

WEEKEND JOURNAL.

EUROPE

Picking a champion

Joining the glamour at Deauville's racehorse sales



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Barbara Tina Fuhr EDITOR
Elisabeth Limber ART DIRECTOR
Brian M. Carney BOOKS PAGE EDITOR

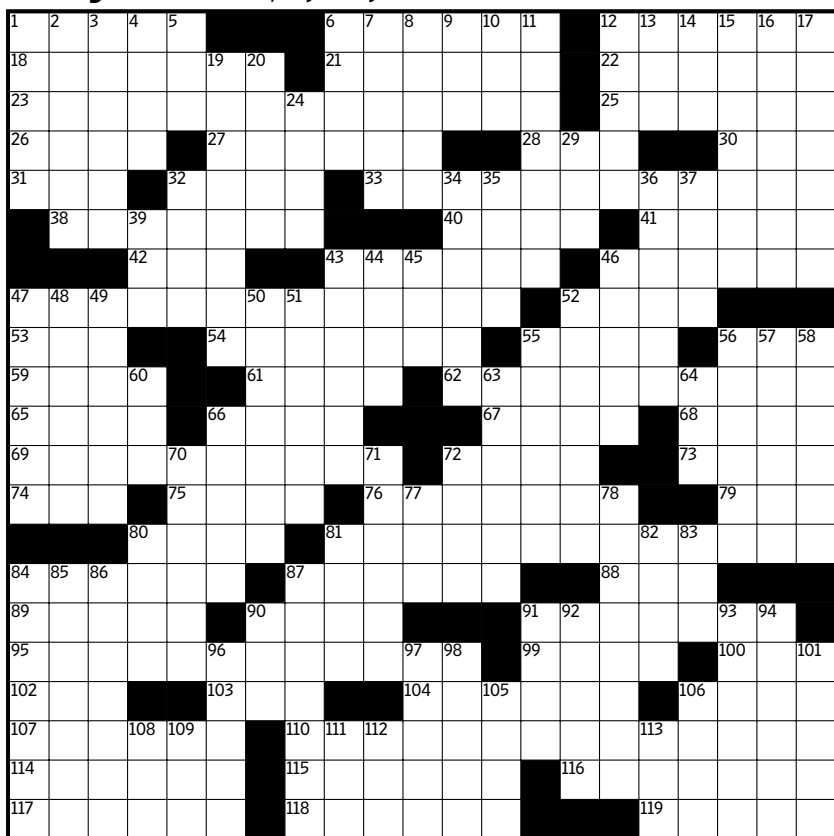
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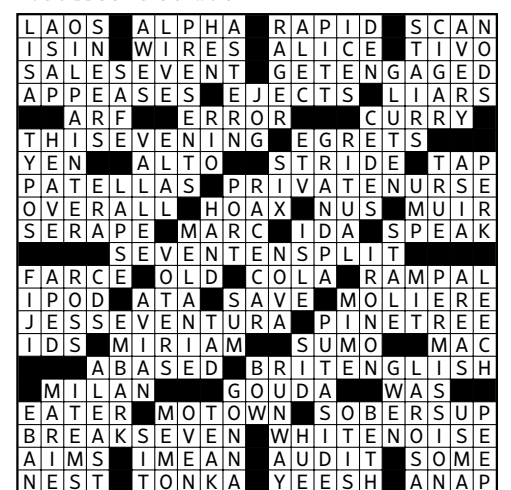
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Last Week's Solution



❖ Fashion

Clothing goes high tech

Lab-created garments react to bodily changes; next up: tracking your pulse

By Ray A. Smith

A NEW WAVE of fashion-forward clothing is giving new meaning to the phrase “body-conscious.”

It's made with new fabrics that sense and respond to physical changes in the body. A line of athletic apparel displays slogans like “I Am the Competition” when the wearer breaks out into a sweat. Uniqlo just launched a line of “calorie-burning” underwear. Another company is creating suits with lining that wicks away sweat and prevents odor.

Other researchers have developed fabrics that can monitor vital signs. The quest for so-called smart clothes that react to changes in the body “is a fast-growing area of research” in the performance-fiber field, says Tushar Ghosh, a professor at North Carolina State University's College of Textiles. Professors and students there, in research funded by the U.S. National Science Foundation, are working on developing fabrics with sensors that can track changes in blood pressure, pulse rates, and other signs of stress, as well as signs that a wearer is falling down, Dr. Ghosh says.

Many of the latest fashion brands simply aim to make fashion more comfortable. A new suit manufactured by Bagir Group Ltd., of Israel, contains a lining that the company says will wick away and evaporate sweat, as well as eliminating odors. On this lining, says the company's U.S. spokesman, Timothy Danser, the sweat “beads up and rolls away.” A separate chemical in the lining controls odors.

While most athletic and other clothes that offer moisture-wicking featured have generally been treated with a chemical after the garment is made, Bagir is embedding the technology in the fibers of the fabric.

The suit, which Mr. Danser says is also waterproof, will retail for \$495 (€380). Bagir says it is in discussions with Brooks Brothers to carry the suits. Brooks Brothers declined to comment on the Bagir suit.

Another innovative fabric is used in Uniqlo's calorie-burning T-shirts and underwear. The Japanese retailer, which launched the line in May, says the tight-fitting garments apply resistance to the wearer's muscles in certain spots, forcing him to put forth more effort to walk. Plastic dots and lines running down the lower back and bottom create slight pressure that is meant to improve the wearer's posture. Boxers and T-shirts in the line cost about \$17, slightly more than most of Uniqlo's underwear products. The line, developed with fibers company Toray Industries and the University of Tokyo, is sold only in Japan, but a spokeswoman says U.S. Uniqlo stores will carry it in the near future.

A more intense workout is also the goal of ViewSPORT, the T-shirt line launched in July that displays graphics when the wearer perspires. A chemical in the fabric responds to sweat by causing an invisible graphic on the front of the shirt—the slo-

gans also include “All You Need Is You”—to become clearer.

“The whole point is to demonstrate how hard you are working out,” says Ben Wood, ViewSPORT's chief executive. The company, which declined to reveal the chemical workings, citing a pending patent application, also hopes

Researchers have developed fabrics to monitor vital signs.

to attract stylish teens who like graphic T-shirts and might dance hard at a club or party.

Many of these novel ideas may seem wacky at first glance. But there was a time when consumers thought clothes that promised to resist stains and wrinkles and eliminate odors were strange. Those kinds of features are now almost commonplace in sporting apparel as well as ready-to-wear.

Performance fibers began appearing in active clothing in the 1980s, mostly in sporting and outdoor apparel, as well as military clothing. Their use expanded into casual clothing like khakis and polo shirts in the 1990s with innovations like wrinkle-free and stain-resistant fabrics. By the 2000s, performance fibers that fought perspiration and odor had moved into casual wear and even dress clothes.

Jos. A. Bank Clothiers Inc. says its suits made of wool that pulls excess heat away from the body have been successful, and the retailer has expanded the technology into shirts and casual clothing. Brooks Brothers says it sells several thousand every spring season of its suits made of polyester fiber designed to move moisture away from the body.

It isn't clear how well the newer technology-enabled products will fare at a time when the apparel industry is struggling. Men are generally earlier adopters than women when it comes to technology, and that applies to performance fabrics as well. About 69% of the men surveyed by market researcher NPD Group say they have used wrinkle-free clothing products, up from 61% five years ago, says Marshal Cohen, NPD's chief industry analyst. The percentage of men who have worn clothing with moisture-management technology has doubled in the same period. For women, Mr. Cohen says, “the only place shows up is in sports apparel and stretch for things like jeans.”

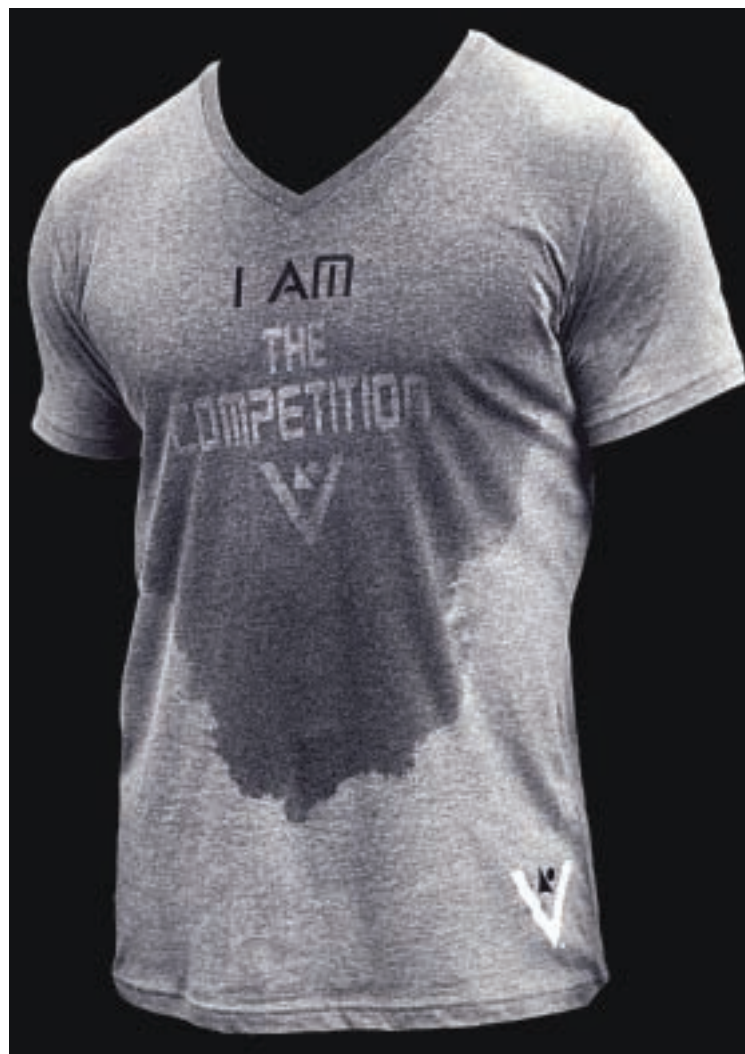
Indeed, high-tech clothes haven't come without glitches. Consumers have complained about the chemically treated fabrics feeling stiff and uncomfortable. Also, because wicking and odor-fighting properties have long been sprayed onto fabrics, the performance benefits often rinsed off over time with repeated washings.

Ingrid Johnson, a professor of textile development and marketing at the Fashion Institute of Technology, says the key for developers is making tech-enabled apparel that transcends being gim-

micky. She recalls the Hypercolor line of clothing from the 1980s and early 1990s, which changed colors wherever the wearer's body got warm. The problem: Sometimes underarms and private parts got warmer and were highlighted by the clothes. “It was a mess,” she says.

That didn't stop Calvin Klein from using a similar technology. In 2008, Italo Zucchelli, creative director of Calvin Klein Collection for men, produced 150 clothing products with fabric that changed color in response to body heat. While Mr. Zucchelli, who focuses on a new fabric innovation every season, has moved on, a spokesman says the products “performed fairly consistent with the rest of the collection.”

ViewSPORT's T-shirts respond to sweat by displaying graphics.



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Chefs return to nature

Has molecular cuisine succumbed to the ‘terroiristes’?

By Bruce Palling

COPENHAGEN HAS EMERGED as the new foodie Mecca since René Redzepi's Noma was awarded the accolade as the “Best restaurant in the World” in spring. It has also prompted food writers to speak of the end of the “Molecular Gastronomy” monopoly of Spain's El Bulli and Britain's Fat Duck, which have dominated the top two places since these awards began in 2002.

There appears to be a clear break from the past with the emergence of Noma, plus like-minded establishments in Scandinavia and elsewhere, with their emphasis on terroir and local ingredients, often gathered by teams of foragers, rather than constantly changing dishes that are conjured out of test tubes and food laboratories. One could almost say that molecular cuisine has succumbed to the “terroiristes.”

But this would be a very simplistic conclusion as the new exponents of terroir concede that they have, in fact, learned quite a lot from the techniques and cooking practices advocated by Heston Blumenthal of The Fat Duck and Ferran Adrià of El Bulli.

The major influence on the new terroir school of cuisine is Alain Passard's L'Arpège—a three-star Michelin restaurant in Paris that has spearheaded the movement toward getting vegetables to take a prime place in haute cuisine. Another inspirational figure is Andoni Luis Aduriz, chef at Mugaritz, the two-star Michelin restaurant in the Basque country of Spain. Mr. Aduriz acknowledges a major debt to Ferran Adrià, the renowned molecular chef at El Bulli, but he has focused on local produce, along with his 100 varieties of herbs in his local garden.

The new terroir movement em-

phasizes the primacy of the product and bringing out the existing flavors as well as making full use of whatever wild food products can be foraged in the vicinity. There are a number of restaurants that pursue this philosophy in Scandinavia, plus one in rural Belgium and another in the south of France that may well emerge as “new Nomas” in the near future.

Oaxen Krog, on an island nearly 70 kilometers west of Stockholm, is so remote that the map on its website (www.oaxenkrog.se/index.php/english) comes along with its longitude and latitude plus a reference to its location on a nautical chart, should anyone wish to arrive by boat. If you drive to it through the surrounding forests, you must wait for a tiny car ferry to take you there and, once on the island, you discover the only place to stay is on a converted moored ferry that belongs to the restaurant. Dishes might include venison tartar flamed over juniper twigs, served with lump-fish roe, minced pickled fennel and chanterelles mayonnaise. The most visually arresting dish was the entire side of a pig's head, with baked parsley root, poppy praline and cauliflower cream, served with bread-fried liver terrine.

Magnus Ek, 44 years old, the chef-proprietor of Oaxen Krog, believes the terroir approach to cuisine emerged after Scandinavian chefs worked and traveled abroad. “When we returned, we looked at our environment in a different way and suddenly discovered what we had on our doorstep, like fantastic wild berries and mushrooms,” he says. “The next phase will be not just looking at produce but also revisiting old techniques for cooking.” However, he is in no way hostile to molecular gas-

tronomy; rather he sees it as a useful way of developing techniques that emphasize the original flavors of plants and animals. Because Scandinavian countries have relatively short growing seasons, there has been a particular emphasis on developing techniques to preserve foodstuffs in the winter months and that is also part of the unique flavors of Nordic cuisine. “We are experimenting with pickling techniques, burying things in the ground and just leaving them,” Mr. Ek says.

This rediscovery of old cooking techniques is also taking place at In De Wulf, a produce-driven restaurant in the Heuvelland farming region of Belgium, right on the French border (www.indewulf.be/en/kitchen/philosophy). Here, 29-year-old chef Kobe Desramaults has astonished local residents and visitors alike with the 20-course tasting menus at his Michelin-starred restaurant. Mr. Desramaults has encouraged local farmers to revive rare breeds of cattle, and he purchases most of his vegetables from neighboring organic farmers as well as foraging for local herbs and wild plants. Although his style is completely focused on local ingredients, he too has no objection to the influence of molecular cuisine, which he believes has made people more open-minded in their approach to cooking. “There was an overdose of molecular gastronomy—perhaps you could almost call it abuse—but it has brought about far more control in the cooking of meat at low temperatures,” he says. “But once you start to think about it, if you want to make the produce even tastier, you can explore forgotten traditions or use different types of butter or higher temperatures to cook in a more natural or flavorful way.”

He put his success down to his re-



lationship with foragers, farmers and fishermen from nearby Boulogne-sur-Mer in France. “There is great produce everywhere—we have created a unique kitchen in the middle of nowhere, but if you just open your eyes and look, you can find local herbs, plants and berries,” he says. “Every day there is something new popping up.”

Another chef to pursue the seasonal approach with local herbs and ingredients is Mauro Colagreco, 34, the Argentinean proprietor and chef at Mirazur (www.maurocolagreco.com), a one-star Michelin restaurant at Menton on the French Riviera. Mr. Colagreco worked at L'Arpège under

Mr. Passard and has created his own garden just up the mountain from his restaurant, which is only yards from the Italian border.

Even though these young chefs in Denmark, Sweden, France and Belgium have forged a new approach to cuisine, they acknowledge their debt to Messrs. Aduriz and Passard.

“I think Alain Passard has been a great inspiration to a whole generation of new chefs,” Mr. Desramaults says. “He was misunderstood for a while but he has followed his own path and is virtually the founder of this type of new cuisine, which emphasizes the primacy of the produce and purity of cooking.”



From top to bottom, Magnus Ek (2); Aurore Deligny

Bagging wine for grouse

THE GLORIOUS TWELFTH is upon us. This weekend, restaurants across Europe will be replete with fresh grouse from moors in Scotland, Ireland and north Yorkshire, England, as the grouse shooting season hits its full stride. The season actually runs until December but by then the birds are few and far between and more difficult to shoot. In reality it is August and September when most birds arrive.

Wine

WILL LYONS

This year, despite one of the coldest winters on record, early reports suggest that there are plenty of red grouse on the moors. Tim Baynes, consultant with U.K. rural organization the Countryside Alliance, says that the situation has been compensated by a good breeding season. "Certainly, we are getting reports from some areas that we have very good numbers," he says. That birds have been leaving the moors for low-lying areas where there is more food available, such as wild berries and rough grain, backs up the reports.

Traditionally this weekend marked the beginning of a six-week holiday period when the leisured classes would move their entire household up to a lodge in the hills. But contemporary reality is, for most of us, somewhat different. Those of us who don't have the budget to take a large swathe of the summer off to go shooting can console ourselves with the fact that the birds will be readily available in the shops to purchase and cook at home. They are healthy too, being both rich in protein and containing very little fat. And those bred on the moors on a diet of heather will have very few chemicals or preservatives in them.

But what about the wine? If you haven't served grouse before, choosing the wine to accompany it can be a bit of a worry. Firstly, I would steer clear of white wine; grouse's earthy flavor means it is best suited to red wine. As a rule of thumb most sommeliers will point the novice in the direction of red Burgundy, whose intense, tannic flavors achieved in the Pinot Noir grape variety stand up well to the earthiness of grouse. Try a village such as Gevrey-Chambertin in Bur-

gundy's Côte d'Or, whose wines have a firmer, more tannic punch. Further south, the Côte Chalonnaise offers the buyer more value for money. Villages such as Givry produce Pinot Noir tannic enough to stand up to most game dishes. Others will say that a decent claret, ideally one from the Left Bank—the Medoc, Graves and Pessac-Léognan appellations—such as Château Dufort-Vivens, works well with grouse. Or, for those whose wallet stretches a little further, Chateau Léoville-Poyferré, St. Julien 2005 (£95 a bottle) is a good choice as it is now drinking well, showing plenty of raspberry and cedar character.

In reality, however, fresh game exhibits such a spectrum of flavors that it is very hard to generalize. In the first instance fresh game birds are much lighter in flavor than those that have been hung for weeks. In the latter case they will exhibit a much richer, gamey flavor. In this instance a New World Cabernet Sauvignon such as Richard Hamilton's Leconfield from Australia's Coonawarra region works very well.

As Michelin-starred chef Tom Kitchin, who runs his own restaurant, The Kitchin in Edinburgh, says: "For the older generation, they have this idea that grouse has to be hung for a long time and has to have an extremely strong gamey flavor. Personally, I think that is too strong. I learned everything about grouse from Pierre Koffmann when I worked for him at La Tante Claire, where we always served the grouse as young as possible, that way they are as tender as possible and the flavor isn't that overwhelming gamey style that puts so many people off."

Similarly, if you are serving your grouse with all the trimmings—game chips, bread sauce, flavorsome gravy and redcurrant jelly—then you need a full-bodied red to stand up to the barrage of flavors. I would opt for something peppery from the northern Rhône from somewhere such as Côte Rôtie, Cornas or Hermitage. Thierry Allemand, Chapoutier and Clape are all worth looking out for.

But perhaps an area worth discovering that produces red wines with tannins strong enough to stand up to any game is Bandol in southern France. The vineyards sit in the Côtes de Provence just west of Toulon. Primarily made of Mourvèdre, it is also blended with a little Cinsault and Grenache and can taste of anything from liquorice, to cherries, pepper and prunes.

Left page from top, chef Kobe Desramaults of In De Wulf and his crew are picking dandelion flowers in rural Belgium; In De Wulf's pigeon from 'Steenvoorde,' aged and roasted in hay; this page from the top, amuse-bouches from Oaxen Krog near Stockholm; tables on the terrace of Oaxen Krog; Alain Passard in his garden in France.

Mr. Passard, 50, caused a furore in 2001 when he declared he would no longer use red meat in his three-star Michelin restaurant in Paris and instead emphasize the importance of fresh vegetables and other produce grown at his own gardens in Brittany and the Loire Valley (www.alain-passard.com). This led to the mistaken belief that he was becoming a vegetarian, rather than putting vegetables in pride of place on his menu, which still includes lobster, fish and fresh game, not to mention chicken and duck.

The reason for Mr. Passard's huge influence on the new terroiriste style of cuisine is that he has taken the level of flavors in vegetables to a higher level than any previous chef. On a recent visit to his modest establishment opposite the Rodin Museum in the 7th arrondissement of Paris, the intensity of the flavors he created was memorable. Even a first course of tomato emulsion with mustard ice cream created flavors with more impact than that possessed by the raw ingredients. (Mr. Passard later said he had been thinking about this dish for three months). A simple dish of diced cucumbers in sea water offered flavors not usually associated with such a mild vegetable. As if to disprove his reputation as a vegetarian-inclined chef, a whole roast rabbit was brought out of the kitchen and shown to all of the diners with great pride.

Mr. Passard dismisses molecular gastronomy by saying: "For me, it is not really food. In my kitchen, I need a relationship with fire as I am essentially a rôtisseur, but there is no fire in molecular gastronomy. It is too obsessed about being spectacular or sensational." He puts down his love for vegetables to their "infinite possibilities of taste, perfume, color, texture and their actual form. We have not done anything artificial with our carrots or tomatoes—it is the season that gives the nuances."

Mr. Aduriz, 39, of Mugaritz (www.mugaritz.com) believes that molecular cuisine has played a positive part in food history, but he



thinks that "show off" cooking has reached its expiration date. Mr. Aduriz also thinks the importance of "authentic" cooking is that it brings the chef back toward nature. Local ingredients are considered essential, he says, because "they allow us to use elements that stimulate the senses, even though they've lost their historical, ethical and ambient values."

The emphasis on highlighting local ingredients and unique products is bound to grow, but because each and every food region has different products, it may not seem to be a definable or identifiable school.

Mathias Dahlgren, the other ac-

claimed terroir chef of Sweden, with his two-star Michelin Mathias Dahlgren in Stockholm (www.mathiasdahlgren.com), also has no qualms about acknowledging the importance of Mr. Blumenthal or Mr. Adrià. "However, I think that Adrià is to cooking what Muhammad Ali was to boxing—he became a cult person that even non-boxing fans had heard about. What they [molecular chefs] have done is push the evolution of cuisine and make it available to a wider spectrum of diners—but authentic cuisine is going to be the keyword for the future."

—Bruce Palling is a writer based in London.

DRINKING NOW

Domaine de Terrebrune
Bandol, France

Vintage: 1999

Price: about £40 or €48

Alcohol content: 13%

If you can't track down the '99 vintage, than a younger year will suffice, providing it is decanted for around an hour before drinking. With age the wine matures, revealing a gamey character and, after a while in the glass, a strong prune flavor.



Puglia's fiery pizzica

As Salento draws crowds, so too does a music born in the fields of Italy's heel

By JOEL WEICKGENANT

SALENTO'S PIZZICA IS the sort of music you can feel in the very dirt of the place. Like the blues of the Mississippi delta, the musical form—baked under the cruel sun of this extreme southeastern limb of Italy—took root in the fields. It was a tautly-wound, fiercely upbeat musical release valve from the inescapable pressures of a life of hard work, under a rigid social system.

Like the blues, the pizzica has a myth surrounding its creation: nothing so concrete as the devil at the crossroads, but several centuries more ancient. The music was viewed as the means to heal the bite of the *taranta*, a legendary spider who bit workers—especially women and most often during the months of harvest—and whose exorcism required multiple hours-long sessions of trance-induced ritual dancing.

Like the blues, pizzica salentina has young practitioners who passionately champion the music, while others in the local arts community view it, at worst, as a use-

less folkloristic leftover.

Redefining such a music for a modern audience is a delicate task.

"It's like finding an architectural structure, where at some point they built a stone wall in front," says minimalist composer and pianist Ludovico Einaudi, concert master at this year's La Notte Della Taranta festival. "Take away that wall, and the structure regains all its glory."

If the pizzica is Salento's blues, the music's recent ascent should be viewed as part of the rising fortunes of Puglia, a booming region

whose territory extends to include the heel of the Italian boot. Salento is the sole of the heel—as local legend has it, the Romans called this *finibus terrae*, the end of the Earth.

As Puglia has emerged in the past decade as a key player in south Italy's economy, Salento has become the region's biggest tourist draw—a sun-kissed land with some of Italy's best beaches and baroque buildings.

During this period, pizzica has also found new life, as part of a youth-driven renaissance in local arts and music. Musical ensembles with

way: from its urban periphery, to the region's wild, rural interior.

Giorgio Doveri, who moved to Lecce 10 years ago to play violin for acclaimed local group *Officina Zoe*, says Salento's pizzica "is a meeting between order and disorder, chaos and rigidity, in an emotional vortex that travels on the rails of minimalism and repetition."

Mr. Doveri's membership in *Zoe* is an example of the kind of pull the pizzica exerts in Italy right now. Mr. Doveri first heard the music while studying in Tuscany, through the concerts

new complex that opened earlier this year five kilometers outside the city to provide artists with recording studios and performance venues.

Cesare Dell'Anna, an accomplished jazz trumpet player who heads the label, emphasizes that the future of Salento's music scene lies in mixing old forms with modern ideas to create new connections.

A train ride alone, from Lecce to the inner core of Salento, is an instant trip into another era. Two-car convoys, whose engines rumble like 18-wheel trucks, cut across a dry, red-tinted land parceled by a geometry of stone walls and red earth covered by olive trees and tobacco fields. This is the heartland of Salento. Ten small communities recently christened themselves *Grecia Salentina*, literally translated as Greek Salento. Among other distinctions, the inner Salento is known for the use of *Griko*, a Greek-infused language that bears little resemblance to the Salentino dialect, and whose use has waned with the post-war generations. The wave of groups revitalizing the pizzica has allowed *Griko* to survive at least in embalmed form through the music.

"Those things that are bad are erased with time, and this is right," noted Gigi Specchia, an artist from the town of Sternatia. "But we lose the good things as well, and I'm sorry for that. Because that was the language of our fathers."

La Notte Della Taranta started in 1998 as a locally focused festival, part of a region-wide effort to revitalize *Grecia Salentina's* fading ancestral heritage. The festival is itinerant, with concerts passing through a number of *Grecia Salentina's* towns. Visitors, though, should stop at Sternatia's *Lu Puzzu pizzeria* on a Tuesday night, when folk players young and old gather for a weekly impromptu pizzica session.

A public square anywhere, from bustling Gallipoli to the timeless seaside town of Otranto, can on any night become the site of a concert or a festival.

The essential stop, though, is Ga-



Maarit Kytoharju

Like the blues, pizzica salentina has young practitioners who passionately champion the music, while others in the local arts community view it, at worst, as a useless folkloristic leftover.

members in their 20s and 30s have championed the music in Puglia and throughout Italy. Simultaneously, the region itself has been riding a wave of cultural ascendance.

"This has always been a place full of artistic ferment," says Piero Rappana, vice president of *Fondo Verri*, a cultural center that stages plays and readings of work by young local artists in Lecce, Salento's most important city. "But there were never spaces for artists. In the last 10 years things have changed. Now there are many spaces, maybe too many. Some of them are big, too."

The most apparent manifestation of change and growth in Salento is *La Notte Della Taranta*, a two-week festival that places pizzica at the center of a program of world music. The festival, which this year takes place Aug. 13-28, brings in a concert master to select outside participants and arrange the music for the final concert. In the past *Stewart Copeland* of the *Police* has been at the reins of the festival; this year, it's Mr. Einaudi.

The festival presents travelers a chance to visit Salento in the best

of pizzica ensemble *Niuri te Sule*. Both bands now operate in or near Lecce, a metropolis of about 100,000 with an historic center known for its startling baroque architecture.

In Lecce, balconies adorned in wrought iron hug narrow streets; the facades of churches are decorated with images of saints and beasts, fluted columns and baroque evocations hewn in the soft, yellowish rock known as *pietra leccese*. And Salento's youthful cultural vigor is in full evidence.

The compact historic center, laid out between three gates, can be visited in one or two days. The finest example of Lecce's baroque is the *Santa Croce* basilica, a 16th-century church whose ornate facade is iconic of the city. By night, theater and music are sometimes staged at the roman amphitheater at *Piazza Sant'Oronzo*.

Lecce's independent *Undici Ottavi* (11/8) label manages a number of groups—some of whom have performed at *La Notte della Taranta*—who mix the sounds of the area with jazz, rap and Balkan music. The label also manages *Livello Undiciottavi*, a



Joel Weickgenant for The Wall Street Journal



Deborah Vivona

latina, a city of about 30,000 that was once the destination of *tarantate* victims from throughout the region who came to seek the blessing of St. Peter, considered their patron saint. Scholars such as Ernesto De Martino have catalogued how poor families subjected themselves to the expenses involved in bringing afflicted relatives to the city; so strong was the draw of tradition and superstition.

The belief system behind *tarantismo* died out decades ago, but the three-day festival of Saints Peter and Paul at the end of June is still the best place to get a contemporary view of the customs once associated with it: especially compelling is the late-night phenomenon known as *le ronde*, improvised street performances of dance and music.

The performance on one night earlier this summer began with the sudden two-tone blast of a zampogna, an Italian bagpipe. As the instrument's drone bounced off the walls of encroaching buildings, other musicians move in, forming a circle—here a guitar, there an accordion and several performers wielding the tautly-skinned hand drums known as *tamburelli*. An insistent, driving rhythm filled the space, and within seconds, a pair of well-versed dancers stepped inside the circle, wrapped in a trance, eyeing each other across the cobbles as they followed the steps of an ancient courtship dance. This resembles the purest form of pizzica.

"I've found it's nicer on the streets than on a stage," says concert master Mr. Einaudi, whose task is to assemble a program that reflects his own orchestral sensibilities, while staying true to the time-tested spirit of the music. Minimalism is the link between the two.

"There's a harshness in the earth here, isn't there?" he says. "...And it seems to me like both the voices and the instruments [of the pizzica] reflect this landscape, this earth baked by the sun."

—Joel Weickgenant is a writer based in Amsterdam.

Clockwise from top left, a singer at La Notte Della Taranta festival; a balcony adorned in wrought iron in the town center of Galatina; and Lecce's 16th-century Santa Croce basilica.



Poolside at Masseria Montelauro.

WHAT TO DO:

Visitors to Salento will find a wealth of art, culture and monuments of all epochs. From ancient times through the baroque, to the budding arts scene of today, here are just a few spots to stop off.

Otranto Cathedral

Consecrated in 1088, this cathedral boasts one of the most impressive pavement mosaics in Italy. The heart of this haunted city rests behind the right nave of the cathedral, where the skulls and bones of some 800 martyrs beheaded by invaders in the 15th century stare out at their own chopping block. Otranto, Piazza Basilica ☎39 0836 802720

Castello Aragonese

The castle overlooking the sea in Otranto is worth a visit in its own right, but especially when it opens up for exhibits, such as the ongoing show of Picasso's work. Otranto, Via Nicola D'Otranto www.castelloaragoneseottranto.it

Santa Croce basilica

A fine example of Lecce baroque architecture. Lecce, Via Umberto 1, 3 ☎39 0832 256 306 www.basilicasantacroce.eu

WHERE TO STAY:

In Lecce:

Patria Palace Hotel

Located just outside the Santa Croce basilica, this hotel is located in an 18th-century building and offers rooms personalized with murals by artist John Duggan. Double rooms start at €170 per night. ☎39 0832 245 111 www.patriapalacelecce.com

Risorgimento Resort

Luxury rooms and suites, right off historic Piazza Sant'Oronzo. Rooms start at €205 suites from €405. ☎39 0832 246 311 www.vestashotels.it/risorgimento/risorgimento-hotel.htm

In Galatina:

Hotel Residence Palazzo Baldi

A restored complex of historic palazzi in the center of lively but small Galatina. Double rooms start at €80. ☎39 0836 568345 www.hotelpalazzobaldi.it

Just outside Otranto:

Masseria Montelauro

A short drive outside Salento's Eastern-most historic city, this is a good location for a few nights in a *masseria*, an old farm home. Rooms start at €220 in the high season, mid-July to the end of August, and €135 in the low season. www.masseriamontelauro.it

OFF THE BEATEN TRACK

Rouen, France

Reporter **Charles Forelle** counsels travelers on what to see, where to eat and where to stay in the ancient city of Rouen, in Normandy, France.

Where it is

From its mouth near Le Havre, on the English Channel, the River Seine can be followed inland through orchards and limestone bluffs. At a particularly crinkly bend in the river sits Rouen. This agreeable spot, strategically downstream from Paris, has seen many masters. Gauls and Romans first, then the Vikings, who took it in the 10th century and became the Normans. Normandy is a beautiful piece of countryside. The interior has deep forests and rolling pastures that flatten to coastal plains and beaches. History here runs from Roman to modern. And it's a gastronome's paradise, the home of Camembert and more: shellfish and flatfish from the coast, lamb from the salt flats. For all this, Rouen is an excellent base.

What to do

Your first stop should be Rouen's medieval quarter. The city didn't fare well through the air bombing that supported the D-day landings. Much of outer Rouen is dominated by postwar tracts of concrete, but the city's heart is a gem. Monet thought so. He spent more than a year painting the façade of Rouen's towering cathedral, over and over. Though damaged, it remains a high point of Gothic architecture. With many of the stained-glass windows gone, the soaring interior is almost ghostly. There's an extraordinary staircase in the north transept; across the nave is the tomb of Richard the Lionheart. From the cathedral, wander through streets of half-timbered houses toward the Église Saint-Maclou and the abbey and church of St. Ouen. Rouen's market square, Place du Vieux Marché, is where Joan of Arc met her end. It has a monument to the saint, but the square is dominated by an unfortunate modern church—curvy but clunky, like Eero Saarinen without the grace and lightness. For a trip outside the city, head west along the Seine's south bank. Several forested parks provide good picnic spots. You can cross by ferry in the tiny hamlet of Heurteville, or drive a few kilometers downriver—it's all cattle pastures and cherry orchards here—to a bridge. Either way, head for Jumièges, a quiet town on the north bank, and tour its haunting, ruined abbey. If you want to go farther afield, the easternmost of the D-day beaches is about 90 minutes from Rouen.

Where to eat

Gilles Tournadre has a Michelin two-star restaurant by the Seine (Restaurant Gill, 8/9 Quai de la Bourse, ☎+33 2 35 71 16 14), but you'll find a lively, local crowd at the much-less-expensive Gill Côté Bistro (14 Place du Vieux Marché, ☎+33 2 35 89 88 72). This is real bistro food—there are three varieties of pork sausage on the menu, and on a recent evening the special was...another pork sausage. A ham-and-tomato tart could have been a leaden first course; instead it was superb, thin folds of raw ham and zesty pipérade atop a crust that dissolved like a buttery communion wafer. Someone here knows how to make pastry. Julia Child had her French-food aha! moment at La Couronne (31 Place du Vieux Marché, ☎+33 2 35 71 40 90). Ignore the touristy display of world flags outside.

But do gawk at the signed pictures of celebrities who ate here. La Couronne is a temple of provincial French cooking, all pastel tablecloths and bright flowers and creaky wood-beamed rooms. The kind of place where the guy behind the stove has probably made 10,000 soles meunières. It shows. Veal sweetbreads are firm but delicate clouds. La Couronne is also the place to have canard à la rouennaise: the duck is dispatched by strangulation rather than the usual throat-slitting, and its juices are pressed (before your eyes) from the roasted carcass. This procedure is said by aficionados to produce an alluring gamy flavor. Other notable restaurants include Restaurant Philippe (54 Rue aux Ours, ☎+33 2 35 71 36 10) and La Petite Auberge (164 Rue de Martainville, ☎+33 2 35 70 80 18). For outfitting your picnic: François Olivier is the dean of Rouen cheesemongers (40 Rue de L'Hôpital), but if you're in town on a Sunday, go see Philippe Jollit at the morning market on Place du Vieux Marché. The great cheeses of Normandy include Neufchâtel, Pont-l'Évêque and the gloriously stinky Livarot. And a ripe raw-milk Camembert is why God made cows. Now to drink. A fair bit of the local cidre fermier, cider that is available everywhere, tastes like it was made in someone's bathtub. Probably it was. Nonetheless, it's not half bad on a hot day. But take that Norman cider, distill it and let it soften in barrels and you've got calvados, a majestic brandy. Look for Christian Drouin or Lecompte, whose 12-year-old calvados is warm with wood and vanilla but still tastes unmistakably of apples.

Where to stay

Rouen was once bereft of high-end hotels. Blissfully, no more. Hôtel de Bourgtheroulde (15 Place de la Pucelle, ☎+33 2 35 14 50 50) occupies an extraordinary turreted, cathedral-like 16th-century building in the center of town. It opened earlier this year. The interior is cavernous and labyrinthine. The rooms are elegant but not opulent, with large bathrooms. Service is iffy; the staff hasn't yet figured out the ballet of solicitousness and invisibility that should be evident in a luxe locale like this. Still, it's a very pleasant place. Rooms from €190. You can stay for less at Hôtel de la Cathédrale (12 Rue Saint-Romain, ☎+33 2 35 71 57 95), which is well situated near the Église Saint-Maclou and has a pleasant interior courtyard. Doubles from €70.



A clockmaker's shingle hangs in the foreground of the Église Saint-Maclou, a gem of Gothic architecture.

Charles Forelle



Finding the next winner

Dreaming of future glory, bidders in glamorous Deauville meet to fight it out—as they do each year—for champion racehorses

BY LUCY PAWLE

FOR FOUR DAYS every August, the racing fraternity from around the world—from Russian oligarchs and French ministers, to trainers and retired jockeys—descends on the picturesque seaside town of Deauville in Normandy, France, in search of one thing: a champion racehorse.

The invasion, which this year takes place from Aug. 13 to 16, marks the start of the European yearling sales, where nearly 500 1-year-old unraced horses are sold at the Elie-de-Brignac sales complex in the heart of town. Bidders—who are expected to spend about a combined €40 million during the event, if the last few years are an indicator—will fight it out in the sales ring for the thoroughbreds they believe have the potential to bring them glory.

The Arqana-auction-house-operated Deauville Yearling sale is one of the best places to find a future winner for Group 1, the highest-rated races with the largest monetary rewards, according to Blood-Horse MarketWatch, a thoroughbred industry trade publication. Past champions purchased here include Urban Sea, the filly who in 1993 caused an upset to win the Prix de l'Arc de Triomphe, France's most prestigious race; Dream Well, the dual French and Irish Derby winner

in 1998; and Lawman, a two-time Group 1 winner in France in 2007.

"People have started noticing that horses sold in Deauville have gone on to do very good things," says breeder Lady O'Reilly, whose stud Haras de la Louvière has produced many future winners for the sale, including the great Lawman.

Irish bloodstock agent Peter Doyle, who buys for various owners and trainers, adds: "The sale has got more popular and the catalog has got better and better over the years. I've been going for 27 years and I've bought many champions there."

What's more, Deauville is of the few sales around the world to have remained seemingly recession-proof. The average sales price of horses rose by 3.4% in 2009 from 2008, and the total gross sales in 2009 was a record €41.5 million, according to Bloodhorse.com. The sale has flourished, in part, because of the premium paid out for French-bred horses that race in France. In addition to the prize money, winners in France get an extra payout of 75% of the prize money at 2 years old, 63% at 3 years old and 48% at 4 years and older. The August sale is also considered a boutique sale, with a restricted catalog. This year, 480 horses are on offer and the expectation is that around 75% will get sold.

"There's great competition to get your horses into Deauville, which means they're the best horses going," explains David Redvers, blood-

stock agent and manager of the Tweenhills racing syndicates, who has a reputation for buying winners, "And because it's in such a glamorous location—the very nature of the place itself and the people that go there—ensures a strong market."

Indeed, Deauville has long been the playground for the rich and famous, as well as the location of elite thoroughbred sales since 1887. The waterfront casino was the inspiration for Ian Fleming's "Casino Royale," it is the place Coco Chanel chose to open one

calculated. The better you are at your job, the lower the odds get."

To play the game, each buyer firstly has to work out their budget. The horses with the best pedigrees will be struck off most bidders' lists in the knowledge that the wealthiest owners will price them out of the market. The most expensive yearling in Europe of 2009 was bought at the Deauville sale for €900,000. But, great horses have been bought for far less. In the 2008 sale, top French trainer Nicolas Clement

€67,000 in Deauville.

Mr. Redvers says athleticism is key. "You want a loose limbed horse that has a large backside, with plenty of power," he explains.

Visitors to Deauville during the sales period will notice the particular carnival atmosphere that engulfs the town, and the four days can be fascinating for non-horse lovers too. Deauville's golf courses, seaside attractions, nightlife and shopping are a draw. The top-class racing throughout the weekend at the La Touques track, which is just a stone's throw away from the sales complex and provides glory and riches to the victors, is a constant reminder of just how high the stakes can be. Last year the winner of Sunday's top race took home a cool €600,000. And the first-rate polo, played within the racecourse grounds simultaneously, also brings in many visitors to the sale who might not usually attend, but make the most of the free admission.

In the end, it's the horses themselves that garner the largest draw. "It's their courage and bravery, their athleticism—it all starts with the horses," Lady O'Reilly says.

The excitement and expectation are intoxicating, adds Mr. Redvers: "Every time you open a stable door, the next horse that walks out could be the next champion. That's the dream—to find the next champion."

—Lucy Pawle is a writer based in London.

'There's great competition to get your horses into Deauville, which means they're the best horses going.'

of her first shops, and Omar Sharif can still be found serenading ladies in the dining rooms of five-star hotels such as the Royal Barrière. The wide boulevards are littered with designer boutiques and smart restaurants, and with its famously beautiful timbered Norman architecture, the town remains unspoiled and incredibly chic. It is against this backdrop, appropriately it seems, that in 2009 an average of €113,700 was spent on buying a horse, according to Arqana auction house.

Finding the right horse takes a bit of skill and a bit of luck. "Every time you buy a horse it's a gamble," says Mr. Redvers, "but it's definitely

bought the colt Pain Perdu, currently one of the best horses in France, for only €27,000.

Choosing which horses to buy also involves examining each individual animal out of its box, and watching it walk up and down the sales complex. All the buyers have their likes and dislikes, rather like gamblers on the racetrack picking a horse because it has four white socks or they like the name. "The balance is the most important thing to predict how it will gallop" says Mr. Clement, who bought Vespone, the champion 3-year-old middle distance horse of 2003 in France for

Clockwise, © APRH, Corbis, © APRH (2)



Left, a yearling is being auctioned by Irish auctioneer Nick Nugent (second from left) in 2009; above, Deauville's casino; below, a colt by leading U.S. sire Storm Cat sold for €900,000 in 2009; bottom, cocktails at the Villa Strassburger.



History, horses and the luck of the Irish

BY GERARD BAKER

AS A FATHER of five young daughters, I get used to handling difficult questions.

"Are we there yet?" I've found, is generally best ignored, or at least deflected with some entertaining semantic ruminations on the meaning of the word "there," or, even better, a brief distracting foray into the puzzle of Zeno's Paradox.

"Can I get my belly button pierced?" is a more direct assault on the very fabric of our culture and needs to be dealt with unequivocally and decisively: "Not until you're 7."

One I've found quite easy to answer has nonetheless cropped up with insistent frequency over the years.

"Can I get a pony?"

We live in a big city, in a medium-size house already bursting with children, their friends, cats and viruses. We have a yard that an arthritic mare would cover in a two-second trot. Ponies, from what little I know of them, require feed, their own housing, space. A prairie, perhaps.

"No, you can't have a pony."

It's cruel, but I find such directness to be an integral part of the education of the young mind: a necessary recognition of the brutal accountability to reality we all must live with.

So how, precisely, do I find myself the father of a teenage owner of one 5-year-old, skewbald, equine quadruped, about 13 hands tall, who answers, rather inattentively, to the name Buttons?

The luck of the Irish is the answer, vicariously acquired on a happy family vacation spent with my wife's relatives last summer in the welcoming heart of Ireland. Specifically, a spot of fortune that befell us at a centuries-old horse festival, the Fair of Muff, in County Cavan midway between Dublin and Belfast.

The fair has taken place in mid-August every year for 400 years in the deep, rain-lashed green countryside just outside the town of Kingscourt.

The promotional efforts of Irish tourism promise the "real" Ireland, which as far as I can make out involves cheery old men drinking Guinness and wishing "top of the morning" to no one in particular.

That stereotype hasn't been true for decades. At the end of the last century, Ireland was the very model of a vibrant, modern economy, among the wealthiest in Europe. But in the financial crisis of 2007-'08 a mighty real-estate bubble burst, and today the country is still stumbling like a dazed man through the postdiluvian landscape

of recession.

You can see it in the economic geography of a place like Kingscourt, busy town and ancestral home of my wife's family, the Gargans. Here, the gently welcoming stone of the traditional homes and shops and churches is interspersed with houses ambitiously constructed in the boom, many of them empty.

But the tourism promoters had it right in at least one important respect. Ireland is still a place where the mores and manners of modern life are rooted in a gentler age. And you can still find glimpses of that earlier Ireland, when life moved courteously, not at the speed of a modern mortgage approval but at the reassuring pace of a horse-drawn cart.

There used to be countless such fairs all over Ireland. From across the country, horse owners, from professional traders to the local smallholder with his trusty old mare, would gather over a drink or two, to negotiate terms and exchange a few observations on the state of the world.

The Fair of Muff began in 1608, it is said, when King James I approved a license to trade horses to a local merchant.

The details may have changed over four centuries but the central plot and characters surely haven't.

changed much. It's not unlike a modern used-car transaction between a couple of pros. The prospective buyer this time is peering into nostrils and inspecting the farrier's work rather than looking under the hood or kicking the tires.

Of course my daughters watched it all, entranced by the idea that so many horses—from great plodding shire horses to mini-Shetlands—were available at such good prices.

And so the inevitable question: "Can we get a pony, Daddy?"

There was no weakening in my iron resolve, despite the romanticism of the scene. It was still out of the question, a practical impossibility. But it was, I thought, vacation, and they were my adorable daughters, and so surely I had to make a small concession.

"You know what," I offered, "we'll buy a raffle ticket." The grand raffle—€2 a ticket—is a centerpiece of the event. And the first prize is a real live pony.

I'm no statistician but I could guess the odds, as hundreds of other fathers and mothers of clamorous children were similarly persuaded to buy their lottery tickets. My smaller daughters, of course, know better, and simply understood that having bought a ticket, they were more or less guaranteed the pony.

So we bought a ticket and moved on to the dancing and the

The fair has taken place in mid-August every year for 400 years in the deep, rain-lashed green countryside just outside the town of Kingscourt in Ireland.

Hardy men in heavy raincoats and feathered hats ponder the transaction, while the womenfolk (traditional roles survive here) cheerfully distribute bowls of Irish stew and plates of fried pork sausages. Children take a welcome break from videogames and text messages to relive an age when entertainment came from prancing dogs, singing puppeteers and mean fiddlers.

In a barn across the hillside, from morning till night, a bar serves a satisfying menu of traditional Irish libations while the locals—from infants to grandparents—dance to the distinctive tones of a folk band.

But as it has been for four centuries, the real business here is the horse trading.

It's fascinating to observe how the theater of the trade hasn't

Guinness and I thought no more about it. But somewhere some Irish charm, or perhaps some higher power, was conspiring to answer my daughters' prayers.

Late that evening, as we spent another evening of wonderful Irish hospitality, we got an excited call from Ann Farrelly, my wife's cousin, who had introduced us to the Fair of Muff. My eldest daughter, Kitty, had won the pony.

And I'm obliged to say, for all my misgivings, he's a fine animal. He's still in Ireland, happily roaming the fields with stablemates that belong to my wife's relatives. In fact he's the perfect pet in many ways. My daughters love him, but some other very kind family gets to look after him and my girls get free visiting rights. Irish luck, indeed.



A horse seller at the 2008 Fair of Muff.

Alex Coleman



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246.432.5050 | sothebysrealtybarbados.com

DEEPWATER, BERMUDA



Private 2.7 acre estate offering main home with 4 BR suites, kitchen, family room, versatile media & office rooms, wine room & elevator. 3 BR guest cottage & 1 BR housekeeper apt. Bocce, tennis, pool, gardens, loggias & water views. Price upon request. Margaret Young.

Rego Sotheby's International Realty
441.292.3921 | Regosothebysrealty.com

BELVEDERE, CA



World-class waterfront contemporary on 1.2± incomparable water-level acres with up close views of the Golden Gate Bridge and San Francisco skyline. 5 BR, 5.5 bath main residence + separate 2 BR, 1 bath guest house. **\$28,850,000**. Lydia Sarkissian & Bill Bullock.

Decker Bullock Sotheby's International Realty
415.517.7720 | globalestates.com

BELVEDERE, CA



A true waterfront "Belvedere," with unobstructed views of the Golden Gate Bridge and San Francisco skyline. 5 BR, 4 bath main residence + separate 1 BR, 1 bath guest quarters. Gated, private, level lawns, multi-car parking. **\$27,500,000**. Lydia Sarkissian & Bill Bullock.

Decker Bullock Sotheby's International Realty
415.517.7720 | globalestates.com

BELVEDERE, CA



Casual elegance w/ stunning views of Golden Gate Bridge and San Francisco skyline. 10,000+ interior sf, terraces, gardens, sparkling pool and privacy. 6 BR, 7 bath main residence + separate 1 BR, 1 bath guest apt. **\$24,950,000**. Lydia Sarkissian & Bill Bullock.

Decker Bullock Sotheby's International Realty
415.517.7720 | deckerbullocksir.com

BELVEDERE, CA



San Francisco Bayfront Italianate with unobstructed Golden Gate Bridge and San Francisco skyline views. Totally remodeled with 4 en-suite BR's, exquisite finishes, water-side terrace, pier, floating dock & boat lift. **\$24,000,000**. Lydia Sarkissian & Bill Bullock.

Decker Bullock Sotheby's International Realty
415.517.7720 | globalestates.com

DANA POINT, CA



Ocean views from this new 6 BR luxury home. Over 8,000 sf of incredible finishes, open floor plan, chef's kitchen, intimate master suite, game room and theatre. Walk to beach and owner's private beach club. **\$7,900,000**. Kindy Slagle.

Coast Sotheby's International Realty
949.422.4000 | ExtremeEstates.com

HOLLYWOOD, CA



The Residences at W Hollywood at the iconic Hollywood and Vine intersection come luxuriously appointed with Poliform cabinetry, Koppersbush and Sub-Zero appliance packages, gracious floor plans & more. High **\$500,000's-\$4,750,000**. Russ Filice.

Sotheby's International Realty Sunset Strip Brokerage
323.469.8800 | myhollywoodresidence.com

LAGUNA BEACH, CA



Oceanfront living in Laguna Beach! Beautiful 4 BR contemporary with expansive glass and open living areas. Enjoy Catalina sunsets and coastline views with white sandy beaches. Walk along the beach to restaurants and more. **\$9,000,000**. Kindy Slagle.

Coast Sotheby's International Realty
949.422.4000 | ExtremeEstates.com

SAN FRANCISCO, CA



Millenium Tower. Choose from 3 residential styles with dramatic city views, experience the 20,000 sf Court Level and the exceptional service of Millenium Tower. WEB: 0084867. **\$650,000-\$5,500,000**. Rob Levy.

Sotheby's International Realty San Francisco Brokerage
415.901.1711 | sothebys homes.com

FORT COLLINS, CO



Foreclosure sale. This property is one of the prime pieces of real estate in Colorado. Multi-use zoning. Colorado State University in close proximity! Potential multi-million dollar gain! Priced to move at **\$9,000,000**. Jolinda Wilson.

Fuller Sotheby's International Realty
970.412.9841 | Fullersothebysrealty.com

CORAL GABLES, FL



Build your dream house on a spectacular 54,752 sf bay front lot. Located on a cul-de-sac in one of Miami's most prestigious, guard gated communities, Gables Estates. Unique opportunity. Price upon request. Mayi de la Vega. mayi@onesothebysrealty.com

ONE Sotheby's International Realty
305.778.7990 | onesothebysrealty.com

PINECREST, FL



Architect's custom estate with top of the line finishes: Bisazza mosaic glass tiles, La Finestra windows and doors. Resort-like pool patio area & large covered terrace. Detached guest suite. Price upon request. Mayi de la Vega. mayi@onesothebysrealty.com

ONE Sotheby's International Realty
305.778.7990 | onesothebysrealty.com

ATLANTA, GA



One million dollar reduction. Stunning 3-acre estate featuring incredible design elements and breathtaking outdoor living space, infinity-edge pool, loggia with outdoor fireplace and summer pavilion. **\$7,600,000**. View at: 1325Montecarlodrive.com. Debra Johnston.

Atlanta Fine Homes Sotheby's International Realty
404.924.6806 | atlantafinehomes.com

WHITEFISH, MT



Private Whitefish Lake estate with level 95' frontage. Gated drive, 10,000 sf furnished, between downtown and Whitefish Mountain Resort, 29 miles from Glacier National Park and 15 miles from Glacier International Airport. **\$8,750,000**. Pat Donovan & Stephanie Skinner.

Glacier Sotheby's International Realty
406.863.3060 | glaciersir.com

NORTH HAMPTON, NH



Fastidiously maintained 1837 Colonial on 4.5 private acres in park-like setting. Close to Atlantic. Interior details: wide pine floors, 3 fireplaces, wainscoting and paneling. Large barn with attached office/studio. Clay tennis court. Price upon Request. Ned Tate.

Tate and Foss Sotheby's International Realty
603.964.8028 | TateandFoss.com

NEW YORK

- RIVER VIEW CORNER MANSION** \$20M
Riverside Drive. Architecturally stunning, single-family. 6 stories, 32' wide, 10,000 SF+/-, grand circular rotundas & elevator. Up to 9 bedrooms, 9 baths, 6 working fireplaces, terrace & roof deck. River views. **WEB# 1981849**
Deanna Kory 212.937.7011
- CHARLES GWATHMEY MASTERWORK** \$16.75M
Centre/Grand St. Custom designed duplex in landmarked building. Mint 10 rooms. Formal dining room, 4 bedrooms/4.5 baths, 25' ceilings, private terrace, light flooded. Full service co-op. 6,600 SF+/- **WEB# 1862823**
Sharon E. Baum 212.836.1036
- GRAMERCY PARK TOWNHOUSE** \$11M
SoHo. Townhouse on the premier corner of Irving Place & 18th. 7,236 SF+/-, 2 floors commercial/ 3 floors residential with 2 spectacular terraces. This property has endless possibilities. Vacant. **WEB# 1878992**
Patricia Dugan 212.821.9154
- GRACIOUS 10-ROOM PREWAR** \$6.9M
Park Ave. Grand proportioned 5 bedroom/3.5 bath, all major rooms face west over Park Ave, wood burning fireplace, north, south, east & west exposures, white-glove co-op meticulously well-appointed. **WEB# 2014571**
Linda R. Chen 212.605.9205
- VIEWS FOR DAYS** \$4.995M
W 12th St. Rare penthouse in prime Gold Coast Greenwich Village; 2 bedrooms/2.5 baths, formal dining room, wrap around outdoors include setback south terrace, fireplace, doorman, mint + elegant. **WEB# 1895684**
Roseann Barber 212.444.7807
- EVERLASTING ELEGANCE** \$4.75M
E 50s. Architecturally renovated 4 story, single family, 18' wide townhouse w/south garden. Double living room, formal dining room, new chef's kitchen, 4 bedrooms, 4.5 baths & staff/office. **WEB# 1997822**
Joan C. Billick 212.848.0474
- SKYLINE STUNNER WITH RIVER VIEWS** \$4.4M
51st St. 6 rooms. Sun-splashed 3 bedroom/3.5 bath condo featuring a grand double living room, formal dining room/den/4th bedroom, 10' ceilings, windowed eat-in kitchen, custom closets and magnificent views. Full service luxury buildings with all amenities. **WEB# 2035124**
Gilda Shani 212.979.7844
- PARK AVE-PREWAR CO-OP** \$2.475M
Murray Hill. 3 bedroom/3 bath. Sun-flooded, high floor, corner, south facing home. Spacious room sizes, full dining room, 2 wood burning fireplaces, full private laundry room. 24 hour doorman. **WEB# 1961944**
Patricia Cliff 212.836.1063
- FULL CENTRAL PARK VIEWS** \$2.3M
E 66th St/5th Ave. New Price. Live comfortably on 5th Ave with in-house restaurant for shareholders only. Was 2 bedroom now 1 + staff room, 3 baths. Best full service building. South and west exposures. **WEB# 1946973**
Monica Rittersporn 212.539.4969
- PARK AVENUE TERRACE** \$2.25M
Park Ave/E 50s. 5 rooms. Rambling Park Avenue apartment with 48' terrace in full service prewar co-op with available hotel service & gym. North, south and east exposures. Call to view. **WEB# 1966226**
John Edwards 212.759.7353
- LUXURY "W" 2 BEDROOM/2 BATH** \$2.07M
Financial District. 2 bedroom/2 bath. The W New York Downtown Hotel & Residences is the first branded luxury hotel and residences of its size and magnitude in downtown New York. **WEB# 2025134**
Richard Nassimi 212.875.4064
- PENTHOUSE HIDEAWAY** \$1.995M
Park Ave/E 63rd St. 2 bedroom/2 bath. Prewar terraced gem. High ceilings; 100' wrap terrace; huge windows. Full hotel service building - 5 day a week maid service; gym; concierge. **WEB# 1377276**
Amy Singer 212.836.1052
- CLASSIC PREWAR 6** \$1.895M
E 80s. Gracious entry leads to a living room with wood burning fireplace and opens into the formal dining room. Perfect for entertaining. Eat-in kitchen. 2 bedrooms plus staff room. Washer/dryer. Pets OK. **WEB# 2030139**
Julia Cahill 212.836.1049
- GRACIOUS 2 BEDROOM CONVERTIBLE 3 BEDROOM** \$1.85M
E 60th St. 2 bedroom convertible 3 bedroom, 2.5 bath with south, east, north city & river views. Features dining room, washer/dryer, windowed kitchen & baths. Full service luxe condo. **WEB# 1994993**
Marlene Steiner 212.605.9260
- MAGNIFICENT 4.5 ROOMS + TERRACE** \$1.7M
E 57th St. 2 bedroom/2 bath. Mint condition. Open city views, amazing sunlight in every room. Large south facing terrace. Three exposures. Huge closets. Quiet. 24 hour concierge. Steps to river. **WEB# 1996479**
Patricia Cliff 212.836.1063
- ELEGANT CLASSIC 6** \$1.65M
Beekman Pl/E 50s. 6 room. Large gallery, 26' living room, wood burning fireplace, formal dining room, renovated chef's kitchen faces tree lined Beekman Pl, through wall air conditioning, 1,850 SF+/- in distinguished prewar, doorman co-op, pets, pied-a-terres OK. **WEB# 1956823**
Rose Marie Laster 212.836.1080
- MINT & PANORAMIC VIEWS** \$1.575M
E 72nd St. 5 rooms. Stunning & beautifully renovated: great living room & formal dining room, new chef's kitchen, washer/dryer, full service building: roof deck, gardens, fitness center, garage, pets OK. **WEB# 2000796**
Rose Marie Laster 212.836.1080
- SWEET DEAL** \$1.499M
W 23rd St. 1,600 SF+/-, Chelsea loft with huge master suite plus 2 bedroom, mint chef's kitchen, 2 spa-like baths, high beamed ceilings, and spacious living/dining area. **WEB# 1998724**
Robert Manzari 212.444.7923, Bonnie McCartney 212.444.7924
- SITTING PRETTY IN MID-MANHATTAN** \$899K
E 50s. Lovely prewar co-op. Spacious & bright living room and dining area, new kitchen, 2 bedrooms, 2 new baths. Great closets. Stunning roof garden for residents' pleasure. Monthly maintenance only \$1,988. **WEB# 1974201**
Judyth Goldberg 212.605.9368, Jackie Schwimmer 212.836.1002

SOUTH FLORIDA

- LAKEFRONT FRENCH CHATEAU** Price Upon Request
Palm Beach. Brand new, magnificent 27,000+ SF waterfront estate residence perfectly sited on 2.5 acres; 8 bedrooms, fabulous art walls, guest house, 5-car garage, boat dock, sculpture gardens. **WEB# 5685**
Jim McCann 561.296.8720
- GORGEOUS GEORGIAN IN ESTATE SECTION** \$9.95M
Palm Beach. Amazing 8 bedroom, 9 bath home decorated to perfection with privacy wall. Located on large estate section lot (200' x 181'). Magnificent 14' x 45' pool and comfortable guest house. **WEB# 5025**
Grace Brown 561.312.6822
- STUNNING 2003 MEDITERRANEAN** \$6.995M
Palm Beach. Best location on beautiful Dunbar Road. 8,000 SF+/- home, 6 bedrooms, 6 full baths and 2 half-baths. 2 fireplaces, guest house, 3-car garage and large 100' x 195' lot. **WEB# 5769**
Steve Davis 561.379.2928
- OCEANFRONT MANSION IN THE SKY** \$5.9M
Singer Island. Ocean to Intracoastal views in every room of this penthouse unit. Over 11,000 SF, lives like a single family estate home with 5 bedrooms, 5 baths and 3 private elevators. **WEB# 5710**
Sandra Saladrigas 561.308.7019
- CORNER LOT - WATERFRONT BOTH SIDES** \$4.35M
Manalapan. This 5 bedroom, 5 full and 2 half bath home is situated on the southern corner of Manatee Cove, facing north and west, with expansive water views on both sides. **WEB# 5650**
Burt Minkoff 561.512.8978, Jim McCann 561.296.8720
- EXCEPTIONAL BERMUDA** \$3.65M
Palm Beach. Impeccably built 2-story Bermuda. First floor master bedroom suite, beautiful and bright gourmet kitchen designed by Leeds Custom Design. Amenities include pool & spa. Beach access. **WEB# 5586**
Suzanne Frisbie 561.373.0941
- AMAZING CUSTOM DESIGN** \$3.5M
West Palm Beach. One-of-a-kind 6,500 SF+/- smart house on large lake. Enjoy nature, golf, view in a retreat-like setting. Live like you are on a private island in the most friendly golf community. A must see. **WEB# 4264**
Grace Brown 561.312.6822
- MODERN GEM IN THE NORTH END** \$2.795M
Palm Beach. Mid-century modern home captures the spirit of the period and indoor-outdoor living. Flooded with natural light with 4,000 SF+/- with 4 bedrooms, 3 baths and a study/den. Swimming pool. **WEB# 5404**
Jim McCann 561.296.8720, Burt Minkoff 561.512.8978
- DOUBLE APARTMENT** \$2.3M
Palm Beach. Rare opportunity to own a sophisticated custom 3,000 SF+/-, 2 bedroom, den, 2.5 bath renovated unit. Sought after oceanfront, white glove building with services galore. **WEB# 5576**
Paulette Koch 561.346.8639, Dana Koch 561.379.7718
- OPPORTUNITY KNOCKS IN-TOWN** \$2.295M
Palm Beach. Wonderful opportunity to own three unit in-town property with enormous potential. Convert to single family home, condominium conversion or lease as income producing property. **WEB# 4826**
John Pangborn 561.301.7117, Elizabeth Cleckner 561.762.2525
- RETRO BEACH HOUSE** \$1.895M
Palm Beach. Fantastic 1950's beach house designed by architect John Stetson with spacious and flexible floor plan. 6 bedrooms, sunroom, dining room, terrazzo floors, lovely pool and patio area. **WEB# 5715**
Dana Koch 561.379.7718
- UNIQUE LOCATION ON THE INTRACOASTAL** \$1.775M
Palm Beach. The lowest price for a lake front property in Palm Beach. This 3 bedroom, 2 bath has been partially remodeled with a large pool, new kitchen and new sliding door. **WEB# 5267**
Fortune Beriro 561.832.1199
- OCEAN VIEWS IN-TOWN CONDO** \$1.695M
Palm Beach. Sun drenched with spectacular views. This 2 bedroom, den, 2 bath condo lives like a casual beach house without the maintenance. Top location across from private beach. **WEB# 5742**
Paulette Koch 561.346.8639, Dana Koch 561.379.7718
- INTRACOASTAL TRUMP PLAZA** \$1.595M
West Palm Beach. Rare double unit with stunning views of Palm Beach & ocean in the prestigious Trump Plaza. Over 4,000 SF+/-, 3 bedrooms, 4.5 baths. Huge open living area. **WEB# 5734**
Steve Davis 561.379.2928
- SLOANS CURVE DIRECT OCEANFRONT** \$1.395M
Palm Beach. Direct ocean 2 bedroom, 2.5 bath, northeast unit with ocean and lake views. Large master suite, 2nd bedroom, den, study and bar. Pool, cabana, gym, tennis and beach access. **WEB# 5438**
Rosalind Clarke 561.818.6351
- OLD PORT COVE ELEGANCE** \$1.095M
North Palm Beach. Rare opportunity to own this exquisite home. Renovated, fully furnished, 3,555 SF+/-, 2 bedrooms, 3.5 baths. Southeast views of the Intracoastal and ocean. Private Mega Yacht Marina. **WEB# 5572**
James Hoffman 561.282.8937
- OCEAN, OCEAN, OCEAN** \$995K
Palm Beach. Magnificent views from this 3 bedroom, 2.5 bath unit overlooking the ocean. Full time manager, security & tennis in high end building. Being sold with cabana. **WEB# 5427**
Helene Sidel 561.301.1135
- LUXURIOUS TRUMP PLAZA** \$545K
West Palm Beach. Stunning water and city views from the 18th floor. 2,156 SF+/- with east and west balconies, 2 bedrooms and 2 baths. Pool, spa, tennis and gym. **WEB# 5728**
Rosalind Clarke 561.818.6351
- REDUCED OCEANFRONT CONDO** \$370K
Palm Beach. Oceanfront views from this unbelievably reduced south facing oversized 2 bedroom, 2 bath condo. 24-hour gate attendant and full time manager, tennis and pool. Priced to sell quickly. **WEB# 5262**
Helene Sidel 561.301.1135

THE HAMPTONS

- 23+ ACRES ESTATE-OVER 800' OF SOUNDFRONT** Price Upon Request
East Marion. 7,000 SF+/-, 6+ bedroom, 10 bath. Grand living & dining rooms, gourmet kitchen, master bedroom suite, gunite pool, pool house and fountain. Includes 2 buildable waterfront lots. **WEB# 38291**
Sheri Winter Clarry 631.848.7730
- DITCH PLAINS OCEANFRONT-5 ACRES** \$20M
Montauk. The East Deck Motel & Resort. Oceanfront compound, 30 units & Olympic size pool. World class surf break and plenty of lawn and private areas for either a resort or a private residence. **WEB# 35051**
Chris Coleman 516.445.1513
- STUNNING NEW CONSTRUCTION IN EAST HAMPTON SOUTH** \$17.95M
East Hampton. 10,000 SF+/-, overlooks nature conservancy. 6 bedroom, 7.5 bath, great room, den, eat-in kitchen, dining room, wine cellar, master suite, gym, pool with hot tub & pool house. **WEB# 52872**
Evan Kulman 631.537.4164, Gene Stilwell 631.537.4179
- WYANDANCH SUMMER COTTAGE** \$16.5M
Southampton. 8,900 SF+/-, eat-in kitchen, 6 en-suite bedrooms, formal dining room/living room, solarium, 8 fireplaces, outdoor kitchen, heated gunite pool and pool/guest house with 2 en-suite bedrooms. Rare first offering. **WEB# 26713**
Shaunagh Byrne 516.729.1713
- MAJESTY REIGNS ON CAPTAINS NECK LANE** \$15.95M
Southampton. 8,500 SF+/- home on 2 acres. 7 bedrooms, 8.5 baths, great room, den, 5 fireplaces, formal dining & living rooms, game room or gym, 5,000 bottle wine cellar, garage, pool and tennis. **WEB# 38880**
Gary DePersia 516.380.0538
- "WESTLAWN" - 4.4 ACRES IN SOUTHAMPTON** \$14.25M
Southampton. Original "summer colony cottage." Period details, fireplace & original moldings. Specimen trees, gardens, 60' pool & separate 3-car carriage house with pre-existing apartment. **WEB# 26121**
Tim Davis 631.283.7300 x211
- OVER 200 FEET OF AMAGANSETT OCEAN FRONTAGE** \$8.9M
Amagansett. Secluded beach house on 2.5 acres with 200' of ocean frontage. Ocean views, 4 bedroom, 3 bath, cedar plank interiors, fireplace, recreation rooms and pool. **WEB# 45812**
Krae Van Sickle 516.769.7877, Lylla Carter 631.875.1976
- HARBORFRONT SAILOR'S PARADISE** \$7.5M
Shelter Island. Spacious traditional on 1.3 acres on coveted Dering Harbor, panoramic views & sunsets. 4 bedrooms, carriage house with guest suite. Your own marina for 4 boats, with 6.5' at low mean tide. **WEB# 35412**
Penelope Moore 917.208.5519
- BRIDGEHAMPTON SOUTH COMPOUND WITH TENNIS** \$6.995M
Bridgehampton. Renovated, expanded home, close to beach. 5 bedrooms, 4.5 bath, living & dining rooms and gourmet eat-in kitchen. Guest cottage, heated gunite pool, tennis & pool cabana. **WEB# 31552**
Cee Brown 516.383.2011, Jack Pearson 516.457.7111
- PICTURE PERFECT EAST HAMPTON SOUTH** \$6.75M
East Hampton. Custom built 5,500 SF+/- home, 5 bedrooms, 5.5 bath, great room, library & finished lower level. Easy accessibility to the Village and it's beautiful ocean beaches. Co-Exclusive. **WEB# 26910**
Susan Breitenbach 631.875.6000, Matt Breitenbach 631.255.6221
- MODERN LUXURY BY THE BEACH - EAST HAMPTON** \$5.7M
East Hampton. 2 acres, 6+ bedrooms, 8.5 baths, 7 fireplaces, 8,000+ SF, office, gym, sauna, wine cellar, 3 car garage, mooring, 50' heated pool + spa. Pool pavilion with barbecue and fireplace. **WEB# 50506**
Elaine Stimmel 631.907.1462
- MAGNIFICENT SOUTHAMPTON ESTATE** \$4.9M
Southampton. Two individual homes on 4.5 acres, 7 bedroom main house, 3 bedroom guest house, each with its own pool. Tennis, outdoor lighting, covered verandas for outdoor entertaining. **WEB# 36280**
Carolyn Kendall 516.729.8136
- CEDAR SHAKE IN WATER MILL** \$4.399M
Water Mill. Beautiful setting with rolling lawns and specimen trees. This 5 bedroom, 5 bath home is equipped with two fireplaces, heated gunite pool, private pond, and bamboo grove. **WEB# 26425**
David Butland 631.204.2602
- SOUTHAMPTON VILLAGE** \$3.495M
Southampton. Convenient to all. 4 bedroom, 3.5 bath home creates a comfortable flow. Enjoy the covered porch overlooking the Gunite pool and manicured gardens. **WEB# 53834**
Pat Garrity 631.702.9221
- LUXURY RESIDENCE NEAR VILLAGE** \$1.99M
East Hampton. Every amenity has been added to this recently built home. 4 bedroom, 3.5 bath, chef's kitchen, den, mud room, terraced gardens, stone walls and heated gunite pool. **WEB# 29952**
Suzanne Rose 631.786.8689
- BROADVIEW BELL ESTATE WITH BEACH ACCESS** \$2M
Amagansett. English Country-style home. 3 bedrooms, 2.5 baths, dining & living rooms, den, 3 fireplaces & kitchen. Hot tub, heated pool and detached 3-car garage. **WEB# 54695**
Michael Schultz 917.882.8338, Susan Ryan 631.680.3321
- VALUE STATEMENT** \$1.895M
Sag Harbor. Steps from beach, dock & tennis. 5 bedroom home on 1.45 acre. Landscaping & heated pool. Open flow, great room with fireplace, eat-in kitchen, dining room, office/library, and ground floor master suite. Entertaining spaces & great privacy. **WEB# 15494**
Mala Sander 917.902.7654
- SOUTHOLD BAYFRONT** \$1.8M
Southold. Enjoy the simple pleasures of life: swimming, boating, bay breezes and sweeping panoramic views of the Peconic Bay and South Fork from this spacious five bedroom retreat. **WEB# 34700**
Nancy Cervelli 631.899.0614, Barry Novick 631.899.0612
- COTTAGE BY THE OCEAN IN AMAGANSETT** \$1.595M
Amagansett. Totally renovated. 4 bedroom, 2 bath, kitchen, brick fireplace, outdoor shower. House is wired with surround sound inside and out. Turn key ready short distance to beach. **WEB# 23317**
Bonita DeWolf 631.907.1457



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Tiger Woods, right, and caddy Steve Williams walk the course during a practice round before the start of the 92nd PGA Championship at Whistling Straits in Wisconsin.

Golf searches for its lost bearings

THE VIBE AROUND Whistling Straits, site of the PGA Championship that started Thursday, is strange and unsettled. Normally the majors, of which this is the year's fourth and final, serve as reality anchors to the professional golf season. This year at the PGA, golf seems bizarrely adrift.

You can start at the top of the list. Tiger Woods, statistically the world's No. 1 player, is realistically

Golf
JOHN PAUL NEWPORT

not even close to No. 1. Not when he finished tied for next to last in the field of 80, at 18 over par, in last week's WGC-Bridgestone Invitational. Not when a reporter here on Tuesday asked him what it felt like to be "one of the worst players on the planet." (Mr. Woods's reply: "I might be able to beat you. So I do feel good about that.")

Winless in eight events thus far in 2010, Mr. Woods for the first time since 1997 isn't the oddsmakers' favorite coming into a major. During his practice round Tuesday, his caddy, Steve Williams, held a club on top of his scalp when Mr. Woods swung, as a trick to help him keep his head still.

Possibly even stranger, his personal life isn't the top sideshow among highly ranked players. That distinction goes to Phil Mickelson, world No. 2, who revealed on Tuesday: (a) that he has been suffer-

ing since June from a rare disorder that has occasionally rendered him unable to walk or roll over and (b) that he has become a vegetarian.

"I know this is crazy," said the man, who recently invested in a high-fat-content hamburger chain called Five Guys. "We're working on a veggie burger," he added.

Mr. Mickelson's newfound vegetarianism is partly a response to his condition, diagnosed as psoriatic arthritis by the Mayo Clinic in Minnesota. He said he is able to control the pain through weekly shots of the drug Enbrel, which he injects himself, and disclaims that the disease affected his performance at either the U.S. Open, where he tied for fourth, or the British Open, where he tied for 48th. But that's doubtful, given that he also said he was unable to work out until last week, had to dangle his left index finger off the shaft when he played and is still only back to 90% of his pre-disease form.

World No. 3? Lee Westwood of England withdrew from the PGA last week because of a leg injury. So, with the world's top three players in various stages of disrepair, the notion of anyone being a true favorite is sketchy.

"This is probably as wide open a major as we've seen in a long time," said Steve Stricker, who happens to be world No. 4. As a native Wisconsinite, Mr. Stricker is definitely the local favorite, and not irrationally so. He shot a first-round 60 last month in winning the John Deere Classic. In the rest of the world, however, the most-mentioned pick is Rory McIlroy of Northern Ireland. But that's not exactly a good sign.

When a 21-year-old who missed the cut in both the Masters and the U.S. Open surfaces as the best guess for a winner, you know the golf world's axis is a bit off-kilter.

Adding to the sense of unreality was a semipublic spat Wednesday between U.S. Ryder Cup Captain Corey Pavin and Golf Channel reporter Jim Gray. At a news conference, as well as in an earlier Twitter post, Mr. Pavin denied that he had told Mr. Gray that he would make Mr. Woods one of his four captain's choices should Mr. Woods fail to qualify for the Ryder Cup team on points. Shortly after the conference, Mr. Gray confronted Mr. Pavin, and a heated, finger-pointing

argument ensued. This isn't normal behavior at major championships.

Then there's the Whistling Straits course itself, a difficult, worthy test of golf, but one that isn't what it seems.

On television the layout looks marvelously links-like: acres of dunes and unkempt bunkers, around 1,000 in all, fronting Lake Michigan. But the lake and the vast majority of those bunkers lie so far from the greens and fairways they might as well be Hollywood backdrops, for all they will come into play this week.

To use its architect Pete Dye's term, the course was "manufactured" on top of formerly flat farmland to resemble an Irish links

course, posing problems for players this week when they were asked to define exactly what Whistling Straits is. "Esthetically and visually, it does look very much like a links course, but it just doesn't play like one," said Mr. McIlroy. "You'd never find a links course in Ireland playing that soft."

Running the ball onto the greens, which is the heart of the links golf game, is generally impossible on the moist, green turf at Whistling Straits. "It's a through-the-air golf course," said Paul Casey of England. In other words, stripped of its cosmetics, Whistling Straits is a typical, lush American-style course, which gives the advantage to, well, not necessarily an American. International players have won half of the events on the PGA Tour this year and nine of the past 15 majors. Only seven of the world's top 20 players are from the U.S., and only 20 in the top 50.

The course is massively long, which Mr. Casey believes will favor a player skilled with long irons and hybrids. Among the competitors who fit that category best are Luke Donald of England, Martin Kaymer of Germany and Mr. McIlroy.

On the other hand, if the wind picks up, as it did when Vijay Singh won the PGA Championship here in 2004, a shorter, more accurate, mentally tough competitor might do well. Jim Furyk?

Anything is a guess, this year especially. In fact, in the wake of the U.S. Open win by Graeme McDowell and the British Open win by Louis Oosthuizen, the most likely champion is probably someone that no one expects to win—perhaps someone like Mr. Woods or Mr. Mickelson.

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London	£21,417	€25,756
Brussels	€26,200	€26,200
New York	\$41,544	€31,339



Note: Prices of a piano in polished ebony, plus taxes as provided by retailers in each city, averaged and converted into euros.

❖ Top Picks

A baffling Bolshoi 'Onegin' in London

LONDON: At the Royal Opera House, Moscow's Bolshoi Opera is performing Dmitri Tcherniakov's staging of the company's trademark work, Tchaikovsky's "Eugene Onegin." This is the first new production in 60 years, the company's first rethink since 1944 of the opera based on Pushkin's verse novel.

Mr. Tcherniakov has designed and directed it as a hermetically sealed piece, so that Acts I and II take place in the enormous off-white dining room of the Larins' country house, and Act III in the wood-paneled dining room of Prince Gremin's town house. Everything happens around a vast elliptical table—only the chairs and the (often disagreeable) lighting change.

In the program notes, Mr. Tcherniakov writes about his stage world that: "It does not acknowledge any external environment, any historic details, any delineation of time or the existence of some wider life outside." Maria Danilova's formal costumes for the second half are clearly influenced by the extravagant tastes of the present-day Russian oligarchs, with Onegin dressed in a gold lamé tux. But the costumes of the first half give no clues to the date of the action.

So we have to believe that Mme. Larina (Makvala Kasrashvili, who cackles and hoots through the entire first act) is entertaining her own giggling, sniggering serfs at

her dining table, or else that they are the local gentry, just amusing themselves by celebrating the harvest and singing peasant songs—or perhaps indulging in a bit of Soviet-era rural slumming.

The 17-year-old heroine, Tatiana (Tatiana Monogarova, who comes into her own vocally only in Act II, when she has little to sing), is so dowdy in dress that it's hard to believe the 22-year-old, prematurely jaded Onegin (Mariusz Kwicien) would even notice her. I suppose the idea is that Tatiana is hysterically nervous, which accounts for her staying up all night in the dining room, writing her unwelcome letter of passionate love to Onegin.

Onegin spurns her and flirts with her sister, Olga, which leads to a "duel" with her betrothed, his best friend, the 19-year-old poet Lensky (Alexey Dolgov). Mr. Tcherniakov tries to establish Lensky's instability by having him play the fool and sing (in Russian) the French tenor aria that belongs to another role, M. Triquet. Lensky sings his big number in the dining room, surrounded by drunken revelers, and is killed there by accident with a shotgun. From this mess there emerges one outstanding performance: Anatoli Kotscherga's singing of Gremin's aria was heart-melting. —Paul Levy

Sept. 30-Oct. 25
www.roh.org.uk



A scene from 'Eugene Onegin.'



Lambretta SX 150 (circa 1968). Estimate: £4,000-£5,000

Vintage cool takes place in Goodwood

A BONHAMS AUCTION on Sunday will celebrate 20th-century cool.

The sale takes place during this weekend's "Vintage at Goodwood," a festival of popular music and fashion from the 1940s to the 1980s at the West Sussex estate of the Earl of March. The festival, which is being held for the first time this year, is

Collecting MARGARET STUDER

the brainchild of British fashion designers Wayne and Gerardine Hemingway of the "Red or Dead" label, in conjunction with Lord March.

The Bonhams sale offers an iconic hodgepodge of cars, motorbikes, watches, guitars, posters, photographs, jewelry, furniture and film props covering 1940-1990. Celebrated names associated with the items include the Beatles, Rolling Stones, The Who and Eric Clapton.

A top highlight is a Challen upright piano from Studio Three, Abbey Road, used by the Beatles for a number of recordings, including John Lennon's "Tomorrow Never Knows" (1966); and by Pink Floyd for the band's album "Wish You Were Here" (1975). The piano is expected to fetch £100,000-£150,000.

A charcoal-gray wool jacket with a velvet collar that was custom-made for Rolling Stone Brian Jones is a major lot in the fashion section (estimate: £12,000-£15,000). It is offered alongside one of the iconic, crocodile Kelly bags by Hermès from 1988 (estimate: £10,000-£15,000); and a triple-strand simulated-pearl necklace worn by Jacqueline Kennedy in the early 1960s (estimate: £25,000-£35,000).

Swinging London lives again in British photographer David Bailey's "Box of Pin-Ups" (1965), a set of images of the legendary figures of the time, including Mick Jagger and model Jean Shrimpton (estimate: £3,000-£5,000). An enameled City of Westminster street sign for Carnaby Street, one of the coolest shopping destinations in 1960s London, is expected to fetch £800-£1,200.

The Lambretta motor scooter was a style icon of the 1960s, favored by the fashion-conscious Mods, a pop subculture primarily in Britain. A circa 1968 Lambretta SX 150 covered with the Union Jack carries an estimate of £4,000-£5,000.

The eccentricity of Karl Blossfeldt's botanical legacy



'Sambucus racemosa Red Elderberry Flower Bud n.d.' by Karl Blossfeldt.

AMSTERDAM: After its invention in mid-19th-century France, photography spent its own first 100 years as a fledgling art form. At its best, it was considered an imitation of painting; at its worst, it was essentially bait to sell tabloids. Now, of course, photography is in many respects the supreme contemporary art form, more influential than painting or sculpture, and its leading practitioners, like Andreas Gursky and Thomas Ruff, are considered "artists" rather than mere photographers. A key moment in photography's change from a caterpillar into a butterfly was the 1928 publication of an eccentric book called "Urformen der Kunst" (Archetypal Forms of Art), assembled by a Berlin art-school instructor named Karl

Blossfeldt. In thousands of austere, black-and-white, close-range photographs, Blossfeldt (1865-1932) used stripped-down leaves, stems, blossoms and pods as agents of transformation. Held up in analytical isolation, these botanical forms suddenly looked like metal grating, or insect parts, or honed works of actual sculpture. FOAM, Amsterdam's canal-side photography museum, is hosting a concentrated overview of Blossfeldt's work, with some three dozen rare vintage prints brought from German collections.

"Urformen der Kunst" was a sensation in Weimar-era Germany, where Blossfeldt inspired other pioneering photographers like August Sander. After the Nazis came to power, Blossfeldt's fame died with

its age. His rediscovery didn't get under way until the 1970s, with a few key exhibitions, and with the growing reputation of the Düsseldorf couple, Bernd and Hilla Becher, whose decades-long photographic analysis of industrial architecture owes much to Blossfeldt's legacy.

Blossfeldt remains something of a photographer's photographer, and the Amsterdam show is probably the first glimpse that most of us will have of his work. With titles like "Rough Horsetail Stalk Top" and "Young Unfurling Fronds," Blossfeldt draws us in with the poetry of botanical names—and then snaps at us with sharp, harsh, uncanny images.—J. S. Marcus

Until Aug. 22
www.foam.nl

A journey through the artistic development of Joan Miró

BADEN-BADEN: For Spanish artist Joan Miró (1893-1983) a painting needed to be "like a spark" that has to bedazzle the onlooker "like the beauty of a woman." Many of his works have this absorbing quality due to his mastery of color and form, which gives his art a fluorescent and airy quality. But this wasn't always so, as a meticulously researched exhibition at the Museum Frieder Burda demonstrates. The show, "Miró—the colors of poetry," traces the artist's development from his early years in Paris until his death in Palma de Mallorca, exhibiting more than 100 paintings and sculptures.

Some of Miró's early works still mimic the reigning style of his day, like the 1917 oil canvas "Prades, une rue" that is reminiscent in tone and style of Vincent Van Gogh. But his acquaintance with surrealist artists such as Max Ernst and Paul Klee helped him develop his unique ap-

proach, which he refined throughout his career. One of the first paintings where Miró finds his particular voice is "La Bouteille de Vin" (1924), showing a wine bottle that instead of a cork is capped with an animal eye. In the same year, Miró also developed his effective use of color. The 1924 canvas "Paysan catalan à la guitare," showing an abstract black symbol, has an almost monochrome, deep blue base. But as the canvas is interspersed with yellow, white and red forms, the blue seems to glow.

This contrasting effect of colors reaches its height in a 1972 series called "boules," where Miró painted oval balls of green, yellow and orange against a black background. The balls, like distant stars, seem to come alight, captivating the onlooker with their otherworldly beauty. —Goran Mijuk

Until Nov. 14
www.museum-frieder-burda.de



'Femmes et oiseau dans la nuit' (1947) by Joan Miró.

The Great Promise

By Martin Rubin

Less than two decades after Theodor Herzl inaugurated the Zionist movement with his book “Der Judenstaat” (“The Jewish State”), the British government, in 1917, issued the Balfour Declaration, promising to use its best efforts to establish a home in Palestine for the Jewish people.

Hailed as a milestone by Zionists—and still mourned in the Arab world as the first step toward what it regards as the “catastrophe” of the founding of the state of Israel—this extraordinary promise, made in a public letter written by Arthur Balfour, the British foreign secretary, proved to be even more momentous than it seemed at the time. It is now the subject of Jonathan Schneer’s analytical narrative and contextual history, “The Balfour Declaration.”

By issuing the declaration, as Mr. Schneer notes, Britain was making a promise that seemed to contradict one that it had made to Arab leaders, who had risen up against the Ottoman Empire in 1916-18 in the expectation that they would be rewarded with postwar Arab nation-states. But at that moment in history—in the middle of World War I, with the outcome very much in doubt—Britain was prepared to make all sorts of promises, some contradictory. It had also reached an agreement with France to divide the postwar Middle East between the two countries. To keep the czar fighting, it had promised Russia control of Constantinople and the Dardanelles. It was engaged in diplomacy with the Ottomans, promising that the Turkish flag would continue to fly over Palestine if Turkey made peace with the Allies.

The Balfour Declaration was one of Britain’s few diplomatic efforts that was not conducted in secret. It was issued in the form of Balfour’s letter to Lord Rothschild, a leader of the British Jewish community, who was encouraged to make its contents known. As Mr. Schneer documents, the declaration was, among much else, part of a campaign to foster world-wide Jewish support for the Allied war effort, not least in the U.S.

The chances that there would ever be a document like the Balfour Declaration had seemed remote only a few years before. Mr. Schneer begins his chronicle on the eve of World War I with Nahum Sokolow, a prominent advocate for a Jewish homeland, being fobbed off on a lesser official when he wanted a meeting with the head of Britain’s Foreign Office. Once the war came—espe-

cially after Turkey entered on the German side—the Zionist cause was shown more respect.

Mr. Schneer rightly gives chief credit for the Balfour Declaration to Chaim Weizmann, a great British chemist who was also the de facto leader of the Zionist cause and who would go on to become, decades later, Israel’s first president. It is one virtue of “The Balfour Declaration” that Mr. Schneer highlights the contributions of others, too, including Sokolow, a cultivated, Polish-born journalist then based in England.

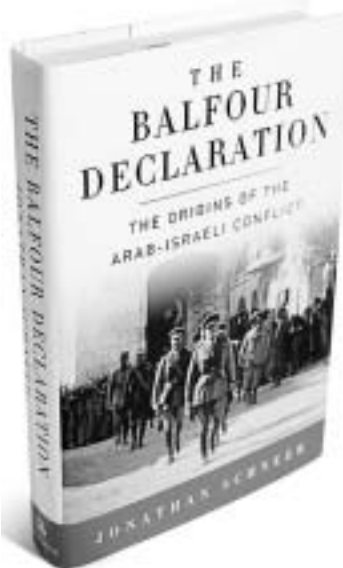
Sokolow’s visit to Paris and Rome in 1917 was remarkable in many ways, not least for its success. He managed to enlist the support of both the French and Italian governments for a Jewish homeland in Palestine; in Italy, Pope Benedict V amazed him by endorsing the idea as well. The pope’s concern was free access to Jerusalem’s holy sites; once assured of that, he expressed sympathy for the Zionist enterprise. Weizmann telegraphed Sokolow: “heartily congratulate brilliant result.”

Weizmann’s focus had always been on Britain, his adopted homeland (he had been born in Russia). He saw Britain as the nation most likely to foster Zionism. Lest we forget, Balfour’s Conservative government (Balfour was prime minister in 1902-05) had offered the fertile “white highlands” in British East Africa as a Jewish homeland. Herzl had favored accepting the offer. It was Weizmann who led the fight within the Zionist movement to reject it, saying that only Palestine would do.

And so it came to pass that Britain’s war cabinet, in search of support and wartime allies and in keeping with Britain’s prewar affinity for the Zionist goal, agreed to consider a draft document from the London Zionist Political Committee about a Jewish homeland. The draft proposed that “Palestine be reconstituted as the National Home of the Jewish people” and that Britain “use its best endeavours to secure the achievement of this object.”

The war cabinet revised the draft in important ways, ultimately issuing the Balfour Declaration in November 1917. It stated that the British would “view with favour the establishment in Palestine of a national home for the Jewish people, and will use their best endeavours to facilitate the achievement of this object, it being clearly understood that nothing shall be done which may prejudice the civil and religious rights of existing non-Jewish communities in Palestine, or the

Amid world war and nationalist passion, Britain committed itself to the founding of a Jewish homeland in Palestine.



Arthur Balfour and Chaim Weizmann at the opening of a school in Tel Aviv in 1925.

rights and political status enjoyed by Jews in any other country.”

The phrase concerning the rights of Jews in their respective countries world-wide came as the result of a passionate objection by the only Jew in the cabinet, Edwin Montagu, who wrote that Zionist policy would “prove a rallying ground for anti-Semites in every country in the world,” depriving Jews of their right to be thought full citizens in the countries of their birth or adoption.

The phrase about the non-Jewish inhabitants of Palestine was included because some cabinet members, such as Lord Curzon, were concerned about the wisdom of imposing a Jewish homeland on a majority-Arab region. But for most of the cabinet, including Balfour (whose commitment to Zionism was lifelong), there were few qualms about neglecting the majority population. This was, after all, an age of empire, when governments thought nothing of carving up distant lands.

The British government clearly believed that, by dismembering the Ottoman Empire, it was liberating the Arabs and creating the possibility of Arab nation-states, something they had never had. Surely the region could make room as well for a small Jewish state (and a Christian one in Lebanon). It was on the basis of the Balfour Declaration that the British took control of Palestine in 1920, accepting a mandate from the League of Nations.

As we know, a great deal of geopolitical struggle would take place before the founding of Israel in 1948—and a great deal of struggle would follow the founding as well, up to the present day. On the whole, Mr. Schneer is not in the business of assigning blame for Middle East strife, though he does speak, at the end of the book, of the “dragon’s teeth” sewn by the Balfour Decla-

ration. His main task is to chronicle events, something he does well, though he seems impatient at times, giving quick summaries where more detail would have been welcome. And his sourcing can be frustratingly incomplete. Why quote the analysis of a “friend” of Weizmann’s without giving his name in the text—and then, in a footnote, refer only to a secondary source, still without revealing the name?

The Balfour Declaration: The Origins of the Arab-Israeli Conflict

By Jonathan Schneer
(Bloomsbury Publishing,
464 pages, £25)

Mr. Schneer pays a great deal of attention to the infighting among British Jews, presumably to show their conflicted feelings about Zionism. The result is that the global context—the many nationalist movements elsewhere in the world—gets short shrift. The British focus does, though, reveal the ordeals that Chaim Weizmann faced. For instance, his devotion to British interests caused his Zionist allies to think him a lackey of the British Foreign Office. Mr. Schneer repeatedly calls him a “folks-mensch” (a Yiddish term meaning a man of the people), but he wasn’t one. Indeed, his elegant lifestyle and cultivated manners were a handicap to him in a movement increasingly dominated by the demotic. Worst of all, Mr. Schneer slights Weizmann’s scientific achievements.

In 1912, Weizmann perfected a process to manufacture acetone by way of bacterial fermentation. With the advent of war the process became of national importance, since acetone is a crucial ingredient for the manufacture of

the cordite in ammunition, and the supply of calcium acetate (acetone’s usual source) was controlled by Germany. Weizmann became head of the British Naval Ordnance Laboratories and thus came to know David Lloyd George, minister of munitions, and Balfour. He did not have to meet such figures through the Rothschild family or Lady Astor, as you might think from Mr. Schneer’s narrative.

This is no small matter. For decades a prevalent myth claimed that the Balfour Declaration was granted by Britain as a quid pro quo for the Weizmann acetone process. The myth still has currency in the Arab world and needs to be addressed. That is not to say that Weizmann’s distinction as a scientist, along with the qualities so evident in men like him, did not play a role in influencing the British to believe that the Zionist enterprise would harness great talents to the benefit of the entire Middle East.

Such matters do not interest Mr. Schneer as much as they should. And yet there is much to be learned from his account—about the constellation of imperatives, including world war and nationalist passion, that would give momentum to the process of Israel’s founding. Contemplating the events of 1917, it is worth heeding some of Mr. Schneer’s opening words: “The Balfour Declaration was not, in and of itself, the source of trouble in a land that previously had been more or less at peace, but nor was it a mere signpost on a road heading undivertibly toward a cliff. No one can say what the course of events in Palestine might have been without it. What did come was the product of forces and factors entirely unforeseen.”

Mr. Rubin is a writer in Pasadena, California.

time off



Druid Theatre Company; Blue Curry (below)

Aarhus

art

"Julie Nord: Xenoglossy" presents a series of new work by the Danish artist, consisting of drawings in pencil, felt-tip pens, ink and watercolors, alongside some of her video art.

Aros Kunstmuseum
Aug. 14-Nov. 21
☎ 45-8730-6600
www.aros.dk

Amsterdam

music

"Amsterdam Canal Festival" includes 150 concerts at around 50 different locations, with soloists from the Opera Studio Nederland joining a range of national and international talent. While key events require tickets, performances in the gardens and roof terraces of canalside residents will be free.

Various locations
Aug. 14-22
☎ 31-20620-4090
www.grachtenfestival.nl

Berlin

dance

"Tanz im August International Dance Festival" offers workshops and performances by visiting choreographers and dance companies including Xavier le Roy, Kendall Thomas, Irina Müller, William Forsythe and Héla Fattoumi.

Various locations
Aug. 19-Sept. 3
☎ 49-3025-9004-27
www.tanzimaugust.de

music

"Open Air Classic" presents a series of classical music grouped by themes, including works by Smetana, Wagner, Grieg, Sibelius and others performed by the Berlin Symphonic Orchestra, PrimArte and Scala.

Kulturbrauerei
Aug. 18-22
☎ 49-3044-31-51-51
www.klassik-open-air.de

Chelmsford

music

"V-Festival" is an open air rock and pop music festival presenting acts such as Kasabian, Kings of Leon, Florence and the Machine, Pet Shop Boys, David Guetta, Air and The Prodigy.

Aug. 21 Hylands Park
Aug. 22 Weston Park, Birmingham
☎ 44-8448-4716-70
www.vfestival.com

Edinburgh

literature

"Edinburgh International Book Festival 2010" features more than 700 events with writers from over 45 different countries, including Julia Franck, Rosie Alison, Marieke van der Pol and Laura Barton.

Edinburgh International Book Festival
Aug. 14-30
☎ 44-845-3735-888
www.edbookfest.co.uk

Florence

art

"Vinum Nostrum" explores the history, science, myth and development of wine in ancient Mediterranean civilizations.

Museum of the Medici Treasury
Until May 15
☎ 39-55-2948-83
www.polomuseale.firenze.it

Helsinki

art

"Helsinki Festival 2010" stages circus events, a children's program, cinema and other performing arts, including dance by Deborah Hay, music by Martha Wainwright and Shantel, a performance by Vladimir Jurowski and the London Philharmonic Orchestra.

Various locations
Aug. 20-Sept. 5
☎ 35-89-6126-5100
www.helsinginjuhlaaviikot.fi

Koblenz

festival

"Rhine in Flames" is a series of eight fire-works displays during a procession of illuminated ships passing several castles and dramatic scenery along the river Rhine.

Koblenz
Aug. 14
☎ 49-261-9152-00
www.rhein-in-flammen.com

Liverpool

art

"The Liverpool '08 Tapestry" offers a

look at a tapestry created by 150 local people, consisting of 200 panels.

Walker Art Gallery
Until Sept. 12
☎ 44-151-4784199
www.liverpoolmuseums.org.uk

London

art

"Nowhere in Peculiar" features contemporary art inspired by themes of travel and identity by Blue Curry, Emma Wieslander, Jesse Wine, Jock Mooney and Stuart Middleton.

Five Hundred Dollars
Until Sept. 5
☎ 44-20-8983-6202
www.fivehundreddollars.co.uk

Pesaro

music

"Rossini Opera Festival 2010" celebrates the music of Gioachino Rossini with performances of his music, including "Sigismondo," "Demetrio e Polibio," "Stabat Mater" and others.

Various locations
Until Aug. 22
☎ 39-0721-3800-294
www.rossinoperafestival.it

Potsdam

music

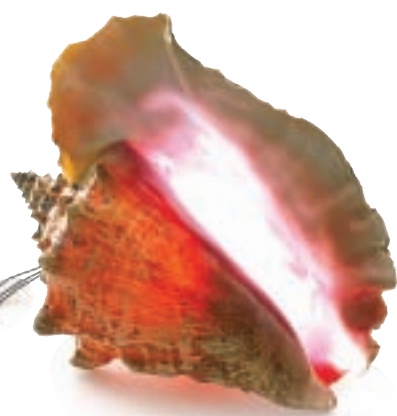
"Potsdam's Castles by Night" presents a program of classical music and cabaret including music by Vivaldi, Barsanti, Corelli and Diepart, set at Sanssouci Castle with a cast of hundreds in Baroque period attire and masks.

Sanssouci Park
Aug. 21
☎ 49-1805-4470-700
www.schloessernacht-2007.de

Roccella Jonica

music

"Roccella Jazz Festival" draws crowds



to this small Italian village, featuring Jazz artists like the Roy Hargrove Quintet and Steve Kuhn Trio.

Various locations
Until Aug. 21
☎ 39-6322-2896
www.roccellajazz.net

Stockholm

art

"The Bernadottes in Black and White" presents images of the Swedish royal family from Karl XIV Johan to his seventh-generation descendant, Crown Princess Victoria, with drawings, photography and sketches.

Nationalmuseum
Until Jan. 23
☎ 46-8519-5430-0
www.nationalmuseum.se

Winterthur

music

"Winterthur Music Festival Weeks" offers 10 days of pop and rock performances by international acts including White Lies, Eels and Nouvelle Vague.

Various locations
Aug. 18-29
☎ 41-5221-2611-6
www.musikfestwochen.ch

Source: WSJE research

From top to bottom, the play 'Penelope' by Enda Walsh will be shown during the Helsinki Festival; 'Untitled' (2009) by Blue Curry, on show in London; Zugluft will be performing at Winterthur Music Festival Weeks.



Markus Gringer