life than most Tour players, Mr. Yang and Mr. Nelson had one vital thing in common: extensive athletic experience. "That's huge," said Jim McClean, a top U.S. instructor. "You can learn golf as an adult and have fun with it even without having played other sports, but if you've never really got the hang of sequential motion the way athletes do, it's very difficult to become a low-handicap player."

Mr. Yang as a boy played baseball, basketball and soccer, but his weightlifting might have been just as important. Through an interpreter, he told me this week that the explosiveness required in weightlifting moves helped him generate power in golf. Bob Rotella, the noted sports psychologist, has worked with several weightlifters and also sees significant crossover. "It requires very strong mental discipline. Before you do a lift, you have to see it clearly in your mind like you do a golf shot, and if you can't see it, you aren't going to be able to make the lift."

It's not impossible for grown-ups to learn golf successfully. Mr. Nelson's father, a gifted athlete himself, didn't start playing until he was

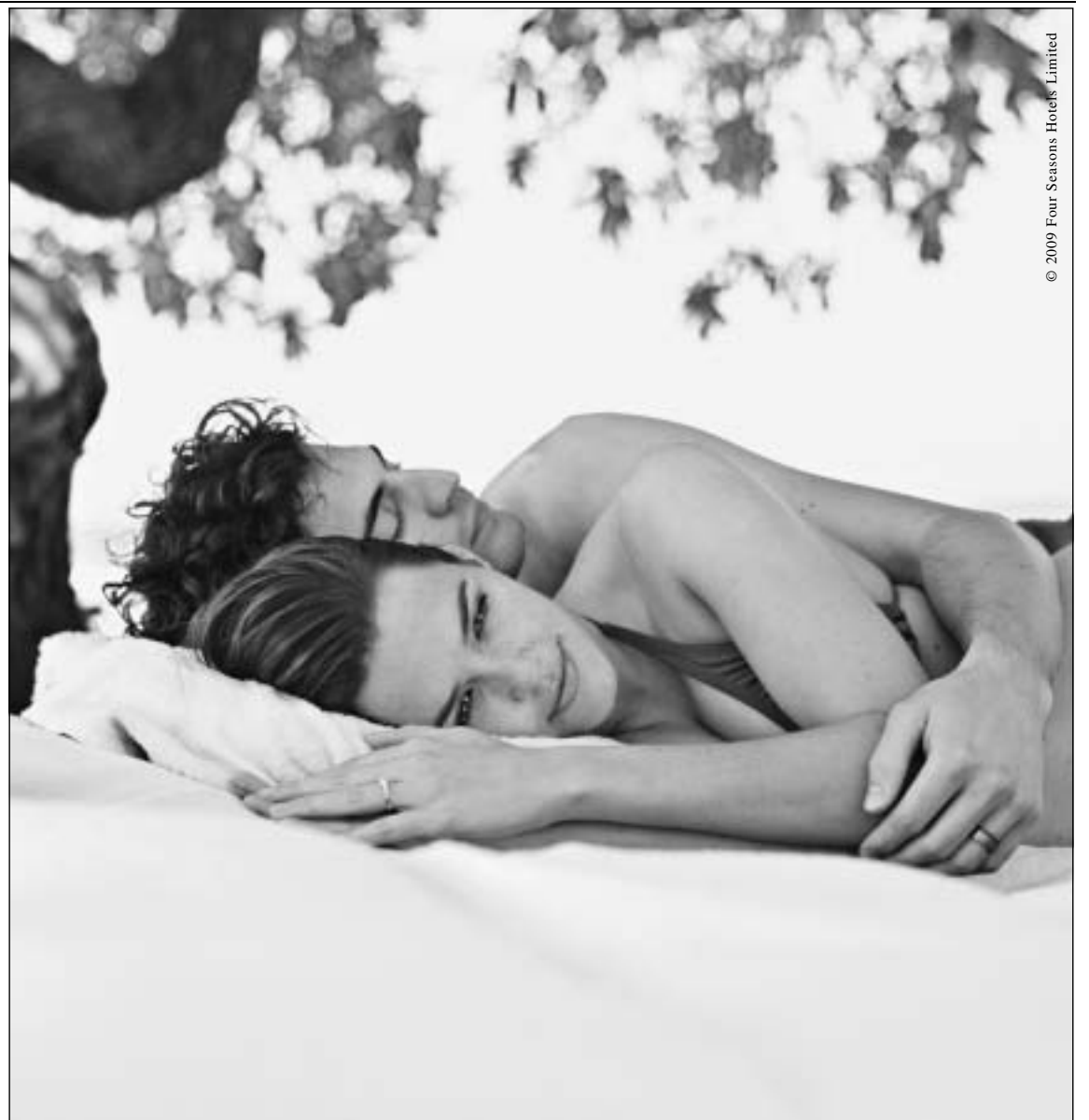
50 and shot his age at 72. One of Mr. McClean's students, the financier George Roberts, took up the game in his mid-40s and became a three-handicapper. But such cases are rare, mostly because adults seldom have the discipline or time to do it right. "By the time you're 40 or 50, a lot has happened. You've had business reversals or a divorce or injuries or whatever, and maybe it's not fear, but you're afraid to give up control," Mr. McClean said. "As a kid you have no fear, you're a clean slate—you can abandon yourself to the game without judgment."

Mr. Yang seems to have learned the game at 19 something like a kid does, and so far seems to have kept it fresh the way kids do, too.

Email me at [golfjournal@wsj.com](mailto:golfjournal@wsj.com).



Y.E. Yang celebrates after winning the 91st PGA Championship at Hazeltine last Sunday.



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Jason Schneider

# Laid off? Check your look... and attitude

**A**FTER MICHAEL GUARINI lost his job as president of the health division of Ogilvy & Mather Worldwide last year, he started dressing up more. The advertising and public relations firm had a business-casual dress code, but now for networking meetings, Mr.

## On Style CHRISTINA BINKLEY

Guarini says he generally wears business suits, even with people with whom he is long acquainted.

This often requires humorous deflecting. "People invariably say, 'I hope you didn't wear a suit for me,'" says Mr. Guarini. He has two pat replies: "You're worth it," or, "I had some other meetings today."

In the aftermath of a layoff, style is critical. And it's about more than the decision to polish a wardrobe. The way people comport themselves after losing a job can make all the difference in what comes next. From how they convey the news to

colleagues, to the type of clothes they wear and how they punctuate their emails, the newly jobless must use careful footwork to navigate the job hunt.

When in doubt, it's a safe bet to retreat to conservative styles. After Michael Bragg was downsized from his New York-based job at a high-end European fashion brand, he went out and bought a new pair of shoes—lace-up, American-made Aldens. Play it straight with email, too. Sure, sometimes it's perfectly acceptable to shoot off a short, all lowercase missive to a colleague. But punctuation is a risk-free option. The same goes for social-networking. Now is not the time to post pics from a beer-sodden barbecue and share them with everyone in your network.

Many executives must learn to rein in their presumptuous, free-wheeling style. Amy Friedman, chief executive of Partners in Human Resources International, got an emergency call to help a recently fired senior marketing executive at a big media company. The laid-off ex-

ecutive had broadly bad-mouthed her former employer in what she saw as casual conversations. Three weeks later, with damaging gossip swirling, it was Ms. Friedman's job to form a recovery plan.

"We scripted it out," Ms. Friedman says. They made a list of each person the executive had phoned, including what she told them, to the best of her memory. Then they rehearsed an apology, along the lines of: "I was very reactive that day, but I'm on good terms with my former organization and I'd really like to enlist your support."

There's no reason to agonize over telling people you're job hunting. In the U.S., one out of 10 workers is unemployed these days, according to the Bureau of Labor Statistics; in the European Union, the unemployment rate as of June 2009 was 8.9%, according to Eurostat. And most economic forecasts suggest that the employment situation will worsen before it improves. Jonscott Turco, a vice president with Partners in Human Resources, says most people have become so accus-

tomed to layoffs that they assume it was a downsizing even if the person was fired for cause. It's best to choose words that are direct and clear without providing much detail: "I'm no longer with my company and I'm looking for opportunities." "People get into a jam when they start to give details," Mr. Turco says.

Most people say they know to avoid throwing a bridge-burning tantrum. Yet just type in "I lost my job today" on YouTube. The site is chock-full of videos of stunned, suddenly jobless people putting their worst foot forward.

Digging at his ear and mumbling, Don Bell called his former company an obscene name in a video he posted the day he lost his job. "I was really distraught," says Mr. Bell, a truck driver in Gahanna, Ohio. He says his former employer hasn't seen the video.

After I spent time watching his and other just-fired videos, my young son asked, "Mom, why are you watching crazy people?" Of course, we'd all like to think we'd

handle the bad news more sanely. But even people in the employment business can be caught off guard.

An executive recruiter for hedge funds says that after he was fired earlier this year, "The rest of the day I was on the phone with people telling them what happened and basically getting it off my chest." The recruiter, who asked that his name not be used, says he didn't think of this as a networking move because the people were friends.

Many career counselors recommend taking several days or even weeks off after losing a job—time to prepare mentally as well as to organize for a search. Joelyn Cecere, who heads the financial services practice at career consulting firm Drake, Beam, Morin Inc., likens this with recovering from a marital split.

"Sometimes when you go through a divorce, you think you're ready to date," Ms. Cecere says. "But often...it's obvious to everybody but the person that that person does not need to be out there dating."



Alain Ducasse keeps parties simple.

## Alain Ducasse on stylish summer parties

BY CHERYL LU-LIEN TAN

**A**LAIN DUCASSE IS well-known for the sophisticated, sometimes elaborate dishes and settings at his high-end restaurants such as Alain Ducasse au Plaza Athénée in Paris and Adour Alain Ducasse at the St. Regis New York. But when he's throwing an outdoor party at home, he makes it a point to keep things simple.

For starters, he believes that "less is definitely more" when it comes to dinner-party decor and chooses to focus his efforts on "the tablecloth, the tableware and the food." At his country home in St. Jean de Luz in the French Basque country, he has filled his garden

with chestnut, lemon and orange trees, as well as tomato and aubergine plants and two wandering pet donkeys (named Titou and Choco). He likes to plan outdoor parties that are as low-key and relaxing as the setting, decorating his stone outdoor dinner table with only a plain white tablecloth or one that features white embroidery on white cotton or linen.

Mr. Ducasse sometimes places small flower displays on the table, always choosing flowers with no scent "so they don't spoil the smell of the food." But generally he avoids cluttering his table with decorations. Instead, he adds touches of his personal style to the table by us-

ing pitchers, serving dishes or utensils such as antique butter knives that he has collected on trips to Italy, Japan and the U.S.

When having dinner parties, Mr. Ducasse believes that the ideal number of guests is 12—large enough to be diverse and interesting "but small enough to be intimate and allow everyone to be laid-back." If he's having a cocktail party for a group larger than that, he always makes sure to hire staff to circulate with drinks and food. "We invite people to see them, chat with them and have fun with them, so running around making sure they drink and eat is not how we want to be spending our time," he says.

Mr. Ducasse's laid-back approach extends to the food that he chooses to serve. He often begins his outdoor parties with an aperitif of what he calls his favorite summer drink, a variation on a Bellini featuring one part peach-and-raspberry purée with two parts champagne. He eschews fussy food for such occasions, choosing to serve "fresh, simple, healthy, good" dishes. The dishes he likes to make for such events include chilled soups and foie gras on toast.

As a final touch, Mr. Ducasse makes sure to have cashmere wraps for women and jackets for men, so if it starts to get chilly, guests can dine outdoors comfortably.



# The latest hat craze

Thin brims, straw trilbies and the ins-and-outs of wearing them

By Ray A. Smith

**A**FTER DECADES IN dormancy, brimmed hats are back on the streets.

The so-called stingy-brim hat, with a brim 4 centimeters wide, is considered more modern than those carrying standard 6-centimeter widths, and straw versions have been big sellers this summer. "Our stingy brims are extremely strong right now," says Don Rongione, chief executive of Bollman Hat, whose brands include Bailey and Kangol.

Trilbies, soft brimmed hats that sit just above the brow, and hats with an extreme pinch in the front or a colorful band are also popular. "Trilbies make up for approximately 30% of our hat range and sales continue to be strong year on year," says Topman design



director Gordon Richardson. "Most popular is our short-brimmed trilby, which is a young fashion take on a regular trilby."

Not many hatters were able to withstand the long drought—Arnold Hatters of New York shuttered in May after more than 80 years in business. Fashion retailers have picked up some slack: a range of brimmed hats can be found everywhere from Marc Jacobs boutiques (\$225) to Topshop (\$30 to \$40).

Among the first hats distinguished by having a brim was the felt petasus or petasos of the Greeks and Romans, which tied under the chin, according to menswear historian Andy Gilchrist. In the 1600s, two types dominated: a low-crowned hat with a broad brim and a high-crowned, round hat made of beaver.

In 1797, English haberdasher John Hetherington made hat history by donning a beaver-fur felt hat so tall he was reportedly arrested for disturbing the peace. He was released and the top hat became the rage, says Alyce Cornyn-Selby, curator of the Hat Museum in Portland, Ore.

In the 19th century, new styles proliferated. There was the emergence of the Panama straw hat:

Though they were made in Ecuador, the hat got its name via its passage through Panama, according to Tom Miller's 1986 book "The Panama Hat Trail." The hat's popularity spread when the U.S. Army purchased 50,000 for soldiers to wear during the Spanish-American War and when Gold Rush prospectors used the hats for sun protection, Mr. Miller says.

In 1850 William Coke, a prominent landowner and farmer, commissioned a London hat shop to make a sturdy low-crowned hat to protect his gamekeepers' heads from overhanging tree branches. Cheaper to produce than top hats, the bowler quickly became the hat of choice for men of all economic backgrounds, Ms. Cornyn-Selby says. In the 1889 version of French play "Fedora," actress Sa-

Clockwise from above: a fedora from Z Zegna's fall 2009 collection; Topman's white straw trilby; executive hat from Bailey's spring 2010 collection; Bailey's Belvis hat with a stingy brim; poster of Bing Crosby appearing in a George S. Bailey Hat Co. advertisement in 1930; Peter Doherty performs at the International Festival of Benicàssim on July 19, 2009, in Spain.



rah Bernhardt became the first woman to don one, popularizing the fedora with women.

By the 20th century, movie stars such as Gary Cooper and Humphrey Bogart were popularizing men's fedoras, which remained in vogue throughout the '40s and '50s.

Then the hats came off. "It's fair to say [male hat wearing] declined in the '60s as longer hairstyles came into vogue," says Bollman's Mr. Rongione, who is also a former head of the Headwear Association. "Some attribute the decline to the automotive industry, the lower roofs in cars. Some say men who returned from World War II didn't want to wear things on their head" after wearing helmets for so long. "Hatless Jack," a 2004 book lamenting the decline, examines whether a hatless John F. Kennedy accelerated the trend.

Four decades later, menswear designers were flocking to retro-dandy looks. Giorgio Armani and Prada topped their models with brimmed hats for their Spring/Summer 2005 shows. A year later, brimmed hats turned up on the runways of Dior Homme and Yohji Yamamoto.

Soon, hats were appearing on the head of British rocker Pete Doherty and on the '60s-era show "Mad Men," says Michael Fisher, men's editor at trend forecaster Stylesight. Initially limited to fashion-forward men who would don them with skinny jeans, their popularity has widened to a much broader swath of casual fashion-watchers, reflecting the growing willingness of men to adopt more stylish looks and accessories from the past.

"We wanted to add a touch of sophisticated modern classicism," says Alessandro Sartori, creative director of Z Zegna, the sibling of Ermenegildo Zegna, which included hats in its Fall 2009 show.

The return of the hat brings with it some old etiquette. "Always take your hat off when sitting down to dinner at a restaurant or at church," says Tom Julian, a trend expert and author of "Nordstrom Guide to Men's Style." A straw hat or trilby works best with casual or contemporary looks.

As for cocking the hat to the side, "you have to be a cool celebrity to be able to pull it off," Mr. Julian says.





# Slow boat to Croatia

Luxury and linguine aboard a Turkish caique

By Aaron Maines

**A**T A MARINA on Murter Island, two tall wooden masts stand out amid a forest of others. They belong to the Balun, a privately owned and operated cruise ship that is a stark contrast to the sleek white fiberglass vessels that surround it.

Made entirely of wood, and stretching almost twice as long as the other sailboats around it, the Balun boasts a gentle sloping line that rises significantly at the prow, giving it an antique feel. But its appearance isn't the only thing that separates it from many of the other boats in the region. The Balun is a 24-meter, two-masted Turkish gulet, a kind of wooden sailboat also known as a caique (pronounced "kai-eek"). It's been specially outfitted with guestrooms and a kitchen to make it suitable for long, slow, luxury cruises for up to 12 guests.

It's also part of a trend that is bringing Turkish caiques outside their traditional harbors in the Eastern Mediterranean and into more far-flung destinations. "When I started the business six years ago, the Balun was the only caique in Croatia," says Piero Bertoldi, the 45-year-old owner and captain of the ship. "Now there are at least 20." (The Web sites [www.cinqueterrecharter.com](http://www.cinqueterrecharter.com) and [www.croatia-yachting.hr](http://www.croatia-yachting.hr) are among several that list caique cruises in the region.)

At a time when the global economic crisis is taking its toll on travel budgets everywhere, a journey aboard the Balun represents a happy island of opportunity: a luxury cruise available at a relatively inexpensive price. For as little as €800 per adult (children sail for free), the Balun provides a weeklong tour of Croatia's breathtaking Dalmatian Coast, traveling each day to a new destination and mooring in hidden bays or small ports at night. The boat's crew takes care of breakfasts and

lunches, and guests are left to swim, snorkel, explore nearby islands or relax on the boat. At night, guests are ferried ashore to eat in local restaurants or visit the port of call.

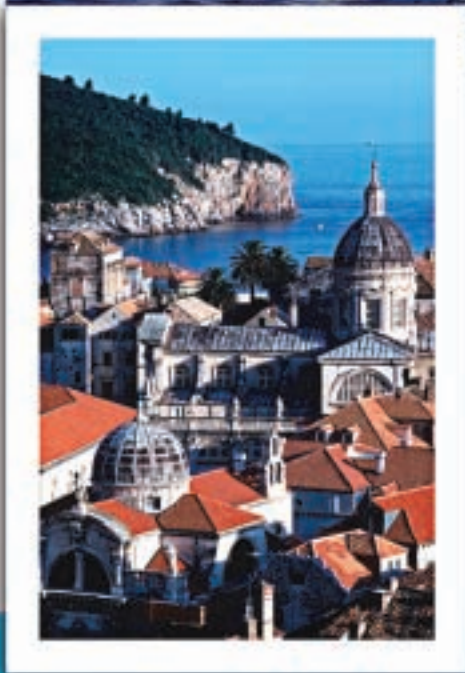
The price is similar to what many cruise operators offer in this area, including cruises aboard much faster and more modern vessels. But this kind of sailboat offers something decidedly different for your money.

Typically for a caique, the Balun has a slow but powerful diesel engine that allows it a cruising speed of roughly seven nautical miles per hour, and rarely uses its heavy canvas sails. Its relatively wide body allows for rooms considered spacious on a sailing vessel, as well as a vast deck where guests can eat, lounge or simply stretch out in the sun.

Mr. Bertoldi bought the vessel in Marmaris, in Turkey, after spending months evaluating similar boats in Bodrum and Fethye. "I fell in love with its lines immediately," he says. "Unlike most gulets, which have a large cabin built up on the deck, this boat's quarters were all below deck, and much less obtrusive. That opened things up, making all the topside space available."

His decision to build a cruise company around a Turkish gulet was born of both need and convenience. "First, gulets are less expensive than other boats the same size," notes Mr. Bertoldi. "We wanted to be able to provide our guests with luxury accommodations, but we didn't have the budget for an expensive yacht. Second, Turkish gulets are traditional Mediterranean boats. I was convinced it could provide enough space to make the experience feel luxurious, but not remove people from life on the sea, something I think often happens on sleeker, more modern vessels."

There are no pop-up plasma television screens aboard the Balun, and while the boat has all the basic conveniences including a full kitchen, electricity and 5,000 liters of fresh water, its main attraction lies in the space it



Above, guests enjoy a swim alongside the Balun; left, the city of Dubrovnik on Croatia's Dalmatian Coast; below left, the village of Podgora.

provides its guests for lying around and lazing the days away.

"A caique like the Balun is the camper of the seas," laughs Mr. Bertoldi. "Sailboats are for true ocean-going sportsmen. This boat is for people who want to experience the sea without the hassle of living in quarters the size of a sardine tin."

"Besides," he continues, waving his hand at the lacquered wood trim and smooth teak deck, "I just love the way it looks."

A recent weeklong summer cruise among several of the numerous islands that make up Croatia's Kornati national marine park provided a perfect opportunity to put Mr. Bertoldi's reasoning to the test.

The Kornati, or "crowned" islands, are sparsely inhabited, moon-white hills dotted with Mediterranean scrub brush that rise up at random out of this stretch of the Adriatic Sea. Many have small hidden bays filled with clear, sky-blue waters that are perfect for snorkeling or simply cooling off. Since the area is a protected national park, sea life is abundant even under the docks in its ports.

Days aboard the Balun all follow the same lazy rhythm. The morning starts with a quick dip in turquoise waters. Alessandra Ferri, Mr. Bertoldi's companion and business partner, sets out a rich breakfast with Italian coffee, plum cake, cookies, yogurt, cereal and fruit on the large table at the center of the deck. After breakfast, the boat usually moves to the next destination, chugging along peacefully toward another bay anywhere from one to four hours away. There, guests can swim, or take a hike around the island, while Ms. Ferri prepares lunch with local seafood. After lunch a siesta settles in.

In the evenings, guests go out for dinner in a local restaurant. If the Balun is not docked in a port, Mr. Bertoldi ferries everyone to and from the restaurant in a rubber dinghy. Our cruise spent an evening in Vela Stupica bay on Zirje Island, just outside the Kornati National Park, where we had to be chauffeured in to a small stone building that serves as the local restaurant. Guests ate outside at rough wooden tables under an eerie half-light cast by fluorescent bulbs strung through the trees overhead and run by a quietly rumbling gener-





# Croatia



Top to bottom: a bag of female sea urchins collected by the Balun's guests; preparing the urchins for lunch, cracking open their shells and scooping out the light brown eggs; the final product: a plate of fresh linguini ai ricci di mare; two children on the cruise prepare to dive in for a dip off the back of the boat.

ator set somewhere behind the restaurant. The food was simple and excellent—grill-blackened fish, thick-sliced tomatoes, beer, chilled white wine and coal-baked potatoes.

On the return trip aboard the dinghy, the bay was so smooth that the brighter stars were reflected on the water's surface.

Candles and drinks on deck are an evening tradition after dinner on shore, and provide a warming welcome that distinguishes the boat in the middle of dark bays otherwise lit by nothing brighter than moon and starlight.

An avid fisherman, Mr. Bertoldi also offers his guests the chance to fish for their meals. Special permits are required to fish inside the Kornati marine park, but the boat spends plenty of time outside park limits, where fish like sea bass, sole, scorpion fish, bream, as well as octopus and mussels are plentiful.

On our cruise, Mr. Bertoldi and the guests gathered ricci, female sea urchins, which Ms. Ferri promptly turned into Linguine ai ricci di mare for lunch to accompany fried fish patties, shrimp and tomato spaghetti, ratatouille and a fresh radicchio salad.

While cleaning the urchins—cracking the echinoderms open and tossing away their poisonous quills—Mr. Bertoldi offered guests spoonfuls of the urchin eggs fresh out of the rigid shells. The taste is surprisingly sweet, like a delicate fruit, without so much as a trace of salt or fish flavors. "They taste like the Mediterranean," he said, smiling.

From a parent's perspective, perhaps the most pleasant aspect of this kind of cruise was the enthusiasm it created among the children onboard. Two girls and a boy, ages five to seven, spent every day of the week alternating between swimming, fishing, scouring the ports with a net to capture crabs, napping or exploring the shallow waters in rocky bays for starfish, octopuses and abandoned sea urchin shells. Mr. Bertoldi made an able and informed teacher, telling the children about the lives and habits of the sea creatures they captured, careful to set them free once the lesson was finished. One parent remarked that it was "like having a babysitter without any babysitters on board."

While many small cruise companies cater to families, it was hard to imagine feeling equally comfortable on the sailboats we saw. Of course space on any sailboat, even a large boat like the Balun, remains at a premium. On our cruise, the guests already knew each other. When temperatures turned sweltering



toward the end of the week, everyone slept with the door to their cabins open to let sea breezes through. The result was much cooler, more comfortable rest, but the combined cacophony of sighs, snorts and snores might have been harder to laugh off the following morning with strangers. Reserving the entire boat is an option, albeit an expensive one. The best solution is to book the cruise with friends.

With experience, the Balun crew have found their own solutions to potential conflict. "When you're all living together on a boat for a week, even a spacious boat like the Balun, it can be hard for everyone to get along," Mr. Bertoldi says. "We've discovered that if you keep people happy on the first day, if you can satisfy every request, even the most ridiculous or outlandish demands, people will stay happy all week long."

After one set of guests complained that local restaurants didn't offer anything their kids liked, the couple cooked individual children's meals each evening and ferried them out via dinghy to where their guests were eating. On another cruise, Mr. Bertoldi struggled to satisfy guests' competing desires to fish and swim, getting up before dawn to take one group to prize fishing spots, then running back to the boat to get breakfast on the table for the swimmers, then racing back to gather



the fishermen. The experience left him exhausted, and he admits he hasn't done it since. With our group, Mr. Bertoldi had it easy. There was little we needed that the Mediterranean sun and seawater weren't already providing.

—Aaron Maines is a writer based in Milan.

## Island getaways

TRUE TO THEIR namesake, the Kornati are the crown jewel of the Dalmatian island chain, and should be the focus of any cruise in the area. In and around Croatia's Kornati National Park, several sites merit special attention.

The Krka Waterfalls plunge more than 200 meters in a spectacular series of tiered cascades. It is possible to swim underneath the falls, where freshwater from the Krka River mingles with the saltwater in Prokljan Lake. You float in crystal-clear water above a strange, almost alien river bottom: The travertine deposits underwater have been so heavily scored and pocked by the rushing water that it feels like you are swimming across a gigantic world of pale green Swiss Cheese.

Near the falls you can stay in Skradin, a romantic little town with white travertine pedestrian streets and pastel-colored houses. River ferries in Skradin shuttle visitors to and from the falls all day long, but renting a bike and pedaling the roughly seven-kilometer dirt road to the falls provides an even more rewarding route to the site, with sweeping views 100 meters above the river.

In Skradin, stay in Skradinski Buk, a small hotel located in the heart of town. The accommodations are simple and a little anonymous, but staff is friendly, speak excellent English and the hotel sits on the corner of a leafy courtyard and the pedestrian street. A double room is €93, including breakfast. ☎ 385-2277-1771; [www.skradinski-buk.hr](http://www.skradinski-buk.hr).

The Cantinetta (☎ 385-91-150-6436) provides excellent seafood, with quiet outdoor seating on an enclosed terrace. Average dinner: €30 with wine.

Nearby Telascica Park provides a varied and unusual stopover. The heavy salt content in Mir salt lake makes swimming and floating on its buoyant waters particularly enjoyable—Europe's answer to the Dead Sea.

While there is no shortage of beautiful bays, islands and views among the nearly 150 islands that make up Kornati, Ravni Zakan bay epitomizes everything spectacular in the park: pristine turquoise waters; bare, low, almost lunar white rock islands; rich and varied sea life. If you have time for just one stop in the Kornati, this is your destination.

Set directly on the bay, elegant Konoba Zakan restaurant makes the trip that much more enjoyable. If you stay for lunch or dinner, be sure to set aside a few minutes to hike up to the summit of the island and appreciate the view from the top. Dinner costs around €50 per person with wine. ☎ 385.913776015; [www.marina-hramina.hr](http://www.marina-hramina.hr).

Ferries travel to Ravni Zakan daily from Murter, and there is a special rubber dinghy taxi travel service available from the Hramina Marina (Murter Island). ☎ 385-2243-4411.

Kornati National Park offices (Murter Island). ☎ 385.22435740; [www.kornati.hr](http://www.kornati.hr).

—Aaron Maines





# Redefining urban spaces

Rotterdam landscape architect works globally, thinks locally

BY J. S. MARCUS

ROTTERDAM, HOLLAND'S second city, is known around the world as the home of Europe's biggest port. But in the world of landscape architecture, Rotterdam is known as the base of Adriaan Geuze, founder of the landscape architecture firm West 8, which over the past two decades has redefined the discipline. Mr. Geuze, who oversees a staff of 75, combines architecture, urban planning and landscape design, and his broadly interdisciplinary approach has helped to change the way public spaces are designed and built far beyond his native Holland.

Mr. Geuze, 48 years old, studied landscape architecture at the University of Wageningen, near the Dutch-German border, and started West 8 in 1987. The firm's unusual name, says Mr. Geuze, refers to the way the Dutch weather report announces strong winds. "It was also a very short name to use on the telephone," he says.

West 8's breakthrough project was the design of a public square in Rotterdam in 1991. Schouwburgplein, or "Theater Square," is an elevated, interactive space in the city's pedestrian zone that allows passersby to manipulate the square's crane-like lampposts.

Mr. Geuze calls the design "a poetic reflection of Rotterdam's docklands."

Other key projects include the four-season sculpture garden at the Netherlands Kröller Müller Museum (1995-2005); a tropical park in Singapore's One North science complex (2004-); and an ambitious masterplan in Madrid to develop land gained after the burying of an inner-city motorway (2006-).

Currently, West 8 is working on prominent projects in two of the world's largest cities: the undulating Jubilee Gardens, on London's South Bank, which recalls the white cliffs of the English coastline; and a huge maritime park on New York City's Governor's Island.

We spoke with Adriaan Geuze at his Rotterdam home.

**Q: Your work at West 8 combines architecture, landscape architecture and urban planning. What is the difference for you between these disciplines?**

With architecture, there is a client, there is a brief, there is a budget, and there is a location. Normally with a park, after you have been chosen to design it, there are still a lot of questions. What is the aim? Where are the entrances? How will people use the space? Sometimes there isn't even a location. In landscape architecture and urban planning, we deal with a larger scale than architecture and design, however the real difference is that architecture is more influential. If you're an architect, you can determine the final result. In landscape architecture and urban planning, that's not the case. You might influence the outcome, but that's about it.

**Q: Styles of building—from the Gothic cathedral to the modernist office block—easily be-**



Herman Wouters

Clockwise from above: Adriaan Geuze; the design for Jubilee Gardens in London; Parque Lineal de Manzanares in Madrid; the Schouwburgplein in Rotterdam.

**come international, while landscape design tends to stay regional, even local. Why the difference?**

Garden design and landscape architecture are closer to people's spirit. A park is almost a one-to-one expression of somebody's perception of nature, and perception of nature is not only individual but also cultural. For example, English people have a totally different mindset about nature than Dutch people. Dutch people believe you can make nature. English people believe that nature exists—it was always there, and we have to take care of it. We see the same thing, but it means something totally different.

**Q: Schouwburgplein in Rotterdam is a key project of yours. What inspired you to create a stage-like, highly urban space, instead of a more traditional "green" park?**

That was the definition in the brief. The square is on top of a parking garage, so we couldn't plant trees. I wish I could have, but there was no way to do it. We did design the edge of the square as having green—broccoli green—but that didn't happen. Today we are redesigning it [to include] a double row of trees [around] the exterior. So there will be a green façade around the square. We start the realization this year. I'm not happy without the green.



West 8 urban design & landscape architecture ©



**Q: The advent of container shipping has turned many harbors into isolated, automated zones, which most people never visit or even see. What kind of space is Rotterdam's harbor?**

In good weather, the Rotterdam docklands are full of people. There is no program, but they find their own way. They go scuba diving, fishing; they go paragliding or ride motorcycles. It's a very special natural environment totally different from the rest of the Netherlands—the sea meets the land. People interested in flowers or birds go there and freak out; they see things they've never seen before. Everything is there—seals and whales. In the newest docklands, which is man-made land, you can even find orchids.

**Q: Your design for Jubilee Gardens has been finished for several years, but work hasn't even started yet. What happened?**

[Former Mayor] Ken Livingstone thought it was very important to bring green into the city, and he had a strategy to get more control over the land. The land situation was very complex. Part of the subsoil was owned by a real estate company, and the air rights were owned by Shell, [whose] headquarters are positioned on the park. Then there are some [protected] view corridors, which are heritage. Livingstone was looking for more control, but therefore he had to do some legal stuff, which took quite an effort. And now there is a new mayor [Boris Johnson, elected in 2008], who has another strategy. I believe the strategy now is about creating a

compromise with the different owners to get any park done.

**Q: Do you foresee the project being finished in time for the Olympics in 2012?**

Yeah, I do.

**Q: It's anticipated that climate change will eventually cause water levels around the world to climb. What kind of problems will Holland face?**

Holland will be heavily attacked. Sea levels will rise, and we will need to build higher dikes, and even give up some of the land. In the future, we will be confronted with extreme drought—there won't be enough water in the Rhine River, even to have boats. When there is not enough river water in the Netherlands, the influence of the sea—under the dunes, under the dikes—will kill all the vegetation. And then there is the problem that, due to climate change, the Dutch landscape needs more pumping. The historical effect of pumping has been that organic soil declines, so Holland is literally sinking. Without question, Holland will have serious problems. But there is good news. There are only two Dutch skills: making land and, when it's done, to paint it. That's Dutch culture. We don't have big writers. Holland is not a country for good music. Our position on the planet is that we make land and we paint it.

**Q: So Holland isn't doomed?**  
Holland will be the last country to give up.

—J.S. Marcus is a writer based in Berlin.



❖ Film

# The war epic, Tarantino-style

QUENTIN TARANTINO HAS put his singular deconstructing spin on blaxploitation, martial arts and slasher movies ("Jackie Brown," "Kill Bill" and "Grindhouse" respectively) Now, with the irredeemably silly, if never, NEVER dull, "Inglourious Basterds," he takes on World War II and tries to wrestle it to the ground. The spelling of the movie's title is a jape. So, it seems, is the movie

**Film**

JOANNE KAUFMAN

itself, which unspools in a series of interlocking chapters. There's the story of French-Jewish Shosanna (Melanie Laurent). As a teenager she witnessed the brutal murder of her family, concocted a new identity for herself as owner of an art deco movie house in German-occupied Paris and now plots revenge. In another part of the war's European theater, Mr. Tarantino focuses on a small band of mostly Jewish misfits and malcontents—think "The Dirty Half-Dozen"—who hunt down Nazis with a stealth and ferocity and success rate that infuriates Der Fuhrer, here played, like the Reich's propaganda minister Joseph Goebbels, as a cartoonish buffoon. The basterds are led by Lieutenant Aldo Raine (Brad Pitt) whose artificially heavy cornpone accent suggests a road company production of "L'il Abner."

All the trademark Tarantino flourishes are here—the joyous splaying of gore; the self-referential dialogue ("We're French. We respect directors in our country") the



Eli Roth and Brad Pitt in 'Inglourious Basterds.'

**WSJ.com**

**Opening this week in Europe**

- Drag Me to Hell Bulgaria, Croatia, Iceland, Slovakia
- Inglourious Basterds Austria, Belgium, France, Germany, Greece, Hungary, Netherlands, Norway, Sweden, U.K.
- Land of the Lost Spain
- The Taking of Pelham 123 Croatia, Netherlands, Poland
- The Ugly Truth Portugal

Source: IMDb

WSJ.com subscribers can read reviews of these films and others at [WSJ.com/FilmReview](http://WSJ.com/FilmReview)

artful artificiality and the juxtaposition of humor and violence, but they don't add up to much.

In fact, nothing about the emotionally un-moored "Inglourious Basterds" adds up. Whether it's parody, farce or a fever dream is anybody's guess. It's self-indulgent for sure—consider the close-up of schlag mounded luxuriously over a slab of strudel and of a swastika being carved on a Nazi's forehead.

Certainly nothing that follows equals the chilling, heart-stopping brilliance of the movie's first scene: An SS colonel (the superb Christoph Waltz), all suave silky charm, pays a

visit to a French dairy farmer suspected of hiding Jews. Never has a request for a glass of milk been quite so terrifying.

**Arbitrage**



## The price of Ben & Jerry's ice cream

City	Local currency	€
New York	\$3	€2
Hong Kong	HK\$60	€5
London	£4	€5
Frankfurt	€5	€5
Brussels	€6	€6
Paris	€7	€7

Note: 500 ml or 16 oz. tub of Chunky Monkey; Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.

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## Estate sales in store for France, U.K.

COLLECTORS CAN FEAST upon a glamorous hodgepodge of items at coming estate sales, which include objects from England's Powderham Castle, the home of the Courtenay Earls of Devon, and Château Gabriel, Yves

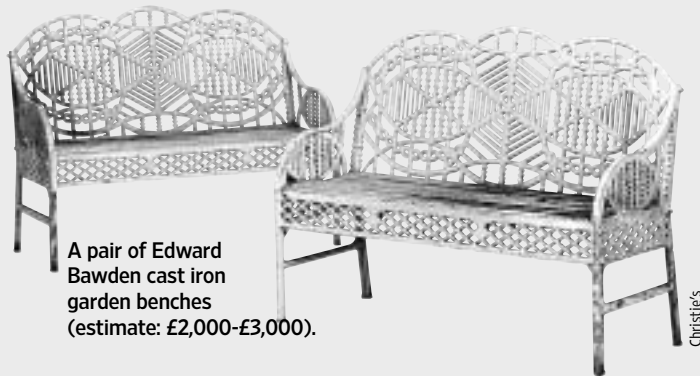
**Collecting**

MARGARET STUDER

Saint Laurent's retreat on the coast of Normandy.

On Sept. 13, Christie's South Kensington will offer the contents of Glebe House, an 18th-century rectory in Surrey that was the home of Robert Harling, who died last year. Harling, a colorful figure who shared adventures with James Bond-creator Ian Fleming during World War II, also wrote thrillers himself. As editor of the magazine "House & Garden" from 1958-1993, he was particularly attuned to design and decoration.

Among the 200 lots up for sale from his home are modern British pictures, watercolors, pen and ink drawings, furniture and decorative objects, with estimates ranging from £300-£10,000. The collection includes works by Harling's artist friends, among them British painters Edward Bawden and John Piper. Bawden was known for garden metalwork, and a pair of his wrought-iron benches, estimated at £2,000-£3,000, will be



A pair of Edward Bawden cast iron garden benches (estimate: £2,000-£3,000).

on offer. Each time a new James Bond book appeared, Fleming sent his friend Harling a signed copy, including "You Only Live Twice" (estimate: £1,000-£1,500).

On Sept. 29, Sotheby's in London will sell furniture, paintings, silver and ceramics from Powderham Castle in Devon. The auction house will also feature a collection from Seaton Delaval Hall in Northumberland, the private apartments of the late 22nd Lord Hastings. "This sale will be unmissable for devotees of the English country house," says Sotheby's U.K. deputy chairman Harry Dalmeny.

Among the paintings on sale from Powderham Castle is the 18th-century "Portrait of Hon. Francis Courtenay, Lady Honywood with Her Son" by Sir Joshua Reynolds (estimate: £150,000-£200,000); and in the furniture section, a circa-1750

George II mahogany library table (£120,000-£180,000) will be on offer. Sotheby's will auction a pair of Queen Anne giltwood wall mirrors, circa 1715, from the Seaton Delaval Hall collection (estimate: £40,000-£60,000), as well as a circa-1755, George III giltwood and marble table (estimate: £7,000-£10,000).

Christie's Paris, in collaboration with Pierre Bergé and Associates, hosted the first Yves Saint Laurent/Pierre Bergé sale in February, and it was a hit of the winter season. Part two is set for Nov. 17-19, and this time around 1,200 works will be on sale from Château Gabriel and Paris residences.

Paintings, prints, decorative arts, furniture, sculpture, ceramics, silver, books, jewelry and textiles will be on offer. Notable items include a 19th-century Dutch ceiling light made of copper (estimate: €50,000-€70,000).

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## ❖ Top Picks

# Exquisite body of wax works

**LONDON:** Madame Tussaud has some sensationally gruesome new competition in the wax-museum world. The Wellcome Collection has amassed vintage syphilitic heads, psoriasis-inflicted limbs and disassembled bodies from across Europe in its expertly curated exhibition, "Exquisite Bodies," which tells the "curious and grotesque" history of the wax anatomical model.

The fascinating displays, which feature models from Italy, Britain, Belgium and Spain, trace the evolution of wax anatomies over the course of two centuries. The models were used as serious medical tools, but also as promoters of public awareness. They were true works of art, but also cheap curiosities for a prudish and uninformed public. As the exhibit notes, the anatomies, which were observed by medical students and fairgoers alike, "combined serious science with a touch of horror."

The exhibit begins with a captivating anatomical wax Venus from the world's first grand collection of wax models, established by the Grand Duke of Tuscany in 18th-century Florence. The model's long hair, spiritual face and delicate limbs were meant to ease the experience of studying anatomy, which had been done mainly with cadavers. The workshop of Clemente Susini and Francesco Calenzuoli is believed to have crafted the intricate innards of the Venus, whose head and expression resemble an angelic Renaissance saint.

Such pure and virtuous attributes stand in stark contrast to the wax figures that make up the rest of the exhibition. The "Museo Roca," a Spanish museum of curiosities that was part of Barcelona's red light district from 1900-35, displayed diseased extremities in an effort to educate and fascinate the public. For a while, the Red Cross even oversaw the museum's collection, which featured tubercular and leprosy wax faces.

Those faces, now on show at the "Exquisite Bodies" exhibit, in many ways resemble the models that Joseph Towne crafted for Guy's Hospital in London a century before. Towne worked at the hospital from 1826-79 and established a reputation in the medical community for his artistic and exhaustively detailed anatomical sculptures. Over the course of his career, Towne made more than 1,000 models, and the examples on display here include ulcerating syphiloderma of the nose; dissection of the head of a baby; and deteriorated teeth of late congenital syphilis. He even modeled more rare conditions, such as a forearm with a protruding cutaneous horn.

Visitors might also wander upstairs to the Wellcome's permanent exhibition, "Medicine Man," which includes artifacts from the collection of philanthropist and medicine-enthusiast Henry Wellcome. Among the items: an old-world chastity belt, bullet-extracting forceps, a Victorian cupping set, a Chinese torture chair and even Napoleon's toothbrush. And you can't beat the price of admission, as advertised on a banner outside the museum: "Free entry for the incurably curious."

—Paul Sonne

Until Oct. 18  
www.wellcomecollection.org



'Wax Venus,' made in Florence in 1771-1800 and held by the Science Museum in London.

Wellcome Library, London

## The Blue Rider's quietly artistic revolution

**BADEN BADEN:** Unlike many intellectual circles in early 20th-century Europe that promoted revolutionary political ideas, Germany's "The Blue Rider" group of artists pursued sublime goals. Its members, such as Russian painter Alexej von Jawlensky (1864-1941), sought to express life's spiritual side, engaging in an intense dialogue with the nature of color that later prompted some of them, such as Russian artist Wassily Kandinsky (1866-1944), to develop abstract painting.

The Museum Frieder Burda's exhibition "Der Blaue Reiter: Marc, Macke, Kandinsky, Münter, Jawlensky" traces the impact of the group, whose members had already worked together for several years before it was officially formed in 1911 by Kandinsky and German artist Franz Marc



Alexej Jawlensky's 'Bildnis des Tänzers Alexander Sacharoff' (1909).

(1880-1916) in Munich. More than 80 paintings and sculptures and several dozen photographs of the artists are shown, providing an extensive tour d'horizon of the circle, which often met in the home of Kandinsky and his partner, German painter Gabriele Münter (1877-1962), in the village of Murnau, Bavaria, to discuss and produce art. The group was held to-

Städtische Galerie im Lenbachhaus, München

gether by friendship and an interest in spirituality rather than a specific aesthetic or political agenda. This is reflected in the broad variety of styles and subject matters chosen by the artists.

Jawlensky, for example, focused on human faces, like in his portrait of dancer Alexander Sacharoff from 1909, showing a male dancer in red female clothes. Marc, who was drawn to the cubist style such as in his oil canvas "Der Tiger" from 1912, was fascinated by animals, believing that their paradisiacal innocence could serve as an inspiration and solace to mankind.

Kandinsky was interested in landscapes, often painting the idyllic scenery around Murnau in stark, shining colors such as in "Murnau mit Kirche I" (Murnau with church I) from 1910, showing a village in a winter landscape that already verges on the abstract.

—Goran Mijuk

Until Nov. 8  
www.sammlung-friederburda.de



Marcel Breuer's 'Club Chair B 3, 2nd version' (1926); below, Breuer's 'African Chair' (1921).

Stiftung Bauhaus Dessau, photo: Hartwig Klappert

## The many meanings of Bauhaus

**BERLIN:** The word "Bauhaus" is hard to pin down but impossible to ignore. Coined in 1919 by progressive German architect Walter Gropius, who needed a name for his new art school in Weimar, the word can refer to the actual school, to the movement the school later inspired, and to that movement's most remote imitations, rendered decades after the rise of Nazism forced the school to close in 1933. It is shorthand for much that went right, and everything that went wrong, with modernist design.

In a landmark exhibit at Berlin's Martin-Gropius-Bau, the curators have gone back and rediscovered the whole of the original Bauhaus school's 13½-year history. Thanks to loans from all three major Bauhaus archives, "Bauhaus: A Conceptual Model" is the largest show of its kind ever mounted, with some 1,000 objects on display. It is also a great, wondrous revision of everything we have thought about the Bauhaus until now.

Long associated with the cool lines and even cooler materials of high modernism—epitomized by Marcel Breuer's tubular-steel "Wassily" chair (mid-1920s), or Gropius's glass-and-concrete Bauhaus building in Dessau (1926)—the Bauhaus, as the show's title suggests, was in fact a clearing house of every form of experimentation. "African Chair" (1921), created when Breuer was a 19-year-old student, and made in collaboration with tex-

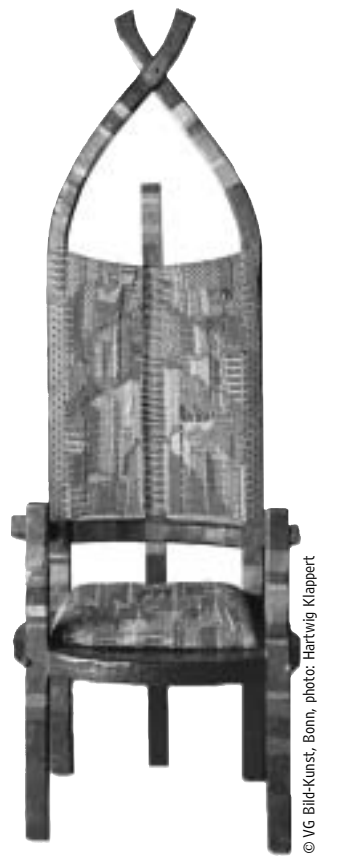
tile artist Gunta Stölzl, is a psychedelic wood-and-hemp throne.

Another surprise is the work of Johannes Itten (1888-1967), a mystical-minded Swiss artist and teacher who dominated the Bauhaus in its early years. Known for his monk-like appearance, Itten, a self-styled follower of Zoroaster, created the school's multidisciplinary core course, which arguably shaped the direction of the whole movement. The exhibition begins with a 1990s reconstruction of Itten's lavishly colorful, four-meter-high "Tower of Fire" (1920) a spiraling, hermetically symbolic, glass-and-pewter sculpture, as distant from a Mies van der Rohe glass-box tower as Zoroaster's Ancient Persia was from Mies's postwar Chicago.

The Itten design is placed next to Mies's haunting monochromatic sketches from the early 1920s, which imagined a shadowy glass skyscraper hovering over the heart of Berlin. In the early 1930s, Mies became the last head of the school, and his elegant, restrictive eye helped determine how the Bauhaus would be remembered after its members, and some of its ideas, were scattered around the world in exile. Mies—who coined the dictum "Less is more"—already represented what the Bauhaus became, but now we have Itten to tell us how expansive the Bauhaus really was.

—J.S. Marcus

Until Oct. 4  
www.berlinerfestspiele.de



© VG Bild-Kunst, Bonn, photo: Hartwig Klappert



## An American in Tysmentsya

By Claire St. Amant

TYSMENTSYA, Ukraine—After graduating from college in 2008, I joined the Peace Corps and was sent to Ukraine. I'm not sure where I meet more people who know less about what exactly the Peace Corps is—here or back home. In Ukraine, people I meet either think that I'm a secret agent (our language-training classes now include the phrase "I am not a spy") or that I was forced to come here, as if in some sort of mandatory military service. When I tell Ukrainians I actually chose this job, they are unconvinced. The idea that a college-educated, single female with no relatives in Eastern Europe would willingly give up two years of her life to teach English in the former Soviet Union is hard for them to fathom.

You might think that Americans would know more about the program, but they are familiar with the Peace Corps only nominally. For many, it conjures up memories of John F. Kennedy asking America's youth to put aside their selfish ways and serve global humanity, not to mention images of earnest college graduates helping to dig wells in Africa. In fact, Africa is the default site of most Peace Corps iconography. Of course, the Peace Corps still operates there. But it has changed a great deal from the days of the New Frontier, even if its core mission remains the same: to provide skills where they were needed, to educate other cultures about America, and to educate Americans about other cultures.

### Ukraine houses the Peace Corps' largest contingent.

Earlier this summer, President Barack Obama nominated Aaron Williams to be the corps' new director. Mr. Williams, who was a volunteer in the Dominican Republic from 1967 to 1970, has been tasked with doubling the size of the corps from its current 7,876 volunteers by 2011. Mr. Obama's proposed \$373.4 million budget is a \$33.4 million increase from last year.

In 1965, when missionaries and soldiers were practically the only developing-world travelers, the Peace Corps was twice today's size. Other things have changed too. The fall of the Iron Curtain and the advent of the Internet have propelled the program in a new direction.

To learn more about the roots of the corps, I phoned Jim Sheahan, a Sierra Leone volunteer from 1961 to 1963 who now lives in Atlanta. "You're calling me from Ukraine?" he asked incredulously. "The Peace Corps sure has changed since I was there," he noted, recalling the isolation from the rest of the world that volunteers used to experience. Mr. Sheahan had to make an advance appointment at the post office to telephone anyone abroad. "The charges were horrendous," he said, particularly "on a Peace Corps salary."

While most people associate the corps with, say, Uganda, Ukraine is now home to the largest Peace Corps contingent. These days, in fact, Morocco, Nicaragua, the Dominican Republic and Guatemala all host more volunteers than any sub-Saharan African country. As the industries of the corps have

gradually expanded to include business development and information technology, so has the scope of countries served. After declaring independence in 1991, Ukraine was the first former Soviet republic to invite the corps into its country. Currently there are 247 members here, 17% of whom are older than 50. Instead of the stereotype of 20-somethings living in grass huts, volunteers are of all ages now. And Ron Tschetter, the director under the Bush administration, had his own ideas about how to encourage more applicants. His recruiting plan targeted the 50-plus demographic through the AARP and retired teachers' associations with a goal to increase the proportion of older volunteers to 15% from 5%. While he didn't succeed in shifting numbers program-wide, many of my colleagues in Ukraine could be my grandparents; they include academics and former business executives.

Volunteers often live in apartments while teaching English or working in business development. But indoor plumbing does not make a developed country. In Ukraine, water supplies routinely break down and central heating is a rarity. Double-digit inflation, gas shortages and poisoned presidential candidates are just a sampling of the woes of this teenage democracy in Russia's backyard. "This is not the end," my Ukrainian friend Svitlana reminds me while baking an elaborate meal for family and friends or planting rows of onions. Ukraine is definitely a work in progress. But things are improving in fits and starts. I have Internet access more regularly than I have running water.

In between hand-washing clothes and dishes and making meals from scratch, I teach fifth through 10th grade at the local school. While we have a computer lab that theoretically has Internet access, I spend most lessons without electricity. I teach new vocabulary through charades and practice spelling with Hangman tournaments. A great deal of my work



is outside the classroom, talking with neighbors about American history over a cup of tea or helping friends gather potatoes from their kitchen gardens.

In the past, Peace Corps volunteers joined up to see the world and, of course, to do good. But today a significant portion of the American population has already been abroad by the time they have graduated from college, although

rarely have they spent any time in the countries where the corps members work. When Mr. Sheahan worked in the corps' public affairs division in 1963, he booked returned volunteers on the Johnny Carson "Tonight Show" to promote the experience. Recruitment today is mostly done online. Potential volunteers can learn basic facts and figures about countries and programs, as well as look at pictures, watch videos and read blogs from current volunteers. I bookmarked the page in high school and would routinely check the site for new programs and the latest updates from the field. By the time I attended a recruiting event on my college campus, I had already started my online application.

Despite my longtime interest, I don't think I could have predicted what my life is like now. And now I'm sharing the experience with baby boomers. At a recent birthday party, we ate on the floor with pillows and a hodgepodge of plates and cups. Volunteers enjoy celebrating together, but our housing requirements allot only two plates and two forks per person. The scene wouldn't seem that unusual for a recent college grad, but the birthday boy was turning 64. "I never imagined a birthday like this in my 60s," mused John Jensen, a former soldier, business owner and blackjack dealer. He seemed to be enjoying himself.

Ms. St. Amant blogs at [www.clairestamant.com](http://www.clairestamant.com). The contents of this article do not reflect any position of the U.S. government or the Peace Corps.

### Bookshelf / By Geoffrey Moorhouse

## Houses Divided

After 30 pages or so of Philippa Gregory's novel "The White Queen," I wondered what in the world I had let myself in for. "When he looks at me," I had read, "I recognize desire in his face." And later: "His weight is on me, he is pushing me down." I was beginning to get that sinking feeling myself. Not long afterward, however, having persevered through such literary mush, I realized that what I was reading was not so much a romantic potboiler as what used to be known as a rattling good yarn, extremely well told.

### The White Queen

By Philippa Gregory  
(Touchstone, 415 pages, \$25.99)

Ms. Gregory, best known for "The Other Boleyn Girl" and other novels of the Tudor court, turns her attention here to the years leading up to the Tudor ascendancy. "The White Queen" is based on the life of Elizabeth Woodville, the wife of King Edward IV (1442-83), so the plot is set during the War of the Roses, those brutal and confusing years when the House of York—to which Edward belonged—and the House of Lancaster were contesting the Plantagenet claim to the English throne. The contest would

end, as we remember, with the victory of Henry Tudor, Henry VIII's father, at Bosworth Field in 1485.

Elizabeth was a Lancastrian by birth. She had been widowed by the Yorkists and left with two sons to bring up. So her yielding to Edward's "desire" was a bit more serious than your average example of tribal intermarriage. Their relations, of course, weren't all ecstatic passion—even if, at one point, Ms. Gregory says that "three nights pass in a haze of pleasure." But the marriage did produce seven children (I think, though I'd rather lost count by the time the last one was born). It also produced anxiety, grief, tension and other connubial normalities.

Thanks to Ms. Gregory, we see a great deal of treachery during Elizabeth's time as the "white queen." (The House of York was symbolized by a white rose, Lancaster by a red.) People swap sides blithely for advancement or self-preservation. They jockey for position and primacy. Bloodshed regularly results when they back the wrong horse. Judicious marriages are arranged, continental alliances sought. There is, in short, endless maneuvering for advantage in a desperately uncertain world.

In Ms. Gregory's account, Elizabeth's mother, Lady Rivers, has prophetic insight (some would say she is a witch), and we encounter

much fanciful stuff about Melusina, a water goddess, who punctuates the storyline in italics at intervals, adding a touch of the spookily mysterious. Ms. Gregory produces a tantalizingly real and plausible mystery, which I won't spoil by saying more than that it concerns the fate of the two little princes who—history says—were smothered to death in the Tower of London.

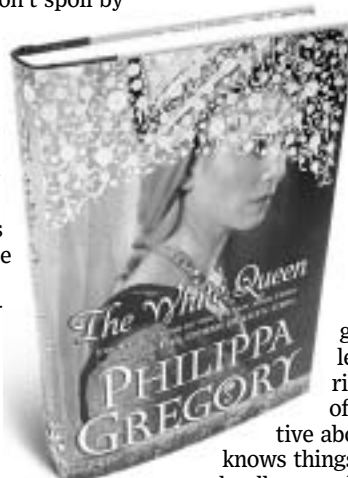
Through all this Elizabeth Woodville gropes her way dauntlessly and regally, from Edward's wooing and those hazes of pleasure to maternities and crises, including moments when she fears for her life after Edward dies (of natural causes). In late middle age she reaches the recognition that her future is more or less what she had started with before she met Edward: the life of a well-upholstered widow who, this time around, had once been a queen.

She has also become, she notices, a carbon copy of her mother, driven by ambition and possessed by a touch of the old prophetics. Elizabeth foresees the death of Ri-

chard III—Edward's brother—who had ascended to the throne. She envisions him unhorsed and chopped to the ground at Bosworth by Henry Tudor's men—just as Shakespeare would have it a century or

so later. In her drive and self-sufficiency, Elizabeth resembles a successful professional woman of the late 20th and early 21st centuries, in spite of being a determined thruster from the 15th.

Ms. Gregory navigates herself faultlessly through the period with a fine sense of what was distinctive about it. Of course she knows things that every English schoolboy used to know, like the Duke of Clarence—Edward's other brother—drowning in a barrel of malmsey. The scene is graphically described here with the executioner holding Clarence's head under the wine until the bubbles stop surfacing. Ms. Gregory understands as well the expensive complexities of running a medieval court and the dynastic imperative that regulated all royal marriages and that later certainly supercharged Henry VIII as much as the fact that he



couldn't keep his pants up.

Ms. Gregory is also aware of things that usually specialists in the period alone know. The artillery of the duke of Warwick, then fighting on behalf of the House of Lancaster, *did* overshoot the king's forces at the Battle of Barnet in 1471, and the Downs *was* (still is) the safest place to anchor in a storm off the coast of Kent. I'm not sure that 15th-century princes would have been heard saying "You win, lady," which sounds more like spaghetti Western to me. But I forgive Ms. Gregory this anachronism if only because she has rescued that lovely word "twang"—during a soccer match, a crossbar is hit "with such force that it twanged like a tuning fork"—from its doubtless impending oblivion.

In lesser hands, recounting this slice of history might have been a tiresome exercise from start to finish, but "The White Queen" is something more than that. High English literature it certainly isn't; nor is it merely a medieval bodice-ripper. It is something betwixt and between, rather like the heroine's own life.

Mr. Moorhouse's latest book is "The Last Divine Office: Henry VIII and the Dissolution of the Monasteries." He is a Fellow of the Royal Society of Literature.



# time off

## Aarhus

### arts festival

"Aarhus Festival 2009" is a leading Scandinavian performing-arts festival presenting dance, theater, exhibitions and opera performances.

Aarhus Festuge  
Aug. 28-Sept. 6  
☎ 45-8730-8300  
www.aarhusfestuge.dk

## Amsterdam

### music festival

"Haarlem Jazz City Festival" presents gospel, zydeco, soul and jazz music by international performers, including La Sonora Cuban, Ryan Shaw, Chris Jagger and Tommy Tornado.

Grote Markt  
Until Aug. 23  
☎ 31-6-2449-7138  
www.haarlemjazzstad.nl

## Athens

### art

"Worshipping Women: Ritual and Reality in Classical Athens" showcases objects illustrating the religious roles of women in the Classical Greek world, exploring female dieties, priestesses and rituals.

National Archaeological Museum  
Until Nov. 30  
☎ 30-210-8217-724  
odysseus.culture.gr

## Barcelona

### photography

"This is War! Robert Capa at Work"

ums into the early morning hours, offering special night tours, concerts, dance performances, theater shows and food.

Various museums  
Aug. 29  
☎ 49-30-2474-9815  
www.lange-nacht-der-museen.de

### art

"Architecture Illustrated" exhibits miniatures illustrating Islamic architecture throughout history, including an anthology produced around 1420 and album sheets of the Moghul period (16th-19th century).

Museum of Islamic Art  
Until Oct 15  
☎ 49-30-2090-5577  
www.smb.museum

## Bremen

### music festival

"Musikfest Bremen 2009" is a classical-music festival featuring performances by Marc Minkowsky and Les Musiciens du Louvre-Grenoble, Dee Dee Bridgewater & Band and others.

Musikfest Bremen  
Aug. 22-Sept. 12  
☎ 49-421-3366-77  
www.musikfest-bremen.de

## Brussels

### music festival

"Klara Festival 2009" presents a mix of traditional and modern music from Asia and Sweden, including Elisso Wirssaladze and the Aviv Quartet, the Seoul Philharmonic, and conductors

Aug. 22, 24, 26

☎ 36-1-4132-380  
www.madonna.com

## Cologne

### photography

"Masterworks from the Photography Collection—A New Gallery" displays 60 photographs from the Museum Ludwig collection, including images by Edward Steichen (1879-1973), Henri Cartier-Bresson (1908-2004), Weegee (1899-1968) and Robert Doisneau (1912-94).

Museum Ludwig  
Until Jan. 31, 2010  
☎ 49-221-2212-3468  
www.museum-ludwig.de

## Dublin

### art

"Alan Phelan: Fragile Absolutes" shows 16 sculptures and installations by Irish contemporary artist Alan Phelan (born 1968).

Irish Museum of Modern Art  
Until Nov. 1  
☎ 353-1-6129-900  
www.imma.ie

## Edinburgh

### art

"Eva Hesse Studio Work" displays the small-scale sculpture and conceptual work of German-born American sculptor Eva Hesse (1936-70).

Fruitmarket Gallery  
Until Oct 25  
☎ 44-131-2252-383  
www.fruitmarket.co.uk



Jean Tholance

Cuissarde boots by Roger Vivier (1987).

cases paintings and drawings by German artist Sigmar Polke (born 1941).

Hamburger Kunsthalle  
Until Oct. 4  
☎ 49-428-1312-00  
www.hamburger-kunsthalle.de

## Lisbon

### history

"Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries" explores the history and cultural impact of Portuguese pioneers and traders.

Museu Nacional de Arte Antiga  
Until Oct. 11  
☎ 351-21-3912-800  
www.mnarteantiga-ipmuseus.pt

## Liverpool

### music festival

"Let it Be Liverpool: International Beatle Week Festival" celebrates the Beatles with memorabilia auctions, guided tours and performances by tribute bands.

The Cavern Liverpool  
Aug. 26-Sept. 1  
☎ 44-151-2369-091  
www.cavernclub.org

## London

### history

"Outbreak 1939" commemorates the outbreak of World War II 70 years ago with documents and objects from the period.

Imperial War Museum  
Until Dec. 31  
☎ 44-20-7416-5000  
london.iwm.org.uk

### photography

"Rankin Live" is the first U.K. retrospective of British photographer John Rankin Waddell (born 1966), featuring portraits of Tony Blair, Madonna, the Queen, Kate Moss, Helen Mirren and others.

Old Truman Brewery  
Until Sept. 18  
☎ 44-20-7247-3959  
www.rankinlive.com

## Madrid

### history

"The Schizoes of Madrid: The Madrid

Figuration of the 1970s" examines the cultural scene of the final years of the Franco dictatorship and the first period of democracy with works by Carlos Alcolea (1949-92), Chema Cobo (born 1952), Luis Gordillo (born 1934), Sigfrido Martín Begué (born 1959) and others.

Museo Nacional Centro de Arte Reina Sofía  
Until Sept. 14  
☎ 34-91-7741-000  
www.museoreinasofia.es

## Paris

### design

"As Red As Possible" explores the history and symbolism of the color red in societies.

Les Arts Decoratifs—Study Gallery  
Until Nov. 1  
☎ 33-1-4455-5750  
www.lesartsdecoratifs.fr

## Rome

### design

"Alessandro Mendini" shows works by Italian designer and architect Alessandro Mendini (born 1931).

Museo dell'Ara Pacis  
Until Sept. 6  
☎ 39-0606-08  
www.arapacis.it

### art

"Speculation of an Artist: Four Generations in the Mirror" showcases works by 30 artists created during the 1970s using mirrors as a medium for art.

Museo Carlo Bilotti Aranciera di Villa Borghese  
Until Oct. 4  
☎ 39-0606-08  
www.museocarlobilotti.it

## Stockholm

### music festival

"Baltic Sea Festival 2009" is an annual classical music festival, featuring the World Orchestra for Peace, Helsinki Philharmonic Orchestra, St. Christopher Chamber Orchestra and others.

SR Berwaldhallen  
Aug. 28-Sept. 3  
☎ 46-08-7841-800  
www.sr.se

### music

"Coldplay: Viva la Vida on Tour" brings U.K. rock act Coldplay with their mix of melancholic as well as upbeat ballads to the Stockholms Stadium.

Stockholms Stadium  
Aug. 22  
☎ 46-077-1707-070  
www.coldplay.com

## Venice

### architecture

"Palladio in/and Venice" presents over 300 works by Venetian architect Andrea Palladio (1508-1580).

Museo Correr  
Until Jan. 10  
☎ 39-041-2405-211  
www.museiciviveneziani.it

## Vienna

### art

"Trouble in Paradise" displays six installations by the Austrian artist-duo Steinbrener/Dempff in several enclosures at Schönbrunn Zoo.

Tiergarten Schönbrunn  
Until Oct. 18  
☎ 43-1-8779-294  
www.steinbrener-dempff.com  
www.zoovienna.at

Source: ArtBase Global Arts News Service, WSJE research.



'Look Out In The Black Out' World War II poster on show at the Imperial War Museum in London.

marks the 70th anniversary of the end of the Spanish Civil War with work by photographer Robert Capa (1913-54), including photographs, handwritten comments, books and magazines.

Museu Nacional d'Art de Catalunya  
Until Sept. 27  
☎ 34-93-6220-360  
www.mnac.cat

## Berlin

### art

"Long Night of the Museums" opens the doors to over 100 of Berlin's muse-

including Daniel Harding, Esa-Pekka Salonen and Valery Gergiev.

KlaraFestival  
Aug. 28-Sept. 11  
☎ 32-2-5489-595  
www.klarafestival.be

## Budapest

### music

"Madonna: The Sticky and Sweet Tour" brings the queen of pop and dance music to Budapest, Belgrade and Bucharest, performing music from her latest album "Hard Candy."

Puskas Ferenc Stadion, USCE Park, Parc Izvor

## Ghent

### design

"Yrjö Kukkapuro" is a retrospective of the furniture and objects created by Finnish designer Yrjö Kukkapuro (born 1933).

Design Museum Gent  
Until Oct. 11  
☎ 32-9-2679-999  
www.designmuseumgent.be

## Hamburg

### art

"Sigmar Polke—We petty bourgeois! Contemporaries (Pop Series)" show-