

WEEKEND JOURNAL.

EUROPE



Supporting the arts

A guide to giving and receiving at Europe's top cultural institutions

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top cultural institutions



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EUROPE

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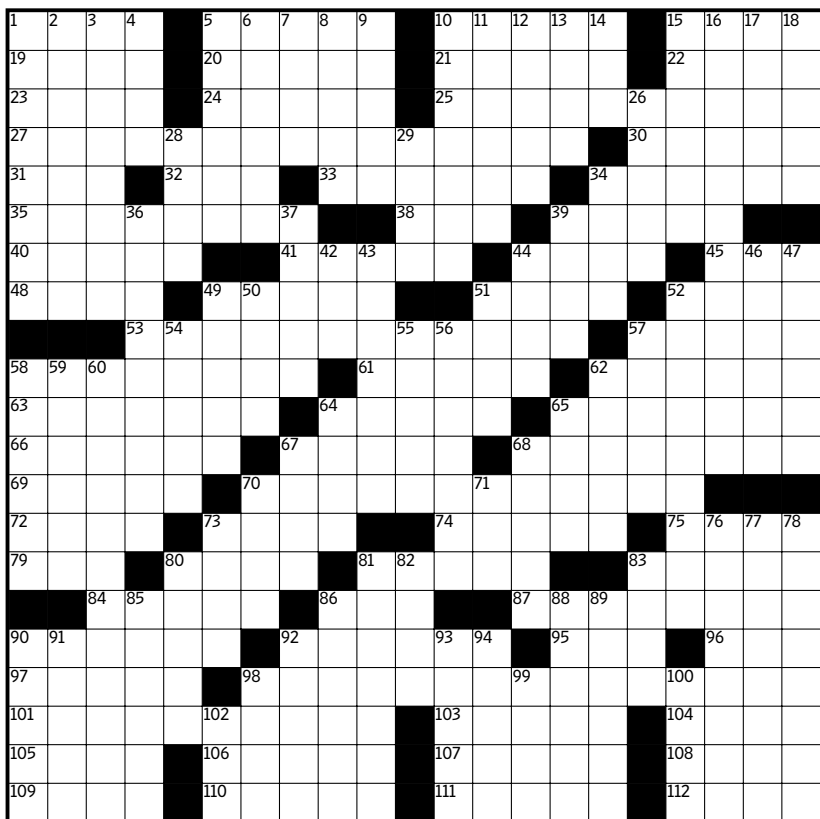
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Last Week's Solution



❖ Auctions

Russian elite snap up art of past oligarchs

BY KELLY CROW

RUSSIAN OLIGARCHS AND bigwigs who buoyed, then fled, the local art market, are gingerly stepping back in. But rather than embracing the latest contemporary artists, they're chasing the collections of an earlier elite class—before the Revolution.

London's chief auction houses Sotheby's and Christie's International plan to sell at least \$36 million worth of Russian art, including a rediscovered trove of Fabergé cigarette cases owned by the younger son of Czar Alexander II. The series of sales, called Russia Week, begins Monday.

Like many collecting categories, the Russian art market was gutted by the recession, but price levels for top artists like Ilya Repin have begun to stabilize, in part because of a fresh influx of Russian and Ukrainian buyers from banking and political circles. Repin was a Ukrainian who became Russia's leading late 19th-century realist. Newcomers include Alina Aivazova, the wife of Kiev's mayor Leonid Kosmos Chernovetsky, who in June paid boutique auctioneer MacDougall's a record \$2.3 million for Repin's "Portrait of Madame Alisa Rivoir with a Lapdog."

Sotheby's says at least 38% of the buyers at its June round of London art sales were new to its Russian department. Nearly a quarter of the buyers were newcomers to the auction house altogether—a signal that Europeans may be investing more cash in hard assets like art.

From Moscow to Kiev to Kazakh expatriates living in London, demand is growing once more for Russian silver, gilded porcelain vases and 19th-century paintings of Cossack soldiers and peasant women in colorful head scarves. Less popular now are those contemporary stars who enjoyed huge price jumps during the market's peak like Ilya Kabakov, whose 1982 painting of an insect, "Beetle," sold for a record \$5.8 million at Phillips de Pury in 2008. Kabakov is missing from this latest round, and auction houses have tailored the latest offerings to suit traditional tastes.

Sotheby's scored a coup when it consigned a group of Romanov heirlooms owned by the emperor's son Grand Duke Vladimir Alexandrovich and his wife, Grand Duchess Maria Pavlovna. The couple, known for throwing lavish parties and outfitting their rooms in Ottoman décor, reigned over St. Petersburg society

until the 1918 Russian Revolution compelled the duchess, by then a widow, to flee to Paris. At her request, a friend stuffed the couple's collection of cigarette cases and cuff links into a pair of pillowcases and dropped the bags off at the Swedish Legation in St. Petersburg. The duchess died before ever claiming the goods, which wound up languishing at the Swedish Foreign Office in Stockholm until being rediscovered in January.

Now, the couple's heirs are selling off the pieces, including 66 pairs of cuff links and 51 cigarette and cigar cases, along with the pillowcases for around \$1.5 million combined. The pillowcases are priced around \$330 apiece. A green Fabergé case given to the couple by their nephew, Czar Nicholas II, is estimated to sell for at least \$117,000. (The case contains a handwritten note from the ruler identifying himself as "Nicky.")

Sotheby's Monday evening sale of Russian paintings includes Alexandra Exter's "Venice," a colorful collage reminiscent of Fernand Léger and priced to sell for at least \$1.4 million. A Repin portrait of a bandaged soldier, "Cossack," carries a \$955,000 low estimate. Overall, Sotheby's expects to bring in at least \$24.6 million from its Russian art sales.

Christie's, meanwhile, expects to bring in at least \$11.5 million from its Russian sales, led by Nicholas Roerich's sea-green panorama, "Legend, from the series Messiah," which is priced to sell for at least \$1.1 million. That's a respectable price tag considering that Christie's sold a similar Roerich for \$2.9 million earlier this spring when the economic picture was gloomier. Alexandre Iacovleff's 1918 view of a Chinese theater crowd, "Loge de Theatre à Peking," carries a \$1.1 million low estimate.

Within the decorative arts, Christie's is offering a large two-handled porcelain vase made in Czar Nicholas I's Imperial Porcelain Factory for at least \$230,000. Christie's international director of Russian art, Alexis de Tiesenhausen, says newer collectors typically anchor their Russian porcelain collection with pieces made during the mid-1800s when the royal porcelain factories were producing at peak levels of gilded craftsmanship.

"Russian collectors have grown bored of the crisis," Mr. Tiesenhausen said. "We lost a few clients, but others have finally arrived."



Alexandre Iacovleff's 'Theater Box in Peking' (1918), estimated at £700,000-£1 million.



Left, an enameled, gilt sash with badge and star of the Order of St. Andrew the First-Called, estimate: £120,000-£180,000; right, a Fabergé imperial enamel cigarette case (1899), estimate: £60,000-£80,000.

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Clockwise: Paul Bocuse's Ouest Express; Marc Veyrat's Cozna Vera; Alain Ducasse with his sandwiches at Be Boulangépicier; takeout salads from Guy Martin's Miyou.



Ouest Express: Sipa Press/Rea; Features (2): ENL - Miel/Écotaïs; Eyedea

'Restauration rapide' nation

As France's frosty attitude toward fast food thaws, master chefs heat up their own interpretations

BY SUSANA FERREIRA

UNTIL LAST YEAR, eating the food of *Paris* Paul Bocuse, one of France's most celebrated chefs, required a visit to L'Auberge du Pont de Collonges, his restaurant with three Michelin stars near Lyon. Diners there lounge beneath chandeliers and eat spoonfuls of his famous truffle soup—at €80 (about \$120) a bowl.

But there's now a cheaper option in Lyon—twin restaurants run by Mr. Bocuse called Ouest Express.

There are no truffles on the menu at these ultra-modern eateries. Instead, Mr. Bocuse offers hot plates of salmon ravioli for €6.40, and "le César Classic" burger for €9.40, made with local beef and served with a drink and a side or dessert.

Customers carry their trays to tables arranged in a bright, airy dining room or on a sunny terrace—or they take their meals to go. After opening the first Ouest Express early last year, Mr. Bocuse opened a second location last month in Lyon's Part-Dieu district downtown. Planning has begun for a third.

"A chain? Why not?" says Pierre-Yves Bertrand, director of operations and development for the Ouest Express brand. "Maybe even franchises. The objective is to expand."

Plenty of chefs in France have opened bistros, brasseries and other relatively affordable alternatives to their Michelin-starred eateries. France's master chefs now have

taken the next step—designing and serving their own takes on fast food. Their interpretations are American-style lunches of salads and sandwiches, often priced as meal deals and packaged to be eaten on the run.

The enthusiasm for *la restauration rapide* comes as consumers in France continue to feel a financial pinch. Meanwhile, the nation's historically frosty attitude toward American burgers and fries appears to be thawing. Once, McDonald's franchises in France were met with protests. But at the end of last year, McDonald's France says

Fast food is the sector that is growing the fastest among restaurants in France, according to a hospitality-industry group.

that the more than 1,100 Golden Arches throughout France rang up sales of €3.3 billion—an 11% increase over 2007.

"Fast food is the sector that is growing the fastest" among restaurants in France, says Claire Cosson, spokeswoman for Union des Métiers et des Industries de l'Hôtellerie, a French hospitality-industry group known as UMIH.

In 2007, slightly more than half of the approximately 9.5 million meals purchased

away from home in France were in traditional restaurants. "But every year they lose ground," Ms. Cosson says.

Another trend working in the quick lunch's favor, Ms. Cosson adds, is that the French are eating smaller lunches. In 1975, the average French meal lasted 90 minutes, according to the UMIH; by 2008, that time had shrunk to 30 minutes.

In the U.S., Wolfgang Puck was a pioneer in high-end fast food in 1991, when he launched a lower-priced alternative to his Beverly Hills, Calif., restaurant Spago—Wolfgang Puck Express, a chain of eateries at airports and other locations. Those, plus his line of packaged foods, quickly made the chef a household name.

But in France, where marathon, multicourse meals have been a revered and deeply ingrained aspect of the national identity, master chefs have only recently begun whipping up takeout. Their interest in interpreting fast food is another sign of change.

Chefs say their use of fresh, local ingredients and their attention to detail sets their quick lunches apart from corporate fast food.

"The fact that we're eating quickly is not the problem," says Jean Lhéritier, president of the Slow Food France group, which pro-

motes local products and agriculture. "If you can eat well at a fast-food restaurant, then I'm not opposed."

Marc Veyrat, a master of France's lauded *nouvelle cuisine*, once split his time between l'Auberge de l'Eridan and la Ferme de mon Père, his three-Michelin-starred restaurants in the Rhône-Alpes region near Switzerland. Last year, he turned his attention to an organic casual eatery, Cozna Vera, overlooking Lake Annecy, where he serves a soup du jour for €5.80, and a burger piled high with fresh and roasted vegetables and served with a side of organic fries for €9.80.

Loyal to local farmers, he has this for his motto: "Respect the planet, savor nature."

Alain Ducasse, one of the most famous names in French cuisine and the head of an empire of restaurants, culinary schools and cookbooks, has two sandwich shops in Paris called Be Boulangépicier and Café Be, where a fresh baguette Parisienne costs €4.75 and the popular César salad, €8.25.

At the two-Michelin-starred Le Grand Véfour restaurant in Paris near the Palais Royal, customers can sample chef Guy Martin's "menu plaisir"—a spread of the chef's selection of entrées, mains and desserts for €268. It's a far cry from Mr. Martin's sandwicherie Miyou, where a salad of fresh cod, fennel and spiced orange sells for €9.80, and a foie gras and mango confit baguette for €7.10.

At Thierry Marx's two-Michelin-starred



restaurant Château Cordeillan-Bages, in Pauillac, innovations include dishes decorated with ice cylinders and “virtual sausages,” a rich meat-and-lentil soup served in a thin sausage-shaped casing, which a waiter snips open and spills onto a plate. Mr. Marx had once hoped to open a fast-food restaurant in Paris; instead, he is giving the rapide movement a different sort of boost, opening what he calls a “street-food academy.”

The culinary program, hosted by the Lycée Hôtelier Saint-Michel, near Bordeaux, emphasizes “nomadic” foods that can be held in hand, eaten at a counter or taken to go. It has already welcomed its first group of aspiring restaurant-owners and chefs.

Mr. Marx traces his attraction to street food to his childhood in the Ménilmontant neighborhood of northern Paris, a place still known for its diverse immigrant population of Eastern European Jews, Maghrebis, East Asians and West Africans. At Mr. Marx’s academy, students learn to make the street foods of the Mediterranean basin, North Africa and Asia, and they take classes on making fresh pastas, healthy pizzas and other updated versions of regional specialties.

“The idea of takeaway food is very useful,” says Mr. Marx, the chef. “We have 15 to 20 minutes for lunch, and often we eat in front of the computer.”

The idea, he adds, is to prepare chefs to open their own corner fast-food stands—“good, independent corner boutiques.”



Value in vintage port

FINE-WINE PRICES have remained remarkably resilient to the onslaught of the financial crisis. Latest figures from Live-ex, the fine-wine exchange, show a recovery of between 14% and 18% since January. Those expecting a catastrophic crash amid the economic collapse of 2008 have watched while prices have dipped, around 15% last year, before recovering in early spring. In a world where demand for other luxury items has fallen, it seems perverse that fine wines con-

discovered a monastery in Lamego, a picturesque town that sits high above the Douro, where the abbot was adding brandy to wine during fermentation. This immediately killed off the yeasts and produced the sweet, high alcoholic red wine that we know today. As a result, many of the port houses have English or Scottish names such as Cockburn’s, Croft, Dow’s, Graham’s, Sandeman and Taylor’s.

The market has since expanded to much of Europe and the U.S., where port’s sweet flavor is particularly enjoyed after a meal. Prices did rise quite significantly in the ‘80s but have since stabilized. Indeed, compared with top wine estates in Bordeaux, Burgundy, the Napa Valley and Champagne, they seem relatively underpriced.

Wine WILL LYONS

tinue to maintain their eye-watering levels. Bordeaux’s Château Pétrus 2006, presently retailing at nearly £2,000 a bottle, is one such wine.

The explanation is twofold. However much financial chaos is wrought on our economies, there is enough wealth and demand to prevent prices for the finest wines ever dropping. Production of these wines is also limited year after year by the twin constraints of acreage and wine law. Unlike the owners of Aston Martin, who can build another factory to meet demand, the commercial director of a fine-wine estate can’t produce significantly more wine.

To compound the problem, the fine-wine market, which traditionally was constrained to Europe and then the U.S., has now expanded to include the growing economies of Russia and particularly Asia. In February of last year, the Hong Kong government removed all duty on alcohol, which had been as high as 40%, precipitating a massive fine-wine boom.

But for those who look carefully, there is always an opportunity to find value, even in a rising market. One area to scour is the steep sided valleys of the Douro, home to Portugal’s luscious export: vintage port.

Vintage port is gloriously unfashionable. The trade grew up in the 17th century to meet demand from the English market. At the time, imports of French wines into England were banned. When William III heaped further punitive taxation on them in 1693, English merchants were forced to look for their wine elsewhere, and their search ended in the northern valleys of Portugal. The story goes that two young merchants from Liverpool

discovered a monastery in Lamego, a picturesque town that sits high above the Douro, where the abbot was adding brandy to wine during fermentation. This immediately killed off the yeasts and produced the sweet, high alcoholic red wine that we know today. As a result, many of the port houses have English or Scottish names such as Cockburn’s, Croft, Dow’s, Graham’s, Sandeman and Taylor’s.

The market has since expanded to much of Europe and the U.S., where port’s sweet flavor is particularly enjoyed after a meal. Prices did rise quite significantly in the ‘80s but have since stabilized. Indeed, compared with top wine estates in Bordeaux, Burgundy, the Napa Valley and Champagne, they seem relatively underpriced. Take for example Taylor’s 1977—an excellent vintage from one of the region’s finest houses. It can be found for around €668 a case. What other region can offer such age at such value? A comparable vintage in Bordeaux, say the ‘82, would cost 10 times as much. Vintage ports are declared in the second spring after the harvest, on average there are around three a decade. The grapes have to be of sufficient quality for it to be declared a vintage. The newest vintage is the 2007, which is currently on the market. I favored Warre’s 2007, which has a restrained, graceful style. The nose has a wonderful spice and cracked pepper character with a powerful grip on the palate. Graham’s 2007 is much more intense, a wine that covers your teeth with purple tannin after one sip. The nose is deliciously forward with notes of violets, eucalyptus and blackberry. Other vintage years to look out for are: 2003, 1997, 1994, 1985, 1977 and 1963.

The other style of port to offer outstanding value for mature vintages is Tawny port. Unlike vintage port, it has been matured in wood. The wine sits in the barrel for a period of between 10 and 30 years during which time its color fades to an attractive golden, tawny shade. The tannins and the fruit both wane, developing a rich, nutty, voluptuous flavor with notes of raisins, nutmeg and baked walnuts. Dow’s, Fonseca, Graham’s, Quinta do Noval Nacional, Niepoort, Taylor’s and Warre’s are by far the best houses to look out for.

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Wake up and smell the coffee

From revolutionary seedbeds to blogging spots—cafés are not what they used to be

BY MICHAEL IDOV

THE COFFEEHOUSE MAY just be mankind's greatest invention. It certainly is the most collective one: In the classic, which is to say Viennese, form, the coffeehouse is perhaps the finest collaboration between Europe, Asia and Africa. It is almost as if every great civilization in the world had taken a brief time-out from trying to kill one another to brainstorm what a perfect public space should look like. The result was equal parts Athenian agora, Saharan oasis and Continental court, with pastries. Modernity in its bloody splendor has tumbled out of the coffeehouse: In January of 1913 alone, as Frederic Morton describes in his Vienna history "Thunder at Twilight," Lenin, Trotsky, Hitler, Freud and Josip Broz Tito were using the same cups at Vienna's Café Central. (Stalin was in town, too, but he was too much of a country bumpkin for espresso.)

And yet it seems that we're losing the coffeehouse—less to the usual suspects like the Internet and fast-food chains than to our own politeness. We've brought the noise level down to a whisper and are in the process of losing even the whisper: Enter the modern café and the loudest sound you'll hear will be someone typing, in ALL CAPS, an angry blog comment. We've become coffee sophisticates—to the point where McDonald's feels compelled to roll out some semblance of an espresso program—but we're still rubes when it comes to the real purpose of the place: It's not the coffee. It's what your brain does on it.

It's telling that the people credited with the invention of the coffeehouse tend to be rogues with tangled multinational roots. There's George Franz (or Jerzy Franciszek, or Yuri-Frants—his very name holds at least three passports) Kolschitzky. A kind of Austrian-Polish-Ukrainian-Cossack cross between Paul Revere and Ray Kroc, he is said to have slipped out of the Turk-be-seiged Vienna in 1683, disguised in a fez, to call up reinforcements. When invited before the emperor to collect his reward, he asked for the sacks of "camel fodder" left behind by the retreating enemy, and opened Vienna's first café shortly afterward. This whole coffee caper whiffs mightily of folklore—it's even reminiscent of one Arabic fable—and sure enough, no historical record of it exists. Kolschitzky's real-life counterpart, however, is hardly less exotic: an Armenian named Johannes Diodato, who's been given a royal monopoly on coffee for his services as a spy.

It's no wonder, then, that the coffeehouse became a hotbed of a proudly rootless culture. Psychoanalysis and socialism sprang partly from the espresso cup. In 17th-century London, coffeehouses were



derided, in a fantastic turn of phrase, as "seminaries of sedition." By the end of that century, they numbered over 2,000. Poet John Dryden held court at Will's; the so-called "Learned Club" gathered at the Grecian, where a sword fight once erupted over the correct pronunciation of a Greek word; and the London Stock Exchange itself began with a newsletter John Castaing distributed in 1698 at Jonathan's. A bit later, Adam Smith, Edward Gibbon, and Samuel Johnson—with Boswell in tow, naturally—enjoyed interdisciplinary shouting matches with actors and painters at the Turk's Head. And then the East India Trading Company buried the kingdom in affordable tea, private clubs closed their doors to the rabble, and the age of the coffeehouse in the British Isles was over.

In the late 19th century, the global nexus of café culture returned to Vienna for arguably the greatest

The coffeehouse became a hotbed of a proudly rootless culture. Psychoanalysis and socialism sprang partly from the espresso cup.

stretch of coffee-fueled creativity known to man. This is when every convention of the modern coffeehouse—the many-antlered coat rack, the marble tabletop, the day's newspaper spread Torah-like on bamboo holders—fell into place, and its role as the intellectual sparring ring was cemented. Turn-of-the-century Vienna gave rise to a generation of close-knit "Jung Wien" writers, including Arthur Schnitzler and Stefan Zweig, most

Top, inside Vienna's Café Central; right, television writers during the 2008 strike flocked to the Intelligentsia in Los Angeles.



Alamy (top); AssociatedPress (left)

of whom practically lived in cafés. This is not an exaggeration. Peter Altenberg had his mail delivered to Café Central.

The arrangement was hardly idyllic. The Jung Wieners steadily went through a limited pool of girlfriends and came to blows with each other over reviews. Yet out of the friction came the kind of humanist thought that still reverberates throughout literature, design, philosophy, even architecture. And once again, a cosmopolitan, slightly alienated attitude permeated the room: Most of the writers were, after all, Jewish, including Schnitzler.

It was Vienna's postwar generation that grew tired of what they now saw as an irredeemably quaint antebellum lifestyle. In the early 1950s, dozens of famous coffeehouses—some of them centuries in operation—shuttered one by one. The Viennese had a special word for

this phenomenon, as the Viennese tend to: *kaffehaussterben*, coffeehouse death. Some placed the blame on the more casual "espresso bar," with its new and blasphemous practice of selling coffee to go, but many suspected a deeper malaise. Critic Clive James, in his collection "Cultural Amnesia," logically blames it on the decimation and scattering of the Jewish civil society and the lost art of Jewish conversation. An even likelier culprit, I think, is the Germanic postwar self-loathing jag. "The truth is that I have always hated the Viennese coffeehouse," Austrian novelist Thomas Bernhard wrote in his memoir, "because in them I am always confronted with people like myself, and naturally I do not wish to be everlastingly confronted with people like myself."

Compared to the passions that roiled London and Vienna, the American coffeehouse was always gen-



Top: a 1954 coffee klatch at London's The Coffee Inn; left, Café Hawelka in Vienna, circa 1956; a sign outside a Brooklyn, New York, café.

Post/Getty Images (top); Imagno/Getty Images (left)

teel and, dare I say it, elitist; the only surviving art genre American café society has birthed is coffeehouse folk music—sensitive-guy or -gal tunes that fade almost eagerly into the background. Sure, Americans love the idea of the coffeehouse because it dovetails with the idea of urbanity in general: That's why a coffeehouse is the first harbinger of a gentrifying area, and the last stand of a neighborhood in decline. As with a hospital or a bookstore, we may not even go there but feel better knowing one is near.

We've also used it to balkanize ourselves. The Viennese coffeehouse is a communal exercise in individuality: As an Austrian friend noted recently, his compatriots don't go to cafés to socialize—everyone goes to watch everyone else. This phenomenon doesn't quite work in America because cafés tend to draw specific crowds: a hipster

café, a mom café, a student café. With the exception of the ubiquitous Starbucks, where slumming and aspiration meet, coffeehouses are used by patrons to separate into tribes.

Don't get me wrong—any coffeehouse is better than none at all, and their second, post-Starbucks, wave of proliferation is a fantastic phenomenon, bringing jobs and the pleasure of good espresso to communities across the U.S. The only trouble with the new, proudly bean-centric places that keep popping up is that they tend to be austere obsessives. There's barely anything to eat other than a perfunctory pastry, and never, ever any alcohol. You're supposed to contemplate your coffee, top notes to finish, in worshipful silence, a notion as wrongheaded as a caramel frappuccino.

The coffeehouse experience is inextricably linked with newsprint:

Coffee and a paper are an even more powerful pair than coffee and a cigarette. Early London coffeehouses used to have "runners"—people who would go from café to café to announce the latest news; there's just something about the intake of data tidbits from many sources that goes well with coffee.

Same goes for writing in cafés. Hemingway nails it down within the very first pages of "A Moveable Feast": the author alone with his café au lait, shavings from his pencil curling into the saucer, and, of course, a girl with "hair black as a crow's wing and cut sharply and diagonally across her cheek" at the next table.

Which brings us to the laptop. At any given moment, a typical New York coffeehouse looks like an especially sedate telemarketing center. Recently, there's been a movement afoot to limit the use of laptops. The

laptops hog the tables, but they do the coffeehouse experience an even deeper disservice. They make it a solitary one, and it's a different kind of solitude from the stance sung by Hemingway. You're not just alone—you're in another universe entirely, inaccessible to anyone not directly behind you.

Perhaps the economic downturn will untie our tongues and restart the conversation. With rents going down, the next Café Abraco or Café Regular may be able to afford a larger space and have some money left for tables and chairs. And the new Lost Generation of creative strivers is already here to fill these chairs. In Los Angeles, friends report, where the lavish business lunch is no longer the industry standard, the café society is in unexpectedly full swing. Somewhere in the caffeinated ether, the ghost of Schnitzler is smiling.

—Latvian-born Michael Idov is a contributing editor at *New York Magazine* and author of the novel "Ground Up." He lives in New York and will be doing a panel on coffeehouse culture at the *Austrian Cultural Forum* in New York on Dec 4.



FIVE FAVORITE CAFÉS

Michael Idov's favorite cafés from around the world:

Café del Círculo de Bellas Artes, Madrid
Calle Alcalá 42,
near Plaza de la Cibeles

An astonishing, grandiose second-floor Art Deco space looking out on one of Europe's prettiest corners (Alcalá and Gran Vía). The crowd is often dictated by whatever's taking place in the building's art galleries, and leavened by bankers from the nearby Banco de España. It used to be a members-only club, and you still have to pay a euro to gain entrance.

Mayak, Moscow
Ulitsa Bolshaya Nikitskaya 19,
in the Mayakovsky Theatre

The coffee's crap. So is the food. Yet it fulfills the coffeehouse mission of casually squeezing together creative elites like no other place I know. On any given evening, editors-in-chief can be found sharing tables with film directors, television moguls, permanently depressed opposition politicians, at least one resident movie star and the occasional Western tourist who doesn't recognize any of them.

A Brasileira, Lisbon
Rua Garrett, 120, Chiado

Admittedly a bit too famous for its own good (I may as well be recommending Les Deux Magots), and outfitted with silly tourist bait like the statue of Fernando Pessoa out front. Yet its intellectual pedigree is real, and the room remains largely untouched from the 1920s.

Café Sabarsky, New York
1048 5th Ave.

A near-perfect café – if only it weren't such a production. Part of the Neue Galerie, it is itself a carefully curated museum piece on par with any Klimt or Schiele that hangs upstairs. It could use a little schmutz – I wish I could magically tow it 70 or 80 blocks south.

Café Havelka, Vienna
Dorotheergasse 6, Wien 1010

In my novel *Ground Up*, it's called Café Hrabal and has fictional owners, but the description still stands: "Compared to most others, it looked small and cheap, cut down to more recognizable New York proportions in square footage and budget. Perhaps that's what endeared it to us most, the faint possibility of such a place back home. Instead of occupying a ballroom with 30-foot cathedral windows and its own flock of pigeons under the ceiling, the owners managed to squeeze the whole thing into a windowless basement and lose none of the buzzed bustle: in fact, the cramped quarters only helped essentialize it."

The culture of giving

As Europe's arts institutions rely more on private funds, opportunities for donors are blossoming

BY PAUL SONNE

FANCY AN EXCLUSIVE Duran Duran concert under the pyramids of the Louvre? Or perhaps you want to sponsor a character from the Royal Opera House's new ballet, "Tales of Beatrix Potter"? You could even jet off on a trip to Moscow alongside the ballet company of the Opéra National de Paris. As European cultural institutions take cues from their American brethren and rely increasingly on private donations, the perks that donors get in return for giving are growing in number and diversity.

The Louvre has gone from raising 6% of its operating revenues from philanthropy, sponsorships and space rentals in 2003 to culling 16% of its operating budget from such private funds this year. The Rijksmuseum is launching its first "international friends circle" as it moves forward with plans for a grand 2013 reopening—complete with massive renovations and a new building—with a mandate to raise €45 million from private funds.

Iconic cultural institutions like the Tate, the Mariinsky and the Louvre all have set up American or international "friends groups" in the last decade, in part to cash in on donations coming from the U.S. and to allow American supporters to take advantage of domestic tax write-offs.

"They have focused much more on the overseas market, and particularly the American market, since about 2000," said Richard Busby, chief executive of BDS Sponsorship Ltd., a consultancy based in the U.K. that specializes in funding in the culture and leisure sectors. Mr. Busby said he was seeing a particular shift among cultural organizations in continental Europe, which, with a few exceptions, are catching up to the U.K. and the U.S. in terms of developing robust fundraising operations.

The increased importance of private funding has opened up more opportunities for donors. Most cultural organizations offer trips, special exhibitions, tailored lunches and tours, as well as galas or concerts to individuals who open their hearts—and their wallets—to support projects.

That also means opportunities for networking. "The research I've seen shows that opera and contemporary art are the two most popular among captains of industry and politicians," Mr. Busby said. "If you go to a concert, the networking opportunities are much more limited than they are in museums or galleries, where you can stand around and have a glass of wine in front of the works of art and still talk to people."

Clockwise from above: The Louvre; Spanish Queen Sofia (right) and Brazilian First Lady Marisa Leticia Lula da Silva at the Prado; an Opéra National de Paris gala at the Palais Garnier; Amsterdam's Rijksmuseum.



The Louvre, Paris

'KEEP GOOD COMPANY: that is, "Go to the Louvre," painter Paul Cézanne wrote to a young artist in 1903, quoting teacher and fellow painter Thomas Couture.

Though Cézanne was referring to the possibility of keeping good company with history's great painters, supporters of the Louvre can keep good company in far more extravagant ways.

The 2008 Paris fundraising benefit for American and International Friends of the Louvre, chaired by Houston socialite Becca Cason Thrash, for instance, raised \$2.7 million for the museum before expenses and included, apart from a lavish red-carpet gala, a private performance by Duran Duran under the I.M. Pei-designed pyramid, lunch with the American ambassador to France, a private fashion viewing at Christian Lacroix and an aperitif-and-cigar reception at the home of Hubert Guerrand-Hermès. Attendees, who were largely donors at the \$10,000-plus level, also viewed a collection of Leonardo da Vinci drawings usually off limits to the public.

The Louvre has ramped up its private fundraising efforts in recent years. Donations go either directly to the Louvre or to a number of specialized support societies, such as American Friends of the Louvre, which then filter the money to specific projects.

The museum organizes special tours for donors, invites them to a yearly donors-only concert in the galleries and organizes lunches and private events with head curators. There are also special trips: The International Council of the American Friends of the Louvre, for example, organized a tour to Beijing in 2008 for the opening of the "Napoleon and the Louvre" exhibit at the Forbidden City and a trip to Mexico City. The Louvre counts among its donors Christopher "Kip" Forbes, vice chairman of Forbes Inc., who runs the American Friends group, and Maryvonne Pinault, the wife of retail mogul François Pinault, who heads up Le Cercle Cressent.

Royal Opera House, London

£30

The Pointe Shoe Appeal goes to providing the 48,000 pairs of ballet shoes required by the ROH each year. Each donation of £30 buys one pair and it brings in £50,000 annually.

£79-£1,680

Friends of Covent Garden receive premium booking, access to rehearsal tickets, a personalized travel agent and special events.

£500-£10,000

Seat naming. Prices range from £500 for the lower slips to £10,000 for the grand tier and orchestra stalls. Raises £25,000 for the ROH each year.

£4,600-£47,000

Patrons of Covent Garden get to book the best seats for the opera and ballet, often on the night of the performance. Grand Tier Patrons, who pay £47,000, get seats in the grand tier and four top-price tickets for all opera productions, plus access to special dinners, master classes and dress rehearsals.

£5,000

Annual membership in one of the ROH's individual giving circles (Artists Circle, Connoisseurs Series, Wagner Circle, Fonteyn Circle).

£7,500 (plus cost of trip)

Supporters can go on tour abroad with the Royal Ballet to locales like Cuba and China.

Despite its staid, aristocratic moniker, the Royal Opera House has been working hard to shed the stiff stereotypes associated with opera and ballet. Recent endeavors aimed at bringing opera to the masses have included staging a short 'Twitter' opera in September, with the libretto crowd-sourced from tweets, and offering, in 2008, exclusive, low-price tickets for the opening night of Mozart's "Don Giovanni" to readers of the British tabloid The Sun.

The ROH, which relies on philanthropic gifts and sponsorships for 20% of its operating income, has been equally inventive about fundraising. Instead of donning black-tie attire and sipping bubbly, supporters of the ROH are more apt to be found donating orchestral scores for Wagner's ring cycle, jetting off to Shanghai or Havana on special "supporters tours" with cast members of the Royal Ballet or sponsoring roles in "La traviata." Those who sponsor roles often get to watch costumes being made behind the scenes and meet the performers.

For donors willing to make an annual gift of £5,000, the ROH has developed a number of initiatives tailored to special philanthropic giving circles. The Wagner Circle, for example, supports the staging of a new Wagner production at ROH each year and features special events like pre-performance talks, post-performance parties and lectures by Wagner scholars. The Connoisseurs' Series holds receptions in private homes across London where star performers like Renée Fleming and Dmitri Hvorostovsky give special talks.

€60-€800

Membership in Société des Amis du Louvre, which helps the Louvre specifically with acquisitions.

\$1,000-\$25,000

Membership in American Friends of the Louvre, a U.S. non-profit started in 2002. Sponsors projects that improve educational tools, visiting conditions (e.g. the translation of online resources), restorations, renovations and fellowships.

€5,000

Membership in Cercle des Mécènes du Louvre (€2,000 for young patrons), which finances restorations and educational projects.

€5,000-€500,000

Membership in Le Cercle Cressent, a campaign for the renewal of the 18th-century decorative-arts department, scheduled to reopen in 2012.

€500,000

If the donation is used for room renovation, a dedication plaque will go in the room; if the gift is used for a specific exhibition, the donor's name will be placed on the banner during the exhibition. Donors who give to Le Cercle Cressent at this level will have their names engraved in the new decorative arts department rooms.

€1 million

The donor will be nominated to the Ministry of Culture as a Grand Donateur du Ministère de la Culture.

€1.5 million

The name of the donor will be engraved in the entrance of the Apollo Gallery.

€2 million

A room will be given the donor's name for a period of 20 years.

Opéra National de Paris

€100-€2,000

Membership in AROP, the ONP's friends circle, offers priority booking and events with the artists.

€2,000 and up

Membership in Mécène comes with VIP access to seats, dinners, galas, master classes and preview events.

€20,000 and up

Friends of the Ring funds new productions of Wagner's 'The Ring.'

€50,000 and up

Supports an ONP special project. Donors can sponsor a role or educational program.

€100,000 and up

Grand Donateurs support restorations, underwrite productions and have their names engraved in the *rotonde des abonnés*.

€1 million and up

The donor will be nominated to the Ministry of Culture as a Grand Donateur du Ministère de la Culture.

THOUGH PERHAPS BEST known outside France as the setting for "Phantom of the Opera," the Opéra National de Paris has an allure that goes far beyond the Palais Garnier's 8-ton (crashing) chandelier. Home to renowned ballet and opera companies, the ONP stages about 350 ballet and opera performances in its main auditoriums each season and attracts almost 800,000 spectators. Théophile Gautier, the French Romantic poet and dramatist, called it the "cathedral of the upper crust."

Relying on donors and sponsorships for about 5% of its operating income, the ONP organizes events that bask in traditional, high-society glitz, including four gala nights a year. On Dec. 16, for example, the ONP will host a black-tie gala at Palais Garnier, under the "haut patronage" of French President Nicolas Sarkozy, to celebrate the centenary of the Ballets Russes. The event, which costs €10,000 for 10 tickets and benefits the ONP ballet's 2011 tour to Novosibirsk and Moscow, includes a lavish dinner and performances by principals from the ONP ballet and the Bolshoi. The French Garde Républicaine will stand in the

grand staircase to welcome VIPs attending the event (the last time the Garde Républicaine stood guard at one of the opera's galas was when Prince Charles attended one in 2004). The ONP plans to invite the gala's donors to rehearsals with the dancers, a reception at the Russian ambassador's residence in Paris—and also to go on tour with the company to Moscow.

Grand Donateurs, who give a minimum of €100,000 and often underwrite a production or a ballet tour, are invited to meet with singers, dancers and directors and are given the opportunity to attend dress rehearsals. Their names are engraved in the Palais Garnier's *rotonde des abonnés*, which is being restored thanks to Grand Donateur support. The ONP counts some of Europe's most high-profile philanthropists among its top donors, including Yves Saint Laurent co-founder Pierre Bergé, Rolls-Royce Chairman Simon Robertson (also a supporter of the Royal Opera House in London), Brazilian philanthropist Lily Safra, winery owner and heiress Philippine de Rothschild and Albert Frère, the richest man in Belgium.



€75-€1,000

Membership for two in the Rijksmuseum Friends Circle, which at the highest level includes invites to a patrons dinner and openings.

\$5,000

Patron membership for two in the new International Circle, which includes curator-led previews and invites to yearly trips in Europe.

\$15,000

Chairman Circle membership for two in the International Circle. Includes an exclusive invitation for a private dinner with curators and trustees, among other benefits.

€50,000

Endowment of a fund at the Rijksmuseum Foundation. Usually paid in yearly installments of €10,000 over five years.

The Rijksmuseum, Amsterdam

SOME OF THE Rijksmuseum's greatest treasures have come from private donations. Vermeer's "The Little Street," for instance, was donated by former Royal Dutch Shell Chairman Henri Deterding in 1921, while Rembrandt's "The Jewish Bride" arrived at the museum courtesy of the Dutch banker Adriaan van der Hoop, who gave it to the City of Amsterdam in 1854. Though the Rijksmuseum is the national museum of the Netherlands, it has long relied on the generosity of donors, and today it operates as an independent foundation responsible for raising about half its proceeds. The museum is in the midst of a massive €366 million renovation and renewal project, scheduled for completion in 2013, with funding coming primarily from the government but also from a €45 million fundraising

effort. The project includes plans for the construction of a covered glass courtyard that, like the pyramids at the Louvre, will serve as a central entrance to the museum.

At the end of the year, the Rijksmuseum will launch a new International Friends Circle in an effort to shore up money for the renovation project and boost the visibility of the museum around the world. The museum will organize special events for the International Friends Circle, such as drinks at TEFAP (the European fine art fair in Maastricht). There will also be a dinner at the Dutch ambassador's residence in Washington, which will coincide with a Rijksmuseum exhibit on Hendrick Avercamp, the foremost Dutch painter of winter landscapes, set to arrive at the U.S. capital's National Gallery in March.



Ed Freeman/Getty (Louvre); B. Rindoff Petroff/AROP (Paris National Opera); Agence France-Press/Getty (Prado); Arie de Leeuw/The Rijksmuseum

The Prado, Madrid

€50-€150

Membership in Fundación Amigos.

€750

Honor members in Fundación Amigos receive out-of-hours tours, invitations to exhibition openings as well as tickets to special receptions and events.

€60,000-€300,000 (annually)

Collaborators, who are mostly corporate donors, sponsor a specific event or activity and benefit from enhanced access to the museum, as well as invitations to openings.

€300,000 (annually)

Protectors, who are mostly corporate donors, sponsor specific programs, such as the 'Traveling Prado' scheme, which brings works of art to other regions of Spain.

€2.5 million (over 4 years)

Benefactors, who are mostly corporate donors, sponsor major exhibitions or restorations and enjoy access to exclusive events as well as company visibility.

ERNEST HEMINGWAY OFTEN went to the Museo del Prado before sitting down to write. He admired the approachable simplicity with which the paintings were displayed: "It cannot be right, the tourist thinks. There must be a catch somewhere."

Today, the Prado remains a crown jewel of European museums, buttressed in part by private funds. In 2008, sponsor contributions and private space rentals comprised more than 15% of the museum budget, with the large part of donations coming from corporate donors. Fundación Amigos del Museo del Prado, the museum's friends organization, also serves as a benefactor for major exhibitions, visitor programs and art restorations. It organizes member trips, such as a recent excursion to Belgium's Rene Magritte Museum.

Though the Prado sometimes receives donations from individuals, such as in 2007 when Spanish king Juan Carlos I gave the museum a sum he received as a prize from a Spanish insurance company, the fundraising program for individuals is less developed than at other European cultural institutions.



The Tate, Great Britain



Members admire St. Paul's Cathedral from the Tate Modern gallery.

Alessia Pierdomenico/Corbis

£50 and up

Membership at the Tate Galleries, including access to members rooms.

£1,000

Silver Patrons go on out-of-hours tours, visit artist studios and attend opening receptions for exhibits.

£5,000

Gold Patrons attend lectures as well as meals with artists and curators.

£10,000

Platinum Patrons access a travel program, which has included trips to the United Arab Emirates and Italy.

Larger donations

Above the Patron level, Tate Bene-

factors give large donations or works of art. Damien Hirst, for example, donated four works worth around £10 million. Other Benefactors include or have included designer Marc Jacobs, artist Louise Bourgeois and art dealer Anthony d'Offay.

THE TATE, WHICH operates a sizable multi-tiered, development scheme, attributed 20% of its self-generated income, or about £27 million, for the 2008-09 fiscal year to fundraising (including capital). It boasts 95,000 memberships, which encompass 200,000 individuals—and many say that the members room atop the Tate Modern, with its sweeping views of the Thames and St. Paul's Cathedral, justify the fees, which start at £50 per year. Members enjoy unlimited access to the Tate Modern, the Tate Britain and the smaller museums in Liverpool and St. Ives. The Tate is particularly popular with the young set: 60% of Tate Modern's audience is under the

age of 35.

Donors looking for more involvement can become Tate Patrons, which offers access to special events like out-of-hours, curator-led tours, visits to private art collections and opening receptions for major exhibitions. Platinum patrons, who pay £10,000 per annum, get to tour exhibitions as they are going up and partake in special travel programs as well as Tate dinners with directors, artists and trustees.

Sir Henry Tate, the gallery's first benefactor, made a fortune as a sugar refiner. Today, the museum counts scores of people as Tate Benefactors, a designation higher than platinum patron.

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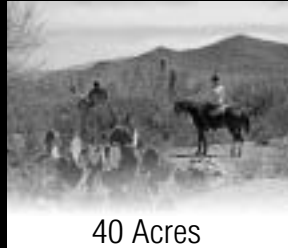
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Peggy Guggenheim Regatta Lunch in Venice (above); Guggenheim museum in Bilbao (below).

PEGGY GUGGENHEIM, the wealthy art collector and heiress whose father died on the *Titanic* and whose uncle, Solomon R. Guggenheim, became one of America's most important arts philanthropists, spent much of World War II in Europe amassing a sparkling contemporary art collection, replete with names like Pablo Picasso, Salvador Dalí and Piet Mondrian. She was a gutsy woman, having bought Fernand Léger's "Men in the City" (1919) just as Hitler invaded Norway and having snapped up Constantin Brâncusi's "Bird in Space" (1923) as the Germans approached Paris. She finally fled Nazi-occupied France in 1941 with art in hand and artist in tow (German painter Max Ernst left with her; they later married and divorced). Her marvelous collection of Cubist, abstract and Surrealist art now resides primarily at the Peggy Guggenheim Collection in Venice, where it adorns the walls of her former house, the Palazzo Venier dei Leoni, on the Grand Canal. The collection was bequeathed to the Solomon R. Guggenheim Foundation upon her death in 1979.

An exclusive group of no more than 70 donors can become members of the Collection's invitation-only Advisory Board, which requires an annual donation of €7,500 and meets twice a year, once in Venice and once in another city, such as Sibiu, Transylvania in 2007, Zurich in 2008 and New York this year. The advisers also attend special events like the annual Regatta Lunch, which takes place on the roof terrace of the museum during the Grand Canal's Regata Storica gondola race, and an annual concert on Peggy Guggenheim's birthday.

Opened in 1997, the Frank Gehry-designed Guggenheim Bilbao was

built using government funds and then turned over to the Solomon R. Guggenheim Foundation for operation. The Guggenheim in Venice is modest from the outside and tremendous on the inside, whereas the Guggenheim in Bilbao is the opposite—renowned more for its sloping metallic exterior than for the permanent collection of 20th-century art and sculpture inside. The Bilbao museum does, however, boast high-profile temporary exhibitions.

The Guggenheim Bilbao has over 16,000 members, who pay anywhere from €20 to €8,000 in annual dues. Honor Members, who support the museum at the top level, participate in an Advisory Committee similar to the one in Venice. The Guggenheim Bilbao also organizes other special events for its members. In 2007, for example, artist Mainer López executed "AdosAdos," in which over 1,000 members held up panels to simulate an extension of the museum. For both museums, the largest donations usually go through the Solomon R. Guggenheim Foundation.



The Guggenheim, Venice and Bilbao

Venice

€39-€110

Amici membership.

€320

Guggenheim Circle membership (invitation only) includes invites to openings and travel programs.

€1,000

International Friends membership (invitation only) offers exclusively planned events for an international group of art collectors.

€7,500

Advisory Board membership (invitation only) with invites to trips, Regatta Lunch and yearly concert.

Bilbao

€20-€70

Membership.

€650

International Membership offers admission for two, private tours, invites to the gala and openings.

€8,000

Honor Membership offers admission for two, 40 invites to the museum and 5 guided tours, plus invites to openings and the gala.



Why aren't the wealthy moving to Scandinavia?

BY DAVID BAIN

DENMARK, NORWAY, SWEDEN and Finland invariably top prosperity surveys, their cities lead quality of life surveys and their citizens live long lives.

Legatum Prosperity Index, a global ranking of wealth and well-being, placed all four countries, along with Switzerland, in the top five spots of its recent survey. Finland was first.

The region's capitals feature high up on quality of life surveys: Recently Copenhagen, Stockholm and Helsinki ranked in the top 10 most livable cities in the world, according to a survey by lifestyle magazine *Monocle*. Scandinavia's citizens also live long lives, with average life expectancy of 79.

Doesn't this all add up to a good reason to move there?

Well, for many yes, but not for most of Europe's mobile wealthy. Although details are sketchy, migration figures give few indications the wealthy are moving to any of the four countries. Sweden said the number of those seeking residency who are self-employed—the most likely category the wealthy fit into—has fallen sharply since 2005 to less than 500 last year.

Migration to Denmark, Finland and Norway has risen sharply from Europe in the last couple of years, but most of this is coming from the new European Union countries, like Poland, Lithuania and Romania. There is little evidence that the footloose wealthy from other parts of Europe want to live in Scandinavia.

Onerous tax burdens for high net worth individuals in all four countries might be the obvious answer to why the mobile wealthy don't want to relocate to the region. *Forbes's* annual tax misery index, which evaluates whether taxes attract or repel capital and talent, placed Sweden fourth on the index and Finland ninth.

But Norway and Denmark are way down the list, at 20th and 26th place respectively. Amazingly, Denmark is deemed to have a less onerous tax regime than Switzerland—often regarded as Europe's most preferential tax regime for the rich.

So high taxes might only partly explain why the wealthy aren't relocating to the region. Inevitably, the reasons to live in any country are more complicated—even more complicated if you're wealthy. But what is for sure is that scoring high on indexes of prosperity and quality of life doesn't carry much store with the rich.

It seems clear that the problem is with the quality of life indexes. They should give extra weightings to exclusive restaurants, hotels and clubs, as well as access to top of the range luxury products and services and proximity of important cultural events. Perhaps most importantly, they should take into account the number or ultra-wealthy already living in the country as the rich tend to flock together.

These indexes could ignore things that are important to most people—like good universal health care and quality of public transport links—given how little the very wealthy use these services.

Prime property prices begin to stir

London, Switzerland, Monaco and the South of France are sparking to life

BY TARA LOADER WILKINSON

AFTER SHARP FALLS during the credit crisis, prime residential property prices in Europe are beginning to regain their poise, fueled by investor appetite for direct investment opportunities, cheap money and exchange-rate advantages.

London is leading the charge, but residential property in Switzerland, Monaco and the South of France is also sparking to life.

The downturn hit prime property—those valued at €2 million and above—hard. Central London prime residential property fell between 20%-30% from peak to trough, say estate agents.

Monaco and South of France property was off 20%. Switzerland, less exposed to a property bubble before the credit crisis, bucked the trend, with top properties selling for 5% more so far in 2009.

But the worst of the crisis for top residential property prices in London and other prime locations outside of Switzerland appears to be over.

Knight Frank, the upmarket London-based estate agent, said that 30% of its deals in the prime central London market were sealed in October and September. Savills, another exclusive London estate agent, reported a similar rise in activity during the same period.

"People are coming to us with saddlebags laden with money," said Trevor Abrahamson, who runs estate agency Glentree, which sells houses on one of the capital's most expensive streets, Bishops Avenue.

"They have made up some of their losses in gains in the equity markets and, with such low yields of cash, are being more aggressive with their investment strategies," Mr. Abrahamson added.

Forty percent of properties Glentree has sold so far this year have been in the last two months.

Property lawyers are saying ac-

tivity is being helped by many wealthy investors buying prime residential property in Europe for investment reasons.

"They like the direct investment opportunity of buying residential properties in cities like London," said Henry Stuart, a partner and property specialist at private client lawyers Withers. "Right now, they see property as transparent, tangible and useful—they do not share the same optimism towards indirect investments."

Mr. Stuart said activity has been particularly strong around the £1 million to £2 million market in central London. Withers also worked on six of the 10 houses sold for £10 million-plus in central London in the second quarter of this year.

Many wealthy buyers are taking advantage of cheap mortgage deals to finance purchases.

"Buyers see prime property as a low risk means of generating cheap capital," said prime London property consultant Charles McDowell. "There used to be an image issue. It

was thought that people who borrowed to buy didn't have deep enough pockets. Now clients are very keen to hang onto their money and borrow to buy. They want to stay liquid."

Mr. McDowell said two thirds of the deals he has worked on worth £5 million and more were financed by mortgages. "This is a far higher percentage than would have been purchased with mortgage finance in previous years," he said.

At least 50% of buyers for prime central London property are coming from abroad, say estate agents. Middle East and Asian buyers are active, and continental European buyers, buoyed by the strong euro are also driving demand. Knight Frank said the introduction of the Italian tax amnesty, which came into force in October, was instrumental in fueling purchases from wealthy Italians.

The estate agent said there has been a quadrupling of the number of Italian buyers looking for London property and they now comprise

38% of European buyers in the city.

Weak sterling and the desire to own a "trophy" house in central London might be behind much of the demand for prime property in the U.K. capital, but in Switzerland prime property purchases are being driven by Europe's wealthy looking for refuge from tougher tax regimes. With a number of European countries imposing higher taxes on their wealthy citizens and removing loopholes for nondomiciles, as well as the threat of higher taxes hanging over many other economies, Switzerland's low tax environment looks increasingly appealing.

"We are advising more wealthy Europeans about moving to Switzerland than ever before," said Robert Ferrecki, managing director of Henley & Partners, a residence and citizenship planning consultancy based in Zurich. Mr. Ferrecki added that foreign demand for top properties in Switzerland is as strong as it has been for years.

Despite prices coming off from their 2007 highs, demand for prime properties in Monaco remains buoyant. A number of apartments in the principality were placed on the market for a staggering €50 million last summer, helping to cement Monaco's reputation as the world's most expensive place for residential property.

"Demand is coming more for studio and one-bedroom properties, between €1 million to €3 million," said Jean-Claude Caputo, head of Riviera Estates, a Nice-based estate agent. "Although we have also seen three sales for more than €10 million this year."

Mr. Caputo acknowledged that the Monaco property market has seen better years, but said properties in the South of France are more in demand. He said: "International money continues to flow to places like Antibes, St. Tropez and other exclusive areas—and this is where the real demand is in the region."



Top, Domaine de la Sarrazine (€4,500,000), La Garde Freinet, Côte d'Azur in France; bottom, a refurbished duplex apartment in Monte Carlo (€15.6 million).

Where are the good golf movies?

Empty Tin Cup: Filmmakers talk about how tough it is to bring the game to the screen

FOR A SPORT with a great literature, golf has not inspired a bounty of great films. The most famous, "Caddyshack," is social satire. Its golf scenes are funny only because Bill Murray, Chevy Chase and Ted Knight are funny; the movie isn't really very interested in the game of golf itself. The same

Los Angeles try Club here, along with several others trying to get a project in motion: a new movie called "Q School," set at the PGA Tour's excruciating year-end qualifying tournament. But golf movies are a tough sell.

Partly that's because so much of the tension and excitement that people who play the game experience is internal, and thus hard to dramatize. "The way we handled that in 'Tin Cup' was to lead up to a mano-a-mano gunfight at the end," Mr. Shelton said. The title character, played by Kevin Costner, was a talented but derelict golf pro who tries to qualify for the U.S. Open. "We've established his character, so the audience wonders if he's going to self-destruct. Can he hold it together for 72 holes? He doesn't, but the audience doesn't know how things will go wrong."

Another challenge is that, though golf courses can be beautiful in person, they tend to feel static in the context of a movie, and the pace of play is languid. "It's the slowest game to shoot by far. In sports movies, you've got to keep the game moving. It's got to be visually interesting, but golf is not on film."

It's also hard to find actors who can swing convincingly. In "Follow the Sun," a 1951 film starring Glenn Ford as Ben Hogan, Mr. Hogan himself served as a double for the golf scenes, but those sequences were shot from so far away that they lost verisimilitude. "Tin Cup" featured cameos by 35 Tour pros, and Mr. Costner was tutored extensively by Gary McCord and Peter Kostis. "But we could never get Kevin to finish a swing right, so we had to turn that



Kevin Costner in Ron Shelton's 'Tin Cup.'

Golf Journal

JOHN PAUL NEWPORT

goes for "Happy Gilmore," one of only four golf movies ever to have sold more than \$20 million in tickets at the U.S. box office. It stars Adam Sandler as a hockey-player-turned-golfer and is best known for the scene in which Mr. Sandler smacks game-show host Bob Barker upside the head.

That leaves "Tin Cup" and "The Legend of Bagger Vance" as the only commercial successes plausibly about golf itself. And the main reason they succeeded, it seems, is because the movie makers cleverly figured out ways to minimize their golfiness.

"You have to have characters for people who can't imagine playing golf, or worse yet, watching golf on TV, or worse even than that, listening to men talk about golf. The best way to clear out any room in America is to talk about how guys hit their three iron," said Ron Shelton, the man who co-wrote and directed "Tin Cup."

I spoke with Mr. Shelton over lunch the other day at Riviera Coun-

into a plot device," Mr. Shelton said. The solution was presenting the swing as one tailored to get the job done in windy West Texas, where the character came from.

The two actors attached to the "Q School" project so far are Dennis Quaid and Tim Allen. Mr. Quaid is a good golfer, but his swing is probably a bit too "scoopy," in the opinion of some, to pass for Tour quality. No problem, since he will be playing a former baseball superstar trying to make it on Tour. Mr. Allen, portraying a blue-collar club pro from Indiana, will need a swing double, Mr. Shelton said. "You can teach anybody to set up over the ball correctly, but it's harder than you'd think to teach nongolfers how to put the tee in the ground in just the right way, or to lean on their putters. Those things matter."

You might think, given the aus-

pices of "Q School," that it would sail into production. The producer is David Friendly ("Big Momma's House," "Dr. Dolittle," "Little Miss Sunshine"); Mr. Shelton's credits include "Bull Durham" (baseball) and "White Men Can't Jump" with Woody Harrelson (basketball).

But the major studios are risk-averse these days. "The only thing they feel safe bankrolling are obvious concepts like 'Transformers' or 'Batman.' And golf movies aren't obvious," said Mr. Friendly. The studios are also concerned that golf movies don't have enough appeal overseas, even though, as Mr. Friendly pointed out, the game is booming in Asia and is headed for the Olympics in 2016. There are other golf movies in development, including one based on Rick Reilly's novel "Missing Links," which is being developed for actor Steve Carell.

Messrs. Shelton and Friendly feel that the inherent drama of "Q School"—entire careers depend on the outcome of a single shot—makes it the perfect setting for a golf movie. But to help their cause, Mr. Shelton and his writing partner, John Norville, have sexed up the plot.

There's a bombshell 17-year-old girl with a stage father trying to become the first female to qualify for the Tour (any resemblance to Michelle Wie is entirely conjectural), several studly young pros, one with a gorgeous mother for Mr. Quaid to pal around with, and a charismatic young Asian player with distinct similarities to the 18-year-old Japanese sensation Ryo Ishikawa.

■ All the tees in China haven't produced a golf champ; Olympics may change thatSPORT PAGE 28



Terence McDonagh (Nicolas Cage) and Frankie (Eva Mendes) in 'Bad Lieutenant: Port of Call New Orleans.'

Big Easy cop over the top

BY JOHN JURGENSEN

BAD LIEUTENANT: PORT OF Call New Orleans" is a comedy masquerading as a hard-boiled cop thriller. Nicolas Cage plays a detective gone berserk in the post-Katrina city, sucking down crack cocaine, drowning in gambling debts and, in one hallucinatory scene, watching a dead man's soul break-dance.

Going for laughs with all this was director Werner Herzog, known for exploring madness in films such as "Fitzcarraldo" (1982) and the documentary "Grizzly Man" (2005). Of his new movie's hero, Mr. Herzog says, "I especially like him when he's as vile and debased as it gets." The director was less enthusiastic about his movie's title. The original "Bad Lieutenant" was a grimly serious 1992 film starring Harvey Keitel and directed by Abel Ferrara. Mr. Herzog says he hasn't seen it.

While his film shares a premise and a partial title, it's not really a remake. That didn't stop Mr. Ferrara from initially denouncing the production as an exploitation of his work. The spat is settled, Mr. Herzog says, though he adds that he enjoyed it while it lasted. Comparing the feud to a baseball manager kicking dirt at an umpire, Mr. Herzog says, "It has its beauty and in a way belongs in the business of filmmaking." Mr. Ferrara was "hurt" that he couldn't make the second film, but he has "no beef with

Herzog," says his manager Frank Cee. Recently, Mr. Herzog discussed a few scenes from his new film.

A Cop Goes Rogue

Plagued by an injury suffered during Hurricane Katrina, Mr. Cage's detective, Terence McDonagh, descends into drug addiction and dangerous behavior. In one scene he preys on a couple leaving a nightclub, shaking them down in a parking lot for cocaine and sex. When the actor questioned his character's motivation, the director responded, "There's such a thing as the bliss of evil. Enjoy yourself as much as you can," he recalls. Later, after the director instructed the actor to "turn the hog loose," Mr. Cage improvised a scene where McDonagh menaces a grandmother with a gun.

More Love, Fewer Drugs

Actress Eva Mendes co-stars as Frankie, a high-priced hooker embroiled with McDonagh. In the screenplay, written by William Finkelstein, their relationship revolved exclusively around vice, Mr. Herzog says. The director cut back on the amount of drug use ("I simply do not like the culture of drugs") and amplified a love story. At the home where McDonagh grew up, he gives her a spoon from a boyhood quest for pirate treasure, "handing her his whole childhood."

Arbitrage



The price of a turkey

City	Local currency	€
Hong Kong	HK\$240	€21
Singapore	S\$52	€25
New York	\$44	€29
Bangkok	TB฿2,300	€46
Frankfurt	€48	€48
Brussels	€48	€48
London	£45	€50

Note: Prices of 5.5 kilograms, frozen and uncooked turkey, plus taxes, as provided by retailers in each city, averaged and converted into euros.



The spiritual evolution of 'Nation'

LONDON: Each Christmas season the National Theatre devises a new entertainment, always full of spectacle, that appeals to young adults, and as much to the parents as to their kids. This year's "Nation," adapted by Mark Ravenhill from Terry Pratchett's novel, suffers a little in comparison to its hugely successful predecessors, "Coram Boy," "War Horse" and "His Dark Materials." Sir Terry says he began with the image of a boy "standing on the beach in the chilly rain and screaming at the gods."

The boy is called "Mau" (pronounced as in the former Chinese leader) and played by Gary Carr. The "Nation" are Mau's island people, maybe African, but possibly Polynesian. Then a ginger-haired English girl (Emily Taafe) called Ermyntude Featherstonehough (pronounced "Fanshawe," and possibly spelled that way—we are never told) is shipwrecked on the same island, alone but for her cynical, breathtakingly filthy-talking, loveable parrot "Milton" (Jason Thorpe).

She seizes the moment, changes her name to "Daphne," announces that her father, the governor of a nearby island, is 138th in line for the English throne and, in the evening's first miraculous overcoming of the language barrier, invites Mau to tea

and says that she is an enthusiast for Science (with an implied capital letter, as she is precociously aware that it conflicts with Religion).

Darwin-wise and Dawkins-wise we already know where this is going; though I wasn't quite prepared for the politically correct aspect of the plot. The tribal secrets discovered by Daphne, who reveals them to Mau, are that the "Nation" is descended from a civilization so ancient that it flourished when Europe was still covered in ice—and had already invented the telescope and other adjuncts to Science.

Director/designer Melly Still fills the stage with puppet vultures, babies and malign spirits, adorns cannibals and tribesmen with conventional diets alike in witch-doctor masks, and has silly gore and yucky spitting (pig's milk—ugh) to make the younger audience members giggle. Mr. Ravenhill has lots of good jokes—though the irreverent parrot gets all the best punch lines. When asked whether he wants to go back to England now that Daphne's father is king ("Russian flu" has wiped out the other 137 claimants), the parrot questions rhetorically: "Is a frog's a—watertight?" In the risqué tradition of the British Christmas pantomime, but more sophisticated than "Jack and the Beanstalk."

—Paul Levy

Until March 28
www.nationaltheatre.org.uk

Gary Carr as Mau in 'Nation.'

Old Masters in London

SALES OF OLD Masters are expected to set new records at auctions in London in December.

Rembrandt's "Portrait of a man, half-length, with his arms akimbo" (1658) is estimated at £18 million-£25 million at Christie's sale on Dec. 8. The highest price so far paid at auction for a Rembrandt painting was £19.8 million in 2000 for his "Portrait of a Lady Aged 62" (1632). In the same sale will be "Head of

Collecting

MARGARET STUDER

a Muse," a delicate drawing by Raphael made as a study for his renowned 1508-11 series of frescoes in the Vatican's Stanza della Segnatura. The drawing is estimated at £12 million-£16 million. The current record price for an Old Master drawing sold at auction is £8.1 million for Michelangelo's "The Risen Christ" (circa 1513) in 2000 and Leonardo da Vinci's "Horse and Rider" (circa 1481) in 2001. Christie's will also have Italian Baroque master Domenichino's monumental "Saint John the Evangelist" (circa 1627-29). This work is appearing at auction for the first time in more than 100 years (estimate: £7 million-£10 million).

On Dec. 9, van Dyck's last portrait of himself, painted in 1641 in the final months of his life, will go on sale at Sotheby's. The picture has been in the same English family for almost 300 years (estimate: £2 million-£3 million). Rubens's "Portrait of a young woman holding a chain" (circa 1603-06) tops the Sotheby's sale with an estimate of £4 million-£6 million. Rubens holds the world auction record for an Old Master painting, achieved when "Massacre of the Innocents" (circa 1611) fetched £49.5 million in 2002.

Meanwhile, Sotheby's in Amsterdam will have two recently discovered delightful still lifes with fruits on sale on Dec. 1. The paintings, which the Dutch owner found in a cupboard, are by Dutch artist Adriaen Coorte (circa 1665-1707). Each is valued in the sale at €100,000-€150,000.



Self portrait by Sir Anthony van Dyck; estimate: £2-£3 million.

Practical functions of contemporary design

LONDON: By calling this first-ever contemporary-design show at the Serpentine Gallery "Real Design," the German industrial designer Konstantin Grcic intends us to realize that almost all the 43 objects he has chosen to display are "mass-produced items that have a practical function in everyday life." They are not prototypes, or clever recent inventions, but all products developed in the last 10 years and mostly available to buy.

Installed in the elegant Serpentine rooms with only bare descriptive titles, and no additional information, these objects make you look at them intensely, to discover how they work, and even what they're for. Only the specialist user can decipher some of them, such as "Mask," which is a Speedglass 9100 Welding Shield. It is a mysteriously beautiful

object—but why does it have an LCD display about where the welder's nose would be?

You find the answer by going to the central gallery, transformed into a seating area by the strategic placing of hundreds of 25-kilo sandbags

in a circle surrounding a bank of computers (or at www.design-real.com).

Some of these objects have iconic status, such as Jasper Morrison's one-piece reinforced polypropylene Air-Chair and Yves Behar's incredibly inexpensive One Laptop

Per Child computer. One almost literally reinvents the wheel: the Q Drum water container is a wheel that holds 70 liters of water, which can easily be towed uphill by the rope slung through its center, though it is normally too much for most humans to carry. Contrast this with the LifeStraw water purifier, a small drinking straw that removes bacteria and viruses as you suck up water from an unsafe source. In a wondrous mix, fishing lures, twig brooms made of polypropylene and Zaha Hadid's one-piece waterproof shoes compete for your attention with a Lamborghini spoiler, an incredibly light, strong suitcase and the covetable (three-)step ladder that reaches for the "Heaven" it is named for.

—Paul Levy

Until Feb. 7
www.serpentinegallery.org



Cormoran's Cora-Z Spoon Classic Lure.

The illustrious 'House of Alba' opens its doors to the public

SEVILLE: María del Rosario Cayetana Fitz-James Stuart y Silva, also known as the Duchess of Alba, is Spain's—and, by some measure, the world's—most illustrious noble. Nine times a duchess, eight times a marquesa (and that's just for starters), the Duchess, who is the 18th head of the Alba ducal house, is said to hold more titles than anyone else, including the king of Spain and the queen of England. She also has one of the world's most important art collections, and this fall ordinary Spaniards are lining up at Seville's Museum of Fine Arts to get a rare glimpse of its many masterpieces. With some 40 works on display, the "House of Alba" exhibition, is smaller than a 1987 show in Madrid,

which was the last time the duchess opened up her collection to the general public, but it is still a once-in-a-generation chance to see some of the most important Old Master paintings in private hands.

The stars of the show are the duchess's own predecessors. The third duke, Fernando Álvarez de Toledo (1507-82), was the most famous, and infamous, holder of the title. The Spanish crown's governor of the Netherlands during the more bloody years of the Reformation, the duke is still remembered for his cruelty. After seeing an amazing late Titian portrait (around 1570), we can now also remember him for his beauty. No longer just the villain of Protestant lore, the duke, in red-

festooned black armor, is an aging matinee idol—though holding on, rather sinisterly, to a thin wooden baton.

The most celebrated Duchess of Alba (1762-1802), the 13th holder of the ducal title, was the muse, and rumored mistress, of Francisco Goya, and the exhibition's crowd pleaser is Goya's "The Duchess of Alba in White" (1795). One of the artist's signature portraits, conveying a sensual melancholy, the painting shows a white-dressed, doll-like woman, wrapped up in red sashes, pointing vaguely toward a small white dog with a tiny red ribbon. The painting has shown up in the occasional Goya show over the last few decades, but here we get to see it next to the col-

lection's other great Goya portrait, "The Marquesa de Lazán" (1804), in which the young aristocrat, in a flowing Empire dress, casually sticks out her shoe in a carefree sign of boredom.

The current Duchess makes an appearance as a privileged four-year old, posing with her pony, in a lavish 1930 portrait by the great Spanish-Basque artist Ignacio Zuloaga (1870-1945). With puppies and cartoon characters for courtiers, little Cayetana, set against a purple sky and snow-capped mountains, looks fit for a Hollywood film set rather than a Seville palace.

—J.S. Marcus

Until Jan. 10
www.museosdeandalucia.es

Words And Swords

In A.D. 395, Roman Emperor Theodosius I split his realm between his two sons, giving the Western empire—with Rome at its heart—to Honorius, and the eastern half—Byzantium—to his brother, Arkadios. Honorius seemed to get the better deal. Byzantium was a disjointed empire made up of regions scattered across eastern Europe, Asia and northern Africa, and it was vulnerable to attack. Invaders came

The Grand Strategy of the Byzantine Empire

By Edward Luttwak
(Harvard, 498 pages, £25.95)

from all directions—Huns from the steppes, Avars from the Caucasus, the mighty armies of the Sasanian Persians, followed by the Arabs and the Turks and, most disastrous of all, Crusaders from the West.

And yet the Roman Empire, and Rome itself, fell in the fifth century A.D., while Byzantium endured for -almost a millennium longer. How was this possible? That question drives Edward N. Luttwak's "The Grand Strategy of the Byzantine Empire." Mr. Luttwak, an inveterate provocateur and the author of several earlier studies of strategy, including the audacious "Coup d'Etat: A Practical Handbook" (1979), has been pondering this Byzantine puzzle for two decades.

Mr. Luttwak tells his story well.

He is especially good on fine detail. Whether describing the lethal "composite reflex bow" used by Hun archers or the complex but surprisingly efficient Byzantine tax system, he is both vivid and exact. Of the Hun bows, for example, he notes that, while they were as powerful as Western longbows, they had a further decisive advantage: They could be shot from horseback "while riding fast, even at a full gallop and laterally or even backward." Though no Hun bows survive, Mr. Luttwak's meticulous descriptions convey their deadly efficiency. It is through such details that a modern reader captures some sense of the sheer terror that those ancient raiders inspired.

Even on obscure theological matters, such as the wrangles over "monotheism"—the proposition that Christ had two natures, human and divine, united by a single will—he is refreshingly lucid. For the Byzantines, even theology involved strategy of a sort. Thus the great Byzantine emperor Herakleios (610-641), who defeated both the Sasanian Persians and the Avars,

waded into the controversy over Christ's true nature, a doctrinal matter answered differently by different sects within the empire; it was he who formulated the "monothelite" or "one will" solution. This was a political as much as a theological solution,, by which he attempted to "unify his subjects in extremis by offering a neat Christological compromise," as Mr. Luttwak notes. Such issues seem removed from us, but Mr. Luttwak is right to include them; they show the Byzantine strategic mentality at its subtlest.

Though Mr. Luttwak draws on sources in several languages—including manuals of strategy (a genre that the Byzantines invented), histories by Arab, Greek and Latin authors, and a wide array of scholarly literature—"The Grand Strategy of the Byzantine Empire" isn't really a conventional academic treatise. Notwithstanding its erudition, this is an impassioned book, and all the better for that. As Mr. Luttwak writes: "The epic struggle to defend the empire for century after century . . . seems to resonate, especially in our own times." Historically

remote as they are, the Byzantines may have something to teach Americans about long-term survival.

Sometimes Mr. Luttwak indulges in playful anachronism, not always successfully. It's odd to characterize an early medieval round of negotiation as being driven by "discredited neo-Marxist dogma." Referring to the early Arab conquerors routinely as "jihadi" isn't wholly incorrect, but it's misleading; they were fired as much by desire for plunder as by religious zeal. And to compare Attila with Hitler -because they had similarly primitive dining habits, while mildly amusing, is hardly enlightening. Nor is Mr. Luttwak unduly burdened by modesty; he boasts of his own involvement in espionage and other covert activities, though he's coy about the specifics.

Despite these false notes, Mr. Luttwak makes a compelling case. The Byzantine Empire survived so successfully and for so long—falling finally to the Ottoman Turks, though not until 1453—because its rulers understood the value of sound strategy. They endured setbacks, such as the repeated capture of the defensive outpost of Amorium, but they learned from their occasional defeats.

In the fifth century, con-

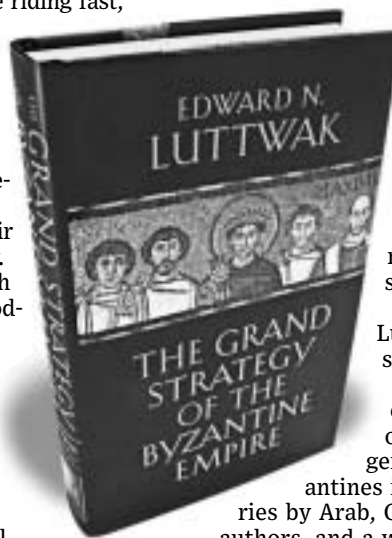
fronted by the onslaught of the Huns, the Byzantines noted how these swift horsemen maneuvered and skirmished, firing arrows at unprecedented ranges and as abruptly wheeling back in

retreat. The Byzantines learned to master such tactics to terrible effect. They also understood that military success doesn't lie solely in improved weapons or novel techniques of combat. Diplomacy is as

crucial as force. It was this combination—words and swords—that ensured their survival against often overwhelming odds. They were skillful negotiators but even more skillful manipulators, adept at pitting opponents against one another.

In Mr. Luttwak's definition, strategy is "the application of method and ingenuity in the use of both persuasion and force." Beyond this, the Byzantines knew that strategy demands the long view; they understood that it depends on the ability, even in -troubled times, to imagine a possible and desirable -future. We would do well to avail ourselves of such a prism in assessing the grandness of the strategies now being contemplated in Washington .

Mr. Ormsby is the author most recently of "Ghazali: The Revival of Islam."



Revolutionary's Road

Of all the leaders of the Bolshevik revolution, Leon Trotsky commanded the most compelling public presence and, eventually, exerted the most lasting influence on Western intellectuals. Still, the arc of his life story moved from pre-eminence to thwarted ambition and ideological collapse.

Born Lev Davidovich Bronstein on a Ukrainian farm, Trotsky grew up to become a spellbinding orator and a magnificent writer who, with Vladimir Lenin, propelled the Bolshevik takeover of the Russian government in November 1917. Soon after, he led the Red Army during the civil war. But with the close of that conflict, in 1921, he began to lose political stature, a process accelerated by Lenin's declining health. By the time Lenin died in January 1924, Joseph Stalin was eclipsing Trotsky in the struggle for power.

Not that Trotsky ever lacked zeal. As part of the ruling elite, he had been every bit as ruthless as Lenin and other prominent Bolsheviks, including Stalin. In "Trotsky: A Biography," Robert Service fashions a vivid portrait of this brilliant, merciless ideologue, who did not hesitate to drag his country kicking, screaming and bleeding toward the utopia he dreamed of creating for it. In June 1917, four months after the abdication of Czar Nicholas II, when the liberal Provisional Government was trying to man-

age a newly democratic society and wage war against Germany and Austria, Trotsky yearned for another revolution, this time in the name of the proletariat.

"The regime he sought to establish would be dictatorial and violent," Mr. Service writes. Trotsky's rhetoric gave an image of what was to come. "The strength of the French Revolution," he shouted to a group of

Trotsky: A Biography

By Robert Service
(Macmillan, 624 pages, £25)

revolutionary sailors, "was in the machine that made the enemies of the people shorter by a head. This is a fine device. We must have it in every city." And have it they did. Once in power, Trotsky advocated show trials and the execution of political prisoners; he suppressed other socialist parties and independent trade unions; he pushed for the censorship of art that did not support the revolution; and he created the institutions of repression that were later turned against him and his followers.

As Stalin gained absolute power, he exiled Trotsky, first to Soviet Central Asia and then, in 1929, to Turkey. Once outside the Soviet Union, Trotsky came to understand the monstrous nature of Stalin's regime and remained con-

vinced—and committed to convincing others—that the regime he and Lenin had sought to establish was never intended to result in the dictatorship that Stalin had in mind. For Trotsky this belief had intensely personal and historical dimensions. He spent the rest of his life defending both his role in the revolution and his idea of the revolution, particularly in his memoir, "My Life," and in his multivolume "History of the Russian Revolution."

Trotsky insisted that Stalinism should not be considered a legitimate or inevitable consequence of Bolshevism. He could not accept the idea that Stalin might be Lenin's true heir and therefore his own. So he wrote angry descriptions of Stalin's crimes and remained oblivious to Lenin's. He seemed to be haunted by the fugitive fear that he had helped to create the system that was destroying his dream of a socialist utopia and, not least, his family: Stalin killed Trotsky's first wife, his two sons, his sister and other relatives.

It may be true that, had Trotsky come to power, the So-

viet Union would have avoided the full-scale destruction of the Red Army's officer corps (which Stalin engineered in the late 1930s) and the bloody purges of the Communist Party itself. What is certain is that Trotsky's fate—his exile, the death of his children, his own death in Mexico, in August 1940, at the hands of Sta-

lin's assassin—"turned him into a political martyr," as Mr. Service puts it. Trotsky "was often given the benefit of the doubt by authors who might otherwise have exercised their skepticism."

Mr. Service's chronicle is long overdue. For two generations, students of Soviet history have turned to Isaac Deutscher's monumental three-volume biography of Trotsky, published between 1954 and 1963. But Deutscher, who adored Trotsky, was altogether too forgiving of him. Like Trotsky, he defended Lenin and the revolution while saving his outrage for Stalin. Mr. Service, who has written highly regarded biographies of Lenin and Stalin, approaches Trotsky without emotional or ideological attachment. He has also mined a rich lode of newly accessible ar-



chival material, including documents that reveal Trotsky's support for cruel methods while Lenin was still actively leading the government.

This is not to suggest that all of Mr. Service's judgments should go unchallenged. He hardly discusses Trotsky's writings, either as a Marxist theoretician or as an accomplished and independent journalist in the years before World War I. He also slips into personal animus that is sometimes out of place. For example, he holds Trotsky responsible for his elder daughter's suicide in Berlin in 1933. It is true that Trotsky could have offered more paternal support, but Stalin had taken away her Soviet citizenship; psychologically fragile, she was cut off from her husband and daughter, who remained in the Soviet Union. The principal blame belongs elsewhere.

More than anything else, Mr. Service compels us to look at Trotsky as he really was rather than to accept the image that Trotsky conjured for himself. "Death came early to him," Mr. Service concludes, "because he fought for a cause that was more destructive than he had ever imagined."

Mr. Rubenstein is the Northeast regional director of Amnesty International USA and the author of "Tangled Loyalties: The Life and Times of Ilya Ehrenburg."

time off

Amsterdam

antique books

"Key to Light: Books of Hours in the Bibliotheca Philosophica Hermetica" shows 25 Books of Hours, medieval Christian manuscripts containing illustrated collections of texts, prayers and psalms.

Bibliotheca Philosophica Hermetica
Until Feb. 26
☎ 31-20-6258-079
www.ritmanlibrary.nl

Antwerp

art

"Useful Life" examines the development of contemporary art in China with works by Xu Zhen, Yang Fudong and Yang Zhenzhong.

Muhka
Until Feb. 21
☎ 32-3-2609-999
www.muhka.be

Barcelona

art

"Frantisek Kupka" presents 80 paintings and drawings by the Czech artist (1871-1957), an early explorer of abstract-art concepts.

Fundació Joan Miró
Nov. 28-Jan. 24
☎ 34-934-4394-70
www.bcn.fjmiro.es

Berlin

photography

"Romy Schneider: Wien-Berlin-Paris" explores the eventful career of the Austrian-born German actress (1938-82) with a large number of unknown photographs from the 1950s and 1960s.

Museum für Film und Fernsehen
Dec. 5-May 30
☎ 49-30-3009-030
www.filmuseum-berlin.de

art

"Istanbul Modern Berlin" presents 80 works from 1928 to 2008 considered to be milestones in the development of modern Turkish art. Martin Gropius Bau
Until Jan. 17

☎ 49-3025-4860
www.berlinerfestspiele.de

Brussels

opera

"Iphigeneia in Aulis and Iphigeneia in Tauris" are two operas by Christoph Willibald Gluck with stage direction by Pierre Audi and Christophe Rousset conducting La Monnaie Symphony Orchestra.

De Munt/La Monnaie
Dec. 1-20
☎ 32-7023-3939
www.lamonnaie.be

art

"Western Travellers in China: The Discovery of the Middle Kingdom" explores historic travelers' tales of China illustrated with engravings, watercolors and photography.

Bibliotheca Wittockiana
Until Jan. 10
☎ 32-2770-5333
www.wittockiana.org

art

"The Silk Route—Voyage through Life and Death" presents 200 historic pieces collected from travels along the Silk Road, including paintings, sculptures, jewelry and clothes.

Musée de Cinquanteenaire
Until Feb. 10
☎ 32-2741-7211
www.kmkg-mrah.be

Dusseldorf

art

"Eating the Universe: Food in Art" examines the phenomena of Eat Art, art involving food, against topics such as hunger, antiglobalization movements, modern diets, cooking shows, health crazes and fast food.

Kunsthalle
Nov 28-Feb. 28
☎ 49-2118-9962-43
www.kunsthalle-duesseldorf.de

Edinburgh

art

"What you see is where you're at" brings together iconic works, forgotten pieces and new acquisitions in a



re-hang of works in the Scottish National Gallery of Modern Art.

Scottish National Gallery of Modern Art
Nov. 28-Feb. 28
☎ 44-1316-2462-00
www.nationalgalleries.org

Frankfurt

art

"Jack Goldstein" offers a retrospective of performance, film, recording, painting, visually-presented aphorisms and texts by Canadian-born artist Goldstein (1945-2003).

MMK Museum für Moderne Kunst

Until Jan. 10
☎ 49-6921-2304-47
www.mmk-frankfurt.de

Ghent

art

"Chinese Temptation—Export Art from the 16th to the 19th Century" displays antique Chinese ceramics, tapestries, lacquer, furniture, ivory, paintings, silverwork, silk fabrics and clothes imported to Belgium.

Kunsthall Sint-Pietersabdij
Until April 25
☎ 32-9-2439-730
www4.gent.be/spa

London

art

"GSK Contemporary—Earth: Art of a Changing World" considers the impact of climate change with works by a range of contemporary artists, including Sophie Calle, Ian McEwan and Spencer Finch.

GSK Contemporary
at the Royal Academy of Arts
Dec. 3-Jan. 31
☎ 44-20-7300-8000
www.royalacademy.org.uk

design

"Ergonomics—Real Design" examines the benefits of ergonomics in the design of many everyday products and services.

Design Museum
Until March 7
☎ 44-20-7403-6933
designmuseum.org

theater

"Cat on a Hot Tin Roof" brings the award-winning Broadway production of Tennessee Williams's classic play to London, starring James Earl Jones, Phylicia Rashad, Adrian Lester and Sanaa Lathan.

Novello Theatre
Until April 10
☎ 44-8444-8251-70
www.catwestend.com

Madrid

art

"Marie Raymond—Yves Klein: Herencias" presents a series of paintings by the French artist Yves Klein, his mother Marie Raymond and his father Fred Klein.

Círculo de Bellas Artes
Until Jan. 17
☎ 34-91-3605-400
www.circulobellasartes.com

photography

"Lisette Model Mirroring the American Dream" captures New York's wide avenues, shop windows, modern cafés and gentrified pedestrians in the images of Austrian-born American photographer Model (1901-83).

Fundacion Mapfre
Until Jan. 10
☎ 34-91-5811-628
www.exposicionesmapfrearte.com/lisette-model

Oslo

art

"James McNeill Whistler: Graphic Works" showcases a selection of prints by the American painter and graphic artist (1834-1903), created between 1857-1901.

Munch Museet
Until Jan. 3
☎ 47-23-4935-00
www.munch.museum.no

Paris

music

"We want Miles" explores the life and music of the American jazz trumpeter and composer (1926-91).

Cité de la Musique
Until Jan. 17
☎ 33-1-4484-4484
www.cite-musique.fr

art

"Carnavalet stages its Revolution!" illustrates the French Revolution with 200 items, including prints, drawings, paintings and sculptures.

Musée Carnavalet
Until Jan. 3
☎ 33-1445-9585-8
www.carnavalet.paris.fr

Prague

art

"Antoon van Dyck—Iconographie" shows eight prints by the Flemish artist (1599-1641) from his cycle of portraits.

National Gallery—Sternberg Palace
Until April 11
☎ 420-2205-1463-4
www.ngprague.cz

Stockholm

art

"Dalí Dalí featuring Francesco Vezzoli" juxtaposes work by Spanish artist Salvador Dalí (1904-89) with art by Italian contemporary artist Francesco Vezzoli.

Moderna Museet
Until Jan. 17
☎ 46-8-5195-5200
www.modernamuseet.se

art

"Caspar David Friedrich—Nature Animated" presents a selection of 40 paintings and 50 drawings by the German painter (1774-1840) and his contemporaries.

Nationalmuseum
Until Jan. 10
☎ 46-8-5195-4410
www.nationalmuseum.se

Vienna

history

"Charles the Bold (1433-77)—Splendour and Fall of the last Duke of Burgundy" shows 250 items of Burgundian and Netherlandish culture, including tapestries illuminated manuscripts and gemstones.

Kunsthistorisches Museum
Until Jan. 10
☎ 43-1-5252-4402-5
www.khm.at/kunsthistorisches-museum

Zurich

art

"Picture Ballot 2009: Departure for New Shores" presents a selection of watercolors and etchings by German artist Emil Nolde (1867-1956).

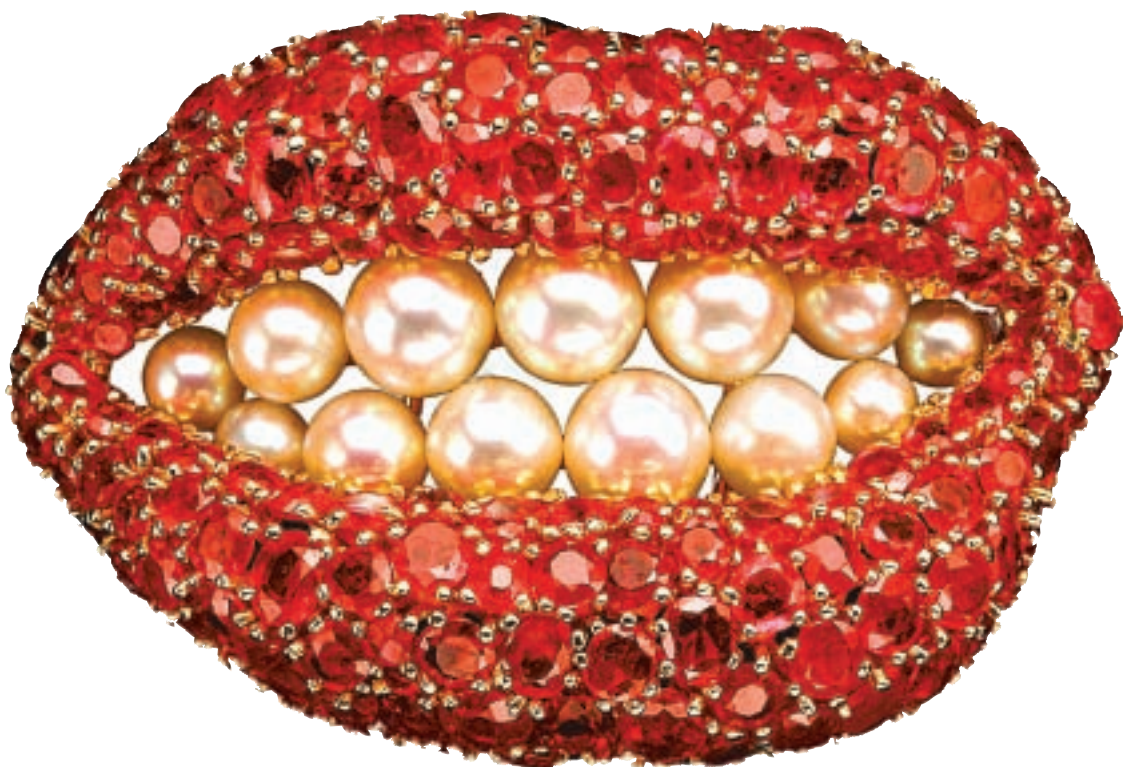
Kunsthaus
Until Feb. 7
☎ 41-44-2538-484
www.kunsthaus.ch

art

"Tatiana Trouvé: A Stay Between Enclosure..." showcases the installations and sculptures of the Italian-born French artist Trouvé.

Migros Museum
Until Feb. 21
☎ 41-44-2772-050
www.migrosmuseum.ch

Source: ArtBase Global Arts News Service, WSJE research.



Above, Salvador Dalí's 'Ruby lips' (1949) on show in Stockholm; top, 'Felt Suit' (1970) by Joseph Beuys, in Edinburgh.

Primavera Gallery, New York; National Galleries of Scotland (top)