

A VOYAGE INTO MY WORLD'S CULTURE

LITERATURE, LANGUAGES, THEATER, FILMS, MUSIC,
ARTS, ILLUSTRIOUS PERSONS, TRAVEL, CREDO,
WORLDVIEW, IMPRESSIONS, MEMORIES, HERITAGE

JACQUES CORY

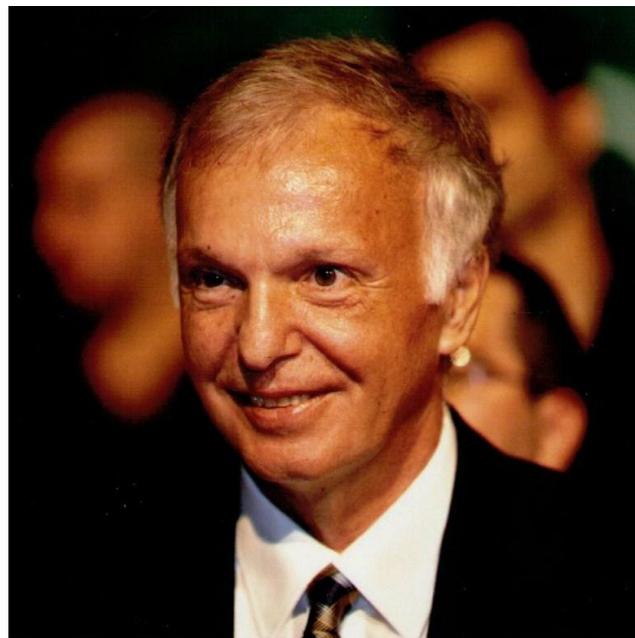


TABLE OF CONTENTS

	PAGE
ACKNOWLEDGEMENTS	6
INTRODUCTION	7
PLANNED TRIP TO NORTHERN SPAIN	9
SPAIN – LITERATURE, CULTURE, LANGUAGES – SPANISH, GALICIAN, IMPRESSIONS, MEMORIES	13
PLANNED TRIP TO NORTHERN ITALY	22
ITALY - LITERATURE, LANGUAGES – ITALIAN, FRIULIAN, IMPRESSIONS, MEMORIES, CULTURE	27
PLANNED TRIP TO ALSACE, LORRAINE IN FRANCE	39
FRANCE - LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE	41
PLANNED TRIP TO AUSTRIA AND GERMANY	75
GERMAN - LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE	78
PLANNED TRIP TO CENTRAL SOUTH AMERICA	91
PROPOSAL: LEARNING FIVE LANGUAGES AT SCHOOL: MOTHER TONGUE, ENGLISH, SPANISH, FRENCH, ONE OF 9 ADDITIONAL LANGUAGES, WITH LINKS TO POPULAR SONGS, DANCE, MUSIC IN THOSE 12 LANGUAGES	93
PLANNED TRIP TO SOUTHERN SOUTH AMERICA AND BRAZIL	100
PORTUGUESE: LITERATURE, LANGUAGE, IMPRESSION, MEMORY, CULTURE	102
PLANS TO VISIT ADDITIONAL COUNTRIES	109
CRUISE AROUND THE WORLD – OCEANIA 1/2018	111
BALKANS TOUR – 2015 AND IMPRESSIONS	113
TRIP TO PROVENCE IN 2014, PROVENCAL LANGUAGE AND IMPRESSIONS	120
TRIP TO CONTINENTAL GREECE IN 2016, GREEK LANGUAGE, IMPRESSIONS	125
TRIP TO AUSTRALIA AND NEW ZEALAND IN 1999	129
MEMORABLE TRIPS TO EUROPE AND BEYOND	131

UNITED STATES – BUSINESS, TRAVEL, ABOUT SERVICE & PUNCTUALITY	136
VISA PROBLEMS IN CANADA AND PERU	144
CHILDHOOD IN EGYPT, JEWISH & ARAB REFUGEES, BUSINESS IN AFRICA	145
TURKEY: TRAVEL, SEPHARDIC HERITAGE, SAYINGS: IN TURKISH/ENGLISH	151
CHINESE – BUSINESS IN TAIWAN, SAYINGS: IN MANDARIN AND ENGLISH	153
SINGAPORE – ONE OF THE MOST ETHICAL COUNTRIES IN THE WORLD	156
RUSSIAN - LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE	157
DUTCH, PROFESSOR VAN LUIJK, ANNE FRANK	166
HEBREW - LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE	169
LADINO - LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE, SEPHARDIM ZIONISTS, A SHORT BIOGRAPHY OF HERZL, ALTNEULAND	192
YIDDISH, SOHEM ALEICHEM'S NOVEL - TEVYE THE DAIRYMAN, MUSICAL - A FIDDLER ON THE ROOF, ANSKY'S PLAY– DYBBUK, GOLDIN'S MIRELE EFROS	208
JEWISH FOLKLORE, FOLK SONGS IN YIDDISH, YEMENITE AND LADINO	214
HAITIAN, POETRY	218
ARABIC, QURAN, NAGUIB MAHFOUZ, LEARNING MORE LANGUAGES	221
ARAMAIC, HAGGADAH, BOOK OF DANIEL, TALMUD, LANGUAGE OF JESUS	225
LATIN, VIRGIL – THE AENEID, CICERO, ON OLD AGE	228
ROMANIAN, GREETING TO MOTHER-IN-LAW, THE POET EMINESCU	231
INTERLINGUA,CHEKHOV/MI VITA,ANDERSEN/ LITTLE MATCH GIRL/DANISH	233
COSMOPOLITAN SOCIETY, BASED ON WESTERN & EASTERN CULTURES, MOST TRANSLATED BOOKS, COSMOPOLITAN LITERATURE, PLAYS & FILMS, TRAVEL ALL OVER THE WORLD, GANDHI'S PHILOSOPHY	236
LIST OF THE 60+ COUNTRIES VISITED BY JACQUES CORY	243
A METHODOLOGY OF LEARNING LANGUAGES, MY 72 LANGUAGES OF THE UN UNIVERSAL DECLARATION OF HUMAN RIGHTS, ON MONEY	247
HOW TO BECOME A POLYGLOT?	260
COSMOPOLITAN TRIFLES AND SONGS FROM ALL OVER THE WORLD	262
A SAMPLE OF DOZENS OF CULTURAL TRIPS	266

ENGLISH - LITERATURE, LANGUAGES – ENGLISH, IRISH GAELIC, IMPRESSIONS, MEMORIES, CULTURE	270
CORY'S LIST/COMMENTS ON THE 100 BEST AUTHORS OF THE 20 TH CENTURY	295
CORY'S LIST OF 20 TH CENTURY BEST OF THE BEST AUTHORS BY LANGUAGE	316
CORY'S LIST OF THE BEST AUTHORS IN THE WORLD IN 1860-1899 (AND IN 2000-2015) WITH COMMENTS AND LISTS OF BOOKS	322
THE METHODOLOGY OF READING, ON HOPE, CRISES AND BIBLIOTHERAPY	338
BIOGRAPHIES – ON BIOGRAPHIES THAT I'VE READ AND I AM READING	355
BIOGRAPHIES ON DONA GRACIA	361
PLAYS, FAVORITE PLAYWRIGHTS, 30+ LANGUAGES - PLAYS READ BY CORY	365
CORY'S SUBJECTIVE IMPRESSIONS ON READING PLAYS/WATCHING DRAMA	366
THE THREEPENNY OPERA (GERMAN) IN BERLIN, TI'S LECTURE BASED ON IT	367
CORY- ACADEMIC COURSES BASED ON PLAYS, NEW ETHICAL COLLEAGUES	372
JOSHUA SOBOL'S GHETTO (HEBREW)	378
ANALYSIS:A. MILLER- ALL MY SONS (ENGLISH) IN CORY'S BOOKS/COURSES	383
CORY'S FIRST MEMORY – EDMOND ROSTAND'S PLAY L'AIGLON (FRENCH)	386
BEST BUSINESS ETHICS NOTION: AN ENEMY OF THE PEOPLE (NORWEGIAN)	388
INTRODUCTION TO MODERN PLAYS & TRANSLATIONS IN 21 LANGUAGES	391
ON COINCIDENCE IN LIFE, ALL THE WORLD'S A STAGE, WE ARE PLAYERS	392
COMMENTS ON PLAYS SEEN IN ISRAEL, LONDON, PARIS, NY, AND BERLIN	401
PLAYS SEEN IN ISRAEL AND IN NEW YORK IN 2011-2013	405
THE UNBEARABLE LIGHTNESS OF SLANDERING ISRAEL ON THE THEATER	408
CORY'S FAMILY ON STAGE	410
MY BEST MUSEUMS IN PARIS, LONDON AND NEW YORK, MUSEE D'ORSAY	412
MY SON PROFESSOR JOSEPH CORY'S ACTIVITIES IN ARCHITECTURE	415
BEST EUROPEAN PAINTERS AND PAINTINGS, CORY'S 72/123 BEST PAINTERS	418

FILMS OF MY YOUTH, FESTIVALS AND COURSES	424
CORY'S LISTS OF THE BEST & THE BEST OF THE BEST FILMS EVER MADE	430
WALL STREET AND ETHICS – THE FILM "WALL STREET" – SUMMARY AND ANALYSIS	449
ETHICS OF HOSTILE TAKEOVERS – THE FILM "OTHER PEOPLE'S MONEY" – SUMMARY AND ANALYSIS	452
TRANSPARENCY, ETHICS AND THE MEDIA – DR. JEFFREY WIGAND AND THE TOBACCO INDUSTRY – THE FILM "THE INSIDER" – SUMMARY & ANALYSIS	454
ETHICAL ACTIVISM, ERIN BROCKOVICH VERSUS KAREN SILKWOOD – THE FILMS "ERIN BROCKOVICH" AND "SILKWOOD" – SUMMARY AND ANALYSIS	456
BEST SHOWS AND CONCERTS THAT I'VE EVER SEEN, GRACIAS A LA VIDA	460
CLASSICAL MUSIC & JAZZ, THE BEGINNING OF A WONDERFUL FRIENDSHIP	465
THE 60+ CONCERTS AND SHOWS THAT I'VE SEEN IN 2011-2013	467
BEST CLASSICAL MUSIC/OPERA THAT I HAVE WATCHED, HEARD OR READ	469
CORY'S FAMILY LOVE OF MUSIC, RELATED COSMOPOLITAN ANECDOTES	476
ESSAY ON ARISTOTLE'S BOOK "ETHICS"	478
PROFESSOR SHLOMO AVINERI AND MY EPICUREAN THOUGHT	481
ON STOICISM AND SECULAR HUMANISM	484
CORY'S PHILOSOPHICAL THOUGHT AT THE AGE OF 17	486
CORY'S PREFERENCE OF FREEDOM & TRUTH AS MOST IMPORTANT TRAITS AND ANTIRACIST MULTICULTURAL PRACTICE	488
CORY'S PHILOSOPHICAL INSIGHT ON THE WAY OF THE WORLD	493
JEWES AND ISRAEL ARE TODAY AS IN THE PAST THE USUAL SCAPEGOATS	495
DIVIDE ET IMPERA, PERSECUTION OF CHRISTIANS BY MUSLIMS, WHO MAKES ETHNIC CLEANSING – MUSLIMS OR JEWS?	497
A FEW QUESTIONS TO THE CHRISTIANS WHO BLAME ISRAEL	500
DIVIDE ET IMPERA IN ISRAEL, RIGHT OF RETURN OF JEWS OUT OF ISRAEL, ALL SEGMENTS OF ISRAEL SHOULD JOIN FORCES	502
FOCUS ON THE MOST IMPORTANT ISSUES IN PRIVATE/PUBLIC LIFE	504
ISRAEL SHOULD ASSUME TOTAL RESPONSIBILITY FOR THE SITUATION	506

THE CAUSES AND SOLUTIONS TO ISRAEL'S AND THE WORLD'S MOST ACCUTE ECONOMIC PROBLEMS	507
MUSLIM SHAHID'S SEXUAL PHANTASY ON THE 72 VIRGINS IN PARADISE	510
THE CORY THEORY OF PARADISE ON EARTH – READING BOOKS BY 720 BEST AUTHORS, WATCHING 360 BEST FILMS, 72 BEST PLAYS, 72 BEST PAINTERS, 72 BEST CLASSICAL/SINGERS CONCERTS, KNOWING 72 LANGUAGES	511
ON THE HIGH TECH COMPANY ELBIT SYSTEMS WHERE CORY WORKED AS VICE PRESIDENT SALES AND FINANCE	520
ACTIVITIES IN INNOVATION OF CORY'S FAMILY, CORY'S IN-LAW DAN SCHECHTMAN, NOBEL PRIZE IN CHEMISTRY – ARTICLE	522
ON HUMORISTIC ACTIVITIES, AMERICAN & BRITISH SITCOMS I LIKE BEST	527
FAMILY PRIVATE JOKES	529
COMIC MUSICALS, FILMS AND PLAYS	531
TOPAZE AND LES MARCHANDS DE GLOIRE BY PAGNOL, YES MINISTER	534
SOUTH AMERICA – CORRUPTION CASE – ETHICS IN SALES	537
TEN COMPONENTS IN TEN LANGUAGES ON SUSTAINABLE JUSTICE	542
ANALYSIS OF CORRUPTION PERCEPTIONS INDICES IN 2012-2014, 2005, 1996, 1995: TRANSPARENCY INTERNATIONAL'S RANKING - ETHICS/CORRUPTION	544
THE RISE AND FALL OF BUSINESS ETHICS FOLLOWING THE 2007-2010'S GREAT RECESSION	549
PRINCIPLES OF BUSINESS & ETHICS IN ECONOMIC WORLD TOWARDS 2020	551
DETAILS ON JACQUES CORY'S WORKS – BOOKS, eBOOKS, NOVEL, PLAYS, ESSAYS, ACADEMIC BOOKS, ARTICLES, LANGUAGES, COURSES, BUSINESS..	554
GEOGRAPHIC DATA	569
MAPS OF THE WORLD AND OF CONTINENTS, LINKS TO MAPS OF COUNTRIES, CAPITALS, POPULATION, ESSENTIAL DATA ON COUNTRIES	577
TRIPS PHOTOS OF CORY'S FAMILY - JACQUES, RUTHY AND CHILDREN	600

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As some of the events in this book are based on memory, and memory is not always correct, all the events in this book should be treated as fictitious. [Jacques Cory](#) may not be held responsible for any of the contents, data or links in this book. All rights are reserved to Jacques Cory and to the publishers of his books, to the holders of the rights in the links and of the data in this book.

INTRODUCTION

This is a voyage into my world's culture. It summarizes my worldview on most of my fields of interests – literature, languages, theater, films, music, arts, illustrious persons, travel – my credo, my impressions, my memories – in a word: my heritage. But the book encompasses much more than my personal views, as it is a voyage of an intellectual, any intellectual into the world's culture, mainly European culture: French, English/American, Italian, Ladino, German/Austrian, Spanish/Latin American, Portuguese/Brazilian, Russian, Hebrew, and to a lesser extent Greek, Yiddish, Provençal, Arabic, Latin, Romanian, other European languages. If I include American, Latin American, Hebrew or Arabic in Europe, it is because Jews and Arabs had and have still cross-cultural contacts with Europe, lived there, influenced and were influenced by Europe. The Americas were and still are an integral part of European culture.

I am aware of the fact that Japan, China, India, Africa, Korea, Iran, Pakistan, and many Asian countries have great cultures, but I was exposed very little to those cultures, visited only sporadically those countries, as compared to the frequent visits to Europe and the US, and have an insufficient knowledge of those cultures. Nevertheless I did my utmost to include at least 20%-25% of my literature and films surveys and lists to those cultures. Even then, my lists and surveys include much more of Non-European culture than all the other world surveys that I have read on literature and films, even more if you include Hebrew and Arabic culture. I hope that the reader of my book will receive an adequate introduction into culture, literature, theater and films, it is a guide for the intellectual with its hundreds of references and links.

At the age of 72, I look with serenity into the future and with satisfaction into the past. I have achieved what I have intended to achieve, a gratifying career in business and academics, I have written all what I wanted to write, more than twenty books on the topics that interest me, and said in courses & lectures what I had to say. But, as I know myself quite well, I am sure that soon enough I'll have to write and say much more, as most of what I have preconized was not achieved yet, and I can contribute to society in many ways in books, articles, courses, until the future will look brighter than the past. If I have not succeeded with more comprehensive books maybe this concise book will achieve a better penetration to the public.

My greatest achievement was not my career, my intellectual activities, but our wonderful family with an exemplary couplehood, mutual love with Ruthy for almost fifty years, successful children – Joseph, Amir and Shirly, who have succeeded in their career beyond what they expected, and have bred a third generation of extraordinary kids – Tomer, Doron, Ophir, Noga, Itai, Noam David, Ido and Yael. This is not a cliché, all my achievements without my family are worthless, as I believe that I have a harmonious existence integrating family, love, self-fulfilment, affluent lifestyle, I've made an impact in my career and thousands were influenced by my courses and my books that can be found in more than a thousand universities and organizations all over the world. This is far beyond my best dreams.

My academic books present in a vivid way my doctrines on business ethics, business administration, capitalism and society, social economic and governmental justice; other books present my views on culture, literature, drama, history, geography, cinema, music, arts, philosophy, the Israeli-Palestinian conflict, linguistics..., proving that Ethics Pays and showing my cosmopolitan cultural credo. But I have also published a novel, a play, a children book, stories, dozens of case studies, dozens of articles, dozens of essays and reviews, I have written poetry, satire, eulogies, initiated and translated with Ladinokomunita the UN Universal Declaration of Human Rights into Ladino, and many essays on my heritage.

In this book, I want to focus on the countries that have influenced me most, my travels that were discussed also in my other books but not so extensively, in my own way that combines holistically geography, history, literature, music, folklore, arts, cinema, showing which countries I have visited, what were my impressions, a review on their culture and literature, an impressionistic voyage into those countries, some of them I have visited in the past, some of them I intend to visit in the future. I have plenty of vivid memories that I want to share with others, and I bring here the gist of those memories, cultural surveys, and memorable travels. Furthermore, the reader is invited to follow the links to articles, songs, books, films, paintings.

After visiting more than sixty countries all over the world there are many countries and many regions that I wish to visit (72 is the 27 of the past...), I bring geographic data and links on the countries of the world, maps, flags, parameters, books, atlases, websites, videos, photos, etc. I present the detailed plans on 6 of the trips that I have devised: to Northern Spain, Northern Italy, Alsace Lorraine in France, Austria and Germany, a trip to Ecuador/Galapagos, Peru, Bolivia, Colombia/Amazon, Brazil/Amazon, a trip to Argentina/Patagonia, Chile, Brazil/Rio Carnival, Paraguay, Uruguay. As I don't intend to invent the wheel, I plan additional trips in organized tours by well-known companies, a cruise around the world with Oceania, cultural trips, and individual trips. I refer also to countries that I have visited and plans of organized tours that I have devised and visited with a group of friends. See a link to my book [*Ethics Pays - eBook on Geography & Ethics - Expanded Ed.*](#), and links to the trips that I have organized to Provence, Greece, the Balkans (full details are on my website [*Tours organized by Cory: Provence '14, Balkans '15, Greece '16*](#)), as well as a summary of my visits to other countries in Europe, a memorable trip to Australia and New Zealand in 1998, cultural trips to Paris, London, New York, Berlin, a list of 60+ countries that I've visited, etc.

Other interesting topics that can be found in this book are: Lists and surveys on the best authors, plays, composers, painters, films, biographies, shows and concerts...; chapters on how to become a polyglot, the Israeli-Palestinian conflict and Fundamental Islam, humor, essays on bibliotherapy and crises, methodology of learning languages, coincidence, philosophical essays, analysis of corruption perceptions indices, and a sample of case studies, articles, principles of business ethics, details on my books, ebooks and other works, etc.

Most of the academics that I know are not very intellectual, most of the intellectuals that I know are not so successful, the polyglots specialize mostly in their languages, and so on. So, my uniqueness is probably the variety of interests that I have (called by one of the world's prominent authors Joshua Sobol "a renaissance spirit"), not too professional but far better than dilettante, and in the domain of business ethics highly professional and innovative. Yet, I want to know more, to experience much more, to visit dozens of new countries, see hundreds of plays, read thousands of new books. I don't know what is the dead-line..., or the line of death, I hope that my health will enable me to accomplish most of my plans, so I have written this book in order to share with my readers part of my knowledge and experience, and give them the urge to read, watch, or visit new countries. If I'll succeed in that it will be a tiny contribution to society, give one more purpose to my life. I hope that the first readers of this book will be my children and grandchildren, who receive a printed copy of the book, but they and all the readers on my and other websites will be able to read the book with all the links to the books, articles, songs, films, maps, surveys and data, and enjoy it, as a companion for life.

PLANNED TRIP TO NORTHERN SPAIN

TRIP TO SOUTHERN FRANCE AND TO NORTHERN SPAIN IN 9-10 STATES OF AUTONOMIES – CATALUNYA, ARAGON, NAVARRA, LA RIOJA, CASTILLA Y LEON, GALICIA, ASTURIAS, CANTABRIA, PAIS VASCO. EL AL DIRECT FLIGHTS TO BARCELONA. 5-4 STARS CENTRAL HOTELS, AC, BB: PARADORS TOUR, WITH 5 PARADOR HOTELS, 7 NIGHTS IN 2-3 NIGHTS SOJOURNS. BARCELONA: 3 NIGHTS, POBLET, LLEIDA, ZARAGOZA, TUDELA, LA RIOJA, BURGOS, LEON, LUGO, MONDONEDO, RIAS ALTAS, COSTA VERDE, OVIEDO, PICOS DE EUROPA, CANGAS DE ONIS, COVADONGA, MIRADOR DE LA REINA, FUENTE DE, MIRADOR DEL CABLE, POTES, DEFILES, PASSES, SANTILLANA DEL MAR, ALTAMIRA CAVES, SANTANDER: 2 NIGHTS, BILBAO, COSTA VASCA, GUERNICA, SAN SEBASTIAN, HONDARRIBIA, HENDAYE, ST JEAN DE LUZ, BIARRITZ, ARCACHON, BORDEAUX: 2 NIGHTS, PERPIGNAN, COLLIOURE, FIGUERES, GERONA. 6 FOLKLORIC SHOWS, 8 NIGHT VISITS, FESTIVALS, EVENTS. ARCHITECTURE, HISTORY, SCENERY, TRACKS, 4 BOAT TRIPS, FUNICULARS. CHURCHES, SYNAGOGUES, JEWISH HERITAGE. MUSEUMS' MASTERPIECES – PAINTING, SCULPTURE, ARCHEOLOGY. UNIQUE TRIP AS FORMER TRIPS TO PROVENCE, BALKANS, GREECE. MOST SITES – HIGHLY RECOMMENDED BY MICHELIN, WORLD HERITAGE SITES.

The stars are Michelin's stars: *** Highly Recommended, ** Recommended, * Interesting. Most of the sites are also in the list of the World Heritage Sites and the Tentative Lists.

Day 1

El Al Direct Flight from Tel Aviv to Barcelona 09:05 – 12:45

TRAVEL TO/VISIT POBLET MONASTERY, LLEIDA - HOTEL, CATALUNYA

Travel: Barcelona Airport to Poblet – 126 km, 1 hour 29 minutes. Visit Poblet Monastery ***. Travel to Lleida – 58 km, 44 minutes. Day/Night visit of Lleida *, one of the oldest towns of Catalunya - Seu Vella *** - Old Cathedral, Iglesias **, Claustro **, Palau de la Paeria, Sant Llorenç Church *. Hotel in Lleida.

Day 2

TRAVEL/VISIT ZARAGOZA, ARAGON, TUDELA, NAVARRA, CALAHORRA – PARADOR HOTEL, LA RIOJA

Travel to Zaragoza – 152 km, 1 hour 31 minutes. Visit Zaragoza **, capital of Aragon - Caesaraugusta, Sarakusta, Seo ** Cathedral, Palacio de la Aljaferia **, Tapestry Museum **, Rio Ebro, Our Lady of the Pillar *. Travel to Tudela – 86 km, 1 hour 4 minutes. Visit Tudela * - Santa Maria La Blanca Cathedral ** - Doorway *, Cloister **, Chapel of Our Lady of Hope, St. Nicholas Church, Jewish Quarter, Moorish Quarter, Palacio Decanal, Stone Bridge over the Ebro River, Torre Monreal, Church of Magdalene. Tudela is known as the town of traveller Benjamin of Tudela, poet Al-Tutili, writer William of Tudela, Abraham Ibn Ezra, Yehuda Halevi, Ibn Shaprut. Travel to Calahorra Parador Hotel – 43 km, 36 minutes. Night Visit of Calahorra – Cathedral, Palacio Episcopal, Iglesia de San Andres.

Day 3

TRAVEL/VISIT NAJERA, SANTO DOMINGO DE LA CALZADA, LA RIOJA, BURGOS, CASTILLA (CASTILLA Y LEON), TRAVEL TO LEON, LEON (CASTILLA Y LEON) – PARADOR HOTEL

Travel to Najera – 76 km, 49 minutes. Visit Najera - Monastery of Santa Maria la Real, visit nearby Santo Domingo de la Calzada * - Old Town, Cathedral *. Travel to Burgos: 67 km, 1 hour 4 minutes. Visit Burgos *** - Cathedral ***, Church of the Charterhouse of Miraflores **, Royal Monastery of Las Huelgas **, The Ghotic City, Museum of the Human Evolution *. Travel to Leon – 183 km, 2' 17". Parador Hotel of Leon. Night visit of Leon.

Day 4

VISIT LEON, TRAVEL/VISIT– LUGO, GALICIA, TRAVEL TO PARADOR HOTEL, VILALBA, GALICIA

Visit Leon **, former capital of the Kingdom of Leon - Medieval Town, Cathedral ***, Royal Pantheon of the Collegiate Church of San Isidro ***, Treasury ***, Former Monastery of San Marcos **, Plaza Mayor **, Gate of Leon Castle *. Travel to Lugo – 223 km, 2 hours and 11 minutes. Visit Lugo *, the only town in the world to be surrounded by completely intact Roman Walls - Lugo City Walls **, Cathedral *, Plaza Mayor, Plaza del Campo, Plaza de Santa Maria. Travel to Parador Hotel de Vilalba– 46 km, 45 min. Galician Folkloric Show.

Day 5

TRAVEL/VISIT MONDONEDO, GALICIA, COSTA VERDE, ASTURIAS, OVIEDO, ASTURIAS, TRAVEL TO PARADOR HOTEL DE CANGAS DE ONIS, ASTURIAS

Travel to Mondoñedo – 38 km, 32 minutes. Visit Mondoñedo * - Old Town, Cathedral *, Church of San Martin de Mondoñedo. Visit nearby Foz * - small port with a cliff *, Boat tour. Ria de Foz, Rias Altas *. Travel/Visit thru Costa Verde *** - Luarca *, Cudillero * to Oviedo – 167 km, 1 hour 41 minutes, and time for visits of Luarca and Cudillero. Visit Oviedo **, capital of Asturias - Santa Maria del Naranco **, Cathedral *, Fine Art Museum of Asturias *, Old Town, Plaza de Porlier *, Campo de San Francisco, Church of St Julian of the Fields *. Travel to the Parador Hotel Cangas de Onis – 71 km, 1 hour 2 min. Asturian Folkloric Show.

Day 6

TRAVEL/VISIT PICOS DE EUROPA, ASTURIAS/CANTABRIA/CASTILLA Y LEON, COVADONGA, MIRADOR DE LA REINA, FUENTE DE, TRAVEL TO SANTANDER, CANTABRIA, AND PARADOR HOTEL SANTANDER

Visit Cangas de Onis, part of Los Picos de Europa ***, it was the capital of the Kingdom of Asturias, visit the Roman Bridge, the Cares Gorges **, the road to Covadonga, the cradle of the Spanish Monarchy, and lakes Enol and Ercina **, Mirador de la Reina **, Lakes Enol and Ercina *. The battle of Covadonga in 721 was the first major victory by Christians, the starting point of the Reconquista. The Sella Defile ***, Mirador de Oseja de Sajambre **, the Los Beyos Defile ***, Panderrueda Pass **, view of Mirador de Piedrafitas **, Pandetrave Pass ** and panorama **, Potes, Fuente De ** parador is at 1000 m. Nearby is the starting point of the cable-car which travels a further 800 m. to the terminal, and from the terminal, the Mirador del Cable **, a splendid panorama including the Upper Valley of the Deva and Potes and the peaks of the central range. A path circling the Pena Vieja brings to the Aliva refuge, Viewpoint of the San Glorio Pass **. La Hermida Defile **, All those visits last about

6-7 hours. Travel from La Hermida Defile to Santander – 93 km, 1 hour 15 minutes. Santander Hotel. Cantabrian Folkloric Show.

Day 7

VISIT/TRAVEL SANTILLANA DEL MAR, CUEVAS DE ALTAMIRA, COMILLAS, SANTANDER, CANTABRIA, SANTANDER HOTEL

Visit Santillana del Mar ** - Calles de Santo Domingo, Las Lindas, del Rio, Plaza Mayor, Collegiate Church *. Altamira Caves ** - visit caves, museums and see film. Visit Comillas * - Palace of Sobrellano, Gaudis' pavillon El Capricho. Travel to Santander – 54 km, 46 minutes. Visit Santander **, Capital of Cantabria - El Sardinero **, Peninsula de la Magdalena **, Seafont **, Museo Regional de Prehistoria y Arqueologia **, Cap Mayor, Bay of Santander Boat Tour, Cathedral. Night Visit of Santander. The summer solstice is celebrated on June 24th with a big bonfire and a pilgrimage. Several districts of Santander organise their own ceremonies in honour of San Juan, but the central bonfire is placed on the Second Beach of El Sardinero, where there are an open-air dance.

Day 8

TRAVEL TO AND VISIT/HOTEL BILBAO, PAIS VASCO (BASQUE)

Travel to Bilbao – 98 km, 1 hour 6 min. Visit Bilbao **, the largest municipality of the Basque Country – Frank Gehry's Guggenheim Museum ***, Bilbao Fine Arts Museum **, Casco Viejo – Old Town, Artxanda Funicular – View on Mount's top. Teatro Arriaga, Plaza Nueva, Calatrava's Zubizuri Bridge, Puente Colgante, Museo Vasco, Catedral de Santiago, Mercado de la Ribera, Basilica of Begona, Church of St Anthony the Great, Pagasari Cave, largest Port of Spain, Boat tour, Events, Festivals, Night Visit.

Day 9

TRAVEL/VISIT COSTA VASCA, GUERNICA, DONOSTIA/SAN SEBASTIAN, CARRETERA DEL JAIZKIBEL, HONDARRIBIA, PAIS VASCO (BASQUE), PARADOR HOTEL OF HONDARRIBIA

Visit the Basque Coast – Costa Vasca ** – 180 km – Bakio *, Alto del Sollube *, Guernica – the Tree & Casa de Juntas, Biscay Balcony **, Arteaga Castle, Ondarroa *, Deba *. Visit Donostia/San Sebastian ***, European Capital of Culture for 2016 - Old Town, Bahia de la Concha ***, Panorama of Mt Igueldo with funicular ***, Mount Ulia *, Museo de San Telmo **, Cruise, Paseo de la Concha **, Playa de Ondarreta **, Panorama of Mt Urgull **, Aiete Cultural Park **. Travel to Carretera del Jaizkibel **, Hondarribia * - Church of Santa Maria, Puerte de Santa Maria. Parador Hotel of Hondarribia. Basque Folkloric Show.

Day 10

TRAVEL/VISIT IN FRANCE - HENDAYE, ST JEAN DE LUZ, BIARRITZ, ARCACHON, TRAVEL TO BORDEAUX AND HOTEL

Travel to and visit nearby Hendaye * - Chateau d'Antoine Abadie ***, Train station where Hitler and Franco met in 1940. Visit St Jean de Luz ** - Church of St John the Baptist, Maison Louis XIV, Town centre, Rue Mazarin, Maison de l'Infante. Visit Biarritz *** - Promenade, Grande Plage, Rocher de la Vierge *, View **, Bayonne **. Travel to Arcachon - 198 km, 2 hours 2 min. Visit Arcachon ** - Bay, Boulevard de la Mer *, Dune du Pilat **, Boat Tour on the Arcachon Bay. Travel to Bordeaux – 72 km, 56 minutes. Night visit of Bordeaux. Events.

Days 11 and 12

VISIT BORDEAUX (Days 11-12), HOTEL BORDEAUX (Day 11), TRAVEL TO PERPIGNAN AND HOTEL (Day 12)

Visit Bordeaux on days 11/12 *** - Grand Theatre, Synagogue, Jewish sites, possible meeting with Jewish Community, Place du Parlement *, Cathedrale St Andre **, Monument to the Girondins and Fountains *, Place de la Bourse **, Museum of Aquitaine **, St Emilion **, Porte Caihan *, Chartrons Quarter *, Fine Arts Museum **, Basilique St Michel *, Eglise St Croix *, Museum of Contemporary Art *, Laine Warehouse **, Vineyards *, Tour Pey-Berland *, Porte de la Grosse Cloche *, St Michel Bell Tower *, Decorative Arts & Design Museum *. Day 12 pm Travel to Perpignan: 449 km, 4 h. 4 m. Provencal Folkloric Show.

Day 13

VISIT PERPIGNAN, FRANCE, TRAVEL/VISIT TO FIGUERES & GERONA, SPAIN, CATALUNYA, TRAVEL TO BARCELONA AND HOTEL

Visit Perpignan ** - Palais des Rois de Majorque *, Loge de Mer *, Town Hall *, Deputation *, Castillet *, Cathedrale de St Jean *, Cote Vermeille **, Collioure ** - Royal Castle, Church Notre Dame des Anges, picturesque town. Travel to Figueres, Catalunya – 57 km, 47 minutes. Figueres * - Salvador Dali Museum **, Torre Galatea *, Toy Museum *, Sant Ferran Castle *, Church of Sant Pere. Travel to Gerona, Catalunya – 43 km, 42 minutes. Gerona * - Old Town *, Jewish Quarter, Cathedral *. Travel to Barcelona – 102 km, 1 hour 27 minutes. Catalan Folkloric Show.

Days 14, 15, 16

VISIT BARCELONA, CATALUNYA, HOTEL (Days 14, 15), FLIGHT TO ISRAEL

Visit Barcelona *** - Barrio Gotico **, Cathedral **, Casa Mila la Pedrera ***, Casa Battlo ***, Sagrada Familia ***, Museum Nacional d'Art de Catalunya ***, Passeig de Gracia ***, Fundacio Joan Miro ***, MUHBA – Museum of Barcelona **, Placa Reial **, Santa Maria del Mar Church **, Ramblas **, Paleu Sant Jordi **, Placa del Rei **, Palau Guell **, MACBA – Museu d'Art Contemporani de Barcelona **, Parc Guell **, Port Olimpic **, Palace of Catalan Music **, Fundacio Anton Tapies **, Panorama **, Funicular to Montjuic, Montjuic *, Funicular to Tibidabo, Tibidabo * - Views * & Amusement Park, Museu Blau de Ciencies **, St Agatha Chapell **, Hospital Sant Pau **, Picasso Museum **, Drassanes **, Castels dels Tres Dragons **, Monasterio de Santa Maria de Pedralbes **, Carrer Montcada **, Eixample District **, Panello Mies Van Der Rohe **, La Manzana de la Discordia **, Port Veil *, Boat Trip, Pueblo Espanol *, Palau de la Generalitat *, Town Hall, Shipyards, La Ciudadela, Jewish Heritage, Old Center of the Jewish Quarter, House of Rabbi Shlomo Ben Aderet, Ancient Synagogue of Barcelona, Synagogue Poca converted to a church, Stones with Hebrew Inscriptions, Medieval Mikve, Possible Meeting with Jewish Community.

Nights of Days 14 and 15 – El Grec Festival, Night Visit, Events, Concerts, Theater. Farewell Dinner, presents. Night of Day 16 – Barcelona Airport: 23:10 – Tel Aviv: 04:25 of Day 17.

SPAIN – LITERATURE, CULTURE, LANGUAGES – SPANISH, GALICIAN, IMPRESSIONS, MEMORIES,

List of Books that I am Reading in Spanish from Spanish and Latin American Authors –

El señor presidente by Miguel Angel Asturias, La bodega by Vicente Blasco Ibañez, El Aleph by Jorge Luis Borges, La familia de Pascual Duarte by Camilo José Cela, Novelas ejemplares by Miguel de Cervantes, Pobre negro by Romulo Gallegos, Los años con Laura Díaz by Carlos Fuentes, Crónica de una muerte anunciada by Gabriel García Márquez, La jirafa sagrada by Salvador de Maderiaga, Sefarad by Antonio Muñoz Molina, Diario II by Anaïs Nin, Conversación en la catedral by Mario Vargas Llosa, Memorias de Adriano by Marguerite Yourcenar, Introduction to Spanish Poetry: Manrique, Machado, Jimenez, Lorca..., Residencia en la tierra by Pablo Neruda, Antología Poética by Juan Ramón Jiménez.

I Have Read recently – Selected Verse by Federico García Lorca, Elogio de la madrastra, La tía Julia y el escribidor, Pantaleón y las visitadoras by Mario Vargas Llosa, El sombrero de tres picos by Pedro de Alarcón, Hija de la fortuna by Isabel Allende, Cien años de soledad by Gabriel García Márquez, Novia que te vea by Rosa Nisan, Sotileza by José María de Pereda, El perro by Alberto Vázquez-Figueroa, and in the past Cervantes' Don Quijote, books by Vicente Blasco Ibañez, Mario Vargas Llosa, books translated into Spanish, and so on.

The first book that I read in Spanish in 1964 was: [Don Quijote de la Mancha](#) by [Miguel de Cervantes](#). I read the book twice in Spanish and prior to then also in Hebrew, when I was a teenager. Just for curiosity I looked at a famous book's website on 500 Great Books for Teens and I saw there books as Life of Pi by Yann Martel, Homecoming by Cynthia Voigt, The Da Vinci Code by Dan Brown, but I didn't find my favorite authors when I was a teenager – Cervantes, Hugo, Zola, Shakespeare (except Romeo and Juliet paired with West Side Story...), not even less "difficult" books by Charles Dickens, Mark Twain, Jules Verne, Alexandre Dumas. So, at least my book will honor the immortal Cervantes (and other great authors throughout the book) with one of the most brilliant extract on morals and virtue – the dialogue between Sancho Panza and Don Quijote. And this reminds me of a funny story – one of my book was edited about ten times, whatever one editor did the other undid until the final edition was much inferior than the original one, but one of the editor excelled, when she told me that the name of Sancho Panza is Sancho Poncho. Well, she found to whom to say that, I thought, and I answered her that Sancho's name was indeed Panza, but she complained that I am not cooperative, I argued on every thing, and anyhow it was her responsibility as an editor to make corrections. After a lengthy discussion I had to fax a photocopy of the Spanish original, which of course I have at home in order to convince her that I was right. But, I think that she still maintains (e pur si muove) that Cervantes was mistaken, as Poncho is so Spanish... (actually, Indian from South America), while the truth is that Sancho was called Panza (belly in Spanish) because he was fat... Long live ignorance!

As psychology is at the basis of ethical conduct in business, we cannot understand the conduct of the businessmen without analyzing in depth their character and motives. But is it practical to base the ethical principles on philosophical, religious or literary bases? Do we not incur the risk to be treated as Don Quixote, who was completely subjugated by his ideals? Can we be practical, succeed in business and retain however the ideological and literary bases? Would the environment of the businessmen treat us with respect, commiseration, alienation or envy? This is the basic dilemma of many businessmen who try to reconcile the ideal and the reality without becoming a Don Quixote.

“Cervantes condemns the books of chivalry, as embodied in his character Don Quixote, as both fantastical and dangerous. The chivalric hero may seduce people into believing that the improbable can be achieved with ease. Cervantes’ character, Don Quixote, shows that this is not the case. Here is a hero possessed of fine qualities of both character and intellect who sallies forth in the name of justice and human betterment. Nonetheless, while being inspired by high ideals, his efforts are futile because he pays little or no attention to the means necessary for achieving these ends, and he fails to gain requisite knowledge of the circumstance and conditions necessary to properly understand human actions. Cervantes seems to be saying that when idealistic theory is divorced from practice, however noble the theory and good the intentions, requisite skill, judgment, and discretion will be lacking and the human good will not be advanced. (Business Ethics Quarterly, January 1998, Klein, Don Quixote and the Problem of Idealism and Realism in Business Ethics, p. 44)

“So far our Don Quixote scenario could provide a cautionary tale for business ethics. Some businesspeople with a good deal of practical experience have looked askance at the sallies of philosophical bookish knights armed with their (e.g. deontological and/or utilitarian) moral theories which they learned ‘living in the books’. They might argue that there is something comic in some philosophers’ attempts to solve the morally complex problems of business by applying moral theories to overly simplified ‘case studies’. (Business Ethics Quarterly, January 1998, Klein, Don Quixote and the Problem of Idealism and Realism in Business Ethics, p. 45)

The environment of the ethical businessmen or people in general can treat them as courageous, crazy or impertinent, as is maintained by Sancho Panza or as virtuous but calumniated as maintained by Don Quixote:

“En lo que toca – prosiguió Sancho – a la valentia, cortesía, hazanías y asunto de vuestra merced, hay diferentes opiniones: unos dicen: ‘Loco, pero gracioso’; otros, ‘Valiente, pero desgraciado’; otros, ‘Cortes, pero impertinente’; y por aquí van discurriendo en tantas cosas, que ni a vuestras merced ni a mí nos dejan hueso sano.

Mira, Sancho – dijo don Quijote – donde quiera que esta la virtud en eminente grado, es perseguida. Pocos o ninguno de los famosos varones que pasaron dejó de ser calumniado de la malicia.” (Cervantes, Don Quijote de la Mancha II, p. 43)

“In what pertains, continued Sancho, to courage, courtesy, exploits, and business of your grace, there are diverging opinions: the ones say: ‘Crazy, but gracious’; the others, ‘Courageous, but unhappy’, others, ‘Courteous, but impertinent’ and from there they discuss so many things, that neither to your grace neither to me they leave a whole bone.

- Look there, Sancho – said don Quijote – in the place where virtue exists at a large degree, it is persecuted. A few or none of the respectable and famous men who have existed have escaped from the calumny of malice.”

And Peters and Waterman reinforce the importance of the moral element in our life by affirming: “We desperately need meaning in our lives and will sacrifice a great deal to institutions that will provide meaning for us.” (Peters and Waterman, In Search of Excellence, p. 56) And they continue: “an effective leader must be the master of two ends of the spectrum: ideas at the highest level of abstraction and actions at the most mundane level of details.” (same, p. 287) And thus, like Don Quixote, the leader has to possess a vision: “Attention to ideas – pathfinding and soaring visions – would seem to suggest rare, imposing men writing on stone tablets.” (same, p.287)

My ties with Spain – history, travel, literature, [music](#), [folklore](#), [religion](#), [people](#), heritage, transcendental..., can be [summarized by](#) (link to Calle de la sinagoga de Coria) the [wonderful](#) (link to Cory's article in Ladino) [experience](#) (link to article in Ladino & Spanish) [of discovering](#) (link to Coria) the [synagogue](#) (links to photos Coria Sinagoga) of [Coria](#) (link on the Juderia of Coria), narrated in [an article written by Cory](#) (link to Cory's article in Spanish) in [5 languages](#) (another link to Spanish) and [published all over the world](#) (links to photos Coria Judios):

"This story can be read on a realistic or a surrealistic level. Some people will say "if it is not true it is a good fairy tale", others will read it with scepticism, wonder or incredulity. I am not an archeologist, an historian or a medium. I am a businessman, with a doctorate in business ethics. I teach courses in various universities, wrote academic books, articles, a website, but also a novel, a play and some poems. Every one according to his inclinations...

On August 10th 1998, I wrote a letter to the mayor of Coria in Spain, notifying him that I intended to visit his town, as it is a tradition that my family name originates probably from the town of Coria. I wrote him that my mother tongue was Ladino, but that I had also studied Spanish. I added that I live in Israel, was born in Egypt, from parents and grandparents originating from Greece and Turkey, and that I had visited Spain many times on business.

On August 20th 1998, the mayor of Coria wrote me: "Greetings to Don Jacobo Cory, and being aware of the interest that he has in our town I am pleased to invite and welcome him, in view of the importance of the enterprise that brings him to visit our country. Jose Maria Alvarez Pereira takes this opportunity to express him his personal respect." The same day, I received an email from Juan Pedro Moreno, the archeologist responsible of the Service of Historic and Cultural Consultancy for the town council of Coria, who wrote me: "The motive of his visit seems to me very interesting and exciting. Mr. Mayor has transmitted to me his intention to visit us. Coria, keeps in its historic memory the name of the Synagogue street, and there are two possible locations. We hope to see him soon in our/his town, he will be well received." On the 24th of August 1998 I wrote him that: "I would like very much to visit with him his town and see the locations of the synagogue and the Jewish quarter. Who knows, it might be that with my DNA I would be able after 500 years to assist him in finding the exact location where my ancestors lived. It is very important for the tourism of his town... He sees that I am already a local patriot and I hope to contribute something to the economy of our town..."

On the 8th of October I visited the old synagogue of Castelo de Vide on the Portuguese side of border. I noticed there how the synagogue was built, and on the 9th of October I traveled with my wife Ruthy to Coria where we were received by Juan Pedro Moreno. Moreno showed me three possible sites of the synagogue but I discarded the first two ones (DNA, intuition or luck?) When we arrived to the third site, Moreno told me that there is here a problem as the old lady who lives there, is unwilling to open for anybody. Suddenly, the old lady (Mrs. Castaniera), who resembled exactly to my mother, opened the door and came to us. I introduced myself, told her that I come from Israel, my name is Cory, and the origin of our family is from Coria. We are trying to find out where the synagogue is and we would like her to let us visit her house. She smiled and invited us to get in. Moreno was astonished. When we entered the house, I saw that the house was built exactly like the synagogue of Castelo de Vide. But the porch was square and not in arch as with the synagogue of Vide. When I asked her why, she told me that she heard from her family, who lived in the same house for centuries, that the original porch was in arch but it was destroyed during the earthquake of

1755. We went down to the basement and she showed us ancient books, but the oldest one was from 1500, after the Jews were expelled from Spain in 1492. She told Moreno that she agreed that excavations would be made in her house to discover the traces of the synagogue.

Moreno gave me a book "Coria and the Sierra de Gata" and wrote: "For our Jewish friends, let this book be another step for the encounter of two cultures that never should have been separated." In 1999 the house of Mrs. Castaniera was sold to a private owner and until 2011 no excavations have been made, but Moreno told me in 2011 that looking into the archives of Coria he proved a few years ago that this house was effectively the site of the synagogue. It is impossible to visit the synagogue as private people live there. I read on the Internet that the Jewish community of Coria dated back to the XIIIth century. In the Jewish quarter lived approximately 46 families with the professions of turner, tailor, goldsmith, tax collectors, etc. When the Jews were expelled from Spain, some of them settled in Portugal where they were converted later to Christianity, as Yuda de Alba. Truly, those are the facts.

I presume that the Jews from Coria (with my ancestors probably) fled to Portugal in 1492, as Coria was near the border of Portugal that received Jews until 1497. They thought that they will return soon to Spain and left the synagogue to the care of one of the families, who changed her name, as many Marranos, with names of trees – Castaniera, the chestnut tree, the ancestors of the lady who still lived there in 1998. They took with them all the books in Hebrew and because of that there were not any book in the house anterior to 1500. The Jews of Portugal were forced to convert to Christianity, but many of them fled later on with the assistance of Dona Gracia Mendes and others to Turkey, Greece and Italy, where my family lived until they emigrated to Egypt, Israel, France or Brazil. Mrs. Castaniera, who knew probably that her house was the synagogue, being a Marrana, decided on her old age to enable excavations and transform the house to its initial function of a synagogue. Her likeness to my mother was not an optical illusion as we have pictures with her, but many Sephardic Jewish women resemble until nowadays to Spanish women, as they married with Sephardic men for 500 years. The sympathy that the lady showed us, opening her house to a Jewish Israeli while she did not want to open it to her fellow town's people, proved probably that she knew something of her Jewish ancestry. But who knows how things happen, why have I decided to visit Coria, why the archeologist asked me to assist him to find the synagogue, why the old lady decided to open her house to us, how a descendant from Coria coming from Israel discovered the synagogue after 500 years? Is it a witchcraft, a negligible incident, a logic story? Who can know it?

Como me siguen

En fila interminable

Todos los yos que he sido!

Como se abre el ante mi

En infinita fila

Para todos los yos que voy a ser!

Y que poco, que nada soy yo

Este yo, de hoy

Que casi es de ayer,

Que va a ser todo de mañana!

([Juan Ramon Jimenez](#), La realidad invisible, El presente)"

Other works by Jimenez - [Platero y yo](#), [Estoy triste y mis ojos no lloran](#).

One of the poems I love most is [Federico Garcia Lorca's](#) Llanto por (Lament for) Ignacio Sanchez Mejias/La cogida y la muerte (the goring and the death)/A las cinco de la tarde – At five in the afternoon. **Federico García Lorca** (5 June 1898 – 19 August 1936) was a Spanish poet, playwright, and theatre director. García Lorca achieved international recognition as an emblematic member of the [Generation of '27](#). He was executed by [Nationalist](#) forces at the beginning of the [Spanish Civil War](#). His body has never been found. The affinities I have with Lorca go beyond the fact that both of us were born on the same day – 5 June. At the [Residencia de Estudiantes](#) in Madrid García Lorca befriended [Luis Buñuel](#) and [Salvador Dalí](#), whom I like very much, and many other creative artists who were, or would become, influential across Spain. He was taken under the wing of the poet [Juan Ramón Jiménez](#), cited earlier. Growing estrangement between García Lorca and his closest friends reached its climax when [surrealists](#) Dalí and [Luis Buñuel](#) collaborated on their 1929 film [Un Chien Andalou](#) (*An Andalusian Dog*). García Lorca interpreted it, perhaps erroneously, as a vicious attack upon himself. García Lorca wrote three of the best-known plays, which I like most, the *Rural Trilogy* of [Bodas de Sangre](#) (*Blood Wedding*), [Yerma](#) and [La Casa de Bernarda Alba](#) (*The House of Bernarda Alba*), which all rebelled against the norms of bourgeois Spanish society. I read Ian Gibson's *The Assassination of Federico Garcia Lorca*, which is one of the best biographies that I have ever read. The poem *La cogida y la muerte* was inspired by the death of the bullfighter [Ignacio Sanchez Mejias](#). I appreciate poetry not by the rhymes, the sophistication or the subject, but by the emotion that it arouses in you. And by this criterion, [At five in the afternoon](#) grasps you, making you feel that you were present at the event, although I am reluctant to bullfights. To the best of my knowledge there are no precedents to images that sound so right especially in Spanish as: *Lo demás era muerte y sólo muerte, Ya luchan la paloma y el leopardo, Las campanas de arsénico y el humo, la muerte puso huevos en la herida, El cuarto se irisaba de agonía, Las heridas quemaban como soles ...* And of course the repetition of 30 times *a las cinco de la tarde!*

La Cogida y la muerte

A las cinco de la tarde.
Eran las cinco en punto de la tarde.
Un niño trajo la blanca sábana
a las cinco de la tarde.
Una espuerta de cal ya prevenida
a las cinco de la tarde.
Lo demás era muerte y sólo muerte
a las cinco de la tarde.

El viento se llevó los algodones
a las cinco de la tarde.
Y el óxido sembró cristal y níquel
a las cinco de la tarde.
Ya luchan la paloma y el leopardo
a las cinco de la tarde.
Y un muslo con un asta desolada
a las cinco de la tarde.
Comenzaron los sonos de bordón
a las cinco de la tarde.

The Goring and the Death

At five in the afternoon.
It was exactly five in the afternoon.
A boy brought the white sheet
at five in the afternoon.
A frail of lime ready prepared
at five in the afternoon.
The rest was death, and death alone.
at five in the afternoon.

The wind carried away the cottonwool
at five in the afternoon.
And the oxide scattered crystal and nickel
at five in the afternoon.
Now the dove and the leopard wrestle
at five in the afternoon.
And a thigh with a desolated horn
at five in the afternoon.
The bass-string struck up
at five in the afternoon.

Las campanas de arsénico y el humo
a las cinco de la tarde.
 En las esquinas grupos de silencio
a las cinco de la tarde.
 ¡Y el toro solo corazón arriba!
a las cinco de la tarde.
 Cuando el sudor de nieve fue llegando
a las cinco de la tarde
 cuando la plaza se cubrió de yodo
a las cinco de la tarde,
 la muerte puso huevos en la herida
a las cinco de la tarde.
A las cinco de la tarde.
A las cinco en Punto de la tarde.

Un ataúd con ruedas es la cama
a las cinco de la tarde.
 Huesos y flautas suenan en su oído
a las cinco de la tarde.
 El toro ya mugía por su frente
a las cinco de la tarde.
 El cuarto se irisaba de agonía
a las cinco de la tarde.
 A lo lejos ya viene la gangrena
a las cinco de la tarde.
 Trompa de lirio por las verdes ingles
a las cinco de la tarde.
 Las heridas quemaban como soles
a las cinco de la tarde,
 y el gentío rompía las ventanas
a las cinco de la tarde.
 A las cinco de la tarde.
 ¡Ay, qué terribles cinco de la tarde!
 ¡Eran las cinco en todos los relojes!
 ¡Eran las cinco en sombra de la tarde!

Arsenic bells and smoke
at five in the afternoon.
 Groups of silence in the corners
at five in the afternoon.
 And the bull alone with a high heart!
at five in the afternoon.
 When the sweat of snow was coming
at five in the afternoon
 when the bull ring was covered with iodine
at five in the afternoon,
 death laid eggs in the wound
at five in the afternoon.
At five in the afternoon.
 At five o'clock in the afternoon.

A coffin on wheels is his bed
at five in the afternoon.
 Bones and flutes resound in his ears
at five in the afternoon.
 Now the bull was bellowing through his forehead
at five in the afternoon.
 The room was iridescent with agony
at five in the afternoon.
 In the distance the gangrene now comes
at five in the afternoon.
 Horn of the lily through green groins
at five in the afternoon.
 The wounds were burning like suns
at five in the afternoon,
 and the people smashing windows
at five in the afternoon.
 At five in the afternoon.
 Ah, that fatal five in the afternoon!
 It was five by all the clocks!
 It was five in the shade of the afternoon!

You probably need a lot of Chutzpah in order to introduce in a business ethics academic book published by Kluwer and Springer – two of the largest academic publishers - a tango by the [Argentinian Discepolo – Cambalache – The Junk Shop](#), relating to the corruption in the XXth century (I [was not](#) aware [of course](#) that [in the XXIst](#) century [it will](#) be much worse...). But, probably this made the book so popular that it is held by [more than](#) a thousand [universities and](#) national [libraries all](#) over [the world](#), and is [quoted many](#) times [in the entry](#) Business [Ethics of](#) Wikipedia, [and in many](#) other websites. [Probably, this](#) is [the only](#) example [in the academic](#) history [that a tango](#) was [introduced, but](#) Cory's [academic books](#) were [also the first](#) ones [in history](#) to [deal with](#) business [ethics to](#) minority [shareholders, who](#) are [being wronged](#) by the billions!

"Que el mundo fue y sera una porqueria, ya lo se...
 (En el quiniento seis y en el dos mil tambien.)
 Que siempre ha habido chorros, maquiavelos y estafaos,
 Contentos y amargaos, valores y doble...
 Pero que el siglo veinte es un despliegue
 De maldad insolente, ya no hay quien lo niegue.

Vivimos revolcaos en un merengue
Y en un mismos lodo todos manoseaos...

Hoy resulta que es lo mismo ser derecho que traidor...!
Ignorante, sabio o chorro, generoso o estafador!...
Todo es igual. Nada es mejor.
Lo mismo un burro que un gran profesor.
No hay aplazaos ni escalafon,
Los inmorales nos han igualao.
Si uno vive en la impostura y otro roba en su ambicion,
Da lo mismo que si es cura,
Colchonero, rey de bastos, caradura o polizon..."

(Enrique Santos Discepolo, Tango, Cambalache/The Junk Shop)

"The world was and will be a filthy place, I know it...
(It was in 506 as it will be in the year 2000.)
As there have always been diabolical villains and crooks,
The contented and the disgruntled, honorable men and swindlers...
Because the twentieth century is a display
Of insolent wickedness, nobody can deny it.
We live wallowed in debauchery
All floundering in the same mud..."

Nowadays there is no difference in being honest or a traitor...!
Ignorant, wise, tramp, generous or crook.
All is the same. No-one is better.
No difference, dolts as great professors.
No putting it off, no getting on with it either;
We are on the same footing with the corrupt.
Some men may be living out a lie, others are ripping off everyone;
We are all in the same boat; the priest,
The mattress-maker, the card-shark, the cheeky, the good-for-nothing..."

Doing business in Spain is always a pleasure, and touring the country is even better. My wife and me toured Spain with a car from north to south, starting with a week in Catalonia, Barcelona, Figueres, Bessalu, the fantastic architecture, scenery, museums, paintings and sculptures, hearing for the first time Catalan, and after finding the similarities with Spanish, learning the language and reading books. Visit of Jewish and Catholic sites, palaces and museums, in Madrid, Toledo, Sevilla, Granada, Cordoba, Malaga, and other cities and towns. The tour was from Parador to Parador, and the best hotel that we resided in was Granada's Parador at the Alhambra Palace. I thought that I was already there in the past, everything seemed familiar, and the people so similar to the Sephardic people I knew. We visited Spain also after the trip to Provence, visiting the Spanish Pyrenees, Andorra, Barcelona and Montserrat, and before that – we visited Coria and Caceres, during our trip to Portugal and Spain. Spain is probably the country which is the most minded to tourism, doing their utmost to make your stay pleasant, in Spain, as in Palma de Mallorca, where we received the best service from a moderate price hotel. What a difference from other countries where they do their utmost to make an extra buck at the expense of the tourist while giving him the minimum service, the smallest room, the worst food. If you are allergic to lactose, the Spanish would find ways to offer you an excellent meal with this constraint, while in New York for example they will tell you that there is no lactose while effectively it has, not caring what will

happen to your health after you leave the restaurant. Every country has its pros and cons, and I enjoy visiting all over Europe – France, England, Netherlands, Scandinavia, Greece, the Balkans, Italy, Portugal, Germany, Switzerland, but most of all I enjoy visiting Spain (but as a city nothing compares to Paris), where I feel at home.

Tango is fine, but one could get the impression from reading this chapter that this was the sole contribution of South America to humanity. Actually, this continent has a fantastic literature that I enjoy reading, not always liking the obvious. I didn't enjoy at all reading *Cien años de soledad* by Gabriel Garcia Marquez. As I read fluently Spanish I enjoy also reading best sellers as Isabel Allende's *Hija de la fortuna* and *Novia que te vea* by Rosa Nisan, but most of all I enjoyed reading *Elogio de la madrastra*, *La tía Julia y el escribidor*, *Pantaleón y las visitadoras* by Mario Vargas Llosa. He is one of the most hilarious authors that I have ever read, now that I think about it the authors in Spanish that I like the most are masters of humor as Cervantes and Vargas Llosa. I bring here the beginning of the first chapter of *La tía Julia y el escribidor* in Spanish, where the author tells that he was very young, living in Miraflores with his grandparents, studying Law and dreaming of becoming an author. He worked as the manager of informations of Radio Panamericana, that consisted only of reading the interesting news in the press for the radio: "En ese tiempo remoto, yo era muy joven y vivía con mis abuelos en una quinta de paredes blancas de la calle Ocharán, en Miraflores. Estudiaba en San Marcos, Derecho, creo, resignado a ganarme más tarde la vida con una profesión liberal, aunque, en el fondo, me hubiera gustado más llegar a ser un escritor. Tenía un trabajo de título pomposo, sueldo modesto, apropiaciones ilícitas y horario elástico: director de Informaciones de Radio Panamericana. Consistía en recortar las noticias interesantes que aparecían en los diarios y maquillarlas un poco para que se leyeran en los boletines. La redacción a mis órdenes era un muchacho de pelos engomados y amante de las catástrofes llamado Pascual. Había boletines cada hora, de un minuto, salvo los de mediodía y de las nueve, que eran de quince, pero nosotros preparábamos varios a la vez, de modo que yo andaba mucho en la calle, tomando cafecitos en la Colmena, alguna vez en clases, o en las oficinas de Radio Central, más animadas que las de mi trabajo."

The **languages of Spain** are the languages spoken or once spoken in [Spain](#). [Romance languages](#) are the most widely spoken in Spain; of which [Spanish](#), or Castilian, is the only language which has [official status](#) for the whole country. Various other languages have co-official or recognised status in specific territories, and a number of unofficial languages and dialects are spoken in certain localities. In terms of number of speakers and dominance, the most prominent of the languages of Spain is [Spanish](#), spoken by about 99% of Spaniards. Spanish is the country's official national language, and spoken throughout the entire country. Nearly everyone in Spain can speak Spanish as either a [first](#) or a second language. In 2005, 89% of Spaniards spoke Spanish as their [mother tongue](#), followed by Catalan/Valencian with 9%. Galician is spoken by 5%, and Basque by 0.9%. Three percent claimed another native language. (Percentages add up to 104%, as these figures include people brought up bilingually.) There are also robust [regional languages](#) figuring prominently in a number of territories:

- [Aranese](#), co-official in [Catalonia](#). It is spoken mainly in the [Pyrenean comarca](#) of the [Aran Valley](#) (*Val d'Aran*), in north-western [Catalonia](#). It is a variety of [Gascon](#), which in turn is a variety of the [Occitan language](#).
- [Basque](#), co-official in the [Basque Country](#) and northern [Navarre](#) (see [Basque-speaking zone](#)). Basque is the only non-[Romance language](#) with an official status in mainland Spain.
- [Catalan](#), co-official in Catalonia, the [Balearic Islands](#) and, as a distinct variant ([Valencian](#)), in the [Valencian Community](#). It is recognised—but not official—in

[Aragon \(La Franja\)](#). Furthermore, it is also spoken without official recognition in the municipality of [Carche](#), [Murcia](#).

- [Galician](#), co-official in [Galicia](#). It is also spoken without official recognition in the adjacent western parts of the [Principality of Asturias](#) and [Castile and León](#).

Galician is an [Indo-European language](#) of the [Western Ibero-Romance](#) branch. It is spoken by some 2.4 million people, mainly in [Galicia](#), an [autonomous community](#) located in northwestern [Spain](#), where it is official along with [Spanish](#). The language is also spoken in some border zones of the neighbouring Spanish regions of [Asturias](#) and [Castile and León](#), as well as by Galician migrant communities in the rest of Spain, in [Latin America](#), the [United States](#), [Switzerland](#) and elsewhere in [Europe](#). My favorite poet in Galego is Rosalía de Castro (1837-1885), who is today the unquestioned poet laureate of [Galicia \(Spain\)](#). Highly educated, expected to speak and write Spanish only, she took the bold, unconventional step of writing her early poems in the Galician language. Her defiance earned her the contempt and spite of that segment of the population for whom Galician was a dialect fit only for the illiterate and the churlish; but Rosalía's gallant gesture won her the love and admiration of the rest. We bring here from her famous poetry book *Cantares Gallegos* part of the first poem that she [wrote in](#) Galego: *Adios Rios, Adios Fontes*, an ode to the beloved country of Galicia that has to leave his country, *Adios, por sempre, quizais...!*

[Adiós ríos, adiós fontes](#)

Adiós ríos, adiós fontes
adiós, regatos pequenos;
adiós, vista dos meus ollos,
non sei cándoo nos veremos.

Miña terra, miña terra,
terra donde m'eu criei,
hortiña que quero tant
figueiriñas que prantei.

Prados, ríos, arboredas,
pinares que move o vento,
paxariños piadores,
casiña d'o meu contento.

Muiño dos castañares,
noites craras do luar,
campaniñas timbradoiras
da igrexiña do lugar.

Amoriñas das silveiras
que eu lle daba ó meu amor,
camiñoños antre o millo,
¡adiós para sempre adiós!

¡Adiós, gloria! ¡Adiós, contento!
¡Deixo a casa onde nacín,
deixo a aldea que conoso,
por un mundo que non vin!

[Goodbye rivers, goodbye springs](#)

Goodbye, rivers, goodbye, springs,
Goodbye, trickling streams;
Goodbye, all I see before me:
Who knows when we'll meet again?

Oh my home, my homeland,
Soil where I was raised,
Little garden that I cherish,
Fig trees I grew from seed.

Meadows, rivers, woodlands,
Pine groves bent by wind,
All the chirping little songbirds,
Home I cherish without end.

Mill nestled between the chestnuts,
Nights lit brightly by the moon,
Tremor of the little bells,
My parish chapel's tune.

Blackberries from the wild vines
I picked to give my love,
Narrow trails between the corn-rows,
Goodbye, forever goodbye!

Goodbye, glory! Goodbye, gladness!
I leave the house where I was born,
Leave my village so familiar
For a world I've never seen.

PLANNED TRIP TO NORTHERN ITALY

TRIP TO NORTHERN ITALY - JUNE 18 TO JULY 3. EL AL DIRECT FLIGHTS. VENEZIA - 3 NIGHTS, VENICE BIENNALE, IN THE FOOTSTEPS OF DONA GRACIA. OPTIONAL – IL BARBIERE DI SIVIGLIA, LA TRAVIATA, ARIAS AND BALLET, VIVALDI'S THE FOUR SEASONS. THE DOLOMITES - 2 DAYS. MANTOVA, PORTOFINO, CINQUE TERRE, PISA, LUCCA. FIRENZE – 3 NIGHTS, FESTA DI SAN GIOVANNI PARADE AND FIREWORKS, OPTIONAL – FIRENZE DANCE FESTIVAL, LA TRAVIATA. SAN GIMIGNANO, SIENA, ASSISI, SAN MARINO, MONTE TITANO, RAVENNA. FERRARA - DONA GRACIA HERITAGE. VERONA - 3 NIGHTS. OPTIONAL - OPERA FESTIVAL AT VERONA'S ARENA - NABUCCO, AIDA, RIGOLETTO. VICENZA, LAGO DI GARDA – SIRMIONE & MONTE BALDO, MONTE GRAPPA, VILLA BARBARO, PADOVA. DAILY SHORT DISTANCES. 5 - 4 STARS HOTELS BB. MUSEUMS' MASTERPIECES-PAINTINGS, SCULPTURES. ARCHITECTURE: CHURCHES, JEWISH. TRACKS, FUNICULARS, CRUISES. FOLKLORIC SHOWS. MOST SITES - HIGHLY RECOMMENDED BY MICHELIN, WORLD HERITAGE SITES. UNIQUE TRIP, AS FORMER TRIPS TO PROVENCE, BALKANS, GREECE - SCENERY, CULTURE, MUSIC, ART, LITERATURE, HISTORY, ARCHEOLOGY.

INTRODUCTION

After the success of the three previous trips to Provence (2014), the Balkans (2015), and Greece (2016), we plan to make a trip to Northern Italy from June 18th to July 3rd. The itinerary, as usual, is based on many travel guides and primarily Michelin – Italy – the Green Guide 2016. The stars are Michelin's stars: *** Highly Recommended, ** Recommended, * Interesting. Most of the sites are also in the list of the World Heritage Sites and the Tentative Lists. We had to take into consideration many constraints – our friends' schedule, other trips' schedules, cultural events, and of course the weather – in July and August it is too hot and it is the European's vacances, in May and September it rains in the north. This year we have to decide well in advance on our trip as we have to book a hotel in Venice during the Biennale, a hotel in Verona and optional tickets for operas at the Arena...

The trip is balanced between visits to mid-sized cities as Venezia, Verona and Firenze, smaller towns as Siena, Lucca and Pisa, picturesque villages and small towns as Cinque Terre, San Gimignano and Sirmiano, and beautiful parks and sites as the Dolomites, Lago di Garda and Monte Titano. We'll visit art museums with well-known masterpieces of the best painters, archeological museums, Cathedrals and Churches, and the Venezia International Arts Biennale. Not forgetting the Jewish heritage – the Ghetto of Venice, Dona Gracia in Ferrara and Venezia, and the rescuing of Jews during World War II in San Marino. As usual, at night we'll experience the night life of the towns, optional 3 operas at the arena of Verona, 3 operas in Venezia, the Firenze dance festival, concerts and shows, hear and see the best folkloric music and the Festa di San Giovanni in Firenze. We'll stay at night at 5 - 4 stars air-conditioned hotels BB, located in the center of town, 9 out of the 15 nights will be at the same hotel for 3 nights each, and the distances between the sites of our trip are small. The flights are morning direct flights with El Al, the safest airline. But most of all – we'll enjoy once more the company of our good friends and share with all of you our impressions and feelings.

SCHEDULE

1. Day 1 – June 18th: Flight with El Al LY289 Tel Aviv 05:30 – **Venice** 08:25

Day 2 – June 19th - **Venezia**

Day 3 – June 20th - **Venezia**

Visit to Venezia * in Days 1, 2 & 3. Hotel in the centre of Venezia** in nights 1, 2 & 3.

Venezia - Visit in Days 1, 2 & 3 of: city, Piazza San Marco ***, Gondola ride, Basilica ***, Palazzo Ducale/Doge's Palace ***, Ponte dei Sospiri **, Canal Grande ***, Ca' d'Oro ***, Ponte di Rialto **, Ca' Foscari */TheUniversity, Ca' Rezzonico**, Gallerie dell'Accademia *** - paintings by Bellini, Mantegna, Titian, Veronese, Giorgione..., Santa Maria della Salute **, The view of Venice on top of San Giorgio Maggiore ***, San Zaccaria **, San Zanipolo **, I Frari ***, Ghetto ** - Shakespeare's The Merchant of Venice, Teatro Goldoni, Casanova in Venice, Collezione Peggy Guggenheim *, Scuola di San Rocco ***, Murano **, Burano**.

In the Footsteps of [Dona Gracia](#) – [Palazzo Gritti](#) where she lived, Doge's Palace/Palazzo Ducale where she was often invited, Sala degli Inquisitori where she was questioned, the prison of the palace where she was imprisoned, the Ghetto where she visited friends, Ca' Foscari/The University – where she befriended the Foscari (also Palazzo Foscari).

We'll spend a few hours visiting the well-known 57th International Art Exhibition [Venice Biennale](#). La Biennale di Venezia is the oldest (since 1895) and most prestigious international art exhibition. We'll visit the Israeli, American, French, British, German, Nordic, Dutch, and Italian [pavilions renowned](#) for their excellent [art exhibitions](#).

We'll refer also to the Doges, Goldoni, Casanova, Titian, Tintoretto, Giorgione, Veronese, Canaletto, Francesco Guardi, Bellini, Tiepolo, Longhi, and other famous Venetian artists.

Visit of Venezia at night. We'll check possible Festas and events in Venice on those days.

Optional – on Days 1, 2 and 3 at 21:00 – 36 Euros, Venetian Master Interpreters at Church of San Vidal – Vivaldi's The Four Seasons and other works by Mozart, Corelli, Albinoni, Haydn.

Gran Teatro La Fenice -

On Day 1, June 18th at 20:30 – Rossini's [Il Barbiere di Siviglia](#), Musica a Palazzo at the Palazzo Barbarigo Minotto, every act, each scene is played in a different room, 90 Euros.

On Day 2, June 19th at 20:30 – Verdi's [La Traviata](#), at the Palazzo (see above), 90 E.

On Day 3, June 20th at 21:00 – [Opera-Balletto](#), at the Scuola Grande dei Carmini, 50 Euros. Opera arias, dazzling ballet interludes, with music by Mozart, Rossini, Verdi, Puccini.

2. Day 4 – June 21st – **the Dolomites**. At night – a **hotel in the Dolomites**. **Italian Folkloric performance** – songs & dances.

Day 5 – June 22nd – **the Dolomites**. In the afternoon – travel to **Mantova** and visit.

Days 4/5: **the Dolomites** *** Strada delle Dolomiti from Bolzano to Cortina ***. Marmolada and cable car ***, Passo di Sella ***, Val Gardena ***, Passo Pordoi ***, Cortina d'Ampezzo *** - Tondi di Faloria with a cable car ***, Tondi di Faloria ***, Lago di Misurina **, Pieve di Cadore *, Canazei **.

Day 5, afternoon and night, and morning of Day 6 - **Mantova** ** - city, Palazzo Ducale *** (open until 19:15), Piazza Sordello *, Basilica di Sant'Andrea *, Palazzo Te **. At night – night visit, stay at a hotel in the center. We'll refer to Rigoletto, Virgil and the Gonzagas.

3. Day 6 – June 23rd – Visit to **Portofino, Cinque Terre. Visit of Portofino** ***, Promontorio di Portofino ***, Strada Panoramica **, Walk to the lighthouse ***, Views ***. We'll refer to the famous people who spent time there – Maupassant, Rainier and Grace, Marconi, Churchill, Richard Burton, Liz Taylor, Rex Harrison, Rita Hayworth, Clark Gable, Humphrey Bogart... **Riviera di Levante** ***. **Visit of Cinque Terre** ** (in Day 6 or morning of Day 7) - the panoramic footpath that links the villages **, Vernazza **, Manarola *, Riomaggiore *, Corniglia, Monterosso. Boat trip. At night – night visit/boat trip. Stay at a hotel in **Portovenere** **, views **, Bay of Poets, as Byron and Shelley spent time there.

4. Day 7 – June 24th – **Visit to Pisa, Lucca**. At nights of Days 7, 8, 9 – **hotel in the center of Firenze. Visit of Pisa** ***- city, Piazza del Duomo ***, Duomo **, Torre Pendente – the Leaning Tower (open: 08:30 – 22:00, booking at least 15 days in advance), Battistero ***, Camposanto **. **Visit of Lucca** *** - city, Cita Vecchia – Duomo **, Chiesa di San Frediano *, Puccini's birthplace museum, Gardens of Villa Reale di Marlia **. Travel to Firenze. **Firenze – Night visit of the city. Festa di San Giovanni** – fireworks along the Arno River, historical parade through the central streets of Firenze.

5. Day 8 – June 25th, Day 9 – June 26th – Firenze. **Visit of Firenze** *** - city, Piazza del Duomo ***, Duomo Santa Maria del Fiore *** - east end ***, dome ***. Climb on the top of the top 463 steps – panorama of Firenze ***, Campanile ***, Battistero ***, Duomo *, Piazza della Signoria *** - Piazza ***, Loggia della Signoria **. Palazzo Vecchio ***. Galleria degli Uffizi *** - Cimabue, Giotto, Martini, Uccello, Filippo Lippi, the Boticelli Room *** - Boticelli, Leonardo da Vinci, Perugino, Cranach, Durer, Bellini, Correggio, Giorgione, Rubens, Michelangelo, Raphael, Titian, Tintoretto, Caravaggio, Lorrain Rembrandt. Ponte Vecchio **, Galleria Palatina ***, Palazzo & Museo Nazionale del Bargello *** - Sculptures by Michelangelo, Cellini, Donatello, Verrochio and courtyard **. Chiesa di San Lorenzo ***, Cappelle Medicee ** with the famous Medici tombs ***. Palazzo Medici-Ricardi ** with the Cappella *** and Sala di Luca Giordano **. Museo di San Marco with its Fra Angelico Museum ***. Galleria dell'Accademia ** with Michelangelo's sculptures in the main gallery *** - David, Fours Slaves, St. Matthew, and its picture gallery *. Chiesa di Santa Maria Novella ** with its church **, fresco by Masaccio **, frescoes by Ghirlandaio ***. Chiesa di Santa Croce **, Cappella dei Pazzi **. Passeggiata al viale dei Colli Colli **, Piazzale Michelangelo, splendid city view ***. Santa Maria del Carmine ***.

We'll refer to Duke Lorenzo, Michelangelo, Giotto, da Vinci, Botticelli, Donatello, Dante, Brunelleschi, the Medicis, Savonarola, Boccaccio, Cimabue, Galilei, Machiavelli, Masacco, Raphael, Vasari, Ghiberti, Florence Nightingale, & many other artists who worked in Firenze.

Option– June 25-26: [Florence Dance Festival](#), al Cortile del Museo Nazionale del Bargello.

June 25, 21:15 – [Verdi's La Traviata](#), Cortile di Palazzo Pitti, Opera di Firenze.

6. Day 10 – June 27th - **Visit to San Gimignano, Siena, San Gimignano** *** - town, Piazza della Cisterna **, Piazza del Duomo **, Collegiata *, Palazzo del Popolo * - view **, Maesta *. **Siena** *** - city, Piazza del Campo ***, Palazzo del Comune *** - Sala del Mappamondo **, Salla della Pace **, Torre ** and panorama **. Duomo ***, Chiesa di Santa Chiara. We'll refer to Saint Catherine of Siena. The oldest bank still operating in the world is in Siena. Travel to Assisi or Perugia, depending on hotel location. At night – stay at a hotel in center of Perugia or Assisi. **Italian Folkloric performance** – songs & dances.

7. Day 11 – June 28th – **Visit to Assisi, San Marino. Assisi** *** - Basilica di San Francesco ***, Rocca Maggiore ** and view of the Spoleto Valley ***. Walking tour – Via San Francesco *, Piazza del Comune *, Duomo di San Rufino * - facade **, Chiesa di Santa Chiara **. We'll refer to Saint Francis of Assisi and the Franciscan Order. **San Marino** * - town, the admirable site of San Marino, an independent state, one of the smallest in the world, on the slopes of **Monte Titano** ***. Palazzo Publico, Basilica di San Marino, Monte Titano Rocche – Guaita, Casta and della Fratta, Montale – three peaks crowned with three fortified buildings linked by a lovely panoramic footpath – splendid views of the Apennines, the plain, Rimini and the sea ***. Travel to Ravenna. **Night visit of Ravenna, Marina di Ravenna** – stay at a hotel in the center. Ravenna's main Sites are open until 19:00.

8. Day 12 – June 29th – **Visit to Ravenna, Ferrara, Verona.** At night - a **hotel in Verona. Ravenna** *** - city, Visiting the Mosaics. Basilica di San Vitale ***, Mausoleo di Galla Placidia ***, Basilica di Sant'Apollinare Nuovo **, Basilica di Sant'Apollinare in Classe **, Dante's tomb. **Ferrara** ** - city, Castello Estense *, Duomo **. Dona Gracia Mendes Nasi, lived in Palazzo Magnanini, was a friend of Duke Ercole II d'Este and visited the Palazzo Ducale, financed the Ferrara Bible in Spanish/Ladino (1553), Samuel Usque's – Consolation for the Tribulations of Israel (1553). The Garden of Finzi-Contini, synagogue, Jewish Museum, Ghetto, possibly meeting with community, visiting Jewish cemetery. Medieval streets, Palazzo Schifanoia * - Salone dei Mesi **, Corso Ercole I d'Este *.

9. **Nights of Days 12, 13, 14 - Hotel in the center of Verona. Optional** - Those who want to see operas at the well-known Arena of Verona can go to 3 of the best Verdi's operas with spectacular settings – Nabucco, Aida and Rigoletto - at 21:00, with prices for aged 65+ of 94 Euros for Poltrone, first rows side seats ordered on the Internet, and more expensive or cheap.

Night of Day 12 – June 29th at 21 h. – **Nabucco**, 3.5 hours with the [well-known chorus](#) of "**Va, pensiero**", in English - the "**Chorus of the Hebrew Slaves**", from the third act of *Nabucco* (1842) by [Giuseppe Verdi](#), with a [libretto](#) by [Temistocle Solera](#), inspired by [Psalm 137](#). It recollects the story of [Jewish exiles](#) in Babylon after the loss of the [First Temple](#) in Jerusalem. The opera established Verdi as a [major composer](#) in 19th-century Italy.

Night of Day 13 – June 30th at 21 h. – **Aida**, 4 hours. **Aida**, the opera in the Arena par excellence, will be displayed in the futuristic production under the direction of the Catalan team *La Fura dels Baus*. [Aida is the most spectacular](#) of all operas and for those who need a reminder we bring here the triumphal [Grand March from Act 2, Scene 2](#). The work holds a central place in the operatic canon, receiving performances every year around the world; at New York's Metropolitan Opera alone, *Aida* has been sung more than 1,100 times since 1886.

Night of Day 14 – July 1st at 21 h. – **Rigoletto**. [The best opera](#) ever composed, with the well-known aria [La donna e mobile](#) – the woman is fickle. "**La donna è mobile**" proved to be incredibly [catchy](#), and soon after the song's first public performance, every [gondolier](#) in Venice was singing it. Based on Victor Hugo's *Le roi s'amuse*, it shows the sad truth that in life (unlike in business ethics texts) corruption wins and the mighty Dukes/Kings/Tycoons/Politicians are bailed out while the 99%-mass (Gilda, Rigoletto) lose.

10. Day 13 – June 30th – **Visit to Lago di Garda** ***, **Sirmione** **, **Mincio Borghette**. Sirmione **, Valeggio sul Mincio – Parco Giardino Sigurta **, Malcesine * - Palazzo dei Capitani, 360 degrees cable car to Monte Baldo's summit with a splendid panorama ***, Punta di San Vigilio **, cruise on the lake. We'll refer to Gabriele D'Annunzio

Day 14 - July 1st - **Visit to Vicenza, Verona. Vicenza** ** - city, Piazza dei signori **, Basilica **, Teatro Olimpico **, Corso Andrea Palladio *, La Rotonda *. **Verona** *** - city, Panorama **, Castelvecchio and Ponte Scaligero **, Museo d'Arte ** - Mantegna, Carpaccio,

Bellini, Tintoretto, Tiepolo. San Lorenzo, Piazza delle Erbe **, Piazza dei Signori **, Arche Scaligere **, Duomo *, Chiesa di San Zeno Maggiore **, Tomba di Giuletta, Casa di Giuletta - It is a tradition to put small love letters on the walls of 'Juliet's house', which are regularly taken down by cleaning employees. William Shakespeare located three of his plays in Verona – Romeo and Juliet, the Two Gentlemen of Verona, and the Taming of the Shrew.

11. Day 15, July 2nd – **Visit to Monte Grappa, Villa Barbaro, Padova. Monte Grappa ***** - magnificent panorama out to Venice and Trieste. **Villa Barbaro ***** - Frescoes by Veronese, history, architecture, church Tempietto, garden. **Padova **** - city, Frescoes by Giotto in the Scrovegni Chappel ***, Frescoes by Mantegna in Chiesa degli Ermitani **, Basilica di Sant' Antonio **, Palazzo della Ragione *, Battistero **. At night – stay at an hotel near Venice airport. **Farewell Dinner** – speeches, presents to guide & driver.

12. Day 16: July 3rd – Flight with El Al LY290 Venice 09:30 – **Tel Aviv** 14:10.

MAP OF THE MAIN SITES OF THE TRIP TO NORTHERN ITALY (100 km= 3.5 cm)



ITALY – LITERATURE, LANGUAGES – ITALIAN, FRIULIAN, IMPRESSIONS, MEMORIES, CULTURE

List of Books that I Am Reading in Italian– *Piccolo mondo antico* by Antonio Fogazzaro, *La coscienza di Zeno* by Italo Svevo, *Cronache della galassia* by Isaac Asimov, *Menzogna e sortilegio* by Elsa Morante, *Se non ora, quando?* by Primo Levi, *Kaputt* by Curzio Malaparte, *L'isola del giorno prima* by Umberto Eco, *Famous Italian Opera Arias* by Da Ponte, Boito, Giacosa, Illica, Piave... **I Have Read recently the Novels** – *Il conformista*, *La vita interiore* by Alberto Moravia, *I promessi sposi* by Alessandro Manzoni, *La storia* by Elsa Morante.

The first book that I have read in Italian in 1965 was *Sei personaggi in cerca d'autore* by Luigi Pirandello. [La Forza del Destino](#), *The Power of Fate*, by Verdi, my favorite composer, could be the leitmotif of my [affinities with Italy](#). My father, Albert, was born in Izmir, Smyrna, which was a cosmopolitan city, with most of its population non-Turkish: Greeks, Armenians and Jews. The Turks had welcomed warmly the Sephardic Jews and Marranos after 1492, and the Jews have kept their Spanish language and customs, not assimilating with the Turks. In 1922, my father, Albert aged 16, left Smyrna for Milano, where a large part of his family resided. For six months he sold in the streets *Corriere della Sera*, on one night singing with his Fascist friends:

[Giovinezza, giovinezza](#)
primavera di bellezza,
nel fascismo è la salvezza
della nostra libertà.

Youth, youth
Spring of beauty,
In fascism, salvation
Of our freedom.

Freedom and fascism don't go so well together, as we know, except in the song. And, on the other night Albert joined his Communist friends (at the age of 16 all looked similar), singing:

First verse:
Avanti o popolo, alla riscossa,
[Bandiera rossa, Bandiera rossa.](#)
Avanti o popolo, alla riscossa,
Bandiera rossa trionferà.

Refrain:
Bandiera rossa la trionferà
Bandiera rossa la trionferà
Bandiera rossa la trionferà
Evviva il comunismo e la libertà.

Literal Translation:
Forward people, to the rescue,
the Red Flag, the Red Flag.
Forward people, to the rescue,
the Red Flag will triumph.

The Red Flag will triumph,
the Red Flag will triumph,
the Red Flag will triumph,
Long live communism and freedom.

Freedom and communism don't go so well together, as we know, except in the song. Why fascists, communists, and neoliberals like Milton Friedman (in his famous book: *Capitalism and Freedom*), preach so much about freedom, while in practice they do exactly the opposite? (more on neoliberal totalitarian approach - read Naomi Klein's *The Shock Doctrine*). Anyhow, at the age of 16 Albert didn't mind so much about freedom, which did not exist in the Ottoman Empire either. Unfortunately or fortunately, after six months, the police arrested him and he was told: *Ritorna a tu paese straniero...* Go back to your country, stranger! He left for Cairo, where he met my mother Pauline, they married, and that is how I was born, in another cosmopolitan city - Cairo, where there were hundreds of thousands of Europeans – Italians, Greeks, Armenians, Jews, English and French. So, Jacques and Albert, could sympathize with

the old gypsy in the French song of Dalida, another Egyptian/Italian/French: *Je viens d'un pays qui n'existe plus*, I come from a country that doesn't exist anymore, as Turkey is now 99% Moslem, and Egypt doesn't have foreigners anymore. *La Forza del Destino*, Albert could have been killed in Smyrna if he would have stayed there during the war between Greece and Turkey in 1922, or in Milano, staying there through World War II, like all his uncles who died in the Holocaust. Dozens of my relatives died in the Holocaust, mostly Italians, but also Greeks from Rhodes and other places. Dozens of my wife's (Ruthy Popliker) relatives died also in the Holocaust, mostly in Romania by Romanians, including her uncle and aunt.

We encounter in our life set-backs or even tragedies and we think that it is the end of the world, how unlucky we are. That is what my father probably thought when he was deported from "paradise – Italy". He wanted so much to be an European, being born in a European city Smyrna with a majority of Europeans, educated in English at the Scots Mission School, speaking at home French and Ladino – two European languages, longing for Spain the lost fatherland. If he could have stayed in the modern Milano in Italy it would have been the peak of his wishes, but he was expelled from paradise, and had to compromise in living in another Middle Eastern country. But God or fate were smiling to him, as this move changed his life, he was saved from a certain death by the German Nazis and their collaborators the Italian Fascists, and when he left the Egyptian "purgatorium" in 1953 it was almost at the last moment, emigrating at last to the country of his dreams, being such a fervent Zionist – Israel. So, I thank God/chance for this sequence of events as I had the luck to be born to the sweetest woman on earth – Pauline my mother, and the luck to live in Israel, which is my fatherland and which I prefer to all the other countries in the world.

So, I was born in Cairo, after my father made the right decisions or had the right intuition or luck, but my father made another cardinal decision in 1953 when he decided to leave Cairo for Israel. All the Jews who remained in Cairo were expelled a few years later. While leaving Egypt, the authorities stamped in our *laissez-passer* – with no right to return, and I read recently that in a debate at the Egyptian Parliament (nowadays, **after** the peace agreement) some MPs offered the Jewish born in Egypt the right of return, if and when Israel would collapse, the Palestinian refugees will return to their homeland, and the Jews would be expelled to their native countries – Ruthy to Romania, Jacques to Egypt, and their Israeli born children to "hell" as one of the Palestinian leaders has suggested in an interview in 2015. But, after a long discussion, the Egyptian Parliament has decided that even then the Jews born in Egypt, a few thousands still living as almost all the Jews were expelled in 1956, would not have the right to return...

I enjoyed most Italian opera, and especially *Rigoletto* by Pavesi and Verdi, my favorite composer. But, during my military service in Tel Aviv, I couldn't afford to go to the opera, so I borrowed the records of the opera from the library of the US Embassy, near the flat where I lived. They told me that I can keep them indefinitely as no one ever asked for them. I borrowed also books from the British Institute, the Centre Culturel Francais, etc., as I couldn't afford to buy books in foreign languages as well. So, I heard *Rigoletto* every free moment with the libretto until I knew the opera by heart. After that, I invited my dates to hear *Rigoletto* in my flat, as I couldn't afford to go to concerts, and women were delighted (not all of them, of course, but just the intellectual) to have a cultural evening hearing opera with my explanations. We'll stop here, *Si non e vero e ben trovato*... Anyhow, from those evenings I remembered the most famous arias – [Questa o quella](#), [Pari siamo](#), [Caro nome](#), [Parmi veder le lagrime](#), [Cortigiani](#), and of course *La donna e mobile*. The last aria was especially effective, as my dates tried very hard to convince me that *la donna no e mobile*, the woman is not fickle. So, here it is, in Italian and English:

La donna è mobile

Qual piuma al vento,
Muta d'accento
E di pensiero.

Sempre un amabile,
Leggiadro viso,
In pianto o in riso,
È menzognero.

È sempre misero
Chi a lei s'affida,
Chi le confida
Mal cauto il cuore!

Pur mai non sentesi
Felice appieno
Chi su quel seno
Non liba amore!

Woman is flighty

Like a feather in the wind,
She changes her voice
And her mind.

Always sweet,
Pretty face,
In tears or in laughter,
She is always lying.

Always miserable
Is he who trusts her,
He who confides in her
His unwary heart!

Yet one never feels
Fully happy
Who on that bosom
Does not drink love!

And from such tragic themes, we come back to my early childhood, when my mother Pauline used to sing me nursery rhymes in Italian: clap your little hands/your father is arriving soon/he'll bring you biscuits/and you (name of the baby) will eat them. I continued the tradition, that possibly started with my grandmother singing the rhymes to my mother after learning them from their Italian neighbours in Cairo, sang it to my children and then to my grandchildren. But I taught my children also whole Arias from Rigoletto, so they were "fluent" in Italian anyhow. Anyhow, when Shirly my daughter travelled with her family to Sicily, she sang the rhymes to her baby and a young mother who sat by her side started talking to her in Italian being sure that she was an Italian (she also looks Italian). She was moved to tears when Shirly told her the story of how she learned the rhymes. After 100 years the rhymes have returned finally to Italy.

Batti, batti le manine

che adesso arriva papà
ti porta i biscottini

e (Paula/Jakito/Yossika/Amirush/Shushki/Tomeriko/Doroni/Ofifi/Nogush/Itaiush/Noam-Dudi-Budi/Idodo/Yaeli) li mangerà!

Apologies that the lullabies that I heard in Cairo were not in Arabic, but surfing on the Internet, I found a little bit late at the age of 70 a quite sad [Arabic lullaby](#), Yalla Tnam – Let's go to sleep, sung by the famous Christian Lebanese singer Fairuz. It sounds very nice and it reminded me of the rendition by Season 2 winner of the Israeli version of "The Voice," [Lina Makhoul](#), of a Fairuz song, in Arabic, that thrilled most of the audience as well as the judges of the TV talent show. Well, an Arab singer winning an Israeli talent show, fits quite well an Apartheid country...

I visited Italy several times – on business, tourism and lecturing. I visited and enjoyed Roma, Napoli, Sorrento, Capri, Milano, Firenze, Venezia, Vatican, Stresa and the Lakes, the paintings, sculptures, architecture, churches, cathedrals, scenery, fountains, the people and language. I bought many Italian books and read the best Italian novels and plays. I like Italian films, old and new, I gave lectures in Stresa, I have many Italian friends as we share many things in common. When I flew to Milan in 2001 to participate in an Israeli-EU symposium in

Stresa, an Italian friend came to the airport specially to give me the keys to his apartment in Milano, urging me to spend a week there after the symposium. I thought whom of my good friends would do such a gesture? Well, my Greek friend invited me also for Christmas to stay a week with his family, I also enjoyed the hospitality of the Spanish in Coria and elsewhere, the trip to Portugal was the best ever due mainly to the fantastic ambience and excellent guide, so something is quite good with the Southern Europeans, although they don't obtain high scores in Transparency International's ethical ranking, that they are called pejoratively PIGS (Portugal, Italy, Greece, Spain) because of their credit deficiencies, and that the only time that we were robbed was in Rome when a motorcyclist snatched Ruthy's handbag, with all our money, passports and credit cards. Ruthy was dejected, but I insisted that we proceed with our plans as scheduled, going an hour later to the theater seeing Little Shop of Horrors in Italian, and the day after to an organized tour to the beautiful Capri, Napoli and Sorrento. There is another strong point in favor of the so-called PIGS countries – my family comes from those states: Spain (Coria), Portugal (after 1492), Italy (part of my family until the Holocaust), Greece (my grandfather from Larissa), and as much as my ethical aspirations are North European, I should not forget that my roots are from the more corrupt Southern countries and Israel. And as Jesus said in [John 8:7](#) - "Let any one of you who is without sin be the first to throw a stone at her." Don't be too righteous, [nobody is perfect](#)...

We have to beware from succumbing to generalizations as society is much more complex than its prejudices. It is true that my friends from southern countries behaved hospitably but so did my French friends inviting me to reside in their homes in Paris, sending me plenty of articles and books that assisted me so much in writing my PhD dissertation, the friendly and generous conduct of the Frenchman Professor de Bettignies and Dutch Professor Van Luijk, assistance from my British, Scandinavian, German, Swiss and Belgian friends. So, was I lucky that I had such good friends, without any relevance to the nationality of my friends? As, ultimately, there are good people, ethical people throughout the world, and I behaved as a true friend towards my friends as well and towards most of the people with whom I was in contact – my subordinates whom I promoted and encouraged and most of them became Vice Presidents or CEOs, the hospitality that I showed to my friends inviting a German friend and his Spanish wife to the Seder with all my family, singing in Ladino/Spanish and Yiddish/German the Haggadah, assisting my students in Israel and abroad and treating them kindly as my own family...

I believe that you have to take life as a package deal – the honey and the sting, good and bad, and even when you think that the situation is desperate (when we were conned by our best Israeli and American – not Italian and Greek – friends, making us lose most of our savings), or when you fall and break your shoulder, you lose your hearing, eyes and orthopedic surgery are unseccessful, and you get on your savings interests of 0.1 percent, although you planned your pension with a rate of 5% – you should look at the bright side of things, and find a new direction – in business, in ethics, in teaching, as a self-employed businessman, in community working, or writing this book... Actually, many friends boast that they always succeeded in their surgical procedures, their investments, in their jobs, with women, they are very lucky in whatever they do. I have always apprehension about the evil eye/malocchio (everybody knows that I am not superstitious, hamsa hamsa), so I don't boast about my successes, but once when it was too much, I answered that I used 99% of my luck allotment when Ruthy and me fell in love and married, so I don't have any luck left for the other events. But, as a matter of fact, I feel myself very lucky with my family – wife, children and grandchildren. I was quite lucky as well with my career when I achieved more than I have ever planned as an executive, consultant, in academics, and also in achievements that I have not planned as writing more than ten books that were purchased by thousands of the best universities' libraries, teaching and educating thousands of students, lecturing to audiences of hundreds

with a great success, writing important articles and essays, and being perceived as one of the most influential ethical persons in Israel.

I may be unlucky in my investments, but still I earned much more money than I ever dreamed of, living in a beautiful house (I don't desire a better one), and I never lacked money for any wishes that I (and Ruthy) had. I was not so successful with my friends, but after I've learned my lessons, I have now excellent friends that wish us well and share our ethical views. I received recently the highest ethical prize in Israel and I invited some friends. Almost all of them came to the ceremony (36, or the Lamed Vav – 36 in Hebrew numerology – Justs, while those who couldn't come had excellent reasons – meeting with the Israeli President, traveling abroad, etc.). Even with health problems – I may have broken my shoulder, but it was the first time, at the age of 69, that I ever broke something. And if I can't hear well and had to resign from my teaching career – I still lectured during ten years from the age of 60 (!) to 70. Many people whom I know are multi millionaires, but they are very unsuccessful with their wives and children, or have very serious health problems, or don't have true friends. However, some of them are very ethical and lucky in all their endeavors – esteemed professors, successful businessmen, with fantastic families, plenty of friends, and very rich on top of that – while others are ethical crooks causing damages of hundreds of millions to shareholders, making the lives of their employees miserable, and above the law, and still are very rich, with a reasonable family life, successful in business, and appreciated by society as benefactors, even perceived wrongly as being very ethical... You have to be content in your fate and in your life - lucky and unlucky (I live in a terror/war zone, but still I could be born in Syria, Yemen, Sudan, or remained in Egypt, and anyhow after 9/11 in New York/Washington and 13/11 in Paris – who is safe anyhow?), look at the bright side of things, think positive, be ethical with a clean conscience, and be moderate in whatever you do!

Italy has contributed to the world invaluable presents – first of all one of the happiest, most intelligent, hearty, hospitable people in the world, the best paintings and sculptures, some of the best novels, films, and plays, the best songs, operas, and music, one of the most beautiful sceneries in the world, a remarkable history – ancient and modern, a thriving economy, the most melodious language, a religion that in its finest moments was humane and contributed to society so much, a healthy attitude to life looking at the bright side of things... In my worst moments I did not resort to Zola, Beethoven, Shakespeare, Tolstoy or Brecht. I was moved to tears when hearing the aria of Rigoletto: [Cortigiani, vil razza](#) dannata/per qual prezzo vendeste il mio benne?/A voi nulla per l'oro sconviene! – Courtiers, you damned vile race,/ for how much did you sell what is mine?/There is much you wouldn't do for gold! All the lackeys of the big bosses and tycoons that would sell their mother for a few bucks did not hesitate to take from their friend what I owned, as Gordon Gekko says in "Wall Street" – If you need a friend get a dog! But, all the time I had hope that things would sort out, and here again I was moved to tears from another aria - Vincero (Nessun Dorma) from Puccini's Turandot (also seen at the Sydney Opera House). Yes, I'll win in spite of all the hardships, in spite of all the mighty evil-minded that I fought, at dawn I'll win, as the darkest hours are just before dawn, night will vanish, "stars" will fade and indeed many of them faded, and in my terminology I've won ultimately. The best opera singers have sung this aria, one of the best is [Pavarotti](#), but also great are the three tenors: [Pavarotti, Carreras and Domingo](#), [Aretha Franklin](#), [Beniamino Gigli](#), [Franco Corelli](#), and many others.

Dilegua, o notte!
Tramontate, stelle!
Tramontate, stelle!
All'alba vincerò!
Vincerò! Vincerò!

Vanish, o night!
Fade, you stars!
Fade, you stars!
At dawn, I will win!
I will win! I will win!

My secret weapon was the love that I shared with Ruthy, that got stronger when hardships continued. Most of my "dear" (they cost me a lot) friends had a ruined family life, and I was moved by Domenico Modugno's song Dio, come ti amo, which depicted my love to Ruthy:

Dio, come ti amo

Nel cielo passano le nuvole
Che vanno verso il mare
Sembrano fazzoletti bianchi
Che salutano il nostro amore

Dio, come ti amo
Non è possibile
Avere tra le braccia tanta felicità
Baciare le tue labbra che odorano di vento
Noi due innamorati, come nessuno al mondo

Dio, come ti amo
Mi vien da piangere
In tutta la mia vita, non ho provato mai

Un bene così caro, un bene così vero
Chi può fermare il fiume che corre verso il mare?
Le rondini nel cielo, che vanno verso il sole?
Chi può cambiare l'amore, l'amore mio per te?

Dio, come ti amo

My God, I love you so much

In the sky the clouds pass by
They're going towards the sea
Looking like white handkerchiefs
That greet our love

My God, I love you so much
It's not possible
To have so much happiness between your arms
Kissing your lips that smell like the wind
We're two lovers, like nobody in the world

My God, I love you so much
I feel like crying
In my whole life, I've never felt

Such a valuable happiness, such a true happiness
Who can stop the river that flows towards the sea?
The swallows in the sky that go towards the sun?
Who can change my love, my love for you?

My God, I love you so much

One of the first "modern" writers (as opposed to ancient Greeks and Romans) and surely one of the best was undoubtedly Dante Alighieri (1265-1321). His Divine Comedy is considered the greatest literary work composed in the Italian language and a masterpiece of world literature. There are very few books that leave you out of breath when you read them and make you think that life with all its hardships is worthwhile to live if you read such books – Shakespeare, Pagnol, Zola, Homer, the Bible, Sobol, Agnon, Balzac, Brecht, Goethe, Moliere, Racine, and Dante... I read the Divine Comedy as you read a detective story wondering every moment what will be next. It comprises everything, it is modern as the most modern literature, yet it is so beautiful, a masterpiece. No wonder that I found in Dante analogies that fit into my business ethics books. We are educated since our childhood that it is prohibited to tell on your friends. The pejorative names for the telltales or tattletales are countless – whistle-blowers, stool pigeons, squealers, etc. Dante writes in the last verses of [the Inferno](#), how [the traitors](#) and [informers are](#) punished [in the lowest](#) place [of hell](#). Dante and Virgil [enter Judecca](#), the lowest zone of Cocytus, where the souls of the traitors who betrayed their legitimate superiors and benefactors are totally immersed in the frozen waste. At the central and lowest point lies Satan, who devours Judas, Brutus and Cassius in his three mouths:

<<Quell'anima la` su` c'ha maggior pena>>,
disse 'l maestro, <<e` Giuda Scariotto,
che 'l capo ha dentro e fuor le gambe mena.

De li altri due c'hanno il capo di sotto,
quel che pende dal nero ceffo e` Bruto:
vedi come si storce, e non fa motto!;

e l'altro e` Cassio che par si` membruto.

“That soul there, which has the worst punishment,

Is Judas Iscariot, my master said,

With his head inside, and kicking his legs.

Of the two others, who hang upside-down,

The one who hangs from the black face is Brutus;

See how he twists and says not a word;

And the other is Cassius, whose body looks so heavy.”

(Dante, *The Divine Comedy, Inferno XXXIV*, 61-67, p.192-3)

It is incredible that out of all the criminals - those who have committed atrocious murders, genocides, rapes - the ones who receive the worst punishment are the traitors. It is not Pontius Pilate, who gave the order to crucify Jesus, it is not Julius Caesar who was an unscrupulous tyrant, it would not be Hitler if Dante would have lived in our times, but it would rather be Rommel, who ‘betrayed’ his fuhrer in order to save Germany. We enter here into a very problematic domain of the fidelity toward a company where we are employed, as the majority of the whistle-blowers would probably be employees of the companies concerned. Would the denunciations be anonymous like on the Internet? How could we distribute the rewards? And who will distribute them – the activist associations or another organization? Is it ethical to encourage the whistle-blowers? Would it be possible to employ this vehicle to get revenge from companies or executives who have not committed any fraud? How could we verify if the information is correct and make sure that the denunciations do not resemble precedent cases from totalitarian regimes?

The conviction that to denounce is an atrocious crime is inculcated in all peoples and religions. The Jews ostracized in the Diaspora the ‘mousser’, or the squealer, the person who denounced his brethren to the authorities, even if that brother was a thief or murderer. Everybody knows the awful fate of the squealers who denounce Mafia chiefs to the police. But the American and Italian police would have never succeeded in arresting Mafia leaders without the aid of the squealers of the Cosa Nostra. Is it moral to denounce a crime committed by the Mafia to the police, in spite of the law of Omerta, which advocates a complete silence? Is it ethical to denounce an immoral act committed toward a customer or shareholder of a company by one of the company’s employees? If he does not denounce his chiefs, the employee knows that truth will never be disclosed, and the company will continue to sell airplanes with damaged components, endangering the lives of the pilots, as was the case in many recent cases. Is the employee a squealer? If he believes in God and the Inferno, will he find himself in hell after his death in the vicinity of Judas and Brutus? If he is an agnostic, can he risk his career, the well-being of his family, respect of his colleagues, for saving the life of a pilot he doesn't know or avoid losses of a minority shareholder?

The employee will never denounce his superiors if society continues to treat him as a whistle-blower (pejorative connotation in the business world), a tattletale or sneak (pejorative connotation at school), an informer (pejorative connotation from the German Occupation), a stool pigeon (pejorative connotation in the Soviet Union), or a squealer (pejorative connotation from the criminal world). Maybe he would have the courage to denounce immoral acts, if he would be treated as a ‘discloser’, a neutral term meaning somebody

discloses a fact, without a pejorative connotation. In this book the term whistle-blower is used, because otherwise the meaning would not be understood, but the meaning that I propose is that of a discloser, and if it does not exist in the dictionary it is high time that it should be invented. This discloser will not be ostracized but will be appreciated by the society in which he lives, as he will assist it to be cleaner and just. Many of the readers of this book will think of McCarthy who meant exactly the same thing when he urged intellectuals to denounce the 'communists' in order to have a cleaner society with no fear of the rising communism that endangered the existence of the free world. In most cases, nobody forced the people to denounce friends, but those who didn't cooperate didn't get jobs and were ostracized.

What is therefore the difference between the proposals of this book and McCarthyism? McCarthy represented the authorities, he acted against the weak. Here is a completely opposite situation where the weak become organized against the powerful. It could be that in the future minority shareholders could become the strongest party, and activist associations would become too powerful. We have seen such inversions in the past in the Soviet Union, where the wronged proletariat became much worse and committed more atrocious crimes than the Tsarist regime that oppressed them. I believe in democracy and checks and balances, and hope that the majority and minority shareholders will have a similar power without any one of them subjugating the other, exactly like the minorities are not subjugated nowadays in the United States like they were in the past, yet they do not subjugate the majority as well. But we are aware that this argument will be raised, similarly to what the Jews in Russia called the 'wronged Kozak', meaning the Kozaks who organized pogroms against the Jews and pretended to be wronged by the persecuted Jews. Those who condemn Brutus, the rebel, the traitor, the squealer, to the pit of hell would have condemned as well the French Revolution which was against the legitimate power of the Bourbons, the American revolution which was against the legitimate power of the British, or the terrorists attacks of the Haganah, Etsel or Lehi in Palestine which were against the legitimate power of the British mandate. Those who condemn the whistle-blowers are in favor of the multitude of the immoral acts that are performed in companies against their stakeholders. The companies should be transparent ethically, without fearing anything from squealers, because when you have a clear conscience you do not need to be afraid to be discovered. Crime likes darkness, and the companies that do not conduct themselves ethically are looking for anonymity. We find it in business as we find it in Brecht's Threepenny Opera.

And finally, [getting back](#) to Dante, [this time](#) the [last verses](#) of [Paradiso](#), here [again we](#) can [find](#) consolation to our sorrows, to our sicknesses, even at our age to approaching death by those divine words:

tal era io a quella vista nova:
veder voleva come si convenne
circle
l'imgo al cerchio e come vi s'indova;
was;

So was I faced with this new vision:
I wanted to see how the image could fit the

And how it could be that that was where it

ma non eran da cio` le proprie penne:
se non che la mia mente fu percossa
da un fulgore in che sua voglia venne.

But that was not a flight for my wings:
Except that my mind was struck by a flash
In which what it desire came to it.

A l'alta fantasia qui manco` possa;
ma gia` volgeva il mio disio e 'l velle,
si` come rota ch'igualmente e` mossa,
speed,

At this point high imagination failed;
But already my desire and my will
Were being turned like a wheel all at one

l'amor che move il sole e l'altre stelle. By the love which moves the sun and the other stars.

There are a variety of [regional languages](#) spoken to varying degrees in [Italy](#), most of which belong to various branches of the [Romance languages](#) and are hence descendants of [Vulgar Latin](#). The official and most widely spoken language is [Italian](#), a descendant of [Tuscan](#).

Recognition by the regions:

- [Aosta Valley](#): French is co-official (enjoying the same dignity and standing of Italian) in the whole region. [German](#) is unofficial but recognised in the [Lys Valley](#) (Lystal).
- [Campania](#): [Neapolitan](#) is "promoted", but not recognised, by the region.
- [Friuli-Venezia Giulia](#): [Friulian](#), [Slovene](#) are promoted, but not recognised, by the region.
- [Piedmont](#): [Piedmontese](#) is unofficial but recognised as the regional language. The region "promotes", without recognising, the [Occitan](#), [Franco-Provençal](#) and [Walser](#) languages.
- [Sardinia](#): [Sardinian](#), [Sassarese](#) and [Gallurese](#) are unofficial but recognised and promoted "enjoying the same dignity and standing of Italian" in their respective territories, as well as [Catalan](#) in the city of [Alghero](#) and [Tabarchino](#) in the islands of [Sulcis](#).
- [Trentino-Alto Adige/Südtirol](#): [German](#) is co-official (enjoying the same dignity and standing of Italian) in the province of South Tyrol. [Ladin](#), [Cimbrian](#) and [Mòcheno](#) are unofficial but recognised in their respective territories.
- [Veneto](#): [Venetian](#) is unofficial but recognised.

I have chosen to bring 2 poems by Pier Paolo Pasolini in Friulian with an Italian translation: La Nuova Gioventù, Poesie Friulane 1941-1974. **Pier Paolo Pasolini**; 5 March 1922 – 2 November 1975, was an Italian film director, poet, writer and [intellectual](#). Pasolini distinguished himself as a poet, journalist, philosopher, novelist, playwright, filmmaker, newspaper and magazine columnist, actor, painter and political figure. He demonstrated a unique and extraordinary cultural versatility, a highly controversial figure. While his work remains controversial to this day, in the years since his death Pasolini has come to be valued by many as a visionary thinker and a major figure in Italian literature and art.

Friulian or **Friulan** *furlan* or affectionately *marilenghe* in Friulian, *friulano* in [Italian](#), *Furlanisch* in [German](#), *furlanščina* in [Slovene](#); also *Friulian*, is a [Romance language](#) belonging to the [Rhaeto-Romance](#) family, spoken in the [Friuli](#) region of northeastern [Italy](#). Friulian has around 300,000 speakers, the vast majority of whom also speak [Italian](#). It is sometimes called **Eastern Ladin**, since it shares the same roots as [Ladin](#), although over the centuries it has diverged under the influence of surrounding languages, including [German](#), [Italian](#), [Venetian](#), and [Slovene](#). Documents in [Friulian](#) are attested [from the](#) 11th century, [and](#) [poetry](#) and literature dating as far back as 1300. Pasolini has done much for Friulan's revival.

A Rosari

Tu la ciera la ciar a pesa
tal sèil a ven di lus.
No sta sbassà i vuj, puòr zòvin,
se tal grin l'ombrena a è greva.

Rit, tu, zòvin lizèir,
 sintint in tal to cuàrp
 la ciera cialda e scura
 e il fresc, clar sèil.

In miès da la puora Glisia
 al è pens di peciàt il to scur
 ma ta la to lus lizera
 al rit il distìn di un pur.

A ROSARIO. Nella terra la carne è greve, nel cielo si fa di luce. Non abbassare gli occhi, povero giovane, se nel grembo l'ombra pesa. Ridi tu, giovane leggero, sentendo nel tuo corpo la terra calda e scura e il fresco, chiaro cielo. In mezzo alla povera chiesa è pieno di peccato il tuo buio, ma nella tua luce leggera ride il destino di un puro. (da *Suite furlana*)

Dansa di Narcis

Jo i soj neri di amòur
 né frut né rosignòul
 dut intèir coma un flòur
 i brami senza sen.

Soj levat ienfra li violis
 intant ch'a sclariva,
 ciantànt un ciant dismintiàt
 ta la not vualiva.
 Mi soj dit: «Narcis!»
 e un spirt cu'l me vis
 al scuriva la erba
 cu'l clar dai so ris.

DANZA DI NARCISO. Io sono nero di amore, né fanciullo né usignolo, tutto intero come un fiore, desidero senza desiderio. Mi sono alzato tra le viole, mentre albeggiava, cantando un canto dimenticato nella notte uguale. Mi sono detto: «Narciso!», e uno spirito col mio viso oscurava l'erba al chiarore dei suoi ricci. (da *Suite furlana*, II Danze)

My favorite Italian writer is [Alberto Moravia](#) and my favorite Italian book – *Il Conformista*, *The Conformist*. The film based on the novel was part of my business ethics course, as conformism is a prime cause for unethical conduct (see also *Rhinoceros* by Ionesco which I also taught). **Alberto Moravia**; November 28, 1907 – September 26, 1990), born **Alberto Pincherle**, was an Italian novelist and journalist. His novels explored matters of modern [sexuality](#), [social alienation](#), and [existentialism](#). Moravia is best known for his [debut novel](#) *Gli indifferenti* (published in 1929), and for the anti-fascist novel *Il Conformista* (*The Conformist*), the basis for the film *The Conformist* (1970) by [Bernardo Bertolucci](#). It is interesting to learn that I figured the commonalities between the two books by Moravia and Ionesco, in the same way that according to the political philosopher [Takis Fotopoulos](#), *The Conformist* (as well as *Rhinoceros* by [Ionesco](#)) is "a beautiful portrait of this psychological need to [conform](#) and be '[normal](#)' at the social level, in general, and the political level, in particular." I only add to this statement *Babbitt* by Lewis.

Other novels of his translated to the cinema are *Agostino*, filmed with the same title by [Mauro Bolognini](#) in 1962; *Il Disprezzo* (*A Ghost at Noon* or *Contempt*), filmed by [Jean-Luc Godard](#)

as *Le Mépris* (*Contempt*) (1963); *La Noia* (*Boredom*), filmed with that title by [Damiano Damiani](#) in 1963 and released in the US as *The Empty Canvas* in 1964; and *La Ciociara*, filmed by [Vittorio de Sica](#) as *Two Women* (1960). [Cedric Kahn's](#) *L'Ennui* (1998) is another version of *La Noia*. Moravia was an atheist. Alberto Pincherle (the pen-name "Moravia" was the surname of his paternal grandmother) was born in Via Sgambati in Rome, Italy, to a wealthy middle-class family. His [Jewish Venetian](#) father, Carlo, was an architect and a painter. His [Catholic Anconitan](#) mother, Teresa Iginia de Marsanich, was of [Dalmatian](#) origin. The family he was born in had interesting twists and a complex cultural and political climate. On one hand the brothers [Carlo](#) and [Nello Rosselli](#), founders of the [anti-fascist resistance movement Giustizia e Libertà](#), murdered in France by [Benito Mussolini's](#) order in 1937, his cousins on father side, and, on the other hand, his uncle on mother side, [Augusto De Marsanich](#), who was an undersecretary in the [National Fascist Party](#) cabinet. I figured often what could happen if a fascist dictatorship was to be instituted in Israel, whom of my friends would comply and even denounce me? I discussed it with my friend the well-known playwright Joshua Sobol and suggested that he will be arrested in the first round and I would be arrested in the second round, but none of us would cooperate.

Moravia once remarked that the most important facts of his life had been his illness, a tubercular infection of the bones that confined him to a bed for five years, and [Fascism](#), because they both caused him to suffer and do things he otherwise would not have done. "It is what we are forced to do that forms our character, not what we do of our own free will." His writing was marked by its factual, cold, precise style, often depicting the malaise of the *bourgeoisie*, and was rooted in the tradition of nineteenth-century narrative, underpinned by high social and cultural awareness. In his world, where inherited social, religious and moral beliefs are no longer acceptable, he considered sex and money the only basic criteria for judging social and human reality. Moravia believed that writers must, if they were to be successful in representing reality, "assume a moral position, a clearly conceived political, social, and philosophical attitude" but also that, ultimately, – "A writer survives in spite of his beliefs." I fully adhere to the first part of this sentence and I have assumed a moral position in all my academic and personal writings and activities – novel, play, academic books, articles, courses and lectures. Between 1959 and 1962 Moravia was President of the worldwide association of writers, [PEN International](#).

The Conformist (*Il conformista*) is a novel by [Alberto Moravia](#) published in [1951](#), which details the life and desire for normalcy of a government official during Italy's fascist period. It is also known for the [1970 film adaptation](#) by [Bernardo Bertolucci](#). Marcello, is a state employee of the Fascist government. A colleague of Marcello's named Orlando asks Marcello to participate in a mission to Paris. A former professor of Marcello's, named Quadri, is now an anti-fascist agitator, and the Italian government would like to infiltrate his organization. Marcello is also due to be married shortly to a woman named Giulia, and offers to take his honeymoon in Paris so that his presence there would not be suspicious to Quadri. Orlando tells Marcello that the new plan is to kill Quadri. Marcello needs simply to confirm Quadri's identity to Orlando to fulfill his duties. Lina, Quadri's companion, tells Marcello that she and Quadri are aware that he is a spy there in service of the Italian government. Marcello does confirm Quadri's identity to Orlando, and on a trip to Savoy, Quadri, as well as Lina, are killed by Orlando and his men, as planned.

The epilogue briefly explores Marcello's conflicted responses to his role in the murders of Quadri and Lina, including his attempts to rationalize away his culpability. The epilogue takes place years later, on the night that Mussolini falls from power. Giulia reveals that she has long suspected that Marcello was involved in the murders, but her sorrow is more for their own safety than for Marcello's victims or his duplicity. Marcello spends the entire novel in a

search for what he perceives to be a normal life - normal activities, a normal appearance, normal emotions, and so on. However, he confuses normality with conformity, and in his quest to conform, subjugates his already-repressed emotions. When the natural course of his life presents him with ethical dilemmas - the assignment to betray Professor Quadri, his attraction to women other than his wife - he is ill-prepared to deal with them. I have encountered in my life hundreds of ethical dilemmas and I think that in all of them I behaved ethically and according to my conscience.

Marcello believes after the fall of the Fascist regime that "[Non mi faranno nulla](#)... non ci sono prove... e poi non ho fatto che eseguire gli ordini." Esito un momento, per una specie di pudore mischiato di ripugnanza per il luogo comune; quindi fini con sforzo: "Non ho fatto che il mio dovere, come un soldato." Giulia si attacco subito a questa frase logora che, a suo tempo, non era bastata a tranquillizzare neppure l'agente Orlando. "Sì, anch'io l'ho pensato", disse levando il capo, afferrandogli la mano e baciandola freneticamente, "mi sono sempre detta: Marcello in fondo non è che un soldato... anche i soldati ammazzano perché sono comandati... lui non ha colpa se gli fanno fare certe cose... ma non credi che ti verranno a prendere?... Sono sicura che quelli che ti davano gli ordini, scapperanno... e che tu invece che non c'entri e non hai fatto che il tuo dovere ci andrai di mezzo..." Ella voltò la mano dopo averla baciata sul dorso e prese a baciarla, sempre con la stessa furia, sulla palma. "Calmati," disse Marcello carezzandola, "per adesso hanno altro da fare che cercare me." "Ma la gente è così cattiva... basta uno che ti voglia male... ti denunceranno... e poi è sempre così: i grossi, quelli che comandano e hanno fatto i milioni, si salvano; e i piccoli come te che hanno fatto il loro dovere e non hanno un soldo da parte, ci vanno di mezzo... ah, Marcello, ho tanta paura." "Non aver paura, tutto si aggiusterà."

I tried to find an English translation to the book *The Conformist* but could not find one. So, I decided to translate it myself, although it is the first time that I try to do so. After all, why not? I have already written books, dissertations, courses, essays, and articles in English, Hebrew and French, articles in Spanish and Ladino as on the discovery of Coria's synagogue, as well as translations from all those languages, compositions and translation from German into Hebrew as of the article on Zvi Aviel, I have written a speech to my mother-in-law in Rumanian, sung in all those languages as also in Portuguese, Russian, Polish, Italian, Yiddish..., letters in 21 languages, quoted proverbs in Chinese and Turkish, I even wrote a love poem to Ruthy in Arabic, why not translate Moravia who is very easy to understand from Italian into English? So...: Marcello believes after the fall of the Fascist regime that "They won't do nothing to me... there are no proofs... and besides I have only executed the orders." He hesitated for a moment, because of a kind of modesty mixed with reluctance for the common place; after that he ended with an effort: "I have only done my duty, like a soldier." Giulia suddenly attacked this used sentence that, at that time, didn't suffice to appease even the agent Orlando. "Yes, I have also thought that", she said raising her head, grabbing his hand and kissing it with frenzy, "I have always said to myself: Marcello ultimately is only a soldier... also the soldiers kill because they are ordered to... he is not to blame if he is forced to do certain things... but you don't think that they will come to fetch you?... I am sure that those who gave you the orders will escape... and that you on the other hand who was not involved and have only done your duty you'll be entangled..." She turned the hand after kissing it on its back and continued to kiss it, always with the same furor, on the palm. "Calm down," said Marcello caressing her, "presently they have other things to do than look for me." "But people are so bad... it is enough that just one would want to harm you... he will denounce you... and it is always the same: the big ones, those who command and have earned millions, save themselves; and the small ones like you that have done their duty and don't have money at all, are entangled... ah, Marcello, I am so afraid." "Don't be afraid, all will work out." It was not difficult after all, although translations have no added value!

PLANNED TRIP- ALSACE, LORRAINE IN FRANCE

16 Days Trip to Alsace and Lorraine in France, Switzerland, Luxembourg, Belgium, the Netherlands and Germany. The distances between locations are short, we'll stay at 4-5 stars hotels BB AC: 4 nights in Strasbourg, 2 nights each in Basel, Metz, Luxembourg. Direct Flights with El Al to Frankfurt and back. At night we'll see at least 7 Folklore Shows. We give here the rating of Michelin: *** - worth a journey, ** - worth a detour, * - interesting.

Day 1 – Direct Flight Tel Aviv – Frankfurt, Germany, LY 357, 06:10-09:55. Drive to Heidelberg*** - Castle***, University Library*, Old Bridge views**, Neckar River, Philosophers' Walk, visit town. Drive to Strasbourg, France – 133 km, 1 hour and 39 min. Night Visit of Strasbourg. At nights of Days 1, 2, 3 and 4 – hotel in Strasbourg.

Day 2 – Strasbourg*** - Cathedrale Notre Dame***, Cathedrale Museum***, Fine Arts Museum** and Decorative Arts Museum** in Palais de Rohan*, Historical Museum of Strasbourg**, Old Strasbourg***, Cathedral Quarter***, Petite France**, Place Kleber, Place Gutenberg, Ill river, Palace of Europe* - EU Parliament, German Town, Covered bridges, Boat trip in the canals, Jewish Life in Strasbourg and Alsace. At night – Folklore show.

Days 3 and 4 – Route des Cretes*** - Grand Ballon***, Hohneck***, Vieil-Armand**, Massif des Vosge, Musee Memorial du Linge, Mont Sainte-Odile**, Haut-Koenigsbourg**, Kayserberg**, Riquewihr***, Murbach Church**. At night – Concert, Theater, Festival.

Day 5 – Obernai**, Colmar*** - Unterlinden Museum***, Old Colmar**. Mulhouse* - Motor Museum**, National Railway Museum**, City Hall*. Drive to Basel, Switzerland. At nights of Days 5 and 6 – Hotel in Basel, Concert, Theater, Folklore Show.

Day 6 – Basel*** - Old Town***, Rathaus, Cathedral**, Art Museum***, Schaulager**, Fondation Beyeler***, Vitra Design Museum**, Augusta Raurica**, Puppenhausmuseum, Jewish Museum, Herzl and the Zionist Congress of Basel, Barfusserkirche**, Boat Trip.

Day 7 – Drive to Nancy, France, 215 km, 2 hours and 40 minutes. Nancy*** - Place Stanislas**, Ducal Palace**, Fine Arts Museum**, Lorraine Historical Museum***. Drive to Metz. At nights 7 and 8 – hotel in Metz. Folklore Show, Opera, Theatre.

Day 8 – Metz** - Cathedrale Saint-Etienne***, Art and Historical Museum-Cour d'Or**, Pompidou Metz Centre***, Place St-Louis*, Porte des Allemands*, Church of St-Maximin*, Avenue Foch*, Station*, Church of St-Pierre-aux-Nonnains*, Esplanade*, Middle Bridge, La Moselle River, Place de la Comedie, Opera-Theatre, Arsenal, Jewish Life in Metz.

Day 9 - Verdun** - Underground Citadel of Verdun*, Notre-Dame de Verdun Cathedral*. Verdun Battlefields*** - Douaumont Ossuary and Cemetery**, Memorial de Verdun*, Fort de Douaumont*. Hackenburg Fort, Maginot Line*. Drive to Luxembourg. At night of Days 9 and 10 – hotel in the town of Luxembourg, Luxembourg. Folklore Show.

Day 10 – Luxembourg** - Viewpoints from Place de la Constitution**, Viewpoints from the St-Esprit Plateau**, Casemates du Bock**, European Court of Justice**, National History and Art Museum of Luxembourg**, Le Kirchberg** - Mudam, Philharmonic Hall, Chemin de la Corniche**, Grand Duchess Charlotte Bridge*, Grand Duke's Palace*, Notre-Dame

Cathedral of Luxembourg*, Fort Thungen/Drai Eechelen Museum, Su-Mei Tse's Bird Cage, European Investment Bank, Deutsche Bank, Bock Rock, Grund, Pfaffenthal and Clauser Districts**, Petrusse Valley, Clervaux* - River Clerve, Castle, Church. At night – Concert.

Day 11 – Drive to Arlon, Belgium. Arlon – Archeological Museum*, Roman Baths, Belvedere at St Donat's Church, Roman Tower. Bastogne – War Museum**, Le Mardasson*, Main Square, St Peter's Church. Malmedy* - Rocher de Falize*, Cathedral, Maraite House. Namur** - Meuse**, Treasure of Oignies Priory Church**, Citadel*, Decorative Arts Museum – Hotel de Groesbeck*, St Loup Church*, Museum of the Ancient Arts*, Fort Orange, King Albert Rock. Drive to Liege. At Night – Hotel in Liege, Folklore Show.

Day 12 – Liege** - Grand Curtius** - Palace, Museums, St James's Church**, Museum of Walloon Life**, Ansembourg Museum*, Palace of the Prince-Bishops*, St Paul's Cathedral, Place St Lambert, Impasse des Ursulines, Marketplace, Vinave d'Ile Square, Rue Hors-Chateau. Drive to Maastricht, the Netherlands. Visit of Maastricht** in Days 12 afternoon and Day 13 Morning – St.-Servaasbasiliek**, Bonnefantemuseum**, Basilica of Notre-Dame*, National History Museum*, Stokstraat, Right Bank, Casamates, Caves of Zonneberg, Fort St.-Pieter, Vrijthof, Stadhuis, Helpoort, Grote Looiersstraat, Bonnefanten Street, St.-Janskerk, Mergelgrotten. At Night – Hotel in Maastricht, Folklore Show.

Day 13 – Morning – continuation of visit of Maastricht. Drive to Monschau, Germany. Monschau** - Belvedere**, Half-Timbered Facades**, Troistorff House, Red House. Aachen* - Cathedral/Dom** - Treasury***. Rathaus, Ludwig International Art Forum. Drive to Koln. Night visit of Koln. Hotel in Koln, Concert.

Day 14 – Koln*** - Cathedral/Dom*** - The Shrine of the Magi***, Germano-Roman Museum***, Wallraf-Richartz Museum and Ludwig Museum***, Romanesque Churches*, Old Town Hall*, visit of the city, Rhine riverside, Diocesan Museum Kolumba**, St Maria im Kapitol**, Koln Triangle Panorama*, Praetorium. Drive from Koln to Trier – 187 km, 2 hours 9 minutes. Hotel in Trier, Folklore Show.

Day 15 –Trier** - Dreikonigenhaus*, Porta Nigra**, Hauptmarkt*, Cathedral*, Church of Our Lady*, Imperial Roman Baths**, Municipal Library Treasury**, Karl Marx Haus. Drive through the Moselle Valley***, 195 km - Bernkastel-Kues, Marienburg, sites of Kochem**, Eltz Castle**. Drive from Eltz Castle to Rudesheim am Rhein* - Niederwald Monument, Bromserburg Castle Wine Museum. At Night – Hotel in Rudesheim. Farewell Dinner.

Day 16 – Cruise on the Rhine through the Rhine Valley***, from Rudesheim to Koblenz, along the Rhine Castles*** with some stop-overs, along - Rheinstein: Bird's-Eye View**, Reichenstein, Sooneck, Bacharach*, Pfalz*, Kaub, Oberwesel* - Schonberg Castle*, Church of Our Lady*, The Loreley***, St. Goar – Rheifels Fortress**, St. Goarhausen – Katz, Maus, Wellmich, The Rival Brothers – panorama** Liebenstein and Sterrenberg Castles, Boppard, Gedeonseck, Marksburg* castle and site**, Rhens, Lahneck, Stolzenfels, Koblenz*. If time permits, visit of Koblenz* - The Deutsches Eck*, St. Castor's Church, the Old Town, Jesuitenplatz, Church of Our Lady, and/or visit of Mainz* - Cathedral/Dom*, Cathedral Quarter, Gutenberg Museum**, Schillerplatz and Schillerstrasse, Old Town, St. Stephen** and St. Ignatius* Churches, Jewish Life in Mainz, Jewish Community Center.

Direct Flight: from Frankfurt to Tel Aviv - LY356 19:00-00:40 (on the Day after).

FRANCE – LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE

Books that I Am Reading in French: Aurelien by Aragon, Shosha by Isaac Bashevis Singer, Molloy by Samuel Beckett, Voyage au bout de la mer by Celine, Roman, Poesies, Oeuvres diverses by Jean Cocteau, La gondole aux chimeres by Maurice Dekobra, Les freres Karamazov by Fiodor Dostoievski, Les trois mousquetaires by Alexandre Dumas, Le juif Suss by Lion Feuchtwanger, L'education sentimentale by Gustave Flaubert, M. Bergeret a Paris by Anatole France, Les cerfs-volants by Romain Gary, Les Faux-Monnayeurs by Andre Gide, Naissance de l'Odyssee by Jean Giono, Quatrevingt-treize by Victor Hugo, Le bataillon du ciel by Joseph Kessel, Jerusalem by Pierre Loti, L'espoir by Andre Malraux, Le rosier de Mme. Husson by Guy de Maupassant, Le noeud de viperes by Francois Mauriac, Le cercle de famille by Andre Maurois, Les cahiers de Malte Laurids Brigge by Rainer Maria Rilke, La nouvelle Heloise by Jean-Jacques Rousseau, Les enfants de minuit by Salman Rushdie, Justine by Le Marquis de Sade, Martereau by Nathalie Sarraute, La chartreuse de Parme by Stendhal, Au bord de la vaste mer by August Strindberg, Le juif errant by Eugene Sue, L'enfant by Julle Valles, L'ecume des jours by Boris Vian, Les enfants du Ghetto by Israel Zangwill, Nostradamus by Michel Zevaco, La vie mode d'emploi by Georges Perec, Lourdes, Rome, Les mysteres de Marseille, Fecondite, Travail, Le roman experimental, Contes et nouvelles by Emile Zola, L'age de raison by Jean-Paul Sartre, Mauprat by George Sand, Du cote de chez Swann by Marcel Proust, Les hommes de bonne volonte by Jules Romains, Les chouans by Honore de Balzac, Le personnel du roman: les Rougon-Macquart by Philippe Hamon, Oeuvres poetiques by Alfred de Vigny, Les amours by Pierre de Ronsard, Oeuvres completes by Arthur Rimbaud, Paroles by Jacques Prevert, Lettres d'amour by Sand & Musset, Meditations by Alphonse de Lamartine, Odes et Balades, Les Orientales by Victor Hugo, Emaux et Camees by Theophile Gautier, Fables de La Fontaine, Twelve French Poets 1820-1900, Le roi des montagnes by Edmond About, Le nouveau testament de la Bible, Le zero et l'infini by Arthur Koestler.

Books that I Have Read Recently - The twenty books of Les Rougon-Macquart, Verite, Paris, Madeleine Ferat, L'affaire Dreyfus, Therese Raquin by Emile Zola, Therese Desqueyroux by Francois Mauriac, A l'ombre des jeunes filles en fleur, Le temps retrouve by Marcel Proust, all the novels by Marcel Pagnol, all the novels by Albert Cohen, Les fils d'Abraham, La memoire d'Abraham by Marek Halter, most of the novels by Honore de Balzac, La peste, L'etranger by Albert Camus, Les grandes familles, La chute des corps, Rendez-vous aux enfers, La volupte d'etre by Maurice Druon, Chronique des Pasquiers by Georges Duhamel, La dame de Monsoreau by Alexandre Dumas, Madame Bovary by Gustave Flaubert, Manette Salomon by Edmond et Jules de Goncourt, Rue des mamours by Jacques Lanzmann, La condition humaine by Andre Malraux, Les Buddenbrook by Thomas Mann, Bel-Ami, Boule de Suif by Guy de Maupassant, Climats by Andre Maurois, La symphonie pastorale by Andre Gide, Zazie dans le metro by Raymond Queneau, Jean Christophe by Romain Rolland, Paul et Virginie by Bernardin de Saint-Pierre, La princesse de Cleves by Mme. de la Fayette, Enfance et adolescence by Leon Tolstoi, Candide by Voltaire, Toi et moi by Paul Gheraldi, Du monde entier by Blaise Cendrars, Les fleurs du mal by Baudelaire, Anthologie de la poesie francaise by Georges Pompidou, Ecrits Juifs by Henri Heine, Manon Lescaut by Abbe Prevost, Atala, Rene by Chateaubriand, La sonate a Kreutzer, La mort d'Ivan Ilitch by Leon Tolstoi, Nadja by Andre Breton.

The official language of the French Republic is French and the French government is, by law, compelled to communicate primarily in French. The government, furthermore, mandates that

commercial advertising be available in French (though it can also use other languages). The French government, however, does not mandate the use of French by private individuals or corporations or in any other media. A revision of the French constitution creating official recognition of [regional languages](#) was implemented by the Parliament in Congress at Versailles in July 2008. The 1999 [Report](#) written for the government by [Bernard Cerquiglini](#) identified 75 languages that would qualify for recognition under the government's proposed ratification of the [European Charter for Regional or Minority Languages](#). 24 of those languages are indigenous to the European territory of the state while all the others are from overseas areas of the French Republic (in the Caribbean, Indian Ocean, Pacific Ocean and South America).

The regional languages of France are sometimes called [patois](#), but this term (roughly meaning "dialect") is often considered derogatory. *Patois* is used to refer to supposedly purely oral languages, but this does not, for instance, take into account that Occitan was already being written at a time when French was not and its literature has continued to thrive, with a [Nobel Prize](#) for [Frédéric Mistral](#) in 1904. At the time of the French revolution in 1789 it is estimated that only half of the population of France could speak any French, and as late as 1871 only a quarter spoke French as their native language. Some of the languages of France are also [cross-border languages](#) (for example, [Basque](#), [Catalan](#), [Corsican](#), [Dutch](#), [Franc-Comtois](#), [Franco-Provençal](#), [Norman](#), [Picard](#), [Occitan](#) and others), some of which enjoy a recognised or official status in the respective neighbouring state or territory. French itself is also a cross-border language, being spoken in neighbouring [Andorra](#), [Belgium](#), [Italy](#), [Luxembourg](#), [Monaco](#), and [Switzerland](#). Geographical distribution of regional languages and dialects. (Note that French is spoken all over the country, including both Metropolitan France and DOMs-TOMs.

National language - [French language](#). Regional languages: [Celtic languages](#), [Breton](#) aka Brezhoneg, [Germanic languages](#), [Alsatian](#) (Elsässerdeutsch), [French Flemish](#): [West Flemish](#) dialect of [Dutch](#), [Lorraine Franconian](#) aka Lothringen. [Gallo-Romance languages](#), [Oïl languages](#): [Berrichon](#), [Bourguignon-Morvandiau](#), [Champenois](#) or Campanois, [Franc-Comtois](#), [French](#), [Gallo](#), [Lorrain](#), [Norman](#), [Picard](#), [Poitevin](#) and [Saintongeais](#), [Walloon](#), [Angevin](#), [Manceau](#), [Mayennais](#), [Romande](#). [Occitan languages](#) (also *Lenga d'òc*, *Languè d'oc*): [Vivaroalpenc](#), [Auvergnat](#), [Gascon](#) including [Béarnese](#) (Béarnais) and [Landese](#) (Landais), [Languedocien](#), [Limousin](#), [Nissart](#) (Niçois or Niçart), [Provençal](#), [Catalan](#) (Northern Catalan). [Franco-Provençal](#) also named [Arpitan](#): [Bressan](#), [Dauphinois](#), [Forèzien](#), [Jurassien](#), [Lyonnais](#), [Savoyard](#). [Gallo Italic](#), [Ligurian language](#). Others: [Italo-Dalmatian languages](#), [Corsican](#) (Corsu). [Aquitanian language](#), [Basque](#) aka Euskara. Overseas languages: There are also several languages spoken in France's overseas areas (see [Administrative divisions of France](#) for details): [Amerindian](#) languages in [French Guiana](#). [French-based creole languages](#) in the [French West Indies](#) (Guadeloupe, Martinique, Saint Martin, and Saint Barthélemy), [French Guiana](#), and [Réunion](#) (see: [Antillean Creole](#), [Haitian Creole](#), [French Guiana Creole](#) and [Réunion Creole](#)); also [Dutch](#), and English in [Saint Martin](#); also Saint-Barths Patois (local derivation from regional dialects of French in France), and English in [Saint Barthélemy](#). Many [Austronesian](#) languages: several languages in [New Caledonia](#) (see: [New Caledonian languages](#), [Loyalty Island languages](#)), two languages in [Wallis & Futuna](#) (see: [Wallisian language](#), [Futunan language](#)), many languages in [French Polynesia](#) ([Tahitian](#) and other [Eastern Polynesian languages](#)), [Shimaore](#) and [Shibushi](#) in [Mayotte](#).

The main immigrant languages are: [Arabic](#), in particular the [Maghrebi variant](#) of North Africa, is the most common second language in French homes, with several million speakers. [Spanish](#): the second most taught foreign language at French schools (the first being English), spoken by about 800,000 people. [Italian](#): spoken by Italian immigrant communities in many major French cities, especially in southern regions, such as [Nice](#), [Savoie](#), and [Corsica](#). About

790,000 speakers, excluding [Italian dialects](#). [Portuguese](#): mostly the European variant, spoken by about 700,000 people. [English](#): significant British minorities in [Aquitaine](#) and [Brittany](#), as well as commuters working in the UK but living in [Nord-Pas-de-Calais](#). Dispersed minorities in Paris and on the [Côte d'Azur](#) (French Riviera). The most widely taught foreign language in the French education system, but not widely used and understood except in specific job positions (chiefly technical and tourism). About 325,000 home speakers. [Polish](#): spoken by about 190,000 people. [Turkish](#): spoken by about 150,000 people. [Vietnamese](#): the most spoken Asian language in France, spoken by about 100,000 people (excluding partial speakers and non-home speakers). [German](#) and [German dialects](#): spoken by about 300,000 people. Figure includes both standard German and other dialects of [High German](#). [Berber languages](#): about 200,000 speakers. [African languages](#): chiefly [Bambara](#), [Wolof](#), [Fula](#), other [Bantu languages](#). [Lao](#). [Khmer](#). [Chinese](#): [Wenzhounese](#) (largest dialect group), [Teochew](#) and [Cantonese](#) (among ethnic Chinese from [French Indochina](#), generation of immigrants often fluent in Vietnamese, Lao or Khmer, but may not use the languages at home), [Mandarin](#). [Tamil](#). [Romani](#) - spoken by the Gypsies [Roma people](#). [Armenian](#) (mostly [Western Armenian](#)). [Croatian](#). [Dutch](#). [Greek](#). [Haitian Creole](#). [Hebrew](#). [Hindi](#). [Japanese](#). [Kabyle](#). [Korean](#). [Persian](#). [Romanian](#). [Russian](#). [Serbian](#). [Thai](#). [Ukrainian](#). [Urdu](#).

Emile Zola is by far the best author in world's literature, but I am completely biased, having read all his books several times, and he wrote more than 20. Zola encompasses all fields of literature, he is of course a naturalist author, but his books are very different in style and content. Zola was primarily the most humane writer, not only defending the cause of Alfred Dreyfus, but describing all types of women and men and all strata of society with love and compassion. Victor Hugo and Alexandre Dumas are also among the most humane writers, and I was moved to tears when visiting the Pantheon in Paris I discovered that my three most favorite authors are buried in the same room. My love for French literature, art, films, plays, music, language, (but not cuisine and wine), and for the city of Paris, is physical and intellectual, emotional and rational.

My mother tongue was French, but I visited Paris only at the age of 23. I learned with my friends – Armenians, French, Jews, Copts, Greeks and Italians – at the French Lycee in Cairo, about my "ancestors" the Gauls, with exactly the same curriculum as all the French children in France, with the same children songs, books and fairy tales. I lived in the east, but my heart was in the west, in France, the beloved "motherland", although our family didn't have a French passport. As my father was a Zionist, it became very dangerous for him to remain in Egypt after the nationalist revolution in 1952 that was aimed primarily against the Europeans, the French and the British, and of course the Jews, who were perceived as a fifth column. In January 1952, most of the European Cairo was burned by the Shabab rioters who almost burned alive my family, as they killed and wounded hundreds of Europeans. The smell of burning continued to haunt me, then aged 7. I didn't play the lyre but read when Cairo was burning Alice in the Wonderland, and every time that the queen said "coupez lui la tete", another building was being burned. Well, actually, it is quite too much to ask this child to study Arabic and love his Egyptian motherland.

This book is an ode to a cosmopolitan world, the world of my childhood in Cairo, where my school friends, all of them dressed in white aprons, were: Yves Roger Machart, Gilbert Boudot (who once in a while gave me a "tape amicale"), Joseph Vidal, Edwin Nathan, Albert Ancona, Gilbert Misrahi, Benjamin Ruben, Tony Sevy, Vivian Moreno, Jojo Harari, Claude Hayat, Fayez Biktache, Willy Molho, Hamouda Osam, Roland Goldenberg, Andre Palacci, Maxie Bernard, Icham Badraoui, Andre Guigui, Andre Levy, Samy Chame, Chawki Said, Jean Somekh, Isaac Moreno, Hussein Charaoui. Jews, Arabs, French, Italians, and a French teacher – Mlle. Croquelois (eater of laws...). A world, that I thought is harmonious and

secure, where all were friends - Jews and Arabs, but that existed only due to the English bayonets and a corrupt king.

At the age of 11, I had to fight the Israeli ministry of education, my school headmaster, teachers and pupils, who decided that the new immigrants had to cease their studies and become metalworkers. All the pupils learned for the remaining years of their primary education metalwork, but I rebelled with the backing of my parents, as I wanted to be a diplomat and not a worker. I was ostracized, hated, beaten, ridiculed, but I didn't give up, practically not going to school for two years, and studying on my own the curriculum. My consolation was in reading the French classics – Racine, Corneille, Moliere, Hugo, Dumas, Maupassant, Gide, Flaubert, Sand, Maurois, Mauriac, Aragon, Verne, Romain Rolland, Voltaire, Malraux, Balzac, Proust, Sartre, and especially Zola, at the age of 11 to 13... from the huge library of my family. I dreamed that one day I'll visit Paris and study there. This was my solace, those books gave me the moral justification to fight back the system, to feel superior to my "oppressors". This was my bibliotherapy, long before it became an academic term, those were the roots of my intellectual personality, of my love to France and French culture, and also of my cosmopolitan background. See the story of my earliest memory at a performance of L'Aiglon by the Comedie Francaise in Cairo, with a detailed description of the event, and extract of the French text of the play in Plays.

My recollections as a child are primarily of the children songs that my mother taught me, first of all [Frere Jacques](#) – Brother Jack/John (as I was myself Jacques), but also – ainsi font font font, [sur le pont d'Avignon](#) and many others. When I visited Avignon and stayed there for five days seeing every night a play at the festival in French, Spanish & German, I took my group, who was visiting with me for [a couple of weeks Provence](#) and the Pyrenees, to the Avignon bridge, and all my friends danced with me and repeated the gestures of how the men, women, etc. danced.

Frere Jacques, Frere Jacques,
Dormez-vous? Dormez-vous?
Sonnez les matines, sonnez les matines
Ding dang dong, ding dang dong.

English version

Are you sleeping, are you sleeping?
Brother John, Brother John?
Morning bells are ringing, morning bells are ringing
Ding dang dong, ding dang dong.

Ainsi font, font, font,
Les petites marionnettes,
Ainsi font, font, font,
Trois p'tits tours et puis s'en vont.

(Refrain :)

Sur le pont d'Avignon,
L'on y danse, l'on y danse,
Sur le pont d'Avignon
L'on y danse tous en rond.

Les belles dames font comme ça
 Et puis encore comme ça.
 (*Au refrain*)

2.
 Les messieurs font comme ça
 Et puis encore comme ça.
 (*Au refrain*)

It is indeed a marvelous story – how the Jews from the Balkan, Turkey and Israel had so many roots in so many cultures – they sang and spoke Ladino that they took with them from Spain in 1492, the men spoke sometimes the local language - Bulgarian, Greek, Turkish or Arabic, but French at the end of the 19th century became the lingua franca of all the Eastern Jews, children studied at French schools – secular as the Lycee or religious as Saint Vincent de Paul, where my mother Pauline studied. She received an excellent education from the nuns who didn't try to convert her, and school was free as she came from a very poor family. When I was visiting Jerusalem I saw a school of Saint Vincent de Paul, I entered the school and asked to see the Mere Superieure. She didn't understand at first what this Israeli student is looking for in a convent where Arab pupils were studying. But I told her that I came to thank the Order of Saint Vincent de Paul personally for the excellent education that my mother received. If my mother wouldn't be educated by you, I would never have succeeded to be such a good student, I said. The nun was much moved and took me for a visit to the classes, and I imagined my mother sitting on one of the chairs learning French poetry or history. Pauline, my mother, was the most estranged woman in the world – living in her 86 years – 43 in Egypt without knowing Arabic except for a few words needed to buy groceries, and 43 years in Israel, with a very limited knowledge of Hebrew just enough to speak with her grandchildren. But she was fluent in Italian (from her friends), Greek (from her father born in Larissa), English from school, and of course French and Ladino – her mother tongues. Pauline has never visited the countries where those languages were spoken – Spain, France (except for a week on the way to Israel), Italy, Greece or England, she was the ultimate cosmopolitan and her homeland was the cosmos – more exactly the European cosmos, and even not Israel that became the homeland of her children and of her Zionist husband Albert, the country of her Jewish ancestors, whose descendants have at last come back home.

I visited Paris dozens of times: For business – working for Elbit as VP Sales where we had a subsidiary there, as a free lancer working for an American company and many other companies, promoting business of my own during a couple of years in 1994-1996, visiting Paris every month or so. For studies - I stayed a year at the nearby Fontainebleau for my MBA studies at Insead, with frequent visits to Paris, inter alia in May 1968 to participate in the Students Revolution, and I made many trips to Paris for my PhD dissertation, first at Universite de Paris and then at CNAM. For tourism - with my wife, my son, my daughter, in Paris, Bretagne, Normandie, les chateaux de la Loire, Provence, Lyon, Cote d'Azur, Monaco, Pyrenees, Grenoble, Marseille, etc. I feel in Paris and France at home, loving the city, going for long walks – guided or by myself, visiting many times most of the museums, going every night to the theater, sometimes to three plays in a row, to cinema, loving so much to walk on the Champs Elysees and the nearby, at Christmas, not going ever on shopping, almost not going to coffee shops, fancy restaurants, pubs, night clubs, discotheques (only once to Regine), not drinking wine or alcoholic beverages, fruits de mer, fish. I adhered only to the cultural France although I am aware of its other facets. And as Josephine Baker sings, I have two loves – my country and Paris: [J'ai deux amours](#) mon pays et Paris, I like to be [sous le ciel de Paris](#) – under Paris' sky like Juliette Greco, and I love Paris a sensual love – [Paris je t'aime d'amour](#), as Maurice Chevalier does.

I was an habitue de la maison, staying frequently at the same small hotel for twenty years – on business, studies or tourism, bringing there my family, my colleagues, my friends, staying there in aggregate months – I knew the owner, manager, all the employees at the front desk, kitchen, cleaning – and paying a modest sum of a hundred dollars or euros per night for most of the years. It was very convenient for me, as the hotel was located in the 8th arrondissement, near all the places I attended by foot, metro or taxi. All of a sudden the owner decided that he is no more a small family hotel of 20 rooms, but a boutique hotel, he made some minor changes, and charged 400 euros – and the more he charged the more tourists came, until I decided that I can no more afford staying at the same hotel. This is how you can succumb to the maximization of profits, positioning yourself as a boutique hotel, and finding "suckers" who buy it and are willing to pay any price for a room that normally cost a hundred euros at most. You can be sure that the owner did not increase accordingly the salaries of the employees. But no matter which hotel I resided, I love Paris and am never tired from staying there, as it is the most beautiful, interesting, cultural city in the world, and I am content that I spent so much time there. While I had mixed feelings with most of other countries, France and Paris were always good and hospitable for me.

I referred at length to the literature of Emile Zola and Marcel Pagnol in the Provence chapter. Here, I would like to quote from the Wikipedia a few lines on Marcel Pagnol and Emile Zola. **Marcel Pagnol**; 28 February 1895 – 18 April 1974) was a [French novelist](#), [playwright](#), and [filmmaker](#). In 1946, he became the first filmmaker elected to the [Académie française](#). Pagnol is generally regarded as one of France's greatest 20th-century writers and is notable for the fact that he excelled and was popular in almost every medium--memoir, novel, drama and film.

Marcel Pagnol was born on 28 February 1895 in [Aubagne](#), [Bouches-du-Rhône département](#), in southern [France](#) near [Marseille](#), the eldest son of schoolteacher Joseph Pagnol and seamstress Augustine Lansot. Marcel Pagnol grew up in Marseille with his younger brothers Paul and René, and younger sister Germaine. In July 1904, the family rented the *Bastide Neuve*, – a house in the sleepy Provençal village of [La Treille](#) – for the summer holidays, the first of many spent in the hilly countryside between Aubagne and Marseille. About the same time, Augustine's health, which had never been robust, began to noticeably decline and on 16 June 1910 she succumbed to a chest infection ("*mal de poitrine*") and died, aged 36. Joseph remarried in 1912.¹ In 1913, at the age of 18, Marcel passed his [baccalaureate](#) in philosophy and started studying literature at the University in Aix-en-Provence. When [World War I](#) broke out, he was called up into the infantry at Nice but in January 1915 he was discharged because of his poor constitution ("*faiblesse de constitution*"). In 1916, he married Simone Colin in Marseille and in November graduated in English. He became an English teacher, teaching in local colleges and at a [lycée](#) in Marseille.

In 1922, he moved to [Paris](#), where he taught English until 1927, when he decided instead to devote his life to playwriting. During this time, he belonged to a group of young writers, in collaboration with one of whom, [Paul Nivoix](#), he wrote the play, *Merchants of Glory*, which was produced in 1924. This was followed, in 1928, by *Topaze*, a satire based on ambition. Exiled in Paris, he returned nostalgically to his Provençal roots, taking this as his setting for his play, [Marius](#), which later became the first of his works to be adapted into a film in 1931. Separated from Simone Collin since 1926 (though not divorced until 1941), he formed a relationship with the young English dancer Kitty Murphy: their son, Jacques Pagnol, was born in 1930.

In 1926, on a visit to London, Pagnol attended a screening of one of the first talking films and he was so impressed that he decided to devote his efforts to cinema. He contacted Paramount

Picture studios and suggested adapting his play *Marius* for cinema. This was directed by [Alexander Korda](#) and released on 10 October 1931. It became one of the first successful French-language talking films. In 1932 Pagnol founded his own film production studios in the countryside near Marseille. Over the next decade Pagnol produced his own films, taking many different roles in the production – financier, director, script writer, studio head, and foreign-language script translator – and employing the greatest French actors of the period. On 4 April 1946, Pagnol was elected to the [Académie française](#), taking his seat in March 1947, the first filmmaker to receive this honour. In his films, Pagnol transfers his playwriting talents onto the big screen. His editing style is somberly reserved, placing emphasis on the content of an image. As a pictorial naturalist, Pagnol relies on film as art to convey a deeper meaning rather than solely as a tool to tell a story. Pagnol also took great care in the type of actors he employed, hiring local actors to appear in his films to highlight their unique accents and culture. Like his plays, Pagnol's films emphasize dialogue and musicality. The themes of many of Pagnol's films revolve around the acute observation of social rituals. Using interchangeable symbols and recurring character roles, such as proud fathers and rebellious children, Pagnol illuminates the provincial life of the lower class. Notably, Pagnol also frequently compares women and land, showing both can be barren or fertile. Above all, Pagnol uses all this to illustrate the importance of human bonds and their renewal.

In 1945, Pagnol remarried, to actress [Jacqueline Pagnol](#). They had two children together, Frédéric (born 1946) and Estelle (born 1949). Estelle died at the age of two. Pagnol was so devastated that he fled the south and returned to live in Paris. He went back to writing plays, but after his next piece was badly received he decided to change his job once more and began writing a series of autobiographical novels – *Souvenirs d'enfance* – based on his childhood experiences. In 1957, the first two novels in the series, *La Gloire de mon père* and *Le château de ma mère* were published to instant acclaim. The third *Le Temps des secrets* was published in 1959; though the fourth *Le Temps des Amours* was to remain unfinished and was not published until 1977, after his death. In the meantime, Pagnol turned to a second series, *L'Eau des Collines* – *Jean de Florette* and *Manon des Sources* – which focused on the machinations of Provençal peasant life at the turn of the twentieth century and were published in 1962. Pagnol adapted his own film *Manon des Sources*, with his wife, Jacqueline, in the title role, into two novels, *Jean de Florette* and *Manon des Sources*, collectively titled *L'Eau des Collines*. Marcel Pagnol died in [Paris](#) on 18 April 1974. He is buried in Marseille at the cemetery *La Treille*, along with his mother, father, brothers, and wife. In the Provençal chapter and in the Appendix one can find as well an analysis and quotes on Pagnol's works.

Émile Édouard Charles Antoine Zola; 2 April 1840 – 29 September 1902) was a French writer, the most well-known practitioner of the literary school of [naturalism](#) and an important contributor to the development of [theatrical naturalism](#). He was a major figure in the political liberalization of France and in the exoneration of the falsely accused and convicted army officer [Alfred Dreyfus](#), which is encapsulated in the renowned newspaper headline *J'accuse*. Zola was nominated for the first and second [Nobel Prize in Literature](#) in 1901 and 1902. Zola was born in Paris in 1840. His father, François Zola (originally Francesco Zola), was an [Italian](#) engineer, born in [Venice](#) in 1795, and his mother, Émilie Aubert, was French. The family moved to [Aix-en-Provence](#) in the southeast when Émile was three years old. Four years later, in 1847, his father died, leaving his mother on a meager pension. In 1858, the Zolas moved to Paris, where Émile's childhood friend [Paul Cézanne](#) soon joined him. Zola started to write in the [romantic](#) style. His widowed mother had planned a law career for Émile, but he failed his [Baccalauréat](#) examination.

Before his breakthrough as a writer, Zola worked as a clerk in a shipping firm and then in the sales department for a publisher ([Hachette](#)). He also wrote literary and art reviews for

newspapers. As a political journalist, Zola did not hide his dislike of [Napoleon III](#), who had successfully run for the office of President under the constitution of the [French Second Republic](#), only to misuse this position as a springboard for the [coup d'état that made him emperor](#). In 1862 Zola was naturalized as a French citizen. In 1864 he met Éléonore-Alexandrine Meley, who called herself Gabrielle, a seamstress, who may have also worked as a prostitute. He married her on the 31 May 1870. She stayed with him all his life and was instrumental in promoting his work. The marriage remained childless. Alexandrine Zola did have a child before she met Zola that she gave up, because she was unable to take care of it. When she confessed of this to Zola after their marriage, they went looking for the girl, but she had died a short time after birth. In 1888 she hired Jeanne Rozerot, a seamstress who was to live with them in their home in Medan. Zola fell in love with Jeanne and fathered two children with her, Denise in 1889 and Jacques in 1891. After Jeanne left Medan for Paris, Zola continued to support and visit her and their children. In November 1891 Alexandrine discovered the affair, bringing the marriage to the brink of divorce however after the conflict had been somewhat resolved Zola was able to take an increasingly active role in the lives of the children. After his death, the children were given his name as their lawful surname. In 1888 he took up photography and obtained a near professional level of expertise.

During his early years, Zola wrote numerous short stories and essays, four plays and three novels. Among his early books was *Contes à Ninon*, published in 1864. With the publication of his sordid autobiographical novel *La Confession de Claude* (1865) attracting police attention, Hachette fired him. His novel *Les Mystères de Marseille* appeared as a serial in 1867. After his first major novel, *Thérèse Raquin* (1867), Zola started the series called Les Rougon Macquart, about a family under the [Second Empire](#). In Paris Zola maintained his friendship with [Cézanne](#) who painted a portrait of him with another friend from Aix-en-Provence, writer [Paul Alexis](#), entitled *Paul Alexis reading to Zola*. More than half of Zola's novels were part of this set of 20 collectively known as [Les Rougon-Macquart](#). Unlike [Balzac](#) who in the midst of his literary career resynthesized his work into *La Comédie Humaine*, Zola from the start at the age of 28 had thought of the complete layout of the series. Set in France's Second Empire, the series traces the "environmental" influences of violence, alcohol and prostitution which became more prevalent during the second wave of the [Industrial Revolution](#). The series examines two branches of a family: the respectable (that is, legitimate) Rougons and the disreputable (illegitimate) Macquarts for five generations.

As he described his plans for the series, "I want to portray, at the outset of a century of liberty and truth, a family that cannot restrain itself in its rush to possess all the good things that progress is making available and is derailed by its own momentum, the fatal convulsions that accompany the birth of a new world." Although Zola and Cézanne were friends from childhood, they experienced a falling out later in life over Zola's fictionalized depiction of Cézanne and the [Bohemian](#) life of painters in his novel *L'Œuvre* (*The Masterpiece*, 1886). From 1877 with the publication of *L'Assommoir*, Émile Zola became wealthy; he was better paid than [Victor Hugo](#), for example. He became a figurehead among the literary bourgeoisie and organized cultural dinners with [Guy de Maupassant](#), [Joris-Karl Huysmans](#) and other writers at his luxurious villa (worth 300,000 francs) in Medan near Paris after 1880. *Germinal* in 1885, then the three 'cities', *Lourdes* in 1894, *Rome* in 1896 and *Paris* in 1897, established Zola as a successful author. The self-proclaimed leader of French naturalism, Zola's works inspired operas such as those of [Gustave Charpentier](#), notably *Louise* in the 1890s. His works, inspired by the concepts of [heredity](#) ([Claude Bernard](#)), social [Manicheanism](#) and idealistic socialism, resonate with those of [Nadar](#), [Manet](#) and subsequently [Flaubert](#). In the chapter on Provencal I write at length on Zola's role in the Dreyfus affair as well as on his premature death and what ensued subsequently. In this chapter and in the Appendix one can find as well an analysis and quotes on Zola's works.

I would like to quote here five (out of 50) most beloved authors – Victor Hugo, Alexandre Dumas, Honore de Balzac, Jean-Paul Sartre, Marcel Proust. I'll start with [Les Miserables](#) by [Victor Hugo](#), [which I read](#) several times, [saw the films](#) and [even the](#) musical.

Victor Marie Hugo; 26 February 1802 – 22 May 1885) was a French poet, novelist, and dramatist of the [Romantic movement](#). He is considered one of the greatest and best known French writers. In France, Hugo's literary fame comes first from his [poetry](#) but also rests upon his novels and his dramatic achievements. Among many volumes of poetry, [Les Contemplations](#) and [La Légende des siècles](#) stand particularly high in critical esteem. Outside France, his best-known works are the acclaimed novels [Les Misérables](#), 1862, and *Notre-Dame de Paris*, 1831 (known in English as [The Hunchback of Notre-Dame](#)). He also produced more than 4,000 drawings, which have since been admired for their beauty, and earned widespread respect as a campaigner for social causes such as the abolition of [the death penalty](#). Though a committed [royalist](#) when he was young, Hugo's views changed as the decades passed, and he became a passionate supporter of [republicanism](#); his work touches upon most of the political and social issues and artistic trends of his time. He was buried in the [Panthéon](#). His legacy has been honored in many ways, including his portrait being placed on [francs](#).

Victor Hugo's first mature work of fiction appeared in 1829, and reflected the acute social conscience that would infuse his later work. *Le Dernier jour d'un condamné* ([The Last Day of a Condemned Man](#)) would have a profound influence on later writers such as [Albert Camus](#), [Charles Dickens](#), and [Fyodor Dostoevsky](#). [Claude Gueux](#), a documentary short story about a real-life murderer who had been executed in France, appeared in 1834, and was later considered by Hugo himself to be a precursor to his great work on social injustice, [Les Misérables](#). Hugo became the figurehead of the romantic literary movement with the plays *Cromwell* (1827) and *Hernani* (1830). Hugo's novel *Notre-Dame de Paris* ([The Hunchback of Notre-Dame](#)) was published in 1831 and quickly translated into other languages across Europe. One of the effects of the novel was to shame the City of Paris into restoring the much-neglected [Cathedral of Notre Dame](#), which was attracting thousands of tourists who had read the popular novel. The book also inspired a renewed appreciation for pre-Renaissance buildings, which thereafter began to be actively preserved.

Hugo began planning a major novel about social misery and injustice as early as the 1830s, but it would take a full 17 years for [Les Misérables](#) to be realized and finally published in 1862. Hugo was acutely aware of the quality of the novel and publication of the work went to the highest bidder. The Belgian publishing house Lacroix and Verboeckhoven undertook a marketing campaign unusual for the time, issuing press releases about the work a full six months before the launch. It also initially published only the first part of the novel ("Fantine"), which was launched simultaneously in major cities. Installments of the book sold out within hours, and had enormous impact on French society. Beginning in 1815 and culminating in the 1832 [June Rebellion](#) in [Paris](#), the novel follows the lives and interactions of several characters, particularly the struggles of ex-convict [Jean Valjean](#) and his experience of redemption. Examining the nature of law and grace, the novel elaborates upon the [history of France](#), the architecture and urban design of Paris, politics, [moral philosophy](#), [antimonarchism](#), justice, religion, and the types and nature of [romantic](#) and familial love. *Les Misérables* has been popularized through numerous adaptations for the stage, television, and film, including [a musical](#) and a [film adaptation](#) of that musical. The appearance of the novel was highly anticipated and advertised. Critical reactions were diverse, but most of them were negative. Commercially, the work was a great success globally. We bring here an extract of Les Miserables. We [chose to](#) bring here Tome 5, [livre premier](#), chapitre 6 [in French](#) and English, on the Paris barricades in 1848.

Chapitre VI Marius hagard, Javert laconique

Disons ce qui se passait dans la pensée de Marius. Qu'on se souvienne de sa situation d'âme. Nous venons de le rappeler, tout n'était plus pour lui que vision. Son appréciation était trouble. Marius, insistons-y, était sous l'ombre des grandes ailes ténébreuses ouvertes sur les agonisants. Il se sentait entré dans le tombeau, il lui semblait qu'il était déjà de l'autre côté de la muraille, et il ne voyait plus les faces des vivants qu'avec les yeux d'un mort. Comment M. Fauchelevant était-il là? Pourquoi y était-il? Qu'y venait-il faire? Marius ne s'adressa point toutes ces questions. D'ailleurs, notre désespoir ayant cela de particulier qu'il enveloppe autrui comme nous-mêmes, il lui semblait logique que tout le monde vînt mourir.

Seulement il songea à Cosette avec un serrement de cœur. Du reste M. Fauchelevant ne lui parla pas, ne le regarda pas, et n'eut pas même l'air d'entendre lorsque Marius éleva la voix pour dire: Je le connais. Quant à Marius, cette attitude de M. Fauchelevant le soulageait, et si l'on pouvait employer un tel mot pour de telles impressions, nous dirions, lui plaisait. Il s'était toujours senti une impossibilité absolue d'adresser la parole à cet homme énigmatique qui était à la fois pour lui équivoque et imposant. Il y avait en outre très longtemps qu'il ne l'avait vu; ce qui, pour la nature timide et réservée de Marius, augmentait encore l'impossibilité.

Les cinq hommes désignés sortirent de la barricade par la ruelle Mondétour; ils ressemblaient parfaitement à des gardes nationaux. Un d'eux s'en alla en pleurant. Avant de partir, ils embrassèrent ceux qui restaient. Quand les cinq hommes renvoyés à la vie furent partis, Enjolras pensa au condamné à mort. Il entra dans la salle basse. Javert, lié au pilier, songeait. —Te faut-il quelque chose? lui demanda Enjolras. Javert répondit:

—Quand me tuerez-vous?

—Attends. Nous avons besoin de toutes nos cartouches en ce moment.

—Alors, donnez-moi à boire, dit Javert.

Enjolras lui présenta lui-même un verre d'eau, et, comme Javert était garrotté, il l'aida à boire.

—Est-ce là tout? reprit Enjolras.

—Je suis mal à ce poteau, répondit Javert. Vous n'êtes pas tendres de m'avoir laissé passer la nuit là. Liez-moi comme il vous plaira, mais vous pouvez bien me coucher sur une table comme l'autre. Et d'un mouvement de tête il désignait le cadavre de M. Mabeuf. Il y avait, on s'en souvient, au fond de la salle une grande et longue table sur laquelle on avait fondu des balles et fait des cartouches. Toutes les cartouches étant faites et toute la poudre étant employée, cette table était libre.

Sur l'ordre d'Enjolras, quatre insurgés délièrent Javert du poteau. Tandis qu'on le déliait, un cinquième lui tenait une bayonnette appuyée sur la poitrine. On lui laissa les mains attachées derrière le dos, on lui mit aux pieds une corde à fouet mince et solide qui lui permettait de faire des pas de quinze pouces comme à ceux qui vont monter à l'échafaud, et on le fit marcher jusqu'à la table au fond de la salle où on l'étendit, étroitement lié par le milieu du corps. Pour plus de sûreté, au moyen d'une corde fixée au cou, on ajouta au système de ligatures qui lui rendaient toute évasion impossible cette espèce de lien, appelé dans les prisons martingale, qui part de la nuque, se bifurque sur l'estomac, et vient rejoindre les mains après avoir passé entre les jambes.

Pendant qu'on garrottait Javert, un homme, sur le seuil de la porte, le considérait avec une attention singulière. L'ombre que faisait cet homme fit tourner la tête à Javert. Il leva les yeux et reconnut Jean Valjean. Il ne tressaillit même pas, abaissa fièrement la paupière, et se borna à dire: C'est tout simple.

CHAPTER VI—MARIUS HAGGARD, JAVERT LACONIC

Let us narrate what was passing in Marius' thoughts.

Let the reader recall the state of his soul. We have just recalled it, everything was a vision to him now. His judgment was disturbed. Marius, let us insist on this point, was under the shadow of the great, dark wings which are spread over those in the death agony. He felt that he had entered the tomb, it seemed to him that he was already on the other side of the wall, and he no longer beheld the faces of the living except with the eyes of one dead. How did M. Fauchelevent come there? Why was he there? What had he come there to do? Marius did not address all these questions to himself. Besides, since our despair has this peculiarity, that it envelops others as well as ourselves, it seemed logical to him that all the world should come thither to die.

Only, he thought of Cosette with a pang at his heart. However, M. Fauchelevent did not speak to him, did not look at him, and had not even the air of hearing him, when Marius raised his voice to say: "I know him." As far as Marius was concerned, this attitude of M. Fauchelevent was comforting, and, if such a word can be used for such impressions, we should say that it pleased him. He had always felt the absolute impossibility of addressing that enigmatical man, who was, in his eyes, both equivocal and imposing. Moreover, it had been a long time since he had seen him; and this still further augmented the impossibility for Marius' timid and reserved nature.

The five chosen men left the barricade by way of Mondetour lane; they bore a perfect resemblance to members of the National Guard. One of them wept as he took his leave. Before setting out, they embraced those who remained. When the five men sent back to life had taken their departure, Enjolras thought of the man who had been condemned to death. He entered the tap-room. Javert, still bound to the post, was engaged in meditation.

"Do you want anything?" Enjolras asked him.

Javert replied: "When are you going to kill me?"

"Wait. We need all our cartridges just at present."

"Then give me a drink," said Javert.

Enjolras himself offered him a glass of water, and, as Javert was pinioned, he helped him to drink.

"Is that all?" inquired Enjolras.

"I am uncomfortable against this post," replied Javert. "You are not tender to have left me to pass the night here. Bind me as you please, but you surely might lay me out on a table like that other man." And with a motion of the head, he indicated the body of M. Mabeuf.

There was, as the reader will remember, a long, broad table at the end of the room, on which they had been running bullets and making cartridges. All the cartridges having been made, and all the powder used, this table was free. At Enjolras' command, four insurgents unbound Javert from the post. While they were loosing him, a fifth held a bayonet against his breast. Leaving his arms tied behind his back, they placed about his feet a slender but stout whipcord, as is done to men on the point of mounting the scaffold, which allowed him to take steps about fifteen inches in length, and made him walk to the table at the end of the room, where they laid him down, closely bound about the middle of the body. By way of further security, and by means of a rope fastened to his neck, they added to the system of ligatures which rendered every attempt at escape impossible, that sort of bond which is called in prisons a martingale, which, starting at the neck, forks on the stomach, and meets the hands, after passing between the legs.

While they were binding Javert, a man standing on the threshold was surveying him with singular attention. The shadow cast by this man made Javert turn his head. He raised his eyes, and recognized Jean Valjean. He did not even start, but dropped his lids proudly and confined himself to the remark: "It is perfectly simple."

[Alexandre Dumas](#) was one of the most loved authors, undoubtedly the author of my childhood. I read many of his books several times and above all I liked *Les trois mousquetaires* - [The Three Musketeers](#), followed by [Twenty Years After](#), and finally by [The Vicomte de Bragelonne](#) – ten volumes that I knew almost by heart. His novels have been translated into nearly 100 languages. In addition, they have inspired more than 200 motion pictures. Dumas is therefore very cosmopolitan, one of the most cosmopolitan authors. Prolific in several genres, Dumas began his career by writing plays, which were successfully produced from the first. He also wrote numerous magazine [articles](#) and travel books; his published works totaled 100,000 pages. In the 1840s, Dumas founded the Théâtre Historique in Paris.

Dumas' father (general [Thomas-Alexandre Davy de la Pailleterie](#)) was born in [Saint-Domingue](#) (present-day [Haiti](#)) to a French nobleman and an enslaved African woman. At age 14, Thomas-Alexandre was taken by his father to France, where he was educated in a military academy and entered the military for what he made as an illustrious career. His father's aristocratic rank helped young Alexandre acquire work with [Louis-Philippe, Duke of Orléans](#). He later began working as a writer, finding early success. Decades later, in the election of [Louis-Napoléon Bonaparte](#) in 1851, Dumas fell from favor, and left France for Belgium, where he stayed for several years. Upon leaving Belgium, Dumas moved to Russia for a few years, before going to Italy. In 1861 he founded and published the newspaper, *L'Indépendante*, which supported the Italian unification effort. In 1864 he returned to Paris.

Though married, in the tradition of Frenchmen of higher social class, Dumas had numerous affairs (allegedly as many as forty). He was known to have at least four illegitimate or "natural" children, including a boy named [Alexandre Dumas](#) after him. This son became a successful novelist and playwright, and was known as Alexandre Dumas, *fils* (son), while the elder Dumas became conventionally known in French as Alexandre Dumas, *père* (father). Among his affairs, in 1866 Dumas had one with [Adah Isaacs Menken](#), an American actress then less than half his age and at the height of her career. Twentieth-century scholars have found that Dumas fathered another three "natural" children.

With all due respect to the Three Musketeers, the novel I like most is [The Count of Monte Cristo](#), as it [encompasses social, historical and moral issues that are relevant even today](#). [The Count of Monte Cristo](#) (French: *Le Comte de Monte-Cristo*) is an [adventure novel](#) by [French](#)

author [Alexandre Dumas \(père\)](#) completed in 1844. [It is one of the author's most popular and translated works, along with *The Three Musketeers*](#). Like many of his novels, it is expanded from plot outlines suggested by his collaborating [ghostwriter Auguste Maquet](#). The story takes place in [France](#), [Italy](#), and islands in the [Mediterranean](#) during the historical events of 1815–1839: the era of the [Bourbon Restoration](#) through the reign of [Louis-Philippe of France](#). It begins just before the [Hundred Days](#) period (when [Napoleon](#) returned to power after his exile). The historical setting is a fundamental element of the book, an adventure story primarily concerned with themes of hope, justice, vengeance, mercy, and forgiveness. It centres around a man who is wrongfully imprisoned, escapes from jail, acquires a fortune, and sets about getting revenge on those responsible for his imprisonment. However, his plans have devastating consequences for the innocent as well as the guilty. It is also a story that involves romance, loyalty, betrayal, and selfishness, shown throughout the story as characters slowly reveal their true inner nature.

The book is considered a [literary classic](#) today. According to [Luc Sante](#), "*The Count of Monte Cristo* has become a fixture of Western civilization's literature, as inescapable and immediately identifiable as [Mickey Mouse](#), [Noah's flood](#), and the story of [Little Red Riding Hood](#)." [George Saintsbury](#) stated: "*Monte Cristo* is said to have been at its first appearance, and for some time subsequently, the most popular book in Europe. Perhaps no novel within a given number of years had so many readers and penetrated into so many different countries." This popularity has extended into modern times as well. The book was "translated into virtually all modern languages and has never been out of print in most of them. There have been at least twenty-nine motion pictures based on it ... as well as several television series, and many movies [have] worked the name 'Monte Cristo' into their titles." The title *Monte Cristo* lives on in a "famous gold mine, a line of luxury Cuban cigars, a sandwich, and any number of bars and casinos—it even lurks in the name of the street-corner hustle three-card monte."

The issue that fascinates me most in this book is condensed in one sentence: « Et maintenant, dit l'homme inconnu, adieu bonté, humanité, reconnaissance... Adieu à tous les sentiments qui épanouissent le coeur !.. Je me suis substitué à la Providence pour récompenser les bons... que le Dieu vengeur me cède sa place pour punir les méchants ! » Monte Cristo sums up his motives by saying in the middle of this monumental book: "And now, said the unknown, farewell kindness, humanity, gratitude... Farewell to all the feelings that expand the heart!... I have been Heaven's substitute to recompense the good ... now the God of vengeance yields to me his power to punish the wicked!" I think that I have recompensed by far all the good people, all those who helped me, all those who deserved to be recompensed as they were rightly motivated, my friends, my family, acquaintances, my employees, financially, praising them, showing them my gratitude. However, I was not rewarded in most of the cases for my good deeds, neither I expected any rewards, as ingratitude rules the world. But, Providence or coincidence, worked on my behalf and I was rewarded by people to whom I have never done any good actions, as the Baron Edmond de Rothschild, Henri-Claude de Bettignies, Henk Van Luijk (true noble men).

I almost never punished the wicked, not by cowardice, sometimes because it was impossible, always never prayed for vengeance. I prayed for success, to overcome the wrongdoings done to me, but I've never prayed or acted in a vengeance mode. I tried my best to disclose the wrongdoings and point the finger to the wicked, more in order to avoid the perpetuation of wickedness to others than out of vengeance. Sometimes it cost my opponents a very high price of millions (don't worry, they gained much more from their schemes), or they lost a client or did not get a job, but in general all the crooks were compensated much more than what they lost, in jobs, goodwill or money. Often, awful things occurred to them or their

relatives, death, diseases, but it was not a result of my prayers as I never prayed for their destruction and I don't believe in God anyhow, and awful things occurred also to friends who were kind hearted and never wronged anybody – so, one can attribute to coincidence what happened to some of my opponents, rather than Providence, and the most wicked were not even touched and they continue to prosper rich from their schemes, healthy as ever, with longevity.

Neither have I forgiven those who wronged me – I am not Jesus and don't have an obligation or an inclination for forgiveness. I can forgive the people that I love and have wronged me and I expect them to forgive me as well. A family is an institution based on love and forgiveness. But in business, academics, or politics it is a different story. To the best of my knowledge I've never wronged substantially or deliberately anybody, I have fired employees rarely and always because they deserved so (but maybe they think otherwise), in litigation I sued or was sued very few times and here again the issues could have been not so clearcut (except in one case when I defended the company's wrongdoing to a client although my responsibility was minimal, but as all the "rats" ran away from the sinking boat, I remained alone to defend my company and we lost rightly so the case). I cannot say that I never thought of vengeance, but I declined to consider it seriously for several reasons: first of all as I saw what were the ramifications of the revenge of Monte Cristo on those responsible for his imprisonment, as his plans had devastating consequences for the innocent as well as the guilty. The intellectual man who reads a lot draws lessons for the future from all the classics that he reads or watches – novels, plays, films, philosophy, history – and he avoids making the same mistakes as Monte Cristo, Julius Caesar, King Lear, Jean de Florette or Dr. Stockmann. But also from a deliberate choice to act only ethically and it is very difficult to get revenge ethically from unethical people backed by the richest tycoons, the most powerful politicians, with the lenience of the judges towards the rich.

And if you resort to the same methods as the crooks, as Topaz did, it ruins your character and you become a wolf in a country of wolves. Furthermore, the wicked will always win in an unethical contest as they are much more fluent in all the unethical techniques, so it is a lose lose situation anyhow. It goes without saying that it cost a lot in money, attention, efforts (even heart attacks as in Wall Street), you don't think positive and you cannot get over it, you remain embittered, unsocial, revengeful, ostracized, you have to think positive and move to your next position in life rather than getting stucked with your thoughts of revenge, whether in business, in marriage, in friendship or politics. Finally, I made once a list how many people wronged me substantially. In one of the cases – when I lost because of a scheme most of my savings I started with two, but then I thought what about the lawyers who gave them bad counsels as it is always good to collaborate with the rich and wrong than with the poor and right, the employees who participated in the plunder as they were afraid to lose their jobs or just enjoyed wronging their best friend, the government officials who backed the crooks and got rewarded, the banks, the auditors, in short I arrived to a list of 20 and this was only on one of the cases – so is it feasible to get revenge from 20 instead of 2, are they truly wrong although they did not instigate the scheme, could they not cooperate in the scheme and retain their job or their client? So, instead of seeking revenge I decided to cleanse myself by studying business ethics, writing the first dissertation and academic books on ethics to minority shareholders, and warn the others not to make the same mistakes as I did and discern schemes from their earliest stages.

So, instead of seeking revenge and ask the God of vengeance to yield to me his power, I decided to adopt the last couple of words of the book – *Attendre et esperer* – wait and hope, wait and hope for social and economic justice, for business ethics prevailing in business, for the just being rewarded and the wicked being ostracized instead of the other way round as it is

now. That is why, we bring here the final pages of the novel in English and the last page in French too.

Valentine seized the count's hand, and in her irresistible impulse of joy carried it to her lips.

"Oh, thank me again!" said the count; "tell me till you are weary, that I have restored you to happiness; you do not know how much I require this assurance."

"Oh, yes, yes, I thank you with all my heart," said Valentine; "and if you doubt the sincerity of my gratitude, oh, then, ask Haidee! ask my beloved sister Haidee, who ever since our departure from France, has caused me to wait patiently for this happy day, while talking to me of you."

"You then love Haidee?" asked Monte Cristo with an emotion he in vain endeavored to dissimulate.

"Oh, yes, with all my soul."

"Well, then, listen, Valentine," said the count; "I have a favor to ask of you."

"Of me? Oh, am I happy enough for that?"

"Yes; you have called Haidee your sister,—let her become so indeed, Valentine; render her all the gratitude you fancy that you owe to me; protect her, for" (the count's voice was thick with emotion) "henceforth she will be alone in the world."

"Alone in the world!" repeated a voice behind the count, "and why?"

Monte Cristo turned around; Haidee was standing pale, motionless, looking at the count with an expression of fearful amazement.

"Because to-morrow, Haidee, you will be free; you will then assume your proper position in society, for I will not allow my destiny to overshadow yours. Daughter of a prince, I restore to you the riches and name of your father."

Haidee became pale, and lifting her transparent hands to heaven, exclaimed in a voice stifled with tears, "Then you leave me, my lord?"

"Haidee, Haidee, you are young and beautiful; forget even my name, and be happy."

"It is well," said Haidee; "your order shall be executed, my lord; I will forget even your name, and be happy." And she stepped back to retire.

"Oh, heavens," exclaimed Valentine, who was supporting the head of Morrel on her shoulder, "do you not see how pale she is? Do you not see how she suffers?"

Haidee answered with a heartrending expression, "Why should he understand this, my sister? He is my master, and I am his slave; he has the right to notice nothing."

The count shuddered at the tones of a voice which penetrated the inmost recesses of his heart; his eyes met those of the young girl and he could not bear their brilliancy. "Oh, heavens," exclaimed Monte Cristo, "can my suspicions be correct? Haidee, would it please you not to leave me?"

"I am young," gently replied Haidee; "I love the life you have made so sweet to me, and I should be sorry to die."

"You mean, then, that if I leave you, Haidee"—

"I should die; yes, my lord."

"Do you then love me?"

"Oh, Valentine, he asks if I love him. Valentine, tell him if you love Maximilian." The count felt his heart dilate and throb; he opened his arms, and Haidee, uttering a cry, sprang into them. "Oh, yes," she cried, "I do love you! I love you as one loves a father, brother, husband! I love you as my life, for you are the best, the noblest of created beings!"

"Let it be, then, as you wish, sweet angel; God has sustained me in my struggle with my enemies, and has given me this reward; he will not let me end my triumph in suffering; I wished to punish myself, but he has pardoned me. Love me then, Haidee! Who knows? perhaps your love will make me forget all that I do not wish to remember."

"What do you mean, my lord?"

"I mean that one word from you has enlightened me more than twenty years of slow experience; I have but you in the world, Haidee; through you I again take hold on life, through you I shall suffer, through you rejoice."

"Do you hear him, Valentine?" exclaimed Haidee; "he says that through *me* he will suffer—through me, who would yield my life for his." The count withdrew for a moment. "Have I discovered the truth?" he said; "but whether it be for recompense or punishment, I accept my fate. Come, Haidee, come!" and throwing his arm around the young girl's waist, he pressed the hand of Valentine, and disappeared.

An hour had nearly passed, during which Valentine, breathless and motionless, watched steadfastly over Morrel. At length she felt his heart beat, a faint breath played upon his lips, a slight shudder, announcing the return of life, passed through the young man's frame. At length his eyes opened, but they were at first fixed and expressionless; then sight returned, and with it feeling and grief. "Oh," he cried, in an accent of despair, "the count has deceived me; I am yet living;" and extending his hand towards the table, he seized a knife.

"Dearest," exclaimed Valentine, with her adorable smile, "awake, and look at me!" Morrel uttered a loud exclamation, and frantic, doubtful, dazzled, as though by a celestial vision, he fell upon his knees.

The next morning at daybreak, Valentine and Morrel were walking arm-in-arm on the seashore, Valentine relating how Monte Cristo had appeared in her room, explained everything, revealed the crime, and, finally, how he had saved her life by enabling her to simulate death. They had found the door of the grotto opened, and gone forth; on the azure dome of heaven still glittered a few remaining stars. Morrel soon perceived a man standing among the rocks, apparently awaiting a sign from them to advance, and pointed him out to Valentine. "Ah, it is Jacopo," she said, "the captain of the yacht;" and she beckoned him towards them.

"Do you wish to speak to us?" asked Morrel.

"I have a letter to give you from the count."

"From the count!" murmured the two young people.

"Yes; read it." Morrel opened the letter, and read:—

"My Dear Maximilian,—

"There is a felucca for you at anchor. Jacopo will carry you to Leghorn, where Monsieur Noirtier awaits his granddaughter, whom he wishes to bless before you lead her to the altar. All that is in this grotto, my friend, my house in the Champs Elysees, and my chateau at Treport, are the marriage gifts bestowed by Edmond Dantes upon the son of his old master, Morrel. Mademoiselle de Villefort will share them with you; for I entreat her to give to the poor the immense fortune reverting to her from her father, now a madman, and her brother who died last September with his mother. Tell the angel who will watch over your future destiny, Morrel, to pray sometimes for a man, who like Satan thought himself for an instant equal to God, but who now acknowledges with Christian humility that God alone possesses supreme power and infinite wisdom. Perhaps those prayers may soften the remorse he feels in his heart. As for you, Morrel, this is the secret of my conduct towards you. There is neither happiness nor misery in the world; there is only the comparison of one state with another, nothing more. He who has felt the deepest grief is best able to experience supreme happiness. We must have felt what it is to die, Morrel, that we may appreciate the enjoyments of living.

"Live, then, and be happy, beloved children of my heart, and never forget that until the day when God shall deign to reveal the future to man, all human wisdom is summed up in these two words,—'*Wait and hope.*'—Your friend,

"Edmond Dantes, *Count of Monte Cristo.*"

During the perusal of this letter, which informed Valentine for the first time of the madness of her father and the death of her brother, she became pale, a heavy sigh escaped from her bosom, and tears, not the less painful because they were silent, ran down her cheeks; her happiness cost her very dear. Morrel looked around uneasily. "But," he said, "the count's generosity is too overwhelming; Valentine will be satisfied with my humble fortune. Where is the count, friend? Lead me to him." Jacopo pointed towards the horizon. "What do you mean?" asked Valentine. "Where is the count?—where is Haidee?"

"Look!" said Jacopo.

The eyes of both were fixed upon the spot indicated by the sailor, and on the blue line separating the sky from the Mediterranean Sea, they perceived a large white sail. "Gone," said Morrel; "gone!—adieu, my friend—adieu, my father!"

"Gone," murmured Valentine; "adieu, my sweet Haidee—adieu, my sister!"

"Who can say whether we shall ever see them again?" said Morrel with tearful eyes.

"Darling," replied Valentine, "has not the count just told us that all human wisdom is summed up in two words?—'*Wait and hope* (Fac et spera).'"

And in French, the last page of the novel:

Morrel ouvrit la lettre et lut :

« Mon cher Maximilien,

« Il y a une felouque pour vous à l'ancre. Jacopo vous conduira à Livourne, où monsieur Noirtier attend sa petite-fille, qu'il veut bénir avant qu'elle vous suive à l'autel. Tout ce qui est dans cette grotte, mon ami, ma maison des Champs-Élysées et mon petit château du Tréport sont le présent de noces que fait Edmond Dantès au fils de son patron Morrel. Mademoiselle de Villefort voudra bien en prendre la moitié, car je la supplie de donner aux pauvres de Paris toute la fortune qui lui revient du côté de son père, devenu fou, et du côté de son frère, décédé en septembre dernier avec sa belle-mère.

« Dites à l'ange qui va veiller sur votre vie, Morrel, de prier quelquefois pour un homme qui, pareil à Satan, s'est cru un instant l'égal de Dieu, et qui a reconnu, avec toute l'humilité d'un chrétien, qu'aux mains de Dieu seul sont la suprême puissance et la sagesse infinie. Ces prières adouciront peut-être le remords qu'il emporte au fond de son cœur.

« Quant à vous, Morrel, voici tout le secret de ma conduite envers vous : il n'y a ni bonheur ni malheur en ce monde, il y a la comparaison d'un état à un autre, voilà tout. Celui-là seul qui a éprouvé l'extrême infortune est apte à ressentir l'extrême félicité. Il faut avoir voulu mourir, Maximilien, pour savoir combien il est bon de vivre.

« Vivez donc et soyez heureux, enfants chéris de mon cœur, et n'oubliez jamais que, jusqu'au jour où Dieu daignera dévoiler l'avenir à l'homme, toute la sagesse humaine sera dans ces deux mots :

« *Attendre et espérer !* »

« Votre ami,
« EDMOND DANTÈS,
« *Comte de Monte-Cristo.* »

Pendant la lecture de cette lettre, qui lui apprenait la folie de son père et la mort de son frère, mort et folie qu'elle ignorait, Valentine pâlit, un douloureux soupir s'échappa de sa poitrine, et des larmes, qui n'en étaient pas moins poignantes pour être silencieuses, roulèrent sur ses joues ; son bonheur lui coûtait bien cher.

Morrel regarda autour de lui avec inquiétude.

— Mais, dit-il, en vérité le comte exagère sa générosité ; Valentine se contentera de ma modeste fortune. Où est le comte, mon ami ? conduisez-moi vers lui.

Jacopo étendit la main vers l'horizon.

— Quoi ! que voulez-vous dire ? demanda Valentine : Où est le comte ? où est Haydée ?

— Regardez, dit Jacopo.

Les yeux des deux jeunes gens se fixèrent sur la ligne indiquée par le marin, et, sur la ligne d'un bleu foncé qui séparait à l'horizon le ciel de la Méditerranée, ils aperçurent une voile blanche, grande comme l'aile d'un goéland.

— Parti ! s'écria Morrel ; parti ! Adieu, mon ami, mon père !

— Partie ! murmura Valentine. Adieu, mon amie ! adieu, ma sœur !

— Qui sait si nous les reverrons jamais ? fit Morrel en essuyant une larme.

— Mon ami, dit Valentine, le comte ne vient-il pas de nous dire que l'humaine sagesse était tout entière dans ces deux mots :

— *Attendre et espérer !*

We dealt at length of Zola's involvement in the Dreyfus affair and everybody knows of his contribution towards the elimination of anti-Semitism in France. What is less known is Alexandre Dumas' Jewish involvement. He had an affair with Adah Isaacs Menken considered somewhat scandalous as he was more than twice her age. **Adah Isaacs Menken** (June 15, 1835 – August 10, 1868), was an [American actress](#), [painter](#) and [poet](#), the highest earning actress of her time. She was best known for her performance in the melodrama [Mazeppa](#), with a climax that featured her apparently nude and riding a horse on stage. After great success for a few years with the play in New York and [San Francisco](#), she appeared in a production in [London](#) and [Paris](#), from 1864-66. In 1865 she wrote that her birth name was Dolores Adios Los Fierres, and that she was the daughter of a French woman from New Orleans and a Jewish man from Spain. She met and in 1856 married the man more generally considered her first husband, Alexander Isaac Menken, a musician who was from a prominent [Reform Jewish](#) family in [Cincinnati, Ohio](#). By most accounts, the actress converted to [Judaism](#) after marrying her first husband, Alexander Isaac Menken, in 1856 in [Livingston, Texas](#). He was a theatrical musician, whose father was a businessman in Cincinnati, Ohio. He

managed her bookings as an actress for a few years. When they moved to Cincinnati and Ada met his family, she seriously studied and converted to Judaism. Alex Menken separated from and later [divorced](#) Adah; she remained committed to Judaism the rest of her life.

But, Dumas has also a Jewish great-grandson Alexandre Lippmann. **Alexandre Lippmann** (11 June 1881 – 23 February 1960) was a French [épée fencer](#). He won five medals, including two [gold medals](#), at three different Olympic Games: a team gold and an individual silver in 1908, a team bronze and individual silver in 1920, and a team gold in 1924. Lippmann was Jewish and was inducted into the [International Jewish Sports Hall of Fame](#) in 1984. Lippmann was also a genre painter. Through his mother, Marie-Alexandrine-Henriette Dumas, he was the great-grandson of French writer [Alexandre Dumas](#). In Hebrew we write about the predilection of finding a Jewish connection to every event and celebrity. Thus, Christopher Columbus, Cervantes, and many others are of Jewish descent and if not - have a Jewish connection. My father even thought that Charlie Chaplin and Yves Montand were Jews, as well as dozens others. I didn't know about the Jewish connection of Alexandre Dumas and I was curious to learn about it, but I'll refer no more to such curiosities in this book, and try to maintain a universal approach.

Honore de Balzac is one of my favorite authors and I have read most of his novels. I have learned about life much more from Balzac's novels than from my own experience. If I am a good person and have a humane approach on society and economics, it is due primarily to the reading of Balzac, Hugo and Zola's novels. Balzac probably understood in the most perfect way human nature which has not changed since Homer. *Le pere Goriot* is one of the best novels that I have ever read, I have seen it on stage, in films... and in life with two many examples of parents who loved too much their children who became monsters of ingratitude and selfishness. Baba, Rosalia Cohen, my wife Ruthy's grandmother used to say in Yiddish that too much honey stinks, and Ruthy and me raised our children with love, care, but also discipline. We saw how friends belittled themselves with their relations to their husband, wife, children, bosses and employees. I learned from *Goriot* that you have to love your wife, children and grandchildren more than yourself, yet you must love yourself enough as not to belittle yourself. I feel that *Goriot*, *Jean Valjean*, *Monte Cristo*, *Aristide Saccard*, *Jean de Florette*, *Gervaise*, *Rastignac*, *Topaze*, *King Lear*, *Hamlet* are real persons, not less historic and alive than most of the historical personalities. Furthermore, I feel that I experience the joy of creation of Balzac, Proust, Zola, D. H. Lawrence, Agnon, Moravia, Cervantes, Tolstoy, or Sinclair Lewis, as if it was me who wrote their masterpieces. Evenmore in plays, where we can see their protagonists coming alive on stage and films – Arthur Miller's *The Crucible*, *Death of a Salesman*, *All My Sons*, Ionesco's *Beranger* and Jean, Pagnol's *Marius*, *Cesar and Fanny*, his mother, his father, and *Le Papet*. I am a friend of Hugo, Dumas and Balzac, of *Goriot*, *d'Artagnan*, and *Esmeralda*. They are *All My Sons/Fathers*.

Honoré de Balzac: 20 May 1799 – 18 August 1850, who died at the age of 51, was a French novelist and playwright. His [magnum opus](#) was a [sequence](#) of short stories and novels collectively entitled [La Comédie Humaine](#), which presents a panorama of French life in the years after the 1815 Fall of [Napoleon Bonaparte](#). Owing to his keen observation of detail and unfiltered representation of society, Balzac is regarded as one of the founders of [realism](#) in [European literature](#). He is renowned for his multifaceted characters, who are morally ambiguous. His writing influenced many subsequent novelists such as [Marcel Proust](#), [Émile Zola](#), [Charles Dickens](#), [Anthony Trollope](#), [Edgar Allan Poe](#), [Eça de Queirós](#), [Fyodor Dostoyevsky](#), [Oscar Wilde](#), [Gustave Flaubert](#), [Benito Pérez Galdós](#), [Marie Corelli](#), [Henry James](#), [William Faulkner](#), [Jack Kerouac](#), and [Italo Calvino](#), most of the authors I read and liked very much, and [philosophers](#) such as [Karl Marx](#). Many of Balzac's works have been

made into or have inspired films, and they are a continuing source of inspiration for writers, filmmakers and critics.

Before and during his career as a writer, Balzac attempted to be a publisher, printer, businessman, critic, and politician; he failed in all of these efforts. *La Comédie Humaine* reflects his real-life difficulties, and includes scenes from his own experience. Balzac had health problems throughout his life, possibly brought on by scant attention to proper nutrition, strict nightly rest, or daily heart-healthy exercise. His relationship with his family was often strained by financial and personal difficulties, and he ended several friendships over critical reviews. In 1850 Balzac married [Ewelina Hańska](#), a Polish aristocrat and his longtime love; he died in Paris five months later. In 1833 Balzac released *Eugénie Grandet*, his first best-seller. The tale of a young lady who inherits her father's miserliness, it also became the most critically acclaimed book of his career. The writing is simple, yet the individuals are dynamic and complex.

Le Père Goriot (*Old Father Goriot*, 1835) was his next success, in which Balzac transposes the story of *King Lear* to 1820s Paris in order to rage at a society bereft of all love save the love of money. The centrality of a father in this novel matches Balzac's own position—not only as mentor to his troubled young secretary, Jules Sandeau, but also the fact that he had fathered a child, [Marie-Caroline Du Fresnay](#), with his otherwise-married lover, [Maria Du Fresnay](#), who had been his source of inspiration for *Eugénie Grandet*. In 1836 Balzac took the helm of the *Chronique de Paris*, a weekly magazine of society and politics. He tried to enforce strict impartiality in its pages and a reasoned assessment of various ideologies. As Rogers notes, "Balzac was interested in any social, political, or economic theory, whether from the right or the left." The magazine failed, but in 1840 he founded the *Revue Parisienne*. It produced 3 issues.

These dismal business efforts—and his misadventures in [Sardinia](#)—provided an appropriate milieu in which to set the two-volume *Illusions perdues* (*Lost Illusions*, 1843). The novel concerns Lucien de Rubempré, a young poet trying to make a name for himself, who becomes trapped in the morass of society's darkest contradictions. Lucien's journalistic work is informed by Balzac's own failed ventures in the field. *Splendeurs et misères des courtisanes* (*The Harlot High and Low*, 1847) continues Lucien's story. He is trapped by the Abbé Herrera ([Vautrin](#)) in a convoluted and disastrous plan to regain social status. The book undergoes a massive temporal rift; the first part (of four) covers a span of six years, while the final two sections focus on just three days. *Le Cousin Pons* (1847) and *La Cousine Bette* (1848) tell the story of *Les Parents Pauvres* (*The Poor Relations*). The conniving and wrangling over wills and inheritances reflect the expertise gained by the author as a young law clerk. Balzac's health was deteriorating by this point, making the completion of this pair of books a significant accomplishment.

Many of his novels were initially serialized, like those of [Dickens](#). Their length was not predetermined. *Illusions Perdues* extends to a thousand pages after starting inauspiciously in a small-town print shop, whereas *La Fille aux yeux d'or* (*The Girl with the Golden Eyes*, 1835) opens with a broad panorama of Paris but becomes a closely plotted novella of only fifty pages. Balzac's work habits are legendary—he did not work quickly, but toiled with an incredible focus and dedication. His preferred method was to eat a light meal at five or six in the afternoon, then sleep until midnight. He then rose and wrote for many hours, fueled by innumerable cups of black coffee. He would often work for fifteen hours or more at a stretch; he claimed to have once worked for 48 hours with only three hours of rest in the middle. When I see students who can focus only 8 minutes, I think – sic transit gloria mundi – where have vanished the working habits of Balzac and Zola who wrote dozens of masterpieces. I can

say humbly that even I come to my desk at 8 in the morning and work consecutively until 8 in the evening and nothing can disturb me, least of all my cellular phone, unless of course my mother in law comes to read me the latest news in the Romanian newspaper, my wife misses me and comes to chat or just lie on the sofa looking at me working when I am very busy, and my son who is living in Palo Alto phones me in the afternoon almost every day for half an hour on his way to work. Now, that I have retired, I have relaxed my discipline and find time to play with my grandchildren, but yet I can achieve much more than most of my friends who have a divided attention, while I can focus at best.

Le Père Goriot, *Old Goriot* or *Father Goriot*, is an 1835 novel by French novelist and playwright [Honoré de Balzac](#), included in the *Scènes de la vie privée* section of his [novel sequence](#) *La Comédie humaine*. Set in Paris in 1819, it follows the intertwined lives of three characters: the elderly doting Goriot; a mysterious criminal-in-hiding named [Vautrin](#); and a naive law student named [Eugène de Rastignac](#). Originally published in [serial](#) form during the winter of 1834/35, *Le Père Goriot* is widely considered Balzac's most important novel. It marks the first serious use by the author of characters who had appeared in other books, a technique that distinguishes Balzac's fiction. The novel is also noted as an example of his [realist](#) style, using minute details to create character and [subtext](#). The novel takes place during the [Bourbon Restoration](#), which brought profound changes to French society; the struggle by individuals to secure a higher social status is a major theme in the book. The city of Paris also impresses itself on the characters – especially young Rastignac, who grew up in the provinces of southern France. Balzac analyzes, through Goriot and others, the nature of family and marriage, providing a pessimistic view of these institutions. The novel was released to mixed reviews. Some critics praised the author for his complex characters and attention to detail; others condemned him for his many depictions of corruption and greed. A favorite of Balzac's, the book quickly won widespread popularity and has often been adapted for film and the stage. It gave rise to the French expression "[Rastignac](#)", a social climber willing to use any means to better his situation.

French society two hundred years ago is almost identical to Israel society of today, to the European and American society in the second half of the 20th century, as we say in Aramic – סדנא דארעא חד הוא – it is the same everywhere. I know too many people who are social climbers, wanting to achieve a higher social status, without any scruples, too many Rastignacs, Goriots and Vautrins, and of course too many women who behave as the daughters of Goriot. From the masterpiece of Le Pere Goriot, we bring here the last pages in English and French.

Bianchon made a sign to his friend to follow his example, knelt down and pressed his arms under the sick man, and Rastignac on the other side did the same, so that Sylvie, standing in readiness, might draw the sheet from beneath and replace it with the one that she had brought. Those tears, no doubt, had misled Goriot; for he gathered up all his remaining strength in a last effort, stretched out his hands, groped for the students' heads, and as his fingers caught convulsively at their hair, they heard a faint whisper:

"Ah! my angels!"

Two words, two inarticulate murmurs, shaped into words by the soul which fled forth with them as they left his lips.

"Poor dear!" cried Sylvie, melted by that exclamation; the expression of the great love raised for the last time to a sublime height by that most ghastly and involuntary of lies.

The father's last breath must have been a sigh of joy, and in that sigh his whole life was summed up; he was cheated even at the last. They laid Father Goriot upon his wretched bed with reverent hands. Thenceforward there was no expression on his face, only the painful

traces of the struggle between life and death that was going on in the machine; for that kind of cerebral consciousness that distinguishes between pleasure and pain in a human being was extinguished; it was only a question of time—and the mechanism itself would be destroyed.

"He will lie like this for several hours, and die so quietly at last, that we shall not know when he goes; there will be no rattle in the throat. The brain must be completely suffused."

As he spoke there was a footstep on the staircase, and a young woman hastened up, panting for breath.

"She has come too late," said Rastignac.

But it was not Delphine; it was Therese, her waiting-woman, who stood in the doorway.

"Monsieur Eugene," she said, "monsieur and madame have had a terrible scene about some money that Madame (poor thing!) wanted for her father. She fainted, and the doctor came, and she had to be bled, calling out all the while, 'My father is dying; I want to see papa!' It was heartbreaking to hear her——"

"That will do, Therese. If she came now, it would be trouble thrown away. M. Goriot cannot recognize any one now."

"Poor, dear gentleman, is he as bad at that?" said Therese.

"You don't want me now, I must go and look after my dinner; it is half-past four," remarked Sylvie. The next instant she all but collided with Mme. de Restaud on the landing outside.

There was something awful and appalling in the sudden apparition of the Countess. She saw the bed of death by the dim light of the single candle, and her tears flowed at the sight of her father's passive features, from which the life had almost ebbed. Bianchon with thoughtful tact left the room.

"I could not escape soon enough," she said to Rastignac.

The student bowed sadly in reply. Mme. de Restaud took her father's hand and kissed it.

"Forgive me, father! You used to say that my voice would call you back from the grave; ah! come back for one moment to bless your penitent daughter. Do you hear me? Oh! this is fearful! No one on earth will ever bless me henceforth; every one hates me; no one loves me but you in all the world. My own children will hate me. Take me with you, father; I will love you, I will take care of you. He does not hear me ... I am mad..."

She fell on her knees, and gazed wildly at the human wreck before her.

"My cup of misery is full," she said, turning her eyes upon Eugene. "M. de Trailles has fled, leaving enormous debts behind him, and I have found out that he was deceiving me. My husband will never forgive me, and I have left my fortune in his hands. I have lost all my illusions. Alas! I have forsaken the one heart that loved me (she pointed to her father as she spoke), and for whom? I have held his kindness cheap, and slighted his affection; many and many a time I have given him pain, ungrateful wretch that I am!"

"He knew it," said Rastignac.

Just then Goriot's eyelids unclosed; it was only a muscular contraction, but the Countess' sudden start of reviving hope was no less dreadful than the dying eyes.

"Is it possible that he can hear me?" cried the Countess. "No," she answered herself, and sat down beside the bed. As Mme. de Restaud seemed to wish to sit by her father, Eugene went down to take a little food. The boarders were already assembled.

"Well," remarked the painter, as he joined them, "it seems that there is to be a death-orama upstairs."

"Charles, I think you might find something less painful to joke about," said Eugene.

"So we may not laugh here?" returned the painter. "What harm does it do? Bianchon said that the old man was quite insensible."

"Well, then," said the *employe* from the Museum, "he will die as he has lived."

"My father is dead!" shrieked the Countess.

The terrible cry brought Sylvie, Rastignac, and Bianchon; Mme. de Restaud had fainted away. When she recovered they carried her downstairs, and put her into the cab that stood waiting at the door. Eugene sent Therese with her, and bade the maid take the Countess to Mme. de Nucingen.

Bianchon came down to them.

"Yes, he is dead," he said.

"Come, sit down to dinner, gentlemen," said Mme. Vauquer, "or the soup will be cold."

The two students sat down together.

"What is the next thing to be done?" Eugene asked of Bianchon.

"I have closed his eyes and composed his limbs," said Bianchon. "When the certificate has been officially registered at the Mayor's office, we will sew him in his winding sheet and bury him somewhere. What do you think we ought to do?"

"He will not smell at his bread like this any more," said the painter, mimicking the old man's little trick.

"Oh, hang it all!" cried the tutor, "let Father Goriot drop, and let us have something else for a change. He is a standing dish, and we have had him with every sauce this hour or more. It is one of the privileges of the good city of Paris that anybody may be born, or live, or die there without attracting any attention whatsoever. Let us profit by the advantages of civilization. There are fifty or sixty deaths every day; if you have a mind to do it, you can sit down at any time and wail over whole hecatombs of dead in Paris. Father Goriot has gone off the hooks, has he? So much the better for him. If you venerate his memory, keep it to yourselves, and let the rest of us feed in peace."

"Oh, to be sure," said the widow, "it is all the better for him that he is dead. It looks as though he had had trouble enough, poor soul, while he was alive."

And this was all the funeral oration delivered over him who had been for Eugene the type and embodiment of Fatherhood.

The fifteen lodgers began to talk as usual. When Bianchon and Eugene had satisfied their hunger, the rattle of spoons and forks, the boisterous conversation, the expressions on the faces that bespoke various degrees of want of feeling, gluttony, or indifference, everything about them made them shiver with loathing. They went out to find a priest to watch that night with the dead. It was necessary to measure their last pious cares by the scanty sum of money that remained. Before nine o'clock that evening the body was laid out on the bare sacking of the bedstead in the desolate room; a lighted candle stood on either side, and the priest watched at the foot. Rastignac made inquiries of this latter as to the expenses of the funeral, and wrote to the Baron de Nucingen and the Comte de Restaud, entreating both gentlemen to authorize their man of business to defray the charges of laying their father-in-law in the grave. He sent Christophe with the letters; then he went to bed, tired out, and slept.

Next day Bianchon and Rastignac were obliged to take the certificate to the registrar themselves, and by twelve o'clock the formalities were completed. Two hours went by, no word came from the Count nor from the Baron; nobody appeared to act for them, and Rastignac had already been obliged to pay the priest. Sylvie asked ten francs for sewing the old man in his winding-sheet and making him ready for the grave, and Eugene and Bianchon calculated that they had scarcely sufficient to pay for the funeral, if nothing was forthcoming from the dead man's family. So it was the medical student who laid him in a pauper's coffin, despatched from Bianchon's hospital, whence he obtained it at a cheaper rate.

"Let us play those wretches a trick," said he. "Go to the cemetery, buy a grave for five years at Pere-Lachaise, and arrange with the Church and the undertaker to have a third-class funeral. If the daughters and their husbands decline to repay you, you can carve this on the

headstone—'*Here lies M. Goriot, father of the Comtesse de Restaud and the Baronne de Nucingen, interred at the expense of two students.*'"

Eugene took part of his friend's advice, but only after he had gone in person first to M. and Mme. de Nucingen, and then to M. and Mme. de Restaud—a fruitless errand. He went no further than the doorstep in either house. The servants had received strict orders to admit no one.

"Monsieur and Madame can see no visitors. They have just lost their father, and are in deep grief over their loss."

Eugene's Parisian experience told him that it was idle to press the point. Something clutched strangely at his heart when he saw that it was impossible to reach Delphine.

"Sell some of your ornaments," he wrote hastily in the porter's room, "so that your father may be decently laid in his last resting-place."

He sealed the note, and begged the porter to give it to Therese for her mistress; but the man took it to the Baron de Nucingen, who flung the note into the fire. Eugene, having finished his errands, returned to the lodging-house about three o'clock. In spite of himself, the tears came into his eyes. The coffin, in its scanty covering of black cloth, was standing there on the pavement before the gate, on two chairs. A withered sprig of hyssop was soaking in the holy water bowl of silver-plated copper; there was not a soul in the street, not a passer-by had stopped to sprinkle the coffin; there was not even an attempt at a black drapery over the wicket. It was a pauper who lay there; no one made a pretence of mourning for him; he had neither friends nor kindred—there was no one to follow him to the grave.

Bianchon's duties compelled him to be at the hospital, but he had left a few lines for Eugene, telling his friend about the arrangements he had made for the burial service. The house student's note told Rastignac that a mass was beyond their means, that the ordinary office for the dead was cheaper, and must suffice, and that he had sent word to the undertaker by Christophe. Eugene had scarcely finished reading Bianchon's scrawl, when he looked up and saw the little circular gold locket that contained the hair of Goriot's two daughters in Mme. Vauquer's hands.

"How dared you take it?" he asked.

"Good Lord! is that to be buried along with him?" retorted Sylvie. "It is gold."

"Of course it shall!" Eugene answered indignantly; "he shall at any rate take one thing that may represent his daughters into the grave with him."

When the hearse came, Eugene had the coffin carried into the house again, unscrewed the lid, and reverently laid on the old man's breast the token that recalled the days when Delphine and Anastasie were innocent little maidens, before they began "to think for themselves," as he had moaned out in his agony.

Rastignac and Christophe and the two undertaker's men were the only followers of the funeral. The Church of Saint-Etienne du Mont was only a little distance from the Rue Nueve-Sainte-Genevieve. When the coffin had been deposited in a low, dark, little chapel, the law student looked round in vain for Goriot's two daughters or their husbands. Christophe was his only fellow-mourner; Christophe, who appeared to think it was his duty to attend the funeral of the man who had put him in the way of such handsome tips. As they waited there in the chapel for the two priests, the chorister, and the beadle, Rastignac grasped Christophe's hand. He could not utter a word just then.

"Yes, Monsieur Eugene," said Christophe, "he was a good and worthy man, who never said one word louder than another; he never did any one any harm, and gave nobody any trouble."

The two priests, the chorister, and the beadle came, and said and did as much as could be expected for seventy francs in an age when religion cannot afford to say prayers for nothing.

The ecclesiastics chanted a psalm, the *Libera nos* and the *De profundis*. The whole service lasted about twenty minutes. There was but one mourning coach, which the priest and chorister agreed to share with Eugene and Christophe.

"There is no one else to follow us," remarked the priest, "so we may as well go quickly, and so save time; it is half-past five."

But just as the coffin was put in the hearse, two empty carriages, with the armorial bearings of the Comte de Restaud and the Baron de Nucingen, arrived and followed in the procession to Pere-Lachaise. At six o'clock Goriot's coffin was lowered into the grave, his daughters' servants standing round the while. The ecclesiastic recited the short prayer that the students could afford to pay for, and then both priest and lackeys disappeared at once. The two grave diggers flung in several spadefuls of earth, and then stopped and asked Rastignac for their fee. Eugene felt in vain in his pocket, and was obliged to borrow five francs of Christophe. This thing, so trifling in itself, gave Rastignac a terrible pang of distress. It was growing dusk, the damp twilight fretted his nerves; he gazed down into the grave and the tears he shed were drawn from him by the sacred emotion, a single-hearted sorrow. When such tears fall on earth, their radiance reaches heaven. And with that tear that fell on Father Goriot's grave, Eugene Rastignac's youth ended. He folded his arms and gazed at the clouded sky; and Christophe, after a glance at him, turned and went—Rastignac was left alone.

He went a few paces further, to the highest point of the cemetery, and looked out over Paris and the windings of the Seine; the lamps were beginning to shine on either side of the river. His eyes turned almost eagerly to the space between the column of the Place Vendome and the cupola of the Invalides; there lay the shining world that he had wished to reach. He glanced over that humming hive, seeming to draw a foretaste of its honey, and said magniloquently:

"Henceforth there is war between us."

And by way of throwing down the glove to Society, Rastignac went to dine with Mme. de Nucingen.

Les deux prêtres, l'enfant de chœur et le bedeau vinrent et donnèrent tout ce qu'on peut avoir pour soixante-dix francs dans une époque où la religion n'est pas assez riche pour prier gratis. Les gens du clergé chantèrent un psaume, le Libera, le De profundis. Le service dura vingt minutes. Il n'y avait qu'une seule voiture de deuil pour un prêtre et un enfant de chœur, qui consentirent à recevoir avec eux Eugène et Christophe.

- Il n'y a point de suite, dit le prêtre, nous pourrons aller vite, afin de ne pas nous attarder, il est cinq heures et demie.

Cependant, au moment où le corps fut placé dans le corbillard, deux voitures armoriées, mais vides, celle du comte de Restaud et celle du baron de Nucingen, se présentèrent et suivirent le convoi jusqu'au Père-Lachaise. A six heures, le corps du père Goriot fut descendu dans sa fosse, autour de laquelle étaient les gens de ses filles, qui disparurent avec le clergé aussitôt que fut dite la courte prière due au bonhomme pour l'argent de l'étudiant. Quand les deux fossoyeurs eurent jeté quelques pelletées de terre sur la bière pour la cacher, ils se relevèrent, et l'un d'eux, s'adressant à Rastignac, lui demanda leur pourboire. Eugène fouilla dans sa poche et n'y trouva rien, il fut forcé d'emprunter vingt sous à Christophe. Ce fait, si léger en lui-même, déterminait chez Rastignac un accès d'horrible tristesse. Le jour tombait, un humide crépuscule agaçait les nerfs, il regarda la tombe et y ensevelit sa dernière larme de jeune homme, cette larme arrachée par les saintes émotions d'un cœur pur, une de ces larmes qui, de la terre où elles tombent, rejaillissent jusque dans les cieux. Il se croisa les bras, contempla les nuages, et, le voyant ainsi, Christophe le quitta.

Rastignac, resté seul, fit quelques pas vers le haut du cimetière et vit Paris tortueusement couché le long des deux rives de la Seine où commençaient à briller les lumières. Ses yeux s'attachèrent presque avidement entre la colonne de la place Vendôme et le dôme des Invalides, là où vivait ce beau monde dans lequel il avait voulu pénétrer. Il lança sur cette ruche bourdonnante un regard qui semblait par avance en pomper le miel, et dit ces mots grandioses: "A nous deux maintenant!"

Et pour premier acte du défi qu'il portait à la Société, Rastignac alla dîner chez madame de Nucingen.

Jean-Paul Sartre: (21 June 1905 – 15 April 1980) was a French philosopher, playwright, novelist, political activist, biographer, and [literary critic](#). He was one of the key figures in the philosophy of [existentialism](#) and [phenomenology](#), and one of the leading figures in [20th-century French philosophy](#) and [Marxism](#). His work has also influenced [sociology](#), [critical theory](#), [post-colonial theory](#), and [literary studies](#), and continues to influence these disciplines. Sartre has also been noted for his open relationship with the prominent feminist theorist [Simone de Beauvoir](#). He was awarded the 1964 [Nobel Prize in Literature](#) but refused it, saying that he always declined official honours and that "a writer should not allow himself to be turned into an institution". Sartre wrote successfully in a number of literary modes and made major contributions to literary criticism and literary biography. His plays are richly symbolic and serve as a means of conveying his philosophy. The best-known, *Huis-clos* ([No Exit](#)), contains the famous line "L'enfer, c'est les autres", usually translated as "Hell is other people." Aside from the impact of *Nausea*, Sartre's major work of fiction was [The Roads to Freedom](#) trilogy which charts the progression of how World War II affected Sartre's ideas. In this way, *Roads to Freedom* presents a less theoretical and more practical approach to [existentialism](#). Despite their similarities as polemicists, novelists, adapters, and playwrights, Sartre's literary work has been counterposed, often pejoratively, to that of Camus in the popular imagination. In 1948 the [Roman Catholic Church](#) placed Sartre's oeuvre on the [Index Librorum Prohibitorum \(List of Prohibited Books\)](#).

The Age of Reason ([French](#): *L'âge de raison*) is a 1945 novel by [Jean-Paul Sartre](#). It is the first part of the trilogy [The Roads to Freedom](#). The novel, set in the bohemian [Paris](#) of the late 1930s, focuses on three days in the life of a philosophy teacher named Mathieu who is seeking money to pay for an [abortion](#) for his mistress, Marcelle. Sartre analyses the motives of various characters and their actions and takes into account the perceptions of others to give the reader a comprehensive picture of the main character. *The Age of Reason* is concerned with Sartre's conception of [freedom](#) as the ultimate aim of human existence. This work seeks to illustrate the [existentialist](#) notion of ultimate freedom through presenting a detailed account of the characters' psychologies as they are forced to make significant decisions in their lives. As the novel progresses, character narratives espouse Sartre's view of what it means to be free and how one operates within the framework of society with this philosophy. This novel is a fictional reprise of some of the main themes in his major philosophical study [Being and Nothingness](#). One of the notions is that ultimately a person's freedom is unassailable as it is fundamentally part of the nothingness that is the imagination and so cannot be taken away or destroyed.

The Reprieve ([French](#): *Le sursis*) is a 1945 novel by [Jean-Paul Sartre](#). It is the second part in the trilogy [The Roads to Freedom](#). It concerns life in [France](#) during the eight days before the signing of the [Munich Agreement](#) and the subsequent takeover of [Czechoslovakia](#) in September 1938. Written in a stream of consciousness style it is probably one of the best

books that I have ever read, the most modern undoubtedly, which captivates you and leaves you *A bout de souffle/Breathless*. If I would have to choose what were the defining moments that fashioned my hawkish attitude to life it would be probably three moments: 1. January 1952 when at the age of 7 the Egyptian shabab/so called nationalists almost burned us alive in Cairo, 2. June 1967 when the Arab nations declared an extermination war against Israel after Israel withdrew from Sinai ten years before and without having any so-called occupied territories, 3. Reading *Le sursis/The reprieve* by Sartre depicting in the most vivid way what is the result of the defeatist policy of Chamberlain and Daladier. But they had the opposite effect on others who became pacifists.

Troubled Sleep ([French](#): *La mort dans l'âme*) is a 1949 novel by [Jean-Paul Sartre](#). The book was originally translated as *Iron in the Soul*. It is the third part in the trilogy [Les chemins de la liberté](#) (*The Roads to Freedom*). "The third novel in Sartre's monumental Roads to Freedom series, *Troubled Sleep* powerfully depicts the fall of France in 1940, and the anguished feelings of a group of Frenchmen whose pre-war apathy gives way to a consciousness of the dignity of individual resistance - to the German occupation and to fate in general - and solidarity with people similarly oppressed." The trilogy is one of the best books that I have ever read, but you need to be in an excellent mood to read it, as otherwise you might get a *Nausea*, feel that there is *No Exit* in your depression, and think that your life is more *Nothingness* than *Being*. However, it transposes you to France of the late thirties, and you feel the despair not in your brain but in your guts. Unlike Balzac & Zola who appeal to your brains, Sartre & Camus appeal to your entrails.

I have translated this extract as I couldn't find on Internet an extract of the English translation of *Le Sursis*, and it summarizes my attitude towards liberty which is the value I need most, maybe because in my early childhood I was a [Dhimmi](#) – a second rate citizen in a Muslim state subject to humiliation, persecution, and fear. "At the middle of Pont-Neuf, he stopped, and started laughing: this freedom, I have searched it very far; but it was so near that I could not see it, that I cannot touch it, this was only me. I am my freedom. He had hoped that one day he would be overcome by joy, pierced all the way by the lightning. But there was no lightning nor joy: only this destitution, this emptiness full of vertigo in front of him, this agony that his own transparency unabled him forever to see himself... I am nothing, I have nothing. As inseparable from the world as light and yet exiled, as light, surfing on the surface of the stones and the water, when nothing ever would catch me or burry me. Outside. Outside. Outside the world, outside the past, outside myself: freedom is exile and I am condemned to be free."

Au milieu du Pont-Neuf, il s'arrêta, il se mit à rire : cette liberté, je l'ai cherché bien loin ; elle était si proche que je ne pouvais la voir, que je ne peux pas la toucher, elle n'était que moi. Je suis ma liberté. Il avait espéré qu'un jour il serait comblé de joie, percé de part en part par la foudre. Mais il n'y avait ni foudre ni joie : seulement ce dénuement, ce vide saisi de vertige devant lui-même, cette angoisse que sa propre transparence empêchait à tout jamais de se voir. (...) Je ne suis rien, je n'ai rien. Aussi inséparable du monde que la lumière et pourtant exilé, comme la lumière, glissant à la surface des pierres et de l'eau, sans que rien, jamais ne m'accroche ou ne m'ensable. Dehors. Dehors. Hors du monde, hors du passé, hors de moi-même : la liberté c'est l'exil et je suis condamné à être libre.

This is what I answer to my European friends who are astonished how can I live with my family in a war and terror stricken country and offer me to live as a free man in Europe (well, I don't envy my Jewish friends in France or England today, and who is more afraid the Christians or the Muslims of France is another story). This is why I have chosen my Ethical mission and before that my free-lancer career, being free from the tycoons in comparison to

most of my friends who are "slave" to their organizations. I feel sometimes as an exile in my own country, living out of the world, out of the past and the present, out of myself even, as I am condemned to be free and I cannot behave differently. This is also what I teach to my students from the final lines of Ionesco's *Rhinoceros*, the unforgettable monologue, when Berenger declares that he will "put up a fight against the lot of them. I'm the last man left, and I'm staying that way until the end. I'm not capitulating!" Berenger decides to abide only to humanism and not becoming a rhinoceros.

This is what I recommend to all the politically-correct Europeans who find justifications to terrorism and condemn Israel, while receiving millions of refugees from countries where there was never freedom, refusing to assimilate into the European way of life, giving equal rights to women, letting them dress however they want, being totally loyal to their new country, and whenever there is a contradiction between the country's law and their religion they should obey the law of the country that was generous enough to receive them. As Jesus said (Matthew 22:20-21): " ²⁰ And he saith unto them, Whose is this image and superscription? ²¹ They say unto him, Caesar's. Then saith he unto them, Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's." And the Jewish faith says: דינא דמלכותא דינא – the law of the land is the binding law. **Dina d'malkhuta dina** (alternative spelling: **Dina de-malkhuta dina**) (**Aramaic**: דִּינָא דְּמַלְכוּתָא דְּיָנָא, "the law of the land is the law"), is the [halakhic rule](#) that the law of the country is binding, and, in certain cases, is to be preferred to Jewish law. The concept of dina de-malkhuta dina is similar to the concept of [conflict of laws](#) in other legal systems. It appears in at least twenty-five places in the [Shulkhan Arukh](#). This is what the Jews did, what the Polish, Spanish, Portuguese, and most of the African and Arab refugees did, and none of those peace-loving refugees has ever become a terrorist. And whoever disagrees may return to his homeland where he can practice his religion freely, but also being murdered as hundreds of thousands in Syria, Algeria, Yemen, Lebanon, Iraq and Afghanistan, or living in extreme poverty without work, or living in an Islamic state as in Iran, fearing for their lives and welfare.

Marcel Proust is also a completely different story and author. In this short survey of the most loved French authors, we can see how every one is completely different from the others, yet I love them all, as they are All My Friends – Hugo, Zola, Dumas, Balzac, Sartre, Proust. Proust brings us to a new reality or dream – to our subconscious, to times past, which are similar to times present. While Hugo, Zola and Balzac painted huge frescoes like Michelangelo, Proust is like Vermeer the painter of miniatures, of feelings, of sotto voce, soft tones. In this style, he was quite unique. I enjoy most the last book of *A la recherche du temps perdu* – *Le temps retrouve*.

Marcel Proust; 10 July 1871 – 18 November 1922) was a French novelist, critic, and essayist best known for his monumental novel *À la recherche du temps perdu* (*In Search of Lost Time*; earlier translated as *Remembrance of Things Past*), published in seven parts between 1913 and 1927. He is considered by many to be one of the greatest authors of all time. Begun in 1909, *À la recherche du temps perdu* consists of seven volumes totaling around 3,200 pages (about 4,300 in The Modern Library's translation) and featuring more than 2,000 characters. [Graham Greene](#) called Proust the "greatest novelist of the 20th century", and [W. Somerset Maugham](#) called the novel the "greatest fiction to date". Proust died before he was able to complete his revision of the drafts and proofs of the final volumes, the last three of which were published posthumously and edited by his brother, Robert. Proust died at the age of 51, exactly like Balzac, another giant.

The novel began to take shape in 1909. Proust continued to work on it until his final illness in the autumn of 1922 forced him to break off. Proust established the structure early on, but even

after volumes were initially finished he kept adding new material and edited one volume after another for publication. The last three of the seven volumes contain oversights and fragmentary or unpolished passages, as they existed only in draft form at the death of the author; the publication of these parts was overseen by his brother Robert. The work was published in France between 1913 and 1927. Proust paid for the publication of the first volume (by the Grasset publishing house) after it had been turned down by leading editors who had been offered the manuscript in longhand. Many of its ideas, [motifs](#) and scenes are foreshadowed in Proust's [unfinished](#) novel, *Jean Santeuil* (1896–99), though the perspective and treatment there are different, and in his unfinished hybrid of philosophical essay and story, *Contre Sainte-Beuve* (1908–09). The novel had great influence on twentieth-century literature; some writers have sought to emulate it, others to parody it. In the centenary year of *Du côté de chez Swann*, [Edmund White](#) pronounced *À la recherche du temps perdu* "the most respected novel of the twentieth century."

Volume 7 – Time Regained

The Narrator is staying with Gilberte at her home near Combray. They go for walks, on one of which he is stunned to learn the Méséglise way and the Guermantes way are actually linked. Gilberte also tells him she was attracted to him when young, and had made a suggestive gesture to him as he watched her. Also, it was Lea she was walking with the evening he had planned to reconcile with her. He considers Saint-Loup's nature and reads an account of the Verdurins' salon, deciding he has no talent for writing. The scene shifts to a night in 1916, during [World War I](#), when the Narrator has returned to Paris from a stay in a [sanatorium](#) and is walking the streets during a blackout. He reflects on the changed norms of art and society, with the Verdurins now highly esteemed. He recounts a 1914 visit from Saint-Loup, who was trying to enlist secretly. He recalls descriptions of the fighting he subsequently received from Saint-Loup and Gilberte, whose home was threatened. He describes a call paid on him a few days previously by Saint-Loup; they discussed military strategy. Now on the dark street, the Narrator encounters Charlus, who has completely surrendered to his impulses. Charlus reviews Morel's betrayals and his own temptation to seek vengeance; critiques Brichtot's new fame as a writer, which has ostracized him from the Verdurins; and admits his general sympathy with Germany. The last part of the conversation draws a crowd of suspicious onlookers. After parting the Narrator seeks refuge in what appears to be hotel, where he sees someone who looks familiar leaving. Inside, he discovers it to be a male brothel, and spies Charlus using the services. The proprietor turns out to be Jupien, who expresses a perverse pride in his business. A few days later, news comes that Saint-Loup has been killed in combat. The Narrator pieces together that Saint-Loup had visited Jupien's brothel, and ponders what might have been had he lived.

Years later, again in Paris, the Narrator goes to a party at the house of the Prince de Guermantes. On the way he sees Charlus, now a mere shell of his former self, being helped by Jupien. The paving stones at the Guermantes house inspire another incident of involuntary memory for the Narrator, quickly followed by two more. Inside, while waiting in the library, he discerns their meaning: by putting him in contact with both the past and present, the impressions allow him to gain a vantage point outside time, affording a glimpse of the true nature of things. He realizes his whole life has prepared him for the mission of describing events as fully revealed, and (finally) resolves to begin writing. Entering the party, he is shocked at the disguises old age has given to the people he knew, and at the changes in society. Legrandin is now an invert, but is no longer a snob. Bloch is a respected writer and vital figure in society. Morel has reformed and become a respected citizen. Mme de Forcheville is the mistress of M. de Guermantes. Mme Verdurin has married the Prince de Guermantes after both their spouses died. Rachel is the star of the party, abetted by Mme de

Guermantes, whose social position has been eroded by her affinity for theater. Gilberte introduces her daughter to the Narrator; he is struck by the way the daughter encapsulates both the Méséglise and Guermantes ways within herself. He is spurred to writing, with help from Françoise and despite signs of approaching death. He realizes that every person carries within them the accumulated baggage of their past, and concludes that to be accurate he must describe how everyone occupies an immense range "in Time". At my advanced age, I often feel as the narrator going to a party at the house of the Prince de Guermantes, shocked at the disguises old age has given to the people I knew, and at the changes in society. I no longer recognize my friends who have become so old, while I remained so young, but when I look at myself in the mirror I notice that I am as old as my friends, but I refuse to admit it, as I still feel young and what counts after all is your feeling, your stamina, your ambition to move mountains.

We bring here the last pages of [Le temps retrouve/Time regained](#) in English and in French. As with most of the authors whom I love, I feel that they wrote what I intended to write. As Proust's narrator I am indifferent to criticisms of my work, those who pronounce upon my work after my death could think what they please of it. But I differ from him in his conception of death and illness – I don't hate death, I look at it as an inevitable event that will come when it will come, sooner or later, with or without disease – or death ease. Until death I intend to work at full speed, enjoying life, my family, culture – active and passive, writing, reading, watching as much as I can, even if my hearing is impaired, I have other senses that I can use, hoping that they at least will not be affected. I had a friend Zvi Aviel who was blind, yet he enjoyed life and counted on his marvelous wife Dalia, who was his eyes, his heart and his soul until he passed away. What a fantastic palette those 6 giant French authors are: Hugo, Zola, Dumas, Sartre, Pagnol, Proust – one can read them and reread them during a lifetime, they have written so many masterpieces, given so much joy, they are so interesting, so educating, they were translated to most languages of the world, and have become the pillars of the Western civilization. At the end of the French literature chapter, I just want to thank them for rendering my life much better, for being there when I felt depressed, being for me bibliotherapy, influencing my whole life– to be a better man!

The organisation of my memory, of my preoccupations, was linked to my work perhaps because, while the letters I received were forgotten an instant later, the idea of my work was continuously in my mind, in a state of perpetual becoming. But it too had become importunate. My work was like a son whose dying mother must still unceasingly labour in the intervals of inoculations and cuppings. She may love him still but she only realises it through the excess of her care of him. And my powers as a writer were no longer equal to the egoistical exactions of the work. Since the day on the staircase, nothing in the world, no happiness, whether it came from friendships, from the progress of my work or from hope of fame, reached me except as pale sunlight that had lost its power to warm me, to give me life or any desire whatever and yet was too brilliant in its paleness for my weary eyes which closed as I turned towards the wall. As much as I could tell from the movement of my lips, I might have had a very slight smile in the corner of my mouth when a lady wrote me: "I was surprised not to get an answer to my letter," Nevertheless, that reminded me and I answered it. I wanted to try, so as not to be thought ungrateful, to be as considerate to others as they to me. And I was crushed by imposing these super-human fatigue's on my dying body.

This idea of death installed itself in me definitively as love does.

Not that I loved death, I hated it. But I dare say I had thought of it from time to time as one does of a woman one does not yet love and now the thought of it adhered to the deepest layer of my brain so thoroughly that I could not think of anything without its first traversing the death zone and even if I thought of nothing and remained quite still, the idea of death kept me company as incessantly as the idea of myself. I do not think that the day when I became moribund, it was the accompanying factors such as the impossibility of going downstairs, of remembering a name, of getting up, which had by unconscious reasoning given me the idea that I was already all but dead, but rather that it had all come together, that the great mirror of the spirit reflected a new reality. And yet I did not see how I could pass straight from my present ills to death without some warning. But then I thought of others and how people die every day without it seeming strange to us that there should be no hiatus between their illness and their death. I thought even that it was only because I saw them from the inside (far more than through deceitful hope) that certain ailments did not seem to me necessarily fatal, taken one at a time, although I thought I was going to die, just like those who certain that their time has come, are nevertheless easily persuaded that their not being able to pronounce certain words has nothing to do with apoplexy or heart failure but is due to the tongue being tired, to a nerve condition akin to stammering, owing to the exhaustion consequent on indigestion.

In my case it was not the farewell of a dying man to his wife that I had to write, it was something longer and addressed to more than one person. Long to write! At best I might attempt to sleep during the day-time. If I worked it would only be at night but it would need many nights perhaps a hundred, perhaps a thousand. And I should be harassed by the anxiety of not knowing whether the Master of my destiny, less indulgent than the Sultan Sheriar, would, some morning when I stopped work, grant a reprieve until the next evening. Not that I had the ambition to reproduce in any fashion the *Thousand and One Nights*, anymore than the *Mémoires of Saint-Simon*, they too written by night, nor any of the books I had so much loved and which superstitiously attached to them in my childish simplicity as I was to my later loves, I could not, without horror, imagine different from what they were. As Elstir said of Chardin, one can only recreate what one loves by repudiating it. Doubtless my books, like my fleshly being, would, some day, die. But one must resign oneself to death. One accepts the thought that one will die in ten years and one's books in a hundred. Eternal duration is no more promised to works than to men. It might perhaps be a book as long as the *Thousand and One Nights* but very different. It is true that when one loves a work one would like to do something like it but one must sacrifice one's temporal love and not think of one's taste but of a truth which does not ask what our preferences are and forbids us to think of them. And it is only by obeying truth that one may some day encounter what one has abandoned and having forgotten the *Arabian Nights* or the *Mémoires of Saint-Simon* have written their counterpart in another period. But had I still time? Was it not too late?

In any case, if I had still the strength to accomplish my work, the circumstances, which had to-day in the course of the *Princesse de Guermantes'* reception simultaneously given me the idea of it and the fear of not being able to carry it out, would specifically indicate

its form of which I had a presentiment formerly in Combray church during a period which had so much influence upon me, a form which, normally, is invisible, the form of Time. I should endeavour to render that Time-dimension by transcribing life in a way very different from that conveyed by our lying senses. Certainly, our senses lead us into other errors, many episodes in this narrative had proved to me that they falsify the real aspect of life. But I might, if it were needful, to secure the more accurate interpretation I proposed, be able to leave the locality of sounds unchanged, to refrain from detaching them from the source the intelligence assigns to them, although making the rain patter in one's room or fall in torrents into the cup from which we are drinking is, in itself, no more disconcerting than when as they often have, artists paint a sail or a peak near to or far away from us, according as the laws of perspective, variation in colour and ocular illusion make them appear, while our reason tells us that these objects are situated at enormous distances from us.

I might, although the error would be more serious, continue the fashion of putting features into the face of a passing woman, when instead of nose and cheeks and chin there was nothing there but an empty space in which our desire was reflected. And, a far more important matter, if I had not the leisure to prepare the hundred masks suitable to a single face, were it only as the eyes see it and in the sense in which they read its features, according as those eyes hope or fear or, on the other hand, as love and habit which conceal changes of age for many years, see them, indeed, even if I did not undertake, in spite of my liaison with Albertine proving that without it everything is fictitious and false, to represent people not from outside but from within ourselves where their smallest acts may entail fatal consequences, and to vary the moral atmosphere according to the different impressions on our sensibility or according to our serene sureness that an object is insignificant whereas the mere shadow of danger multiplies its size in a moment, if I could not introduce these changes and many others (the need for which, if one means to portray the truth has constantly been shown in the course of this narrative) into the transcription of a universe which had to be completely redesigned, at all events I should not fail to depict therein man, as having the extension, not of his body but of his years, as being forced to the cumulatively heavy task which finally crushes him, of dragging them with him wherever he goes. Moreover, everybody feels that we are occupying an unceasingly increasing place in Time, and this universality could only rejoice me since it is the truth, a truth suspected by each one of us which it was my business to try to elucidate. Not only does everyone feel that we occupy a place in Time but the most simple person measures that place approximately as he might measure the place we occupy in space. Doubtless we often make mistakes in this measurement but that one should believe it possible to do it proves that one conceives of age as something measurable.

And often I asked myself not only whether there was still time but whether I was in a condition to accomplish my work. Illness which had rendered me a service by making me die to the world (for if the grain does not die when it is sown, it remains barren but if it dies it will bear much fruit), was now perhaps going to save me from idleness as idleness had preserved me from facility. Illness had undermined my strength and, as I had long noticed, had sapped the power of my memory

when I ceased to love Albertine. And was not the recreation of the memory of impressions it was afterwards necessary to fathom, to illuminate, to transform into intellectual equivalents, one of the conditions, almost the essential condition, of a work of art such as I had conceived just now in the library? Ah, if I only still had the powers that were intact on the evening I had evoked when I happened to notice François le Champi. My grandmother's lingering death and the decline of my will and of my health dated from that evening of my mother's abdication. It was all settled at the moment when, unable to await the morning to press my lips upon my mother's face, I had taken my resolution, I had jumped out of bed and had stood in my nightshirt by the window through which the moonlight shone, until I heard M. Swann go away. My parents had accompanied him, I had heard the door open, the sound of bell and closing door. At that very moment, in the Prince de Guermantes' mansion, I heard the sound of my parents' footsteps and the metallic, shrill, fresh echo of the little bell which announced M. Swann's departure and the coming of my mother up the stairs; I heard it now, its very self, though its peal rang out in the far distant past. Then thinking of all the events which intervened between the instant when I had heard it and the Guermantes' reception I was terrified to think that it was indeed that bell which rang within me still, without my being able to abate its shrill sound, since, no longer remembering how the clanging used to stop, in order to learn, I had to listen to it and I was compelled to close my ears to the conversations of the masks around me. To get to hear it close I had again to plunge into myself. So that ringing must always be there and with it, between it and the present, all that indefinable past unrolled itself which I did not know I had within me. When it rang I already existed and since, in order that I should hear it still, there could be no discontinuity, I could have had no instant of repose or of non-existence, of non-thinking, of non-consciousness, since that former instant clung to me, for I could recover it, return to it, merely by plunging more deeply into myself. It was that notion of the embodiment of Time, the inseparableness from us of the past that I now had the intention of bringing strongly into relief in my work. And it is because they thus contain the past that human bodies can so much hurt those who love them, because they contain so many memories, so many joys and desires effaced within them but so cruel for him who contemplates and prolongs in the order of time the beloved body of which he is jealous, jealous to the point of wishing its destruction. For after death Time leaves the body and memories—indifferent and pale—are obliterated in her who exists no longer and soon will be in him they still torture, memories which perish with the desire of the living body. I had a feeling of intense fatigue when I realised that all this span of time had not only been lived, thought, secreted by me uninterruptedly, that it was my life, that it was myself, but more still because I had at every moment to keep it attached to myself, that it bore me up, that I was poised on its dizzy summit, that I could not move without taking it with me. The day on which I heard the distant, far-away sound of the bell in the Combray garden was a land-mark in that enormous dimension which I did not know I possessed. I was giddy at seeing so many years below

and in me as though I were leagues high.

I now understood why the Duc de Guermantes, whom I admired when he was seated because he had aged so little although he had so many more years under him than I, had tottered when he got up and wanted to stand erect—like those old Archbishops surrounded by acolytes, whose only solid part is their metal cross—and had moved, trembling like a leaf on the hardly approachable summit of his eighty-three years, as though men were perched upon living stilts which keep on growing, reaching the height of church-towers, until walking becomes difficult and dangerous and, at last, they fall. I was terrified that my own were already so high beneath me and I did not think I was strong enough to retain for long a past that went back so far and that I bore within me so painfully. If at least, time enough were allotted to me to accomplish my work, I would not fail to mark it with the seal of Time, the idea of which imposed itself upon me with so much force to-day, and I would therein describe men, if need be, as monsters occupying a place in Time infinitely more important than the restricted one reserved for them in space, a place, on the contrary, prolonged immeasurably since, simultaneously touching widely separated years and the distant periods they have lived through—between which so many days have ranged themselves—they stand like giants immersed in Time.

Je venais de comprendre pourquoi le duc de Guermantes, dont j'avais admiré, en le regardant assis sur une chaise, combien il avait peu vieilli bien qu'il eût tellement plus d'années que moi au-dessous de lui, dès qu'il s'était levé et avait voulu se tenir debout avait vacillé sur des jambes flageolantes comme celles de ces vieux archevêques sur lesquels il n'y a de solide que leur croix métallique et vers lesquels s'empressent les jeunes séminaristes, et ne s'était avancé qu'en tremblant comme une feuille, sur le sommet peu praticable de quatre-vingt-trois années, comme si les hommes étaient juchés sur de vivantes échasses grandissant sans cesse, parfois plus hautes que des clochers, finissant par leur rendre la marche difficile et périlleuse, et d'où tout d'un coup ils tombent. Je m'effrayais que les miennes fussent déjà si hautes sous mes pas, il ne me semblait pas que j'aurais encore la force de maintenir longtemps attaché à moi ce passé qui descendait déjà si loin, et que je portais si douloureusement en moi! Si du moins il m'était laissé assez de temps pour accomplir mon œuvre, je ne manquerais pas de la marquer au sceau de ce Temps dont l'idée s'imposait à moi avec tant de force aujourd'hui, et j'y décrirais les hommes, cela dût-il les faire ressembler à des êtres monstrueux, comme occupant dans le Temps une place autrement considérable que celle si restreinte qui leur est réservée dans l'espace, une place, au contraire, prolongée sans mesure, puisqu'ils touchent simultanément, comme des géants, plongés dans les années, à des époques vécues par eux, si distantes, - entre lesquelles tant de jours sont venus se placer - dans le Temps.

PLANNED TRIP TO AUSTRIA AND GERMANY

18 Days Trip to Austria, Slovakia, Hungary, Croatia, Slovenia, Italy, Switzerland, Liechtenstein, Germany, Czech Republic. The distances between locations are short, we'll stay at 4-5 stars hotels, BB, AC – 4 nights in Vienna, at night also in Sopron, Tihany, Graz, Maribor, Klagenfurt, Lienz, Innsbruck, Guarda, Vaduz, Salzburg, Burghausen, Melk, Brno. Direct Flights with El Al to Vienna and back. At night we'll see at least 8 Folklore Shows. We give here the rating of Michelin: *** - worth a journey, ** - worth a detour, * - interesting.

Day 1 – Direct Flight Tel Aviv to Vienna, Austria, with El Al, LY361, 06:30-09:30.

Days 1, 2 and 3 – Visit of Vienna***: The Ring** - Borse, Votivkirche, Universitat, Beethoven House, Rathaus, Burgtheater*, Parlament, Volksgarten*, New Palace, Maria-Theresien-Platz, Palace Gardens, Fine Arts Academy**, State Opera**, House of Music**, Osterreichisches Museum fur Angewandte Kunst**, Postparkass and Wagner: Werk*. Tour of Old Vienna**: Stephansdom*** - Stephansturm***, Riesentor**, pulpit***, altarpiece*, tomb** of Emperor Friedrich III, Cathedral Museum*, Mozarthaus*, Jesuitenkirche*, Schonlaterngasse*, Fleischmarkt, Griechenbeisl, Griechengasse*, Hoher Markt, Museum Judenplatz, Wipplingerstrasse – fountain of Andromeda*, Clock Museum*, Freyung* - Palais Ferstel, passage*, Palais Kinsky, Baroque façade*, Scottish Abbey, Peterskirche*, Graben*, Pestsaule**, Judisches Museum der Stadt Wien*, Donnerbrunnen, Capucin Crypt**. Hofburg, the Imperial Palace*** - Michaelerplatz*, Michaelertor*, Michaelerkuppel*, Schweizertor*, Michaelerkirche*, Josefsplatz*, Heldenplatz*, Imperial Treasury***, Kaiserappartments*, Hofburgkapelle, Spanische Hofreitschule**, Austrian National Library, Augustinian Church, Albertina**, Theatermuseum, Schmetterlinghaus, New Palace – Hofjagd und Rustkammer**, Sammlung alter Musikinstrumente**, Ephesos Museum**, Papyrusmuseum*, Welt Museum Wien*. Museum of Modern Art, Leopold Museum* with works by Egon Schiele, Gustav Klimt, Oskar Kokoschka. Weiden** - Karlskirche**, Wien Museum* - Jugendstil Buildings, Wagner-Pavillons*, Secession Pavilion*** with the Beethoven Frieze*** by Gustav Klimt, Otto Wagner Kirche am Steinhof**, Wagner Buildings, Schubert's Death Place. Belvedere: Upper Belvedere** - Galerie des 19. und 20. Jahrhunderts** with The Kiss** and The Bride** by Gustav Klimt, Die Sammlung Barock**, Belvedere Gardens, Lower Belvedere*. Schloss Schonbrunn*** - Great Gallery***, Schlosspark**, Gloriette**, Wagenburg*. KunstHausWien* designed by Hundertwasser, Sigmund-Freud-Museum*, Palais Liechtenstein**, Schubert Geburtshaus*, the Danube, between the Canal and the Danube – Prater*, Giant Ferris Wheel/Riesenrad**, Johan Strauss Haus, Haydnhaus*, Furniture Museum*, Leopoldsberg**, Kahlenberg*, Grinzing*.

Day 4 – With hydrofoil on the Danube to Bratislava, Slovakia. Visit of Bratislava** - Historic Centre***, Devin Castle***, Bratislava Castle**, Slovak National Gallery**, Church of St. Elizabeth or Blue Church**. Return from Bratislava to Vienna by bus along the Danube.

Days 1, 2, 3, 4 – At Night Hotel in Vienna. Opera, Theater, Folklore Show, Concert, Festival. Volksoper Vienna, Mozart Ensemble Vienna, Vienna Festival in the first fortnight of June, Vienna State Opera, Vienna Royal Orchestra, Spanish Riding School Performance.

Day 5 – Eisenstadt* - Esterhazy Palace*, Joseph Haydn House, Mount Calvary*, Town Hall, Court Jew Samuel Oppenheimer, Austrian Jewish Museum*, Cathedral. Neusiedler See** - Morbisch am See*, St Margarethen – Passion Play, National Park. Travel to Gyor, Hungary. Gyor – Hill of the Chapter**, Cathedral*, House of the Iron Tree Stump*, Old quarter, Szechenyi Square, St Ignatius Church, Abbot's House, the confluence of the 3 rivers: Mosoni Duna, Raba and Rabca. Drive to Sopron. At night hotel in Sopron, Folklore Show.

Day 6 – Sopron** - Fo Square**, Old Synagogue of Sopron*, Sopron Museum, Town Hall, Lutheran Museum, Pharmacy Museum, Orsolya Square, Fire Tower, Fabricius House, Storno House, Goat Church. Szombathel – Temple of Isis, Operint Street, Cathedral, Franciscan Church, County Hall, Main Square, Episcopal Palace, Owl Castle, Jewish Heritage. Drive to Tihany by Lake Balaton – Tihany Abbey**, Small Caves, Echo Hill, Osuchs Hill, Former Geysers*. At night – Hotel at Tihany. Folklore Show.

Day 7 – Lake Balaton*** - Nature Reserves of Lake Balaton***, Boat Trip on the Lake. Drive to Graz, Austria – 266 km, 2 hours and 41 minutes. Graz** - visit of the town and the surroundings in Day 7 afternoon and Day 8 morning. Old Town Tour**: Hauptplatz*, Landhaus**, Zeughaus/Arsenal***, Precious Blood of Jesus Church, Mausoleum**, Cathedral*, Freiheitsplatz, Kunsthau Graz*. City Parks Tour: Sackstrasse, Palais Attems, Holy Trinity Church, Schlossberg*, Medieval Quarter*, Mariahilf-Kirche*. Schloss Egenberg**: State Apartments***, Alte Galerie**, Planetengarten**. Austrian Open-Air Museum**. Stift Rein* - Stiftskirche**. Lurgrotte* - cave with an underground river. At Night – Hotel in Graz. Concert.

Day 8 – Continuation of visit of Graz. Drive to Varazdin, Croatia – 142 km, 1 hour and 59 minutes. Visit Varazdin** - Old Castle**, Entomological Collection**, Franciscan Square*, Sermage Palace**, Town Museum**, Jagica Park*, Miljenco-Stancic Square*, Cathedral of the Assumption*. Drive to Maribor, Slovenia. Hotel in Maribor. Lent International Summer Festival for two weeks at the end of June. The festival attracts theatre, opera, ballet performers, classical, modern, and jazz musicians and dancers from all over the world as well as visitors. There are also mimes, magicians, and acrobats performing during the festival.

Day 9 – Visit Maribor** - Old Town, Drava River, The Old Bridge, The Jewish Tower, Town Hall, Cathedral, Franciscan Church, Maribor Castle, Betnava Castle, Jewish Heritage. Drive to Klagenfurt, Austria – 187 km, 1 hour 52 minutes. Visit Klagenfurt* - Old Town** - Neuer Platz, Alter Platz*, St. Egyd Church, Landhaus, Dom/Cathedral*, Regional Museum*, Europapark and Minimundus, Gustav Mahler House. Worther See* - South Shore Tour, Kirche Maria Gail, Schloss Rosegg, Velden*, Maria Worth*, Viktring, Panorama of Pyramidenkogel**. Hotel in Klagenfurt, Folklore Show.

Day 10 – Drive from Klagenfurt to Bad Gastein – 218 km, 2 hours and 26 minutes. Visit Bad Gastein*** - the roaring Gasteiner Ache creates a waterfall right in town, Kaiser-Wilhelm Promenade* by the river, scenery* klung between Stubnerkogel**, ascent in a chairlift and see panorama** and Huttenkogel. Zitterauer Tisch and Bockhartsee*** with a great view***. Drive to Sportgastein** and take a modern cable-car leading up to the Kreuzkogel summit***, with views** from the station and after a 15 minutes walk to the summit a wonderful panorama***. Drive to Lienz. Night Visit of Lienz – Hauptplatz, St. Andreas Church, Bruck Castle. At Night – Hotel in Lienz.

Day 11 – Drive from Lienz to Innsbruck – 184 km, 2 hours & 38 minutes. Visit Innsbruck*** - Cathedral*, Hofkirche***, Maximilian's Mausoleum***, Silver Chappel**, Folk Art Museum**, Hofburg*, Tower Panorama*, Little Golden Roof*, Helblinghaus*, Maria Theresien Strasse*, Kiebachgasse*, Triumphal Arch, Arsenal*, Stubaital**, Stubaier Glacier and Wilde Gruben countryside**, Eisgrat**, Jochdole**, Daunferner**, Wilten, Bergisel, Ambras Castle*, Hungerburgbahn funicular. At Night – Hotel in Innsbruck. Dance Festival.

Day 12 – Drive from Innsbruck to Merano, Italy – 155 km, 1 hour and 53 minutes. Visit Merano** - Summer Promenades along the Passirio River**, Passegiata Tappeiner**, Duomo

di San Nicolo, Via Portici, Castello Principesco*, Avelengo*, Tirol*. Drive from Merano to Guarda, Switzerland, in the Graubunden Canton, where Romansch, Italian and German are official languages and are spoken. Drive in Italy through South Tyrol, along the Adige river, the Val Venosta, Naturno, Juval Castle, Castelbello, Glorenza, Burgusio, Lago di Resia, and in Switzerland, through the Lower Engadin*** - 119 km, 2 hours and 26 minutes, through Martina, Sent, Munt La Crusch site**, Scuol* - Cha Gronda House and Museum, Vulpera*, Schloss Tarasp*, Ardez*, and finally Guarda** - with its fountains, decorated houses and narrow streets, and with its Steinsberg Tower. At Night – hotel in Guarda. Folklore Show.

Day 13 – Drive to Davos – highest altitude resort, famous for staging the World Economic Forum. Visit Davos** resort, village, church of St John, Davos-Platz, town hall. Visit Kirchner Museum, Hohe Promenade*, Jacobshorn**, Dischma Valley**. Drive to Chur. Visit Chur* - Old Town, Cathedral, Bundner Kunstmuseum**, Parpaner Rothorn**. Drive from Chur to Vaduz, Liechtenstein. Visit Vaduz – Fine Arts Museum*, Landesmuseum*, Castle, Town, Tamina Gorge**, Malbuntal. At Night – Hotel in Vaduz. Folklore Show.

Day 14 – Drive to Bregenz, Austria, on Lake Constance. Visit Bregenz**, Bregenerwald**. Drive from Bregenz to Salzburg – 329 km, 3 hours and 17 minutes. Visit Salzburg*** on Day 14 afternoon and Day 15 morning - Fortress**, Nonnberg Monastery, Old Town**, Cathedral*, St. Peter's Cemetery**, St. Peter's Abbey***, Franciscan Church*, Universitätsplatz*, Getreidegasse*, Mozart's Birthplace, Judengasse, Residenz**, Right bank of the Salzach* river, Hettwer Bastei**, Mirabell Palace and Garden*, Mozart-Wohnhaus, Left bank of the Salzach, Monchsberg**, Hellbrunn Castle*, Freilichtmuseum, Natural History Museum**. At Night – Hotel in Salzburg. Festival, Concert, Theater, Marionetten.

Day 15 – Continuation of Salzburg's Visit. Drive to Berchtesgaden, Germany. Visit Berchtesgaden** - Schlossplatz*, Church, Castle, Obersalzberg and the Kehlstein**, Königssee**, The Rossfeld Road**. Drive from Berchtesgaden to Burghausen. Night Visit of Burghausen** - Castle**, Marienberg. At Night – Hotel in Burghausen. Folklore Show.

Day 16 – Drive from Burghausen to Passau. Visit Passau** - the town of the three rivers, setting** of the junction of the Danube, the Inn and the Ilz. The Old Town, Oberhaus Fortress and views**, Dom St Stefan, Residenzplatz, Rathausplatz, St Michael's Church, The Three Rivers' Walk*. Drive along the Danube Valley** to Linz. Visit Wilhering Monastery*** and Linz* - Tour of Old Linz*, Old Cathedral, Castle, St Martin's Church, Landhaus, Minorite Monastery, Lentos Modern Art Museum**, Ars Electronica Center, New Cathedral, Postlingberg*. Visit St Florian Monastery**. Drive to Melk, visit Mauthausen Concentration Camp Memorial. Night Visit of Melk – Forsthaus, Zaglauergerasse, Wiener Strasse, City Wall, Wiener Tor, Rathausplatz, Haus am Stein, Sterngerasse, Pfarkirche. At Night – Hotel in Melk.

Day 17 – Visit Melk Monastery***. Drive to Wachau. Visit Wachau***. Drive from Wachau to Breclav, Czech Republic – 143 km, 1 hour and 34 minutes. Visit Breclav – Castle, St Wenceslas Church, Old Town, Synagogue, Jewish Heritage, Jewish Cemetery, St Mary Church. Drive to Brno. Night Visit of Brno and Morning Visit on Day 18 – Tugendhat House**, Market Square*, Spilberk Fortress*, St Peter and St Paul Cathedral*, Moravian Gallery*, Jacob Church, Old and New Town Halls, Jesuite Church, Capuchin Church and Crypt, Augustine Monastery, the Labyrinth under Vegetable Market, Jewish Cemetery, Jewish Heritage, Janacek Theater. At Night – Hotel in Brno. Folklore Show, Farewell Dinner.

Day 18 – Continuation of Visit of Brno. Visit of Veveri Castle by the Brno Dam Lake. Drive to Lednice Castle and Valtice Castle in Lednice-Valtice Cultural Landscape. 96 km to Vienna Airport. Direct Flight from Vienna to Tel Aviv LY364 20:30-00:55 (the Day after).

GERMAN – LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE

Books that I Am Reading in German - with or without translation: Der Zauberberg by Thomas Mann, Ansichten eines Clowns by Heinrich Boll, Die Wahlverwandtschaften by Goethe, Die Jugend des Königs Henri Quatre by Heinrich Mann, Der schwarze Obelisk by Erich Maria Remarque, Kein Ol, Moses? by Ephraim Kishon, and the books **that I have read recently** – Die Judin von Toledo by Lion Feuchtwanger, and Great German Poems of the Romantic Area: Heine, Goethe, Schiller, Holderlin., Schachnovelle by Stephan Zweig, Die Leiden des Jungen Werther by Goethe, etc.

The main languages spoken in Germany are German (95%), regional languages: [Low Rhenish](#); [Limburgish](#); [Luxembourgish](#); [Alemannic](#); [Bavarian](#); [Danish](#); [Upper Sorbian](#), [Lower Sorbian](#); [North Frisian](#), [Saterland Frisian](#); [Romani](#), [Low German](#), immigrant languages: Turkish, Arabic, Russian, Polish, Serbo-Croatian, Dutch, Greek, Spanish, Kurdish, Igbo, Italian, and others.

The [first book read](#) in German in 1963 was [Goetz von Berlichingen](#) by [Goethe in Fraktur](#) alphabet. [Goethe's plot](#) treats events freely: while the historical Götze died an octogenarian, Goethe's hero is a free spirit, a maverick, intended to be a pillar of national integrity against a deceitful and over-refined society, and the way in which he tragically succumbs to the abstract concepts of law and justice shows the submission of the individual in that society. We'll bring here part of Scene 1 of the play in English, in German and also in Fraktur alphabet, and the end.

SCENE I.—: An Inn at Schwarzenberg in Franconia.

[Metzler and Sievers, two Swabian Peasants, are seated at a table—At the fire, at some distance from them, two Troopers from Bamberg—The Innkeeper.
Sievers.

Hänsel! Another cup of brandy—and Christian measure.

Innkeeper.

Thou art a Never-enough.

Metzler.

(Apart to Sievers.) Repeat that again about Berlichingen.—The Bambergers there are so angry they are almost black in the face.

Sievers.

Bambergers!—What are they about here?

Metzler.

Weislingen has been two days up yonder at the castle with the Earl—they are his attendants—they came with him, I know not whence; they are waiting for him—he is going back to Bamberg.

Sievers.

Who is that Weislingen?

Metzler.

The Bishop of Bamberg's right hand! a powerful lord, who is lying in wait to play Goetz some trick.

Sievers.

He had better take care of himself.



Schwarzenberg in Franken. Herberge.

Metzler, Sievers am Tische. **Zwei Reitersknechte** bei'm Feuer. **Wirth**.

Sievers. Hänfel, noch ein Glas Branntwein, und meß christlich.

Wirth. Du bist der Nimmersatt.

Metzler (leise zu Sievers). Erzähl das noch einmal vom Berlichingen! Die Bamberger dort ärgern sich, sie möchten schwarz werden.

Sievers. Bamberger? Was thun die hier?

Metzler. Der Weislingen ist oben auf'm Schloß bei'm Herrn Grafen schon zwei Tage; dem haben sie das Gleit geben. Ich weiß nicht wo er herkommt; sie warten auf ihn; er geht zurück nach Bamberg.

Sievers. Wer ist der Weislingen?

Metzler. Des Bischofs rechte Hand, ein gewaltiger Herr, der dem Götz auch auf'n Dienst lauert.

Sievers. Er mag sich in Acht nehmen.

Erster Act.

Schwarzenberg in Franken.
Herberge.

Metzler, Sievers am Tische. **Zwei Reiters-**
5 **knechte** bei'm Feuer. **Wirth**.

Sievers. Hänfel, noch ein Glas Branntwein,
und meß christlich.

Wirth. Du bist der Nimmersatt.

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Sievers. Wer ist der Weislingen?

Metzler. Des Bischofs rechte Hand, ein ge-
waltiger Herr, der dem Götz auch auf'n Dienst lauert.

20 **Sievers.** Er mag sich in Acht nehmen.

And the famous last lines of the play: Heavenly air! Freedom! Freedom! Freedom is above!
above - with thee! The world is a prison-house. Noble man! Woe to this age that rejected
thee! And in German: Himmlische Luft – Freiheit! Freiheit! Nur droben, droben bei dir. Die

Welt ist ein Gefängniß. Edler Mann! Edler Mann! Wehe dem Jahrhundert, das dich von sich stieß!

Goetz.

God be praised! He was the kindest youth under the sun, and one of the bravest.—Now release my soul. My poor wife! I leave thee in a wicked world. Lerse, forsake her not! Look your hearts more carefully than your doors. The age of fraud is at hand, treachery will reign unchecked. The worthless will gain the ascendancy by cunning, and the noble will fall into their net. Maria, may God restore thy husband to thee! may he not fall the deeper for having risen so high! Selbitz is dead, and the good emperor, and my George—give me a draught of water!—Heavenly air! Freedom! freedom!

[*He dies.*

Elizabeth.

Freedom is above! above—with thee! The world is a prison-house.

Maria.

Noble man! Woe to this age that rejected thee!

Lerse.

And woe to the future, that shall misjudge thee.

Götz. Gott sei Dank! – Er war der beste Junge unter der Sonne und tapfer. – Löse meine Seele nun. – Arme Frau! Ich lasse dich in einer verderbten Welt. Lerse, verlaß sie nicht. – Schließt eure Herzen sorgfältiger als eure Thore. Es kommen die Zeiten des Betrugs, es ist ihm Freiheit gegeben. Die Nichtswürdigen werden regieren mit List, und der Edle wird in ihre Netze fallen. Maria, gebe dir Gott deinen Mann wieder. Möge er nicht so tief fallen, als er hoch gestiegen ist! Selbitz starb, und der gute Kaiser, und mein Georg. – Gebt mir einen Trunk Wasser. – Himmlische Luft – Freiheit! Freiheit! (Er stirbt.)

Elisabeth. Nur droben, droben bei dir. Die Welt ist ein Gefängniß.

Maria. Edler Mann! Edler Mann! Wehe dem Jahrhundert, das dich von sich stieß!

Lerse. Wehe der Nachkommenschaft, die dich verkennt!

From my early childhood I read translated German novels and one of my favorite authors was Erich Maria Remarque, who wrote some of the most interesting books that I have read: All Quiet on the Western Front, Spark of Life, The Black Obelisk, Arch of Triumph... I have read other books and plays by Goethe [as Faust](#) (saw it on stage and in Gounod's Opera), [Die Leiden des Yungen Werther](#) (but I did not commit suicide subsequently), [Die Wahlverwandtschaften](#), [Poems](#). Books by Thomas and Heinrich Mann, Die Judin von Toledo by Lion Feuchtwanger, Schachnovelle, biographies of Balzac, Fouche, by Stephan Zweig, plays by Schiller, poetry... I am not a romantic, yet I was moved profoundly by the Sorrows of Young Werther, although I fully disapprove with suicide. But I understood very well Werther, and as I read the book in a dual language edition in German and English I understood every word and the novel's subtlety. I even discussed the book and its message with Ruthy in our correspondence before we were married.

The Sorrows of Young Werther ([German](#): *Die Leiden des jungen Werthers*) is an [epistolary](#) and loosely [autobiographical novel](#) by [Johann Wolfgang von Goethe](#), first published in 1774; a revised edition of the novel was published in 1787. *Werther* was an important novel of the [Sturm und Drang](#) period in [German literature](#), and influenced the later [Romantic](#) literary movement. Finished in six weeks of intensive writing during January–March 1774, its publication instantly made the 24-year-old Goethe one of the first international literary celebrities. Of all his works, this book was the most known to the general public. Towards the end of Goethe's life, a personal visit to [Weimar](#) became crucial to any young man's [tour of Europe](#). The majority of *The Sorrows of Young Werther* is presented as a collection of letters written by Werther, a young artist of highly sensitive and passionate temperament, and sent to his friend Wilhelm. In these letters, Werther gives a very intimate account of his stay in the

fictional village of Wahlheim (based on the town of Garbenheim, near [Wetzlar](#)). He is enchanted by the simple ways of the peasants there. He meets Lotte, a beautiful young girl who is taking care of her siblings following the death of their mother. Despite knowing beforehand that Lotte is already engaged to a man named Albert who is 11 years her senior, Werther falls in love with her.

Although this causes Werther great pain, he spends the next few months cultivating a close friendship with both of them. His pain eventually becomes so great that he is forced to leave and go to Weimar. While he is away, he makes the acquaintance of *Fräulein* von B. He suffers a great embarrassment when he forgetfully visits a friend and has to face the normal weekly gathering of the entire aristocratic set. He returns to Wahlheim after this, where he suffers more than he did before, partially because Lotte and Albert are now married. Every day serves as a torturous reminder that Lotte will never be able to requite his love. Out of pity for her friend and respect for her husband, Lotte comes to the decision that Werther must not visit her so frequently. He visits her one final time, and they are both overcome with emotion after Werther's recitation of a portion of "[Ossian](#)". Werther had realized even before this incident that one member of their love triangle — Lotte, Albert or Werther himself — had to die in order to resolve the situation. Unable to hurt anyone else or seriously consider committing murder, Werther sees no other choice but to take his own life. After composing a farewell letter to be found after his suicide, he writes to Albert asking for his two pistols, under a pretence that he is going "on a journey". Lotte receives the request with great emotion and sends the pistols. Werther then shoots himself in the head, but does not die until 12 hours after he has shot himself. He is buried under a [linden](#) tree, a tree he talks about frequently in his letters, and the funeral is not attended by clergymen, Albert or his beloved Lotte. I chose to quote here the final pages of the book, which are so chilling that you have the impression that you are present there.

Der Knabe kam mit den Pistolen zu Werthern, der sie ihm mit Entzücken abnahm, als er hörte, Lotte habe sie ihm gegeben. Er ließ sich Brot und Wein bringen, hieß den Knaben zu Tische gehen und setzte sich nieder, zu schreiben.

»Sie sind durch deine Hände gegangen, du hast den Staub davon geputzt, ich küsse sie tausendmal, du hast sie berührt! Und du, Geist des Himmels, begünstigst meinen Entschluß, und du, Lotte, reichst mir das Werkzeug, du, von deren Händen ich den Tod zu empfangen wünschte, und ach! Nun empfange. O ich habe meinen Jungen ausgefragt. Du zittertest, als du sie ihm reichtest, du sagtest kein Lebewohl! – wehe! Wehe! Kein Lebewohl! – solltest du dein Herz für mich verschlossen haben, um des Augenblicks willen, der mich ewig an dich befestigte? Lotte, kein Jahrtausend vermag den Eindruck auszulöschen! Und ich fühle es, du kannst den nicht hassen, der so für dich glüht«.

Nach Tische hieß er den Knaben alles vollends einpacken, zerriß viele Papiere, ging aus und brachte noch kleine Schulden in Ordnung. Er kam wieder nach Hause, ging wieder aus vors Tor, ungeachtet des Regens, in den gräflichen Garten, schweifte weiter in der Gegend umher und kam mit anbrechender Nacht zurück und schrieb.

»Wilhelm, ich habe zum letzten Male Feld und Wald und den Himmel gesehen. Leb wohl auch du! Liebe Mutter, verzeiht mir! Tröste sie, Wilhelm! Gott segne euch! Meine Sachen sind alle in Ordnung. Lebt wohl! Wir sehen uns wieder und freudiger«.

»Ich habe dir übel gelohnt, Albert, und du vergibst mir. Ich habe den Frieden deines Hauses gestört, ich habe Mißtrauen zwischen euch gebracht. Lebe wohl! Ich will es enden. O daß ihr glücklich wäret durch meinen Tod! Albert! Albert! Mache den Engel glücklich! Und so wohne Gottes Segen über dir!«

Er kannte den Abend noch viel in seinen Papieren, zerriß vieles und warf es in den Ofen, versiegelte einige Päckchen mit den Adressen an Wilhelm. Sie enthielten kleine Aufsätze,

abgerissene Gedanken, deren ich verschiedene gesehen habe; und nachdem er um zehn Uhr Feuer hatte nachlegen und sich eine Flasche Wein geben lassen, schickte er den Bedienten, dessen Kammer wie auch die Schlafzimmer der Hausleute weit hinten hinaus waren, zu Bette, der sich dann in seinen Kleidern niederlegte, um frühe bei der Hand zu sein; denn sein Herr hatte gesagt, die Postpferde würden vor sechs vor Haus kommen.

Nach Eilfe

»Alles ist so still um mich her, und so ruhig meine Seele. Ich danke dir, Gott, der du diesen letzten Augenblicken diese Wärme, diese Kraft schenkest.

Ich trete an das Fenster, meine Beste, und sehe, und sehe noch durch die stürmenden, vorüberfliehenden Wolken einzelne Sterne des ewigen Himmels! Nein, ihr werdet nicht fallen! Der Ewige trägt euch an seinem Herzen, und mich. Ich sehe die Deichselsterne des Wagens, des liebsten unter allen Gestirnen. Wenn ich nachts von dir ging, wie ich aus deinem Tore trat, stand er gegen mir über. Mit welcher Trunkenheit habe ich ihn oft angesehen, oft mit aufgehobenen Händen ihn zum Zeichen, zum heiligen Merksteine meiner gegenwärtigen Seligkeit gemacht! Und noch – o Lotte, was erinnert mich nicht an dich! Umgibst du mich nicht! Und habe ich nicht, gleich einem Kinde, ungenügsam allerlei Kleinigkeiten zu mir gerissen, die du Heilige berührt hattest!

Liebes Schattenbild! Ich vermache dir es zurück, Lotte, und bitte dich, es zu ehren. Tausend, tausend Küsse habe ich darauf gedrückt, tausend Grüße ihm zugewinkt, wenn ich ausging oder nach Hause kam. Ich habe deinen Vater in einem Zettelchen gebeten, meine Leiche zu schützen. Auf dem Kirchhofe sind zwei Lindenbäume, hinten in der Ecke nach dem Felde zu; dort wünsche ich zu ruhen. Er kann, er wird das für seinen Freund tun. Bitte ihn auch. Ich will frommen Christen nicht zumuten, ihren Körper neben einen armen Unglücklichen zu legen. Ach, ich wollte, ihr begrüßt mich am Wege, oder im einsamen Tale, daß Priester und Levit vor dem bezeichneten Steine sich segnend vorübergangen und der Samariter eine Träne weinte.

Hier, Lotte! Ich schaudre nicht, den kalten, schrecklichen Kelch zu fassen, aus dem ich den Taumel des Todes trinken soll! Du reichtest mir ihn, und zage nicht. All! All! So sind alle die Wünsche und Hoffnungen meines Lebens erfüllt! So kalt, so starr an der ehernen Pforte des Todes anzuklopfen.

Daß ich des Glückes hätte teilhaftig werden können, für dich zu sterben! Lotte, für dich mich hinzugeben! Ich wollte mutig, ich wollte freudig sterben, wenn ich dir die Ruhe, die Wonne deines Lebens wiederschaffen könnte. Aber ach! Das ward nur wenigen Edeln gegeben, ihr Blut für die Ihrigen zu vergießen und durch ihren Tod ein neues, hundertfältiges Leben ihren Freunden anzufachen.

In diesen Kleidern, Lotte, will ich begraben sein, du hast sie berührt, geheiligt; ich habe auch deinen Vater darum gebeten. Meine Seele schwebt über dem Sarge. Man soll meine Taschen nicht aussuchen. Diese blaßrote Schleife, die du am Busen hattest, als ich dich zum ersten Male unter deinen Kindern fand – o küsse sie tausendmal und erzähle ihnen das Schicksal ihres unglücklichen Freundes. Die Lieben! Sie wimmeln um mich. Ach wie ich mich an dich schloß! Seit dem ersten Augenblicke dich nicht lassen konnte! – diese Schleife soll mit mir begraben werden. An meinem Geburtstage schenktest du sie mir! Wie ich das alles verschlang! – ach, ich dachte nicht, daß mich der Weg hierher führen sollte! – sei ruhig! Ich bitte dich, sei ruhig!

– Sie sind geladen – es schlägt zwölf! So sei es denn! – Lotte! Lotte, lebe wohl! Lebe wohl!«

Ein Nachbar sah den Blick vom Pulver und hörte den Schuß fallen; da aber alles stille blieb, achtete er nicht weiter drauf.

Morgens um sechs tritt der Bediente herein mit dem Lichte. Er findet seinen Herrn an der Erde, die Pistole und Blut. Er ruft, er faßt ihn an; keine Antwort, er röchelt nur noch. Er läuft nach den Ärzten, nach Alberten. Lotte hört die Schelle ziehen, ein Zittern ergreift alle ihre Glieder. Sie weckt ihren Mann, sie stehen auf, der Bediente bringt heulend und stotternd die Nachricht, Lotte sinkt ohnmächtig vor Alberten nieder.

Als der Medikus zu dem Unglücklichen kam, fand er ihn an der Erde ohne Rettung, der Puls schlug, die Glieder waren alle gelähmt. Über dem rechten Auge hatte er sich durch den Kopf geschossen, das Gehirn war herausgetrieben. Man ließ ihm zum Überfluß eine Ader am Arme, das Blut lief, er holte noch immer Atem.

Aus dem Blut auf der Lehne des Sessels konnte man schließen, er habe sitzend vor dem Schreibtische die Tat vollbracht, dann ist er heruntergesunken, hat sich konvulsivisch um den Stuhl herumgewälzt. Er lag gegen das Fenster entkräftet auf dem Rücken, war in völliger Kleidung, gestiefelt, im blauen Frack mit gelber Weste.

Das Haus, die Nachbarschaft, die Stadt kam in Aufruhr. Albert trat herein. Werthern hatte man auf das Bett gelegt, die Stirn verbunden, sein Gesicht schon wie eines Toten, er rührte kein Glied. Die Lunge röchelte noch fürchterlich, bald schwach, bald stärker; man erwartete sein Ende.

Von dem Weine hatte er nur ein Glas getrunken. »Emilia Galotti« lag auf dem Pulte aufgeschlagen.

Von Alberts Bestürzung, von Lottens Jammer laßt mich nichts sagen.

Der alte Amtmann kam auf die Nachricht hereingesprengt, er küßte den Sterbenden unter den heißesten Tränen. Seine ältesten Söhne kamen bald nach ihm zu Fuße, sie fielen neben dem Bette nieder im Ausdrücke des unbändigsten Schmerzens, küßten ihm die Hände und den Mund, und der älteste, den er immer am meisten geliebt, hing an seinen Lippen, bis er verschieden war und man den Knaben mit Gewalt wegriß. Um zwölf mittags starb er. Die Gegenwart des Amtmannes und seine Anstalten tuschten einen Auflauf. Nachts gegen eilf ließ er ihn an die Stätte begraben, die er sich erwählt hatte. Der Alte folgte der Leiche und die Söhne, Albert vermocht's nicht. Man fürchtete für Lottens Leben. Handwerker trugen ihn. Kein Geistlicher hat ihn begleitet.

When the servant brought the pistols to Werther, the latter received them with transports of delight upon hearing that Charlotte had given them to him with her own hand. He ate some bread, drank some wine, sent his servant to dinner, and then sat down to write as follows:

"They have been in your hands you wiped the dust from them. I kiss them a thousand times—you have touched them. Yes, Heaven favours my design, and you, Charlotte, provide me with the fatal instruments. It was my desire to receive my death from your hands, and my wish is gratified. I have made inquiries of my servant. You trembled when you gave him the pistols, but you bade me no adieu. Wretched, wretched that I am—not one farewell! How could you shut your heart against me in that hour which makes you mine for ever? Charlotte, ages cannot efface the impression—I feel you cannot hate the man who so passionately loves you!"

After dinner he called his servant, desired him to finish the packing up, destroyed many papers, and then went out to pay some trifling debts. He soon returned home, then went out again, notwithstanding the rain, walked for some time in the count's garden, and afterward proceeded farther into the country. Toward evening he came back once more, and resumed his writing.

"Wilhelm, I have for the last time beheld the mountains, the forests, and the sky. Farewell! And you, my dearest mother, forgive me! Console her, Wilhelm. God bless you! I have settled all my affairs! Farewell! We shall meet again, and be happier than ever."

"I have requited you badly, Albert; but you will forgive me. I have disturbed the peace of your home. I have sowed distrust between you. Farewell! I will end all this wretchedness. And oh, that my death may render you happy! Albert, Albert! make that angel happy, and the blessing of Heaven be upon you!"

He spent the rest of the evening in arranging his papers: he tore and burned a great many; others he sealed up, and directed to Wilhelm. They contained some detached thoughts and maxims, some of which I have perused. At ten o'clock he ordered his fire to be made up, and a bottle of wine to be brought to him. He then dismissed his servant, whose room, as well as the apartments of the rest of the family, was situated in another part of the house. The servant lay down without undressing, that he might be the sooner ready for his journey in the morning, his master having informed him that the post-horses would be at the door before six o'clock.

"Past eleven o'clock! All is silent around me, and my soul is calm. I thank thee, O God, that thou bestowest strength and courage upon me in these last moments! I approach the window, my dearest of friends; and through the clouds, which are at this moment driven rapidly along by the impetuous winds, I behold the stars which illumine the eternal heavens. No, you will not fall, celestial bodies: the hand of the Almighty supports both you and me! I have looked for the last time upon the constellation of the Greater Bear: it is my favourite star; for when I bade you farewell at night, Charlotte, and turned my steps from your door, it always shone upon me. With what rapture have I at times beheld it! How often have I implored it with uplifted hands to witness my felicity! and even still—But what object is there, Charlotte, which fails to summon up your image before me? Do you not surround me on all sides? and have I not, like a child, treasured up every trifle which you have consecrated by your touch?

"Your profile, which was so dear to me, I return to you; and I pray you to preserve it. Thousands of kisses have I imprinted upon it, and a thousand times has it gladdened my heart on departing from and returning to my home.

"I have implored your father to protect my remains. At the corner of the churchyard, looking toward the fields, there are two lime-trees—there I wish to lie. Your father can, and doubtless will, do this much for his friend. Implore it of him. But perhaps pious Christians will not choose that their bodies should be buried near the corpse of a poor, unhappy wretch like me. Then let me be laid in some remote valley, or near the highway, where the priest and Levite may bless themselves as they pass by my tomb, whilst the Samaritan will shed a tear for my fate.

"See, Charlotte, I do not shudder to take the cold and fatal cup, from which I shall drink the draught of death. Your hand presents it to me, and I do not tremble. All, all is now concluded: the wishes and the hopes of my existence are fulfilled. With cold, unflinching hand I knock at the brazen portals of Death. Oh, that I had enjoyed the bliss of dying for you! how gladly would I have sacrificed myself for you; Charlotte! And could I but restore peace and joy to your bosom, with what resolution, with what joy, would I not meet my fate! But it is the lot of only a chosen few to shed their blood for their friends, and by their death to augment, a thousand times, the happiness of those by whom they are beloved.

"I wish, Charlotte, to be buried in the dress I wear at present: it has been rendered sacred by your touch. I have begged this favour of your father. My spirit soars above my sepulchre. I do not wish my pockets to be searched. The knot of pink ribbon which you wore on your bosom the first time I saw you, surrounded by the children—Oh, kiss them a thousand times for me, and tell them the fate of their unhappy friend! I think I see them playing around me. The dear children! How warmly have I been attached to you, Charlotte! Since the first hour I saw you, how impossible have I found it to leave you. This ribbon must be buried with me: it was a

present from you on my birthday. How confused it all appears! Little did I then think that I should journey this road. But peace! I pray you, peace!

"They are loaded—the clock strikes twelve. I say amen. Charlotte, Charlotte! farewell, farewell!"

A neighbour saw the flash, and heard the report of the pistol; but, as everything remained quiet, he thought no more of it. In the morning, at six o'clock, the servant went into Werther's room with a candle. He found his master stretched upon the floor, weltering in his blood, and the pistols at his side. He called, he took him in his arms, but received no answer. Life was not yet quite extinct. The servant ran for a surgeon, and then went to fetch Albert. Charlotte heard the ringing of the bell: a cold shudder seized her. She wakened her husband, and they both rose. The servant, bathed in tears faltered forth the dreadful news. Charlotte fell senseless at Albert's feet.

When the surgeon came to the unfortunate Werther, he was still lying on the floor; and his pulse beat, but his limbs were cold. The bullet, entering the forehead, over the right eye, had penetrated the skull. A vein was opened in his right arm: the blood came, and he still continued to breathe. From the blood which flowed from the chair, it could be inferred that he had committed the rash act sitting at his bureau, and that he afterward fell upon the floor. He was found lying on his back near the window. He was in full-dress costume.

The house, the neighbourhood, and the whole town were immediately in commotion. Albert arrived. They had laid Werther on the bed: his head was bound up, and the paleness of death was upon his face. His limbs were motionless; but he still breathed, at one time strongly, then weaker—his death was momentarily expected. He had drunk only one glass of the wine. "Emilia Galotti" lay open upon his bureau. I shall say nothing of Albert's distress, or of Charlotte's grief.

The old steward hastened to the house immediately upon hearing the news: he embraced his dying friend amid a flood of tears. His eldest boys soon followed him on foot. In speechless sorrow they threw themselves on their knees by the bedside, and kissed his hands and face. The eldest, who was his favourite, hung over him till he expired; and even then he was removed by force. At twelve o'clock Werther breathed his last. The presence of the steward, and the precautions he had adopted, prevented a disturbance; and that night, at the hour of eleven, he caused the body to be interred in the place which Werther had selected for himself. The steward and his sons followed the corpse to the grave. Albert was unable to accompany them. Charlotte's life was despaired of. The body was carried by labourers. No priest attended.

When I started to learn German, I did it primarily in order to read the classics. But, soon enough I understood that it had also very positive implications for my business career, as I studied Economics. When I was an Israeli candidate at Insead in 1967, I had the unique advantage to be fluent in all the three languages of Insead – German, French and English. If I would not have learned German I probably would not have been admitted to Insead, surely not with a full scholarship as I received. I read Goetz, but after a 5 weeks seminar at the Goethe Institute in West Berlin (with visits to East Berlin, which made me relinquish all my socialist ideologies), I was also fluent in Business German and understood quite well the courses in German at Insead, speaking with my German friends in German. Later, in my business career, I continued to take advantage of the language, while reading from time to time the classics in German. After I left business in order to teach business ethics, I started to forget the language, as a language is not like riding a bicycle – if you don't practice it you forget it. But, nevertheless, when I was in Berlin in 2010 for 10 days, I went every night to the

theater, and I enjoyed most seeing one of my favorite plays - Die Dreigroschenoper by Brecht and Weill, which I used as background for my lecture the day after at the headquarters of Transparency International (see description of the event with German Text of Mack the Knife's Ballad in Plays). Die Dreigroschenoper is an excellent example of how you can lose most of the flavor of the play by translating it, [Lotte Lenya singing in German](#) cannot be compared to [any other performance](#), even Louis Armstrong.

Well, this is how I remember what the reasons for learning German were. But thanks to Freud we can analyze also how the subconscious works, and reading once again my diary I found the "true?" reason of why I decided to learn German, and I inserted this paragraph in my unpublished Diary: "Today Benny told me once again why I shouldn't chose to study Economics. He said that I will never have a career as a diplomat because I am "black" (oriental, born in Egypt). Many new immigrants came as grownups to Israel and couldn't assimilate in the Israeli environment. I think that I have succeeded to assimilate. The day that I'll be convinced that Benny and the others were right and I would not be able to succeed because I am "black" would be an awful day for me. Nevertheless, I have to study German at the university. I am determined! I am afraid only of one thing – from racism. It is possible that because I am Sephardic I would be exposed to obstacles. It is bad. I can change everything, but I cannot change my place of birth. My motto is: persevere with obstinacy and diligence and you will succeed!! **This is almost the only instance in the four years of the diary and towards its end that the issue of my origins comes out. I didn't choose a diplomatic career and that's why it is impossible to confirm the prejudice, but German helped me a lot in my work and studies.**" So, what is true and false?

Have I decided to study German because "if you can't beat them join them"? Have I forsaken my origins in order to become or at least behave like an Ashkenazi Jew? Was that the reason why I almost never had a Sephardic or Oriental girlfriend? Was that the reason why almost all my friends are from European origin? Is that the reason why I try so hard to be called a European, with a Europocentrist orientation? That I don't like Arabic music and like only a few Israeli oriental songs? But, I never concealed the fact that I am Sephardic and proud of my origins, but to be true almost all my Sephardic activities started at the age of 50 or more, and Sephardic Jews are from Spanish or Portuguese, i.e. European origins anyhow. I do not think that I have anything in common with the Egyptians, although I was born there, but always felt there a stranger, a European, and that's why the Egyptians treated us badly as well... Yet, I support warmly the struggle for the recognition of oriental culture in Israel, I read with great interest the three books of the Oriental Prose and Poetry Anthology, I abhor racism in all its facets – against Orientals, Ethiopians, Arabs, Sephardim, Russian new immigrants in Israel, but here again – all these happened at the age of 50 or more, as part of my ethical activities, after I had my ethical "illumination" in the late nineties. I heard many racial comments and jokes in my career but reacted to them only at an advanced age, and wrote a case study on the topic of racism in business only in my book published in 2008 at the age of 64 (when I'm 64 – the Beatles...). This book's purpose is to tell the truth – conscious or unconscious, and I try to do it at my best!

I still remember some poems that I learned in my German courses, one of them by Heinrich Heine. I recited it by heart at a dinner in the Reichstag to the Berliner host of the Insead group who visited Berlin for the annual reunion in 2010. This humorous poem deals with the sadness of sunset, a young woman cries, but she is told that the sun comes back from the other side.

[Das Fräulein stand am Meere](#)
Und seufzte lang und bang,

A mistress stood by the sea
sighing long and anxiously.

Es rührte sie so sehre
Der Sonnenuntergang.

Mein Fräulein! sein Sie munter,
Das ist ein altes Stück;
Hier vorne geht sie unter
Und kehrt von hinten zurück.

She was so deeply stirred
By the setting sun

My Fräulein!, be gay,
This is an old play;
ahead of you it sets
And from behind it returns.

I am fascinated by Heine's life and achievement and especially by his Jewish background that although he converted did not cease the anti-Semitic attacks on him until he had to spend the second half of his life in Paris as an expatriate. **Christian Johann Heinrich Heine** (13 December 1797 – 17 February 1856) was a [German poet, journalist, essayist](#), and [literary critic](#). He is best known outside Germany for his early [lyric poetry](#), which was set to music in the form of [Lieder](#) (art songs) by [composers](#) such as [Robert Schumann](#) and [Franz Schubert](#). Heine's later verse and prose are distinguished by their satirical wit and irony. He is considered part of the [Young Germany](#) movement. His radical political views led to many of his works being banned by German authorities. Heine spent the last 25 years of his life as an expatriate in Paris. Heine's writings were abhorred by the Nazis and one of its political mouthpieces, the [Völkischer Beobachter](#) made noteworthy efforts to attack him in their periodical. Within the pantheon of the "Jewish cultural intelligentsia" chosen for "anti-Semitic demonization," perhaps nobody was the recipient of more National Socialist vitriol than Heinrich Heine. When a memorial to Heine was completed in 1926, the paper lamented that Hamburg had erected a "Jewish Monument to Heine and Damascus...one in which *Alljuda* ruled!". Editors for the [Völkischer Beobachter](#) referred to Heine's writing as degenerate on multiple occasions as did the infamous Nazi [Alfred Rosenberg](#). Correspondingly, during the rise of the [Third Reich](#), Heine's [writings were banned and burned](#). Among the thousands of books [burned](#) on Berlin's [Opernplatz](#) in 1933, following the [Nazi](#) raid on the [Institut für Sexualwissenschaft](#), were works by Heinrich Heine. To commemorate the terrible event, one of the most famous lines of Heine's 1821 play *Almansor* was engraved in the ground at the site: "Das war ein Vorspiel nur, dort wo man Bücher verbrennt, verbrennt man auch am Ende Menschen." ("That was but a prelude; where they burn books, they will ultimately burn people as well."). And everybody knows what happened subsequently in the Third Reich.

In 1834, 99 years before [Adolf Hitler](#) and the [Nazi Party](#) seized power in Germany, Heine wrote in his work "The History of Religion and Philosophy in Germany": "Christianity – and that is its greatest merit – has somewhat mitigated that brutal Germanic love of war, but it could not destroy it. Should that subduing talisman, the cross, be shattered, the frenzied madness of the ancient warriors, that insane Berserk rage of which Nordic bards have spoken and sung so often, will once more burst into flame. This talisman is fragile, and the day will come when it will collapse miserably. Then the ancient stony gods will rise from the forgotten debris and rub the dust of a thousand years from their eyes, and finally [Thor](#) with his giant hammer will jump up and smash the Gothic cathedrals. (...) "Do not smile at my advice – the advice of a dreamer who warns you against Kantians, Fichteans, and philosophers of nature. Do not smile at the visionary who anticipates the same revolution in the realm of the visible as has taken place in the spiritual. Thought precedes action as lightning precedes thunder. German thunder is of true Germanic character; it is not very nimble, but rumbles along ponderously. Yet, it will come and when you hear a crashing such as never before has been heard in the world's history, then you know that the German thunderbolt has fallen at last. At that uproar the eagles of the air will drop dead, and lions in the remotest deserts of Africa will hide in their royal dens. A play will be performed in Germany which will make the French Revolution look like an innocent idyll."

Many composers have set Heine's works to music. They include [Robert Schumann](#) (especially his Lieder cycle [Dichterliebe](#)), [Friedrich Silcher](#) (who wrote a popular setting of "[Die Lorelei](#)", one of Heine's best known poems), [Franz Schubert](#), [Felix Mendelssohn](#), [Fanny Mendelssohn](#), [Johannes Brahms](#), [Hugo Wolf](#), [Richard Strauss](#), [Pyotr Ilyich Tchaikovsky](#), [Edward MacDowell](#), [Clara Schumann](#) and [Richard Wagner](#); and in the 20th century [Nikolai Medtner](#), [Hans Werner Henze](#), [Carl Orff](#), [Lord Berners](#), [Paul Lincke](#), [Yehezkel Braun](#), [Marcel Tyberg](#)^[69] and [Friedrich Baumfelder](#) (who wrote another setting of "Die Lorelei", as well as "Die blauen Frühlingsaugen" and "Wir wuchsen in demselben Thal" in his *Zwei Lieder*). We bring here Heine's famous poem Die Lorelei (on the site which I visited in Germany), translated into Latin and English.

Heinrich Heine, 1822 (1799-1856)

Tr. Frank 1998

1. Ich weiß nicht, was soll es velit, bedeuten, Daß ich so traurig bin, Ein Märchen aus uralten Zeiten, Das kommt mir nicht aus dem Sinn. Die Luft ist kühl und es dunkelt, Und ruhig fließt der Rhein; Der Gipfel des Berges funkelt, Im Abendsonnenschein.	1. Ignoro, quid id sibi Tristissimus cur sim, Antiqui aevi fabellam Cur saepe voverim. Vesperascit et frigescit, Et Rhenus leniter it, Cacumen montis lucescit, Dum Phoebus occidit.	1. I cannot determine the meaning Of sorrow that fills my breast: A fable of old, through it streaming, Allows my mind no rest. The air is cool in the gloaming And gently flows the Rhine. The crest of the mountain is gleaming In fading rays of sunshine.
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2. Die schönste Jungfrau sitzet Dort oben wunderbar, Ihr gold'nes Geschmeide blitzet, Sie kämmt ihr goldenes Haar, Sie kämmt es mit goldenem Kamme, Und singt ein Lied dabei; Das hat eine wundersame, Gewalt'ge Melodei.	2. Sedet in summo montis Virgo pulcherrima, Auro nitet gemma frontis, Se pectit auricoma. Aureolo pectine pectit, Carmen canens procul, Mirandum id habet modum	2. The loveliest maiden is sitting Up there, so wondrously fair; Her golden jewelry is glist'ning; She combs her golden hair. She combs with a gilded comb, And sings a song, passing time. It has a most wondrous, appealing And pow'rful melodic rhyme.
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3. Den Schiffer im kleinen Schiffe, Ergreift es mit wildem Weh; Er schaut nicht die Felsenriffe, Er schaut nur hinauf in die Höh'. Ich glaube, die Wellen verschlingen Am Ende Schiffer und Kahn, Und das hat mit ihrem Singen, Die Loreley getan.	3. In cymba navitam mille Angores feri tenent, Non videt scopulos ille, Ocli non si sursum vident. Opinor undas devorare Nautam cum navicula, Effecit solo canendo Lurleia id dea.	3. The boatman aboard his small skiff, - Enraptured with a wild ache, Has no eye for the jagged cliff, - His thoughts on the heights fear forsake. I think that the waves will devour Both boat and man, by and by, And that, with her dulcet-voiced power Was done by the Loreley.
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And one of the loveliest folk songs that even Elvis Prestley sung when he was in Germany, a song of longing, the departure of the beloved, who will come back and wed his sweetheart.

[Muss i denn, muss i denn zum Stadtele hinaus, Stadtele hinaus, Und du mein Schatz bleibst hier?](#)

1. Muß i' denn, muß i' denn
Zum Städtele hinaus,

1. Got to go, got to go,
Got to leave this town,

Städtele hinaus	Leave this town
Und du mein Schatz bleibst hier	And you, my dear, stay here.
Wenn i' komm', wenn i' komm',	When I'm back, when I'm back
Wenn i' wiederum, wiederum komm',	When I'm back again, back again,
Kehr i' ei' mei' Schatz bei dir	On your doorstep I'll appear.
: Kann i' glei' net allweil bei dir sei'	: Tho' I can't be with you all the time
Han' i' doch mei' Freud' an dir	My thoughts are with you, my dear
Wenn i' komm', wenn i' komm',	When I'm back, when I'm back
Wenn i' wiederum, wiederum komm',	When I'm back again, back again,
Kehr i' ei' mei' Schatz bei dir.	On your doorstep I'll appear.

I visited most of Germany, besides residing in Berlin twice in aggregate a couple of months – one of the most beautiful cities in the world, the scenery, the gardens, the architecture, the museums, the theaters. I visited several times on business Frankfurt and Munich, and visited Koeln, Schwarzwald, Baden Baden, Heidelberg, Hamburg, Dresden, Freiburg, Luebeck, etc. I visited Switzerland several times, alone for attending two excellent seminars of a fortnight each in International Finance and International Marketing at IMD, and also with my wife and my daughter, visiting Geneve, Lausanne, Zurich, Lugano, Zermatt, Mont Blanc, Bern, Basel, Lucerne.. In Basel, I saw graffiti with an anti-Semite content. I went to the police and complained demanding that the graffiti should be removed instantly. The policeman probably thought that I was crazy, but he wrote down the complaint. When we hired [a cottage in Grindelwald](#), by far the most beautiful site that I have ever seen, we went often to the supermarket, but we made once a terrible mistake and haven't returned the shopping cart to the exact location where we took it. We were almost linched, and probably that it is the sole [drawback of the Swiss](#), that they are so perfect that they don't have any patience for people who are not so perfect as they are. When I was in Grindelwald on vacation, I received a phone call from Uri Levit, a friend and CEO of Poalim Investments, one of the largest investments companies in Israel. He asked me if I could come for a day to Paris for negotiations with a French company on a joint venture. I answered that I am with my wife and daughter on vacation, but if they would come to Bern, nearby, I could spare a day for the negotiations. So, the French managers had to travel all the way from Paris to Bern for the negotiations, don't knowing probably what the reason was for this ordeal. But, I kept my principles not to spoil my vacations with business, and Ruthy and Shirly were grateful for it as they barely saw me in Israel.

I had also business in Switzerland, and was asked by an American high tech company and owner, with whom I worked also in Italy, England, Germany, France, US, and Israel, to negotiate and sign a joint venture agreement with a Swiss company from Lugano. When I started to inquire about the company and its owner – es schmeckt nicht – I smelled a rat, and I asked a large American firm to check on this CEO. I found that he has indeed conned the previous company with whom he worked. Many businessmen in my situation wouldn't have any scruples, would not have investigated the Swiss company, as I was not asked to do so by the American company. I had a lot to lose, as I was supposed to travel every month for a week and manage the joint venture, earning a substantial amount of money for months or years. But I preferred to divulge my findings, albeit the American owner was not pleased by it as he wanted very much to make the joint venture, but as his company was public he couldn't afford to disregard my findings that were given to him in writing with the report on the firm. So, unethical conduct happens with the best families, even with the perfect and ethical Swiss people.

Nevertheless, I bring here a story of a visit to the Rhone Glacier of Ruthy, Shirly and me. Inside the Glacier we found a couple of men who were disguised to bears, they told us that if

we want to take a photo with them it would cost us a substantial amount and it will be sent by mail to our Israeli address. Ruthy asked me: "How can we be sure that they'll send the picture to Israel after we pay them now", and the bear answered her in Hebrew (he was an Israeli student): "Madam, this is Switzerland not Israel"... I made also with Ruthy a visit of [ten days to Vienna](#), Prague and Budapest. We enjoyed visiting those beautiful cities, went to the theater in Prague and Budapest, not understanding a word, but in order to enjoy the theater you have to enjoy the ambience. 20 years later we also visited Tallinn, capital of Estonia, on a Baltic cruise, and enjoyed the visit. In Vienna we had an Insead reunion, where we had a rehearsal of Waltz dancing before the ball that was held at a sumptuous hall. It didn't improve much my dancing, as I sing and dance so well that I was asked several times to appear on Broadway... We visited Schoenbrunn, and I thought all the time about L'Aiglon, Napoleon II, who died at this palace in 1832, and of Edmond Rostand's play that was the earliest memory I had as a child. So, from Cairo where I saw the play L'Aiglon, via Insead that was located initially at Fontainebleau's Napoleon palace, to the Schoenbrunn palace in Vienna where Napoleon's son died, a loop was closed – who thought that the poor kid Cory would have made such a voyage on the footsteps of Napoleon and his son...

We end this chapter with a poem on Hope, hope of the elderly, or as my grandmother used to say in Ladino: Lo ke la vieja keria en el suenio se lo via – what the old lady wanted she saw it in her dreams. Or in the more [sophisticated language](#) of Friedrich von Schiller in his [poem Hoffnung](#):

Es reden und träumen die Menschen viel
 Von bessern künftigen Tagen,
 Nach einem glücklichen goldenen Ziel
 Sieht man sie rennen und jagen.
 Die Welt wird alt und wird wieder jung,
 again
 Doch der Mensch hofft immer Verbesserung!

People speak and dream a great deal
 About better days in the future,
 You see them running and chasing
 After a happy, golden goal;
 The world grows old and grows young
 But man always hopes for betterment.

Die Hoffnung führt ihn ins Leben ein,
 Sie umflattert den fröhlichen Knaben,
 Den Jüngling begeistert ihr Zauberschein,
 Sie wird mit dem Greis nicht begraben,
 Denn beschließt er im Grabe den müden Lauf,
 grave,
 Noch am Grabe pflanzt er - die Hoffnung auf.

Hope introduces him to life,
 It hovers around the merry boy,
 Ist magical glow tempts the youth,
 It is not burried with the old man;
 For, if he ends his weary course in the
 Even at the grave he plants – hope.

Es ist kein leerer schmeichelnder Wahn,
 Erzeugt im Gehirne des Toren;
 Im Herzen kündet es laut sich an,
 Zu was Besserm sind wir geboren!
 Und was die innere Stimme spricht,
 Das täuscht die hoffende Seele nicht.

This is no empty, flattering delusion
 Generated in a fool's brain,
 It manifests itself loudly in our heart:
 We were born for something better.
 And what the inner voice says
 Does not deceive the soul that hopes.

PLANNED TRIP TO CENTRAL SOUTH AMERICA

1. Flight from Tel Aviv to Lima, Peru, via Europe – 2/7

2. Lima, Paracas National Reserve, flight over Nazca Lines, Peru – 3 days – 3-6

Lima – visit Museo Andres del Castillo, Museo de la Nacion, Art Museum, Iglesia la Merced, Catedral, Iglesia Santo Domingo, Torre Tagle Palace, Plaza des Armas, Museo Nacional de Arqueologia, Museo de Oro, Museo Inca, San Francisco Monastery, The Government Palace, Museum of the Inquisition, etc.

Paracas National Reserve, flight over the Nazca Lines, Ballestas Islands' Cruise

3. Cusco, Machu Picchu, Sacred Valley of the Incas, Peru – 4 days – 6-10

Cusco – Catedral, Santo Domingo Monastery, Peruvian Folkloric Show

Sacred Valley of the Incas – Temple of Sacsayhuaman, El Pago a la Tierra ceremony performed by a local Shaman, Kenko Temple, Puca Pucara, Pisac, Ollantaytambo, Urubamba Valley, and then ascent by train to **Machu Picchu**

4. Lake Titicaca, Puno, Uros Islands, Taquile Island, Peru – 2 days - 10-12

5. Tiwanaku, La Paz, Salar de Uyuni, Bolivia, 3 days – 12-15

Tiwanaku archeological site, near Lake Titicaca, architecture, art, culture

La Paz, visit San Francisco Church, the Gold Museum, Murillo Square, Government Palace, National Congress, Calle Jaen, Bolivian folkloric show, etc.

Salar de Uyuni, flight from La Paz (with a stopover in Sucre? visit to Sucre?)

6. Manaus, Brazil, the Amazon, 2 days – 15-17

Visit Mercado Municipal, Theater Amazonas, Manaus Port, Palacio do Rio Negro, cruise on the Amazon, at the junction of Rio Negro and Rio Solimoes with the black and brown waters, flora and fauna of the Amazon, jungle trekking, canoeing, bird watching, monkey observations, Indian folkloric show...

7. Leticia, Colombia, 3 days – 17-20

Flight from Manaus to Leticia/Tabatinga. Accomodations at one of the hotels: **Decameron Decalodge Ticuna Hotel**, Hotel Malokamazonas, Waira Suites Hotel, Anaconda Hotel or Yoi Eco Lodge, Kurupira Floating Lodge. Jungle trekking night and day, canoeing, flora and fauna observation, Indian villages...

8. Quito, Quilotoa Crater Lake, the Equator Monument, Ecuador, 2 days – 20-22

Visit downtown Quito, the colonial quarter, Temple of La Compania de Jesus, Monastery of San Francisco, Independence Plaza, Presidential Palace, Archbishop's Palace, San Juan, Equatorial Monument La Mitad del Mundo

Quilotoa Crater Lake, Panamerica Highway, Otavalo Market, Folk Music Show

9. Galapagos Islands, Cruise or Hotel Based Tours, Ecuador, 3 days, 22-25

Cruise with Legend Ship or Hotel Based Island Hopping Tours to the best of Santa Cruz, San Cristobal, Isabela, Santa Fe, North Seymour, Bartholome, South Plaza, Espanola, Floreana, Charles Darwin Research Center, Isla Baltra, etc.

10. Flight to Israel via Europe, 2 days – 25-26.7

Total number of days – 22, with flights from and to Israel – 25 days

International Flights – El Al, Iberia, Air France or KLM – economy class, one European stopover, 1 day to South America, 2 days to Israel, total – 3 days.

Local Flights – no stopovers, if there is a stopover – it has to be mentioned.

4 Star Central Hotels, Bed and Breakfast, Air Conditioned, Hot Water Shower.

Breakdown of Prices

Itinerary may vary by one to three days, maximum length of trip – 28 days.

Trip can take place in July or August, but not before or after, as it is the optimal season for this trip. Sequence of visits can change if it improves the itinerary.

Visit to Museums and Palaces may vary, but in every major city there should be at least one visit to a museum, and possibly to all the museums mentioned.

There should be at least 4 folkloric shows, and possibly also more nights at the theater, opera, concerts, conferences, or night expeditions in the jungle.

PROPOSAL: LEARNING 5 LANGUAGES AT SCHOOL: MOTHER TONGUE, ENGLISH, SPANISH, FRENCH, ONE OF 9 ADDITIONAL LANGUAGES, WITH LINKS TO POPULAR SONGS, DANCE, MUSIC IN THOSE 12 LANGUAGES

What languages do we have to learn at school, even if we live in the US or England and our mother tongue is English? I believe that an intellectual man has to know well at least 5 languages: his mother tongue, English, Spanish, French, and one of the languages: Mandarin, Hindi, Arabic, Portuguese, Russian, German, Italian, Swahili, and Japanese. If his mother tongue is English or one of those languages he should learn another of those languages. Many countries have already in their curriculum 3-4 languages as Switzerland, Belgium, Singapore, Israel, etc. And we don't speak of the times where at the Lycee in Cairo you had to learn at least 6 languages – French, English, Arabic, Greek, Latin, and one more language: Hebrew (for the Jews), Italian...

I learned some of the languages also by learning their songs, and I enjoy not only reading the literature, mostly novels, of the countries – English, American, French, Italian, German, Russian, Arabic, Portuguese, Brazilian, Spanish, Latin American, but also plays and poetry in those languages, music and songs, learning about their art, philosophy, ethics, religion, history, geography, traveling to those countries, meeting people, doing business with them. In this book, we'll refer to all those parameters, beyond learning the languages, and **in this chapter we chose links (direct and indirect) to hundreds of songs from those countries**, that I like most of them, from Yves Montand to Joan Baez, from Domenico Modugno to Raj Kapoor, from Schubert to Verdi, from Anything Goes to My Fair Lady, from Argentinian to Arabic film songs, from children songs to folk songs, from patriotic songs to icon pop songs, from Brazilian to African songs, from Russian to Chinese, from mariachis to yodeling. In order to remain politically correct, we bring herebelow in Arabic – the classic song [Enta Omri](#) – you are my life, sung by the greatest Arab singer [Umm Kulthum](#) during [1 hour and 18 minutes](#), exactly the same duration of the masterpiece Topaze by Marcel Pagnol, 1933, 78 minutes, Director Harry d'Abbadie d'Arrast, with John Barrymore, Myrna Loy. Umm Kulthum called for the annihilation of Israel, and as a counterpart - a song in an Arab film by another [well-known Arab](#) singer – [Leila Mourad](#) – who was born Jewish, converted to Islam, and was a personal friend of my aunt.

Herebelow, we give the rationale for choosing the languages that should be learned – 5 out of 12.

[Why English is obvious](#) – it has [become](#) the [international language](#) of [the world](#), [the first global](#) lingua franca, it has an [important cultural](#) heritage, [and it is the mother tongue](#) of [many G20 countries as the US, UK](#), Australia, [South Africa](#), [Canada](#)..., it is [widely spoken](#) in [India](#), African countries, [Singapore](#)..., [altogether](#) it is [spoken by 1.2 billion](#) people. [English is the world's most widely used language](#) in [newspaper publishing](#), [book publishing](#), [international telecommunications](#), scientific [publishing](#), [international trade](#), mass [entertainment](#), and [diplomacy](#). English [has replaced German as the dominant language](#) of [scientific research](#).

Why [Spanish is also obvious](#) – it is [spoken by](#) 460 million people, and [the mother tongue](#) in [Spain](#), Latin America, etc., [and is spoken](#) or can be [understood in many](#) other countries such as Brazil, Portugal, Italy, Philippines... [It has an important](#) cultural heritage, and [is very](#)

important in business. Spanish is the primary language of 20 countries worldwide, making it the second most widely spoken language in terms of native speakers, and the third most spoken language by total number of speakers, after Mandarin and English. Spanish is the third most commonly used language on the Internet, after English and Mandarin. Spanish is also very easy to learn, and if you master the language you can understand quite well also Portuguese, Italian and even French.

Why French is less obvious, unless you are French, of course. A century ago it was an international language of commerce, literature, scientific standards, and the diplomatic language. Today it is spoken by 274 million people, and the mother tongue in France, Belgium, Switzerland, Canada, African former colonies, etc., it is spoken or can be understood in many other countries. French is the official language in 45 countries and dependencies. It has an important cultural heritage and is very important in Business. French is the second-most widespread language worldwide after English. French is the third-most widely understood language in the EU. French is one of the top three most useful languages for business, after English and Chinese. So, taking all those considerations in mind those three languages, English, Spanish and French, should be learned at school, receiving as a bonus fluency in their cultural heritage. They are also official languages of the UN, with Arabic, Russian and Mandarin.

Russian is spoken by 260 million people, the mother tongue in Russia, and is understood in all the Slavic countries – Belarus, Poland, Ukraine, Czech Republic, Croatia, Bulgaria, etc., and in many former Soviet Union countries as Kazakhstan and Kirghizstan. It has an important cultural heritage, but is needed for business only in Russia and some of the Slavic countries. The international business language in most of the Slavic countries is now English, especially in Poland, Czech Republic, Slovakia, the former countries of Yugoslavia, etc. Mandarin is the language spoken by the largest number of people in the world - 1.35 billion people. Almost all of them are in one country – China, and a small number of them are in Taiwan, Singapore and Chinese people in Malaysia, Indonesia, etc. In all those countries, except China, the business language is English. The native speakers in China, Arab countries, India, Kenya, Portugal, Japan, etc. are of course aware of the very important cultural heritage of those countries, that is not however widely known all over the world as the English, French or Spanish cultural heritage. Arabic is spoken by 390 million people – all Arab countries and many countries in Africa. The language is important for business only in those countries, and even in those countries English has become a very important business language. Many Arab countries are very rich with their oil reserves and Saudi Arabia is part of the G20, although in many Arab countries there is civil war.

Hindi is a very important language, spoken by 540 million people, however most of them are in India, and even there, other languages are widely spoken as Bengali (also in Bangladesh), Tamil, Panjabi, etc.. It goes without saying that English is widely spoken in India and it is a very important business language there. Urdu, which is mutually intelligible to Hindi but uses the Arabic script, is spoken by 376 million people, most of them Moslems in Pakistan and India. English is widely spoken in those countries and is an official language in both countries. Portuguese is a very important language with 336 million speakers, most of them as a mother tongue in Brazil, Portugal, Angola, Mozambique, etc. In those countries English is also a very important business language. Malay is an important language with 270 million speakers, but almost all of them are in two countries Malaysia and Indonesia, and some of the speakers are in Singapore and Brunei. In the Malay speaking countries, former British/Dutch colonies, English is a most important business language. Japanese is spoken by 123 million people, almost all of them in Japan, and a few in the Japanese diaspora. Swahili is widely spoken in Africa, spoken by 150 million people in Africa in Kenya, Tanzania, Uganda,

Ruanda, Burundi, the Democratic Republic of the Congo, Comoros. It is used as a [lingua franca](#) in much of Southeast Africa.

[German](#) was and still is a very [important](#) language with [145 million](#) speakers, [95 million](#) in Germany, [Austria](#) and [Switzerland](#), but [tens of millions](#) in [other European countries](#) that were part of the German and [Austro-Hungarian](#) Empires. In all those countries English is a very important business language. [German](#) is the [second most](#) commonly used scientific language and the third largest contributor to research and development. It is also a dominant language in business, culture, history, literature, philosophy and theology. Worldwide, Germany is ranked number 5 in terms of annual publication of new books. One tenth of all books (including e-books) in the world are published in German. German is also the third most used language used by websites. Italian is spoken by 64 million people, most of them in Italy and the others in the rather large Italian diaspora in the US, Australia and over Europe. In Italy also English is a very important business language, as in other European countries, such as the Netherlands, Belgium, Scandinavia, Baltic countries, Greece, etc. Italian is an [important](#) language in art, music, opera, [design](#) and [fashion](#), and [within the Catholic church](#) Italian [is known](#) by a [large part](#) of the [ecclesiastical](#) hierarchy and [is used](#) in [substitution](#) for [Latin](#) in some [official](#) documents. Those who are interested in the cultural heritages of Germany or Italy would opt to study those languages, which otherwise are not as important or widely spoken, as Chinese, Japanese, or Arabic, although Germany & Italy are economic superpowers, being an important part of the EU.

OFFICIAL LANGUAGES IN FORMER COLONIES AND IN MULTINATION COUNTRIES

On this topic of studying foreign languages, we should resort to the [leader who has founded](#) the free state of Singapore – [Lee Kuan Yew](#). In his captivating biography "[From Third World to First – The Singapore Story 1965-2000](#)" he writes in page 181: "Bilingualism in English and Malay, Chinese or Tamil is a heavy load for our children. The three mother tongues are completely unrelated to English. But if we were monolingual in our mother tongues, we should not make a living. Becoming monolingual in English would have been a setback. We would have lost our cultural identity, that quiet confidence about ourselves and our place in the world. In any case, we could not have persuaded our people to give up their mother tongues. Hence, in spite of the criticism from many quarters that our people have mastered neither language, it is our best way forward. English as our working language has prevented conflicts arising between our different races and given us a competitive advantage because it is the international language of business and diplomacy, of science and technology. Without it, we would not have many of the world's multinationals and over 200 of the world's top banks in Singapore. Nor would our people have taken so readily to computers and the Internet." This applies to other countries also, small countries teach at school more languages than large countries, thus Scandinavian or Dutch students speak fluently several languages, but Americans or Chinese speak at best 2 languages.

Very few people know that Belgium has three official languages: French, Flemish and German, but more people know that Switzerland has four official languages: German, French, Italian and Romansch. Switzerland is often quoted as a success story for its handling of linguistic and cultural diversity. The problem is more complex if we bear in mind that proportion has changed over the years and that according to the 1990 Swiss Federal Census: German speaking citizens are 63.6% of the resident population, French – 19.2%, Italian – 7.6%, and Romansch – 0.6%. 9% of the resident population claims a non-national language as their main languages, which is a very high percentage in international comparison. These figures are taken from the essay "[Language Policy in Multilingual Switzerland](#)" by Francois

Grin. The existence of fairly sharp linguistic boundaries separating corresponding language region means that, with the exception of a limited number of municipalities, there is no official bilingualism at the local level. Switzerland may be quadrilingual, but to most intents and purposes, each point of its territory can be viewed as unilingual. Correspondingly, living in Switzerland means living entirely in German, in French or in Italian. As long as Switzerland, Belgium or Canada have specific geographic language boundaries in which only one language is learned at a level of mother tongue, it would be impossible to teach thoroughly other languages as should be in a true multilingual country where all 3, 4 or 5 languages should be taught at the same level of fluency.

Furthermore, there is a growing tendency to study English as a second language, which complicates even more the language puzzle. In reality, kids start learning one foreign language in primary school, often along with English. They may learn a second later on. But the level of speaking skill is usually very low once people leave school. French Swiss make a point of not being able to speak German. They prefer English. The Swiss Germans pretend they can't speak French and when forced to do so often speak in an appalling accent, jokingly called "Français Federal" which uses heavy-handed German intonation and manages to thoroughly mangle French. Neither Swiss Germans nor Swiss French speak Italian widely. The Swiss Italians take German at school but are generally hopeless at actually speaking it. No-one learns Romansch at school unless you live in a Romansch-speaking region. So it looks great on paper, but the reality is that most Swiss aren't brilliant polyglots. They speak their language, usually pretty good English, & a smattering of another national language. What a pity, what a waste of opportunity!

In Belgium 59% of the population is Flemish, 40% is French and 1% is German. But 25% of the population are people of foreign background and their descendants – half are Europeans and half are non-Europeans. 55% of the Flemish population speaks French, while only 18% of the French population speaks Flemish. The differences between the French and Flemish are so acute that many Belgians consider seriously to split the country into two parts. I often wonder why is there such a level of animosity in multilanguage countries towards the other languages. Instead of seizing the opportunity to learn 5 languages which is the minimum that an intellectual person should speak, English Canadians are reluctant to learn French, Americans are reluctant to learn Spanish, German Swiss are reluctant to learn French, and French Belgians are reluctant to learn Flemish. However, there is a tendency for the minority language speakers to speak the language of the majority – Spanish speaking people in the US study more willingly English than vice versa, Arab speaking people in Israel and the West Bank study more willingly Hebrew than vice versa, French speaking Swiss sometimes reluctantly have to study German because of the economic importance of the Swiss German cantons, and so French speaking Belgians need to speak Flemish in modern Belgium, which was not the case a hundred years ago when French was the dominant language in Belgium and less so in Switzerland. Israeli Jews may be reluctant to learn Arabic, which is mandatory at school, because of the Palestinian conflict, but Arabic should not be "painted" by the conflict as it is a very rich language with a high culture. It is easy to say so, but if this is the case how come that I didn't study seriously Arabic at school in Egypt and in Israel (although I had a final grade of 9), and in spite of three to four serious attempts I still don't speak fluently the language, while I speak much better Spanish, Italian or German, which I studied much later and that are very far apart from Hebrew, the language I know best.

So, the answer has to be found in the historical animosities in those countries – why do German and French Swiss don't like each other, English and Spanish Americans, French and English Canadians, French and Flemish Belgians, Arabs and Jews in Israel? If we solve those animosities, in spite of wrongs dating hundreds of years, seeming insurmountable, with a

history of oppression, superiority and inferiority complexes, sometimes linked to a different religion, we may arrive to the solution which should be beneficial to all - where everyone would speak perfectly at least four to five languages – in Belgium Flemish/Dutch, French, German and English (and in many cases a native language of Turkish or Spanish), in Switzerland – German, French, Italian, English and possibly Portuguese, in Canada – English, French, and possibly German, Italian or Chinese, in the US – English, Spanish, French, and possibly Chinese or Hindi, in Singapore – English, Mandarin, Malay, and possibly Tamil or French, in Israel – Hebrew, English, Arabic, French & Spanish. We can bring as an example the decision of Lee Kuan Yew who chose English as the first language in Singapore, contributing by that to the economic success of the country and lessening potential conflicts between the Chinese, Malayan and Tamil populations. Lee, who was one of the wisest leaders in the 20th century, arrived to the conclusion that he shouldn't punish the Singaporeans and the English language for the colonial wrongs committed by the British. He chose English because it was the best solution for his people.

And so did the Indians who suffered even more from the British, but chose English as their official language, by that contributing substantially to Indian economy, enabling American and English companies to outsource to India business of billions dollars, and lessening potential conflict between speakers of Bengali, Assamese, Kannada, Malayalam, Marathi, Odia, Punjabi, Tamil, Telugu, Urdu and speakers of so many languages, that would not want to adopt Hindi as their first language, although de jure India has two official languages – English and Hindi. But black South Africans suffered even more than the Indians, especially from Afrikaans speakers, and what do we see? More black, coloured, and Indian South Africans speak Afrikaans at home than white South Africans. According to a recent SAIRR study, based on data from the 2011 census, only 40 percent of those who speak Afrikaans at home are whites. This means that out of 6.9 million people who speak the language at home, 2.7 million are white, while the rest are from other racial groups. English is the home language of almost five million South Africans; of these, 1.6 million (or 34 percent) are white. Almost 1.2 million black South Africans have English as their mother tongue, while coloured people and Indians accounted for nearly 950,000 and 1.1 million, respectively. SAIRR researcher Thuthukani Ndebele said English was only the fourth most-spoken home language, but was the preferred language of learning in South Africa. About 64% of the 11.5 million pupils in public schools in 2010 chose to be taught in English, reflecting a global trend for the preference of the language. Yet, IsiZulu was the most common home language in South Africa, with 11.6 million South Africans listing it as their mother tongue.

Furthermore, the former colonies of France, UK, Belgium, Spain and Portugal, have chosen in most of the cases the colonial language as an official language. The former satellites of Russia have "divested" Russian in most of the cases, but still Russian is an official language in Belarus (9.5M), Kazakhstan (17.7M), Kyrgyzstan (5.4M), Tajikistan (7.6M), of course Russia (142.9M, although many people in the federation have another mother tongue), as well as many autonomous and de facto independent regions – Abkhazia, South Ossetia, Transnistria, Gagauzia – autonomous, and the following Oblasts in Ukraine – Kherson, Mykolaiv, Odessa, Kharkiv, Dnipropetrovsk, Crimea. Russian may not be official, but it is widely spoken in many other countries – Armenia, Azerbaijan, Estonia, Latvia, Lithuania, Georgia, Moldova, Mongolia, Turkmenistan, Uzbekistan (and Israel)... Although the Russians have oppressed those countries they have not punished the language, which remains a very important language worldwide. Worldwide 23 million people speak Dutch, most of them in the Netherlands (16M) and in Belgium (6M), but also in the former Dutch dependencies of Aruba, Curacao, Bonaire, Saba, St. Eustatius, St. Maarten, Suriname, elderly people and 20,000 students in the former Dutch colony of Indonesia, and Dutch immigrants to Australia, Canada, US, New Zealand. Furthermore, we have 6.9 million native speakers of Afrikaans in

South Africa (most of them black), more than the 5 million native speakers of English. In Namibia people speak the similar Namibian African.

Last but not least, Sephardic Jews have suffered much from the Spanish in Auto-da-fes, expulsion, confiscation of assets, torture and murder, yet the Jews have not punished Spanish and continued to speak the language (Ladino) for 500 years, loving it, writing in it novels, plays and articles, keeping the Spanish folklore and romances. Even the Ashkenazi Jews who have suffered so much in Central and Eastern Europe continued to speak and write in Yiddish, which is based on German, with an outstanding contribution to world's culture in novels, plays and folklore in this language. The German Jews spoke German perfectly, the Polish Jews spoke Polish, Russian Jews spoke Russian, Romanian Jews spoke Romanian, Ukrainian Jews spoke Ukrainian, Croatian Jews spoke Croatian, Hungarian Jews spoke Hungarian, Greek Jews spoke Greek, and Italian Jews spoke Italian, although they suffered so much during the Holocaust, before and after from anti-Semitism, they continued to speak those languages and didn't punish them.

So, if South Africans and Indians have overcome their animosities towards English speakers, by choosing English as their official language, why can't Belgians, Swiss, Canadians, Americans and Israelis overcome their animosities, having suffered much less than the South Africans and Indians? They have nothing to lose from learning their compatriots language, on the contrary it would enhance mutual understanding, patriotic cohesiveness, with a clear economic benefit, and an invaluable cultural benefit. We refer to languages which are spoken by tens to hundreds of millions all over the world, spoken in countries with the strongest economies, with a very rich culture, an enchanting folklore – German, French, Italian, Spanish, English, Dutch, Arabic (and Hebrew). Or maybe I am completely wrong and in a generation or two everybody would speak only English or at most two languages – a mother tongue and English. This would be such a waste of culture, the end of a cosmopolitan society, a global world but very limited in diversity, as the languages are not to blame for the wrongs committed by their speakers. I am strongly opposed to such a solution and if this book would contribute to favor a diverse society, with an holistic approach to the world culture comprising of many segments – it would achieve its goal.

Finally, we bring here statistics on the numbers of people speaking the most spread world languages, mainly because of conquest of other countries: English, French, Spanish, Portuguese, Russian, Dutch, Arabic. This list proves that although the former colonies suffered much of the colonial powers, in most of them the language of their oppressors is still the official language of the former colonies. But this is not the rule in many cases – we'll take Algeria as an example, that was part of France prior to its independence and where French people were an important part of the population before they emigrated after Algeria's independence. In all the documentation Arabic is the official language of Algeria (spoken by 72% of the population, Berber is spoken by 28%), they fought one of the fiercest war of independence to get rid of the French rule. So, in Algeria French has no official status. But, Algeria is also the second-largest Francophone country in the world in terms of speakers, and French is widely used in government, media (newspapers, radio, local television), and both the education system (from primary school onwards) and academia due to [Algeria's colonial history](#). It can be regarded as the *de facto* co-official language of Algeria. In 2008, 11.2 million Algerians could read and write in French. An Abassa Institute study in April 2000 found that 60% of households could speak and understand French or 18 million in a population of 30 million then. In recent decades the government has reinforced the study of French and TV programs have reinforced use of the language.

In Morocco, we find a similar case - [French](#) is widely used in governmental institutions, media, mid-size and large companies, international commerce with French-speaking countries, and often in international diplomacy. French is taught as an obligatory language at all schools. In 2010, there were 10,366,000 French-speakers in Morocco, or about 32% of the population. French also plays a major role in Tunisian society, despite having no official status. It is widely used in education (e.g., as the language of instruction in the sciences in secondary school), the press, and in business. In 2010, there were 6,639,000 French-speakers in Tunisia, or about 64% of the population. So, the Maghreb countries adopted a practical approach to the problem of the French language – they saved face in not giving it an official status, but de facto they recognized French as an official language and most of the population of the Maghreb still speaks French.

On the contrary to that policy, Russian which was a mandatory language in all Polish schools from the end of the forties to the end of the eighties, is spoken now only by elderly people and no more taught as a mandatory language at school, Poles now opt much more to English, but also to French, Spanish and German. It is a question of how beneficial the language is to its learners – Poles have never linked the French language to the French occupation in the times of Napoleon, they had always a great respect and love for the language and for the French people, contributing with their best people to the glory of both countries with Chopin and Marie Curie. They could have retained a grudge towards the Germans and the German language following the worst atrocities of mankind that were executed in their country during the German Nazi occupation, but they decided to open a new page and to judge the German people according to their conduct in the new Germany, without punishing of course the German language which is one of the most important languages in Europe. They cooperate with the Germans, study the language at school, as they study Spanish and English, which are three of the most important languages in business. However, they try very hard to forget the times where Russia/The Soviet Union dominated their country and oppressed their people, they don't study the language, and judge the benefits of learning the language in the context of the new post-Communist world, where Russia is not so important as in the past, and from their two neighbors the western and the eastern they prefer by far the western German, which open for them the gates to the European Union and to prosperity.

We bring here the following links to related entries on Wikipedia and other websites:

[LIST OF COUNTRIES BY SPOKEN LANGUAGES](#)

[LANGUAGE DISTRIBUTION MAP – OFFICIAL OR FIRST LANGUAGE](#)

[LIST OF OFFICIAL LANGUAGES BY STATE](#)

[OFFICIAL LANGUAGE](#) [REGIONAL LANGUAGE](#)

[CIA – LIST OF LANGUAGES SPEAKERS BY COUNTRY](#)

[LANGUAGE DIFFICULTY RANKING](#)

[PRAISES HEARD AROUND THE WORLD IN MULTIPLE LANGUAGES](#)

[THE TEN HARDEST LANGUAGES IN THE WORLD](#)

[WORLD'S MOST COMPLICATED WRITING SYSTEMS](#)

PLANNED TRIP TO SOUTHERN SOUTH AMERICA AND BRAZIL

1. Flight from Tel Aviv to Santiago de Chile, via Europe - 31/1

2. Santiago and Valparaiso, Chile - 2 days - 1-3/2

Santiago – visit Alameda, San Francisco Church, Santa Lucia Hill, La Vega Central Market, Cerro San Cristobal, Chilean Museum of Pre-Colombian Art, National Museum of Art, Belavista, Red House, Palacio de la Moneda, etc.

Valparaiso (1 day tour from Santiago) – Port, Hills of Valparaiso, Isla Negra, La Sebastiana, Cerro Concepcion, Paseo Gervasoni, Ascensores, Plaza Sotomayor...

3. Bariloche, Argentina, and Puerto Montt, Chile - 3 days - 3-6/2

Bariloche - lakes, cruise, mountains, teleferique, Parque Nacional Vicente Perez Rosales, Cordillera de los Andes. Panoramic route from Bariloche to Puerto Montt. Puerto Varas/Puerto Montt- Petrohue river and falls, lakes and volcanoes

4. Puerto Natales, Punta Arenas, Torres del Paine Nat. Park, Chile - 2 days - 6-8

Cascading waterfalls, creeks, lakes, mountains, Los Cuernos, Lago Pehoe, Salto Grande, Lago Grey, guanacos, foxes, swans, birds, Milodon Cave, Cruise on Seno Ultima Esperanza, Serrano & Balmaceda Glaciers, Bernardo O'Higgins NP

5. El Calafate, Argentina - 2 days - 8-10

Cruise on Lago Argentino, glaciares Perito Moreno, Spegazzini, Upsala, Parque Nacional Los Glaciares, trekking, Patagonian Steppe Biodiversity, Flamingos

6. Ushuaia, Argentina - 2 days - 10-12

Parque Nacional Tierra del Fuego, Beagle canal, cruise, sea lions, albatrosses

Flight to Antarctica in one day (2.5 hours each direction and 4 hours visit)?

7. Buenos Aires - 3 days, including a 1 day visit to Montevideo, Uruguay, 12-15

Buenos Aires – visit Plaza de Mayo, 9 de Julio Avenue, Casa Rosada, San Martin Cathedral, Colon Opera House, Recoleta Cemetery, La Boca, San Telmo, El Zanjón de Granados, National Museum of Art, Museum of Latino American Art, Parque Tres de Febrero, Montserrat, Café Tortoni, Palacio Berolo, Museum of Hispano American Art Blanco, show at a Tango Club, etc.

Montevideo – 1 day cruise/visit to Montevideo (& Colonia?) from Buenos Aires

8. Iguazu Falls, Argentina, Brazil and Paraguay - 3 days, including a visit to Itaipu Dam and Ciudad del Este in Paraguay - 15-18

Iguazu – Ecological Jungle Train, cruise under the falls, visit from the Argentinean and Brazilian sides, the Devil's Throat Canyon, panoramic views, walk in the upper and middle height of the falls, Latin American folkloric show

Paraguay – a 1 day visit to Itaipu Dam and to Ciudad del Este (& Asuncion?)

9. Salvador da Bahia, Brazil - 2 days 18-20

Visit the upper city, Igreja de Sao Francisco, Largo do Pelourino, Igreja do Carmo, Igreja de Ordem Terceira do Carmo, Museo de Arte Sacra, Terreiro de Jesus, Basilica do Se, Igreja de Ordem Terceira de Sao Francisco, Igreja N.S. do Rosario, Museu de Arte de Bahia, Igreja N.S. do Boufim, Peninsula d'Itapagipe, Old City, Florino, Mercado Modelo, Beaches, Cachoeira, Candomble, Rio Paraguacu, Santo Amaro, Brazilian African Capoeira Folkloric Show, etc.

10. Rio de Janeiro, Brazil - 3 days, with Winners Circle Parade - 20-23/2

Good tickets at the Winners Circle Parade of the Rio Carnival – 21

Visit of Convent of St. Benoit, XV November Square, Imperial Palace, Convent of Santo Antonio, Parque Lage Gavea, Ipanema, Leblon, Santa Teresa, Museum of Modern Art, Igreja da Ordem Terceira da Sao Francisco da Penitencia, Teatro Municipal de Rio, Igreja de N.S. da Gloria de Outeiro, Corcovado, Cristo Redentor, Pao de Acucar, Copacabana, National Park of Tijuca, Igreja N.S. do Carmo da Antiga Se, Lo Real Gabinete Portugues de Leitura, Museu Nacional de Beles Artes, visit to Petropolis and its Museu Imperial, Samba shows, etc.

11. Flight from Rio to Tel Aviv, via Europe - 2 days - 23-24/2

Total number of days – 22, with flights from and to Israel – 25 days. Itinerary may vary by 1-3 days, maximum length of trip – 28 days. Breakdown of Prices.

International Flights – El Al, Iberia, Air France or KLM – economy class, one European stopover, 1 day to South America, 2 days to Israel, total – 3 days. Local Flights – no stopovers, if there is a stopover – it has to be mentioned.

4 Star Central Hotels, Bed and Breakfast, Air Conditioned, Hot Water Shower.

Trip can take place from the last days of January to March, but not before or after, as it is the optimal season for this trip, and on the 21 is the Winners' Parade of the carnival. Sequence of visits can change if it improves the itinerary.

Visit to Museums and Palaces may vary, but in every major city there should be at least one visit to a museum, and possibly to all the museums mentioned.

There should be at least 4 folkloric shows, and possibly also more nights at the theater, opera, concerts, conferences, etc. in Rio de Janeiro, Buenos Aires...

PORTUGUESE – LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE

The Books that I Am Reading in Portuguese are – Consolacão as tribulações de Israel by Samuel Usque, O guarani by José de Alencar, Viagens na minha terra by Almeida Garrett, A relíquia by Eça de Queiroz, Dom Casmurro by Machado de Assis, Os Lusíadas by Luís de Camões. **The Books that I Have Read recently are** - Jubiaba by Jorge Amado, O crime do padre Amaro by Eça de Queiroz, A aventura Portuguesa by Augusto Pereira Brandão, Mensagem by Fernando Pessoa.

The first book that I have read in Portuguese was: Dona Flor e seus dois maridos by [Jorge Amado](#). When you study a new language you are carried on the wings of the muses to a new country, and reading a book, a play or a poem, you feel submerged by the new atmosphere. With Portuguese you benefit from two atmospheres – from Brazil and Portugal. And indeed, you cannot find two greater opposites than the Brazilian and Portuguese literature. Dona Flor or Jubiaba are completely opposite to O crime do padre Amaro, but we shouldn't be surprised as Samba and Fado are also opposites, as we can see from the links in the Music chapter of this book. Dona Flor is first of all extremely funny to read, but there is much more than humor, you can get in a nutshell the gist of Brazilian's ambience and carnival right away from the first page as brought here. Vadinho, Dona Flor's first husband, died (on page 1 of the book...) one Sunday of Carnival, in the morning, when dressed like a Bahian woman, he was dancing the samba, with the greatest enthusiasm, in the Dois de Julho Square, not far from his home... When Vadinho, the liveliest of the lot, saw the group coming he chose a partner a heavily rouged Romanian, a big one for she was a mass of golden sequins, and announced: "Here I come, my Russian from Tororo". The English translation is accurate but it is incomparable to the Brazilian original – as "fantasiado de baiana" is definitely not equivalent to "when dressed like a Bahian woman"...

Vadinho o primeiro marido de Dona Flor, morreu num domingo de carnaval, pela manhã, quando, fantasiado de baiana, sambava num bloco, na maior animação, no Largo Dois de Julho, não longe de sua casa. Não pertencia ao bloco, acabara de nele misturar-se, em companhia de mais quatro amigos, todos com traje de baiana, e vinham de um bar no Cabeça onde o uísque corra farto à custa de um certo Moisés Alves, fazendeiro de cacau, rico e perdulário. O bloco conduzia uma pequena e afinada orquestra de violões e flautas; ao cavaquinho, Carlinhos Mascarenhas, magricela celebrado nos castelos, Ah! um cavaquinho divino. Vestiam-se os rapazes de ciganos e as moças de camponesas Húngaras ou romenas; jamais, porém, húngara ou romena ou mesmo búlgara ou eslovaca reboiou como reboiavam elas, cabrochas na flor da idade e da faceirice. Vadinho, o mais animado de todos, ao ver o bloco despontar na esquina e ao ouvir o ponteador do esquelético Mascarenhas no cavaquinho sublime, adiantou-se rápido, postou-se ante a romena carregada na cor, uma grandona, monumental como uma igreja - e era a Igreja de São

Francisco, pois se cobria com um desparrame de lantejoulas doiradas -, anunciou:

- Lá vou eu, minha russa do Tororo...

I didn't know until recently that I had Portuguese ancestry. I knew that probably my family came from Coria in Spain, but only when I visited the town and assisted the town's archeologist to discover the ancient synagogue, I learned that as Coria is very near Portugal, the Jews from Coria when they were expelled from Spain in 1492 opted to go to Portugal, which received the Jews willingly. Only five years later, in 1497, the Portuguese king decided to convert by force all the Jews to Christianity, without giving them the choice to leave the

country. So, probably, my ancestors were Marranos/Conversos/Anusim and left Portugal only dozens of years later, with the help of Dona Gracia Mendes who assisted them in fleeing to Italy, Greece and Turkey, where my ancestors settled. Apparently, my antecedents are Spanish (Coria), Portuguese (Marranos), Italian (uncles/part of my family), Greek (mother), Turkish (father), and Israelis (country of residence and of course of my Jewish ancestors). I was born in Egypt, my culture was primarily French, my business environment is American, my wife is Romanian, her father was born in a town now in Ukraine, my professional mentality is German, my socioeconomic ideals are Scandinavian, and my grandchildren have also antecedents from Iraq, Argentina, Lithuania, Russia, Poland, etc. In short, quite a cosmopolitan mix, making me a man of the world!

My wife and me enjoyed very much a tour of a couple of weeks in Portugal, we had a fantastic guide, a descendant of the family of Jeanne d'Arc, and we visited all Portugal from north to south. What a fantastic country, so interesting, so beautiful, the people were very nice, and I noticed for the first time that I can understand Portuguese quite well. The tourists were French, American, Italian, Argentinian and Brazilian, so – the guide who spoke perfectly all those languages started to explain about every site in English, then in French, afterwards in Italian, in Spanish, and finally... in Portuguese for the Brazilians. By the end of the explanations in the first four languages that I knew also very well I knew by heart all the descriptions of the site, and when the guide spoke at last in Portuguese I noticed that I understand perfectly what she was telling. I couldn't speak Portuguese of course, because for a Spanish/Italian speaker it is quite difficult to pronounce the words in the right accent, but I could understand. Before that, I have visited Brazil only for a few days in Rio and visited my family in Sao Paulo (my aunts, uncles, and cousins) with whom I spoke of course in French as they came from Egypt (it sounds funny, but it is true), and was not exposed to Portuguese, as the tours in Rio were in English. I enjoyed Rio, as one of the most beautiful cities that I have ever seen, the scenery looked exotic and sensual, the Brazilians seemed happy, but I didn't feel there at home as I felt in Portugal, where the only thing missing in my visit there was perhaps to find like in Coria – [uma casa portuguesa](#) - a Portuguese home, maybe the home of my ancestors in the beautiful town of [Castelo de Vide](#), which is opposite to [Coria](#) and has a synagogue very similar to the synagogue of Coria.

Uma Casa Portuguesa

Numa casa portuguesa fica bem,
pão e vinho sobre a mesa.
E se à porta humildemente bate alguém,
door
senta-se à mesa co'a gente.
Fica bem esta franqueza, fica bem,
que o povo nunca desmente.
A alegria da pobreza
está nesta grande riqueza
de dar, e ficar contente.

Quatro paredes caiadas,
um cheirinho à alecrim,
um cacho de uvas doiradas,
duas rosas num jardim,
um São José de azulejo,
mais o sol da primavera...
uma promessa de beijos...
dois braços à minha espera...

A Portuguese house

In a Portuguese home, it looks good
to have bread and wine on the table.
And if someone humildly knocks at the
door
we invite them to sit at the table with us.
This frankness looks good, so good ,
the frankness which people never deny.
The joy of poverty
is this great richness
of being generous and feeling happy.

Four whitewashed walls,
a sweet smell of rosemary,
a bunch of golden grapes
two roses in a garden,
a statue of St. Joseph in ceramics,
and the sun of the spring in addiction ...
a promise of finding kisses...
two open arms waiting for me...

É uma casa portuguesa, com certeza!
É, com certeza, uma casa portuguesa!

This is a Portuguese home, certainly!
This is, surely, a Portuguese home!

Samuel Usque, the author of the most well-known Portuguese book about the sorrows of the Portuguese Jews – *Consolation for the Tribulations of Israel*, published his book in Ferrara, in 1553, with the assistance of Dona Gracia Mendes, the richest woman in the world at this time, and he dedicated it to this Lady, who probably assisted also my ancestors to flee Portugal and settle in Italy, Greece and Turkey. Usque was born in Lisbon in 1500, was a Portuguese marrano, as my ancestors. Usque wrote in prose inspired by the Bible's text, the holy literature and the classics, in order to tell the story of the Jewish people, persecuted and tortured by the Inquisition in Portugal and Spain, and expressed the hope to return to the Holyland, which was practically unknown. The book is perceived as a masterpiece of the Portuguese and Jewish literature.

**Dialogo pastoril sobre coufas
da fagrada escriptura.
Ycabo. Numeo. e Zicareo.
Ynterlocutores.**

Ycabo.

C O N V E N I E N T E
lugar pera chorar meus males,
e sobir ao derradeiro çeo meus
gimidos. Vos outros foos ar-
uores, e manfas agoas, def-
postas ame ouuir, ouui, e
doeiuos de minhas lastimas:

deffaleçidos espiritos, lastos equebrantados
membros, graue peso de foster, esforçaiuos:
olhos cansados da jaa tam feca vea soltai mil
a mil lagrimas de sangue; altas e çerradas
ramas que os rayos da debilitada vista me
detendes, afastaiuos hum pouco, sayram sobel-
las nuues meus continos e lastimosos sospiros:
e day lugar que se ouçam meus bramidos em
todalas quatro partes da terra. Tu larga bem
auenturada e grande Asia de preciosas Joyas
femeada: de nobres e ricos aruores plantada,
con infinita riqueza, con suaues e marauilhosos
cheiros, teus toftados moradores deleitosamente
recreas.

Tu montanhosa aspera e queimada Africa,
prenhe de finissimo ouro, de doçes e fermosos
tamaras vestida e parte de leite, e mel regada,
con soterrada prosperidade, naturaes e labo-
rosos mâtimentos contentes fostentas teus filhos.
E tu guerreira sabia e temperada Europa, de
emgenhofas poliçias, soberbos e marauilhosos
triunfos çeuada, e num terreite paraíso conuer-
tida, cõ desmedido viço de tuas cheas tetas,
mimolamente mamã tuas creaturas: de maneira
que todos os q̄ cria em si cada hũa e hũa

At my birthday, a friend who liked very much Brazilian music, sang to me in Portuguese one of the songs I like the most – *A Felicidade*, about the sadness of quarta-feira, the day after the Carnival, which is probably [the sadest day in Brazil](#). I joined her, as I knew by heart the words, [this was filmed](#), but as I am not yet Vinicius de Moraes, Tom Jobim, or Gal Costa, I decided not to put this outstanding performance on YouTube, unless the public requests it explicitly. The Carnival in Rio de Janeiro is the most famous festival in the world, held before Lent every year, considered the biggest carnival with two million people per day on the streets. The first festivals of Rio date back to 1723. The typical Rio carnival parade is filled with revelers, floats and adornments from numerous samba schools which are located in Rio

(more than 200 approximately, divided into 5 leagues/ divisions). A samba school is composed of a collaboration of local neighbours that want to attend carnival together, with some kind of regional, geographical common background. There is a special order that every school has to follow with their parade entries. Each school begins with the "comissão de frente" ("Front Commission" in English), that is the group of people from the school that appear first. Made of ten to fifteen people, the "comissão de frente" introduces the school and sets the mood and style of their presentation. These people have choreographed dances in fancy costumes that usually tell a short story. Following the "comissão de frente" is the first float of the samba school, called 'abre-alas'. Incorporated into every aspect of the Rio carnival are dancing and music. The most famous dance is carnival samba, a Brazilian dance with African influences. The samba remains a popular dance not only in carnival but in the ghettos outside of the main cities. These villages keep alive the historical aspect of the dance without the influence of the western cultures.

A Felicidade /Happiness/Vinicius de Moraes

Tristeza não tem fim
Felicidade sim

Sadness has no end
Happiness yes

A felicidade é como a gota
De orvalho numa pétala de flor
Brilha tranquila
Depois de leve oscila
E cai como uma lágrima de amor

Happiness is like a drop
Of dew on a flower petal
Shines quietly
After light oscillates
And falls like a tear of love

A felicidade do pobre parece
A grande ilusão do carnaval
A gente trabalha o ano inteiro
Por um momento de sonho
Pra fazer a fantasia
De rei ou de pirata ou jardineira
Pra tudo se acabar na quarta-feira
Wednesday

Happiness of the poor seems
The great illusion of Carnival
We work all year
For a dream moment
To make the fantasy
Of king or pirate or gardener
For everything was finished in

Tristeza não tem fim
Felicidade sim

Sadness has no end
Happiness yes

A felicidade é como a pluma
Que o vento vai levando pelo ar
Voa tão leve
Mas tem a vida breve
Precisa que haja vento sem parar
stopping

Happiness is like a feather
That the wind lifts into the air
Flying so light
But life is short
It needs to have the wind without

A minha felicidade está sonhando
Nos olhos da minha namorada
É como esta noite, passando, passando
Em busca da madrugada
Falem baixo, por favor
Pra que ela acorde alegre com o dia
Oferecendo beijos de amor

My happiness is dreaming
In the eyes of my lover
It is like tonight, passing, passing
In search of the dawn
Keep it down, please
For her to wake up happy as the day
Offering kisses of love

Tristeza não tem fim
Felicidade sim

Sadness has no end
Happiness yes

And happiness is a subject that I refer to it very often in my book. I knew once a woman who was Brazilian and all her life pursued happiness, enjoying life, always optimistic, never complaining. That woman, let's call her Gabriela, had plenty of friends, every night went out, played cards, went to nightclubs, danced and lived fully. She had a relative with the same name Gabriela in Israel. She admonished her often for her lavish life, as she had no friends, almost never went out, and lived a very frugal life. The Brazilian used to answer her "we live only once" and indeed she died quite young at the age of 60. Her husband married again shortly after and lived happily for another 20 years. The Israeli died at the age of 86. Well, you can ask what is better, to live in a carnival for 3 days or to live in quarta-feira much longer, but this is another question. Happiness and joy is a question of attitude. I know a man, let's call him Naguib, who lives in Beirut and he is very happy, always telling his friends "Carpe Diem". As he comes from the Middle East he probably knows what is malocchio/mauvais oeil/ain ara/the evil eye. I appreciate his good humor especially because he lives in Beirut, the Hell on Earth (like Syria, Yemen, Iraq and Afghanistan...) and he is still happy, while I would be afraid from the malocchio. If Naguib lives in hell we in Israel live in purgatorium (Paradise is Switzerland and New Zealand), and the funny thing is that the Israelis are no. 11 in the world in the survey on happiness. Freud would say that we are masochists, but honestly I believe that it is because an Israeli can never admit that he has made a wrong choice. If he has a car, it is the best in the world. If he works somewhere it is better than Google. His wife is Sophia Loren (today?) and his country is the best in the world. I, personally, because of my mother's upbringing, believe in malocchio and never admit that I am happy, always complaining about something: money, health, tycoons, or politics. It is called in Ladino - *viven los yoradores* - but the Ashkenazis have excelled in that to perfection, always complain and you'll live happily but never enjoy it. So, I would say *Lacrimo/Deploro Diem*. I would refer now to the Happiness Index and analyze it.

Happiness Index (rank) – 2010-2012. The World Happiness Report is a measure of happiness published by the UN Sustainable Development Solutions Network. The report outlined the state of world happiness, causes of happiness and misery, and policy implications. The index is based on economics, psychology, survey analysis, national statistics, progress, mental illness, objective benefits of happiness, the importance of ethics, policy implications, subjective well-being and the Human Development Report. Six key variables explain three-quarters of the variation in annual national average scores over time and among countries: real GDP per capita, healthy life expectancy, having someone to count on, perceived freedom to make life choices, freedom from corruption, and generosity. The scale runs from 0 to 10, while 10 is perfect happiness, and the highest ratio ranks no. 1. I don't fully agree with it, but that's what we have, so we'll stick to it.

The term "gross national happiness" was coined in 1972 by Bhutan's king who opened Bhutan to the age of modernization. He used this phrase to signal his commitment to building an economy that would serve Bhutan's unique culture based on Buddhist spiritual values. The message originally was that happiness is more important than economic development. Through the contribution of many western and eastern scholars the concept developed into a full socioeconomic development framework. Bhutan is the only country in the world that has a "GNH", Gross National Happiness. It measures people's quality of life and makes sure that material and spiritual development happen together. Bhutan has done an amazing job of finding this balance. Bhutan is ranked as the happiest country in all of Asia and the eighth happiest country in the world according to Business Week. In the following paragraphs we analyze the World Happiness Report, measuring happiness and published by the UN. The index is based on economics, psychology, national statistics, progress, ethics, subjective well-being and the Human Development Report. And who is missing from this report? Surprise, surprise - Bhutan!

But, long before the king of Bhutan, Aristotle wrote in his book "Ethics" that "man aspires to be happy in the sense of eudaimonia, happiness, as the summum bonum of his existence. Happiness is not identical to pleasure, and the ethical man will aspire to live a happy life but not necessarily a pleasurable life. Happiness is not the end of each action, but it is nevertheless the supreme goal of life." (Cory Jacques, *Activist Business Ethics*, p. 63, Springer, 2005). So, if happiness is the sense of life, one would think that the happiest countries in the world are the best countries, even if in the other parameters they don't perform so well. But, in our case, the most ethical countries manage to be the happiest, and the most democratic, and the richest, and the most peaceful, and the most equal and ethical! Quite an achievement, proving once again that Ethics Pays.

The 13 happiest countries in the world include 9 of the 11 most ethical countries – Denmark, Norway, Switzerland, Netherlands, Sweden, Canada, Finland, Australia and New Zealand. And who are the additional 4 happy countries? Austria, ranking 23 in Transparency International/TI's index and one of the richest countries, Iceland – the fifth Scandinavian country (all the 5 Scandinavian countries are comprised in the 9 most happy countries) and no. 12 in TI's index. Israel, ranking 37 in TI's index, and among the last countries in the Global Peace Index, but one of the most advanced countries in the world. Costa Rica, ranking 47 in TI's index and having an average GDP PPP per capita of \$13,000. If we analyze the 30 happiest countries down to no. 30 – Singapore (TI – 7) – we find as a rule that the most ethical countries are also the happiest – 22 out of the 26 most ethical countries - are part of the 30 happiest countries of the world. But, in addition to Israel and Costa Rica which are quite ethical, we find in the list of the 30 happiest countries - corrupt countries like Mexico (TI – 103), Panama (TI – 94), Venezuela (TI – 161!) , Argentina (TI – 107), Oman (TI – 64) and Brazil (TI – 69). All of them, except Oman, are Latin American countries, and we wonder if it has something to do with the happy mentality of those states, living in a "Carnival". Speaking of mentality, is this the reason that 3 of the most ethical countries - the Far Eastern states of Singapore, Hong Kong and Japan, rank rather low in the happiness index: no. 30, 64 and 43 respectively? Or maybe there are other reasons as well?

In this index we notice, as in most of the other indices, that the least happy countries are also the most corrupt: Togo, Central African Republic, Burundi, Tanzania, Guinea, Syria, Madagascar, Afghanistan, Yemen, Chad, Cambodia, Sri Lanka, Niger, Nepal, Liberia, Mali..., but we find also among the least happy countries states that are ethical like Botswana (TI – 31) or quite unethical as Rwanda (TI – 55), Bulgaria and Senegal (TI – 69), Georgia (TI– 50). So, in most of the cases ethics and a good conscience bring also happiness and wealth, while corruption brings misery and poverty, or as Marcel Pagnol's *Topaze* taught his young students: *L'argent ne fait pas le bonheur* – Money doesn't bring happiness. But, because of your state of mind, you can reach happiness without being rich, as we see in the Buddhist Bhutan and the happy Latin American countries, and you can be quite unhappy even if you live in a rich country as Japan. In those cases ethics doesn't influence too much happiness, but as a rule - ethics causes also happiness.

It is not a sheer coincidence that the poorest countries and most corrupt Latin American countries rank very high in the happiness index. In the list of the 100 most unhappy states we find only four Latin American countries: Haiti (80% poverty), Dominican Republic (34%), Honduras (65%) and Nicaragua (46%) – one would tend to conclude that with such high rates of poverty you cannot be happy regardless of your state of mind. But if we examine the 55 happiest countries we find there most of the very poor, unequal and unethical Latin American countries – Peru (31%), Paraguay (35%), Bolivia (51%), El Salvador (36%), Ecuador (29%), Guatemala (54%), Suriname (70%, how can you be happy with such a huge level of poverty, squeezed in the happiness rank of 40 between the rich South Korea and Czech Republic?), Colombia (32%), Argentina (30%), Brazil (I can't understand how it is only 21%, but it is still

perceived as one of the countries with the highest number of poor people), Venezuela (32%) and Mexico (48%). In the same bracket of about \$7,000 GDP PPP per capita we find Guatemala (TI – 115, poverty – 54%), El Salvador (TI – 80, poverty – 36%) and Bhutan (TI – 30, poverty – 23%) that are ranking among the 55 happiest countries in the world, while Swaziland (TI – 69, poverty – 69%) ranks 100, Morocco (TI – 80, poverty – 15%) ranks 99, Armenia (TI – 94, poverty – 34%) ranks 128 and Georgia (TI – 50, poverty – 10%) ranks 134, in the list of the most unhappy countries of the world. So, is it a question of mentality or of ethics after all, can we find a clear correlation?

We found in this book that at the extremes – the happiest countries are also the most ethical and the richest, while the most unhappy countries are also the most corrupt and the poorest. But between the extremes we find cases that are not as clearcut as in the extremes. It is worthwhile to mention that China ranks 93 in the happiness index compared to 111 for India, as the poverty overcomes probably the mentality, and the theocratic state of Iran ranks 115 even below the much poorer India, as religion doesn't make the Iranians so happy after all, and I will not consider what is promised to all the Shahids when they reach paradise after killing the foes... Poverty affects very much happiness – Egypt (130), Liberia (133), Congo Brazaville (129) and Sudan (124) - most of the 40 least happy countries are very poor African states, while most of the European and Anglo-Saxon states are very happy, except Bulgaria (144), Hungary, former Yugoslavia, maybe as because of the trauma of communism or war.

We refer to Bhutan in the analysis of World Happiness, but many people should ask themselves what do they prefer – to live in a country like Bhutan, one of the happiest countries in the world, ranked by TI as no. 30 in the corruption perception index (close to France – 26), with a GDP per capita of only \$7,000 (but with a GDP growth rate of 6%), and an Internet penetration rate of only 30%, or to live in a modern country like South Korea, one of the richest countries in the world, with a GDP PPP per capita of \$35K, with an Internet penetration rate of 85%, ranked 41 in the world happiness report and 43 in TI's ethical report? What is better, a high degree of happiness or a high degree of development? Can we combine both of them? We saw above that the answer is absolutely – Yes! The 11 most ethical countries in the world are also the most modern and the happiest as well, especially the Scandinavian countries who win all the trophies. Like the Swedish Abba song "the winner takes it all", Sweden, Norway, Denmark and Finland – the Scandinavian countries are the best in almost all parameters: they are not only the most ethical, happiest, richest, most democratic, with the highest equality in income and gender, but they are also the most modern, most competitive and with the highest efficiency records.

And we'll finish this chapter on happiness with some proverbs I liked most on this subject:

“Happiness is when what you think, what you say, and what you do are in harmony.”

— [Mahatma Gandhi](#)

“For every minute you are angry you lose sixty seconds of happiness.”

— [Ralph Waldo Emerson](#)

“Love is that condition in which the happiness of another person is essential to your own.”

— [Robert A. Heinlein](#), *Stranger in a Strange Land*

“Folks are usually about as happy as they make their minds up to be.”

— [Abraham Lincoln](#)

“Happiness in intelligent people is the rarest thing I know.”

— [Ernest Hemingway](#), *The Garden of Eden*

“They say a person needs just three things to be truly happy in this world: someone to love, something to do, and something to hope for.”

— [Tom Bodett](#)

PLANS TO VISIT ADDITIONAL COUNTRIES

What about the plans to visit additional countries? At 70 you start to visit all the places that you hadn't time to visit when you were younger. You have the time, you have sufficient money, and health is not catastrophic, anyhow if you don't travel now health will be worse in a decade. The easiest way to travel at this age is with cruises and the ultimate cruise is the double "Around The World Cruises of Oceania" during six months each. In every cruise you visit about fifty countries, many of them tiny islands, and even if you visit a large country as China you visit only Shanghai, Hong Kong and possibly Beijing. This is the ideal way to travel if you don't want to suffer from the poverty and filth and you make a short visit until evening, returning to the ship soon enough to have your dinner with no stomach aches, to watch the night show, possibly with one of the local groups, and go to sleep in your clean bed.

This is not exactly a muchileros trip, but it is enough to give you an idea of what you have lost by not visiting those countries when you were younger. In this way you can visit the following ports in the northern part of the globe in the cruise leaving Miami in July, as you can visit in the most convenient conditions such frozen countries as Greenland and Iceland, exotic countries as Israel, Jordan and the Persian Gulf states, Singapore, Hong Kong, and some countries in Asia and Africa that some are afraid to visit on their own. As a bonus you visit Eastern Canada, Western Europe, Southern Europe and exotic islands as Seychelles and Caribbean islands: Miami, Port Canaveral, Norfolk, New York, Boston, Bar Harbor, Saint John, Halifax, Sydney, Charlottetown, Saguenay, Quebec City, Montreal, Trois-Rivieres, Corner Brook, Nuuk, Paamiut, Qaqortoq, Isafjordur, Reykjavik, Torshavn, Bergen, Kristiansand, Oslo, Hamburg, Amsterdam, Bruges, London, Bordeaux, Biarritz, Gijon, La Coruna, Oporto, Lisbon, Seville, Barcelona, Florence, Rome, Amalfi, Taormina, Valletta, Rhodes, Limassol, Jerusalem, Aqaba, Salalah, Muscat, Abu Dhabi, Dubai, Fujairah, Mumbai, Goa, Mangalore, Cochin, Colombo, Rangoon, Phuket, Singapore, Ko Samui, Sihanoukville, Bangkok, Saigon, Hue, Hanoi, Hong Kong, Manila, Kota Kinabalu, Muara, Kuching, Penang, Male, Mahe, La Digue, Mombasa, Zanzibar, Dar Es Salaam, Nosy Be, Maputo, Richards Bay, Durban, East London, Cape Town, Luderitz, Walvis Bay, Luanda, Sao Tome, Bom Bom Island, Lome, Sekondi-Takoradi, Abidjan, Banjul, Dakar, Mindelo, Bridgetown, Fort de France, Pointe a Pitre, St. George's, Willemstad, Key West, Miami.

In the "true" around the world trip leaving Miami in January you visit also about 50 countries, but this time in the southern part of the globe, many of them tiny islands in the Caribbean and the Pacific, you visit again Singapore, some countries in Asia and Africa, but this time you visit richer countries as China – Xiamen, Shanghai and Beijing, South Korea Seoul, Japan – Hiroshima, Kyoto and Okinawa, you visit Australia and New Zealand, and also Mexico, Central America, Brazil, etc. In those cruises you don't visit most of South America - Peru, Argentina, Chile...: Miami, Oranjestad, Willemstad, Kralendijk, St. George's, Castries, Fort de France, Bridgetown, Scarborough, Devil's Island, Belem, Fortaleza, Natal, Recife, Lome, Cotonou, Sao Tome, Luanda, Walvis Bay, Luderitz, Cape Town, Port Elizabeth, East London, Durban, Richards Bay, Maputo, Nosy Be, Dar Es Salaam, Zanzibar, Mombasa, Mahe, Male, Mangalore, Cochin, Rangoon, Penang, Kuala Lumpur, Singapore, Ko Samui, Bangkok, Sihanoukville, Saigon, Hanoi, Sanya, Hong Kong, Xiamen, Shanghai, Beijing, Seoul, Hiroshima, Kyoto, Okinawa, Manila, Boracay Island, Kota Kinabalu, Muara, Kuching, Bali, Komodo, Darwin, Cooktown, Cairns, Townsville, Newcastle, Sydney, Hobart, Picton, Napier, Rotorua, Auckland, Apia, Pago Pago, Raiatea, Bora Bora, Papeete, Huahine, Rangiroa, Nuku Hiva, Hilo, Honolulu, Lahaina, Nawiliwili, Los Angeles, San Diego, Cabo San Lucas, Acapulco, Puerto Quetzal, Corinto, Puntarenas, Cartagena, Key West, Miami. This is all fine, provided that you have the time to be away from your country and your family, for

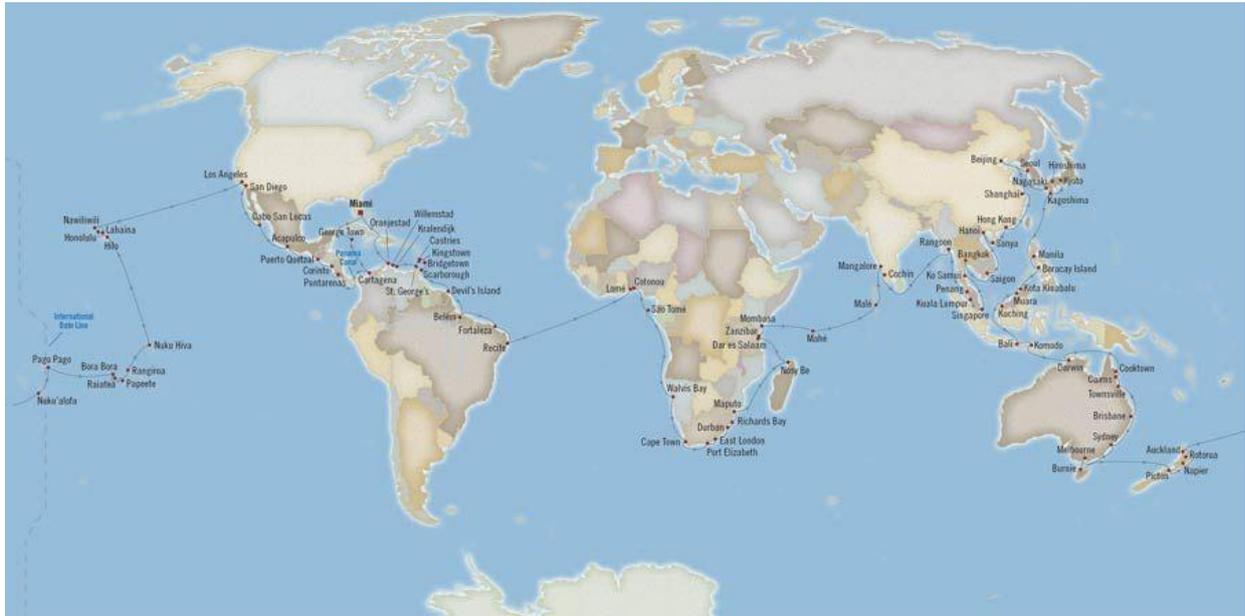
six months and possibly a year, that you have 200,000 Euros to pay for a couple in the cheapest staterooms, that you don't work at all, and your health is good enough for such a trip.

Many more countries are waiting for our visits, and first of all South America. I feel myself at home in Latin America because of the mutual culture and mentality (but not the corruption and crime – in this respect I feel more Scandinavian, Swiss and Singaporean). I devised two trips of 25 days each, one to mid South America and one to south South America, with cruises and flights, folkloric shows and trekking. The first trip is to Peru – Lima, Paracas, Nazca Lines, Ballestas Islands, Cusco, Machu Picchu, Sacred Valley of the Incas, Lake Titicaca, Puno, Uros Islands, Taquile Island. Then to Bolivia – Tiwanaku, La Paz, Salar de Uyuni and Sucre. The Amazon – Brazil – Manaus, Rio Negro, Rio Solimoes, Colombia– Leticia in a jungle lodge with trekking and canoeing, Indian villages, flora and fauna. Finally to Ecuador – Quito, Quilotoa Crater Lake, the Equator Monument, Panamerica Highway, Galapagos Islands. The second trip is to Chile and Argentina – Santiago, Valparaiso, Bariloche, Parque Nacional Vicente Perez Rosales, Cordillera de los Andes, Puerto Montt, Puerto Natales, Punta Arenas, Torres del Paine National Park, Lagos Pehoe and Grey, glaciers, Bernardo O'Higgins National Park, Lago Argentino, Parque Nacional Los Glaciares, Ushuaia, one day flight to Antarctica, Buenos Aires. In Uruguay – visit Montevideo, Colonia and in Paraguay – Itaipu Dam and Ciudad del Este. In Brazil – Iguazu Falls, Ecological Jungle Train, Devil's Throat Canyon. Salvador de Bahia, Peninsula d'Itapagipe, Cachoeira, Rio Paraguacu, Rio de Janeiro, Petropolis, The Carnival.

What other countries and sites it is worthwhile to visit? Canadian Rocky Mountains, Nashville Dixieland, Memphis, Orlando, Cape Carnaveral, Epcot, Yellowstone, Death Valley, Lake Tahoe, Grand Teton National Park, other parks in the US and Canada, Alaska cruise, in-depth visit to Central America – Mexico, Costa Rica, Guatemala, Panama, and Caribbean cruise to Jamaica, Barbados, Virgin Islands. Mississippi River Cruise from New Orleans to Saint Paul with stopovers in St. Louis, Memphis, etc. A Danube Cruise from Germany to the Danube Delta in Romania. Russia – in a cruise, with the Trans Siberian, or by bus – Moscow, Volga, Astrakhan, Kazan, Rostov, Siberia. Visit to Ireland, northern Spain, west coast of France, Madeira, Canary Islands, Latvia, Lithuania, Poland, Ukraine, Crimea, Odessa, San Marino, Lichtenstein, France – Alsace, Lorraine, Bourgogne, cruises. China, Korea, Mongolia, Tibet, Manchuria, Japan, Tasmania, Australia, Singapore, Club Med...

And of course cultural visits to Paris, London, Berlin, New York, San Francisco, Madrid, Rome, Milano, Saint Petersburg, Moscow, Vienna, Prague, Copenhagen, Stockholm, Barcelone, etc. I have attended every year in the last years the Haifa Film Festival, and occasionally the film festivals in London and Vancouver, occasionally theater festivals in Israel, Edimburgh and Avignon, classical music festivals in Israel. I have seen hundreds of plays, mainly in Paris, London and New York, and of course in Israel, and I intend to see even more in the future. But my ideal trips would be to attend the film festivals in Cannes, Berlin, Venezia, etc., the theater, opera and classical music festivals all over the world, but especially in France, UK, US, Spain, Italy, Switzerland, Germany, etc. in the best rows and with the ability to hear well everything.

CRUISE AROUND THE WORLD - OCEANIA 1/2018



Miami, United States

Day 1: Wednesday, January 3, 2018

Day 1 [Miami, United States](#)**Day 2** [At Sea, International Waters](#)**Day 3** [At Sea, International Waters](#)**Day 4** [Oranjestad, Aruba](#)**Day 5** [Willemstad, Curacao](#)**Day 6** [Kralendijk, Bonaire](#)**Day 7** [At Sea, International Waters](#)**Day 8** [St. George's, Grenada](#)**Day 9** [Kingstown, St. Vincent](#)**Day 10** [Castries, Saint Lucia](#)**Day 11** [Bridgetown, Barbados](#)**Day 12** [Scarborough, Trinidad and Tobago](#)**Day 13** [At Sea, International Waters](#)**Day 14** [Devil's Island, French Guiana](#)**Day 15** [At Sea, International Waters](#)**Day 16** [Belem, Brazil](#)**Day 17** [At Sea, International Waters](#)**Day 18** [Fortaleza, Brazil](#)**Day 19** [At Sea, International Waters](#)**Day 20** [Recife, Brazil](#)**Day 21** [At Sea, International Waters](#)**Day 22** [At Sea, International Waters](#)**Day 23** [At Sea, International Waters](#)**Day 24** [At Sea, International Waters](#)**Day 25** [At Sea, International Waters](#)**Day 26** [Lome, Togo](#)**Day 27** [Cotonou, Benin](#)**Day 28** [At Sea, International Waters](#)**Day 29** [Sao Tome, Sao Tome and Principe](#)**Day 30** [At Sea, International Waters](#)**Day 31** [At Sea, International Waters](#)**Day 32** [At Sea, International Waters](#)**Day 33** [Walvis Bay, Namibia](#)**Day 34** [Walvis Bay, Namibia](#)**Day 35** [At Sea, International Waters](#)**Day 36** [Cape Town, South Africa](#)**Day 37** [Cape Town, South Africa](#)**Day 38** [Cape Town, South Africa](#)**Day 39** [At Sea, International Waters](#)**Day 40** [Port Elizabeth, South Africa](#)**Day 41** [East London, South Africa](#)**Day 42** [Durban, South Africa](#)**Day 43** [Richards Bay, South Africa](#)**Day 44** [Maputo, Mozambique](#)**Day 45** [At Sea, International Waters](#)**Day 46** [At Sea, International Waters](#)**Day 47** [Nosy Be, Madagascar](#)**Day 48** [At Sea, International Waters](#)**Day 49** [Dar Es Salaam, Tanzania](#)**Day 50** [Zanzibar, Tanzania](#)**Day 51** [Mombasa, Kenya](#)**Day 52** [At Sea, International Waters](#)**Day 53** [At Sea, International Waters](#)**Day 54** [Mahe, Seychelles](#)**Day 55** [At Sea, International Waters](#)**Day 56** [At Sea, International Waters](#)**Day 57** [At Sea, International Waters](#)**Day 58** [Male, Maldives](#)**Day 59** [At Sea, International Waters](#)**Day 60** [Mangalore, India](#)**Day 61** [Cochin, India](#)**Day 62** [At Sea, International Waters](#)**Day 63** [At Sea, International Waters](#)**Day 64** [At Sea, International Waters](#)**Day 65** [Rangoon, Myanmar](#)**Day 66** [Rangoon, Myanmar](#)**Day 67** [Rangoon, Myanmar](#)**Day 68** [At Sea, International Waters](#)**Day 69** [Penang, Malaysia](#)**Day 70** [Kuala Lumpur, Malaysia](#)**Day 71** [Singapore, Singapore](#)**Day 72** [Singapore, Singapore](#)**Day 73** [At Sea, International Waters](#)**Day 74** [Ko Samui, Thailand](#)**Day 75** [Bangkok, Thailand](#)**Day 76** [Bangkok, Thailand](#)**Day 77** [At Sea, International Waters](#)**Day 78** [Saigon, Vietnam](#)**Day 79** [Saigon, Vietnam](#)**Day 80** [At Sea, International Waters](#)**Day 81** [Hanoi, Vietnam](#)**Day 82**

[Hanoi, Vietnam](#)[Day 83](#) [Sanya, China](#)[Day 84](#) [Hong Kong, China](#)[Day 85](#) [Hong Kong, China](#)[Day 86](#) [At Sea, International Waters](#)[Day 87](#) [At Sea, International Waters](#)[Day 88](#) [Shanghai, China](#)[Day 89](#) [Shanghai, China](#)[Day 90](#) [At Sea, International Waters](#)[Day 91](#) [Beijing, China](#) [Day 92](#) [Beijing, China](#)[Day 93](#) [Beijing, China](#)[Day 94](#) [At Sea, International Waters](#)[Day 95](#) [Seoul, South Korea](#)[Day 96](#) [At Sea, International Waters](#)[Day 97](#) [Nagasaki, Japan](#)[Day 98](#) [Hiroshima, Japan](#)[Day 99](#) [Kyoto, Japan](#)[Day 100](#) [Kyoto, Japan](#)[Day 101](#) [Kagoshima, Japan](#)[Day 102](#) [At Sea, International Waters](#)[Day 103](#) [At Sea, International Waters](#)[Day 104](#) [At Sea, International Waters](#)[Day 105](#) [Manila, Philippines](#)[Day 106](#) [Boracay Island, Philippines](#)[Day 107](#) [At Sea, International Waters](#)[Day 108](#) [Kota Kinabalu, Malaysia](#)[Day 109](#) [Muara, Darussalam](#)[Day 110](#) [At Sea, International Waters](#)[Day 111](#) [Kuching, Malaysia](#)[Day 112](#) [At Sea, International Waters](#)[Day 113](#) [At Sea, International Waters](#)[Day 114](#) [Bali, Indonesia](#)[Day 115](#) [Bali, Indonesia](#)[Day 116](#) [Komodo, Indonesia](#)[Day 117](#) [At Sea, International Waters](#)[Day 118](#) [Darwin, Australia](#)[Day 119](#) [At Sea, International Waters](#)[Day 120](#) [At Sea, International Waters](#)[Day 121](#) [Cooktown, Australia](#)[Day 122](#) [Cairns, Australia](#)[Day 123](#) [Townsville, Australia](#)[Day 124](#) [At Sea, International Waters](#)[Day 125](#) [Brisbane, Australia](#)[Day 126](#) [At Sea, International Waters](#)[Day 127](#) [Sydney, Australia](#)[Day 128](#) [At Sea, International Waters](#)[Day 129](#) [Melbourne, Australia](#)[Day 130](#) [Burnie, Australia](#)[Day 131](#) [At Sea, International Waters](#)[Day 132](#) [At Sea, International Waters](#)[Day 133](#) [At Sea, International Waters](#)[Day 134](#) [Picton, New Zealand](#)[Day 135](#) [Napier, New Zealand](#)[Day 136](#) [Rotorua, New Zealand](#) [Day 137](#) [Auckland, New Zealand](#)[Day 138](#) [At Sea, International Waters](#)[Day 139](#) [At Sea, International Waters](#)[Day 140](#) [Nuku'alofa, Tonga](#)[Day 141](#) [At Sea, International Waters](#)[Day 142](#) [Pago Pago, American Samoa](#)[Day 143](#) [At Sea, International Waters](#)[Day 144](#) [At Sea, International Waters](#)[Day 145](#) [Bora Bora, French Polynesia](#)[Day 146](#) [Bora Bora, French Polynesia](#)[Day 147](#) [Papeete, French Polynesia](#)[Day 148](#) [Raiatea, French Polynesia](#)[Day 149](#) [Rangiroa, French Polynesia](#)[Day 150](#) [At Sea, International Waters](#)[Day 151](#) [Nuku Hiva, French Polynesia](#)[Day 152](#) [At Sea, International Waters](#)[Day 153](#) [At Sea, International Waters](#)[Day 154](#) [At Sea, International Waters](#)[Day 155](#) [At Sea, International Waters](#)[Day 156](#) [Hilo, United States](#)[Day 157](#) [Honolulu, United States](#)[Day 158](#) [Lahaina, United States](#)[Day 159](#) [Nawiliwili, United States](#)[Day 160](#) [At Sea, International Waters](#)[Day 161](#) [At Sea, International Waters](#)[Day 162](#) [At Sea, International Waters](#)[Day 163](#) [At Sea, International Waters](#)[Day 164](#) [At Sea, International Waters](#)[Day 165](#) [Los Angeles, United States](#)[Day 166](#) [San Diego, United States](#)[Day 167](#) [At Sea, International Waters](#)[Day 168](#) [Cabo San Lucas, Mexico](#)[Day 169](#) [At Sea, International Waters](#)[Day 170](#) [Acapulco, Mexico](#)[Day 171](#) [At Sea, International Waters](#)[Day 172](#) [Puerto Quetzal, Guatemala](#)[Day 173](#) [Corinto, Nicaragua](#)[Day 174](#) [Puntarenas, Costa Rica](#)[Day 175](#) [At Sea, International Waters](#)[Day 176](#) [At Sea, International Waters](#)[Day 177](#) [Cartagena, Colombia](#)[Day 178](#) [At Sea, International Waters](#)[Day 179](#) [George Town, Cayman Islands](#)[Day 180](#) [At Sea, International Waters](#)[Day 181](#) [Miami, United States](#)



Our acclaimed *Insignia* has undergone a multimillion-dollar transformation to create a virtually new ship that is both sleek and elegantly charming. Her decks are resplendent in the finest teak, custom stone and tile work, and her lounges, suites and staterooms boast luxurious, neo-classical furnishings. *Insignia* offers every luxury you may expect on board one of our stylish ships. She features four unique, open-seating restaurants, a world-class fitness center and spa, eight lounges and bars, a casino and 342 lavish suites and luxurious staterooms, nearly 70% of which feature private verandas. With just 684 guests to pamper, our 400 professionally trained European staff ensure you will wait for nothing.

BALKANS TOUR – 2015 AND IMPRESSIONS

INTRODUCTION

The Balkans Tour is scheduled from June 22 to July 7, 2015 with a group of 20 Israeli friends, but possibly less. In this tour some of the best sites of the Balkans will be visited – the highlights of the states of the former Yugoslavia, Romania and Bulgaria. In choosing between an in-depth visit of every country and its highlights, the highlights were chosen as the Balkans offer very similar scenery. All the sites mentioned herebelow will be visited and not just seen, with an experienced guide. In some of the evenings folklore shows will be seen. The distances between the sites are short, and the travel, with an air conditioned bus, will amount to about 50 to 200 km. per day. 4 stars air conditioned hotels located in the center of every city or site visited were chosen. The tour encompasses 9 countries in an itinerary that links the sites in the shortest way. Those who want to visit in depth Croatia, Slovenia, Bulgaria and Romania are invited to do so. The tour lasts 16 days, but is devised in a modular way. As the museums in the Balkans are not as interesting as elsewhere, the focus is on the scenery, folklore, religion and architecture of the states. Flight distances are quite short: about 3 hours.

The detailed description of the three tours is in Hebrew is on my website: [Tours organized by Cory: Provence '14, Balkans '15, Greece '16](#) – for the Balkans see [Balkans '15](#).

1. Day 1 – Bucharest, Romania, Belgrade, Serbia

Flight with El Al LY 573 from Tel Aviv at 07.00 arriving at 09.50 in Bucharest, Romania.

Bucharest, capital of Romania, visit on Day 1 and Day 15: Parliament (Ceausescu) Palace, Old Center, Athenaeum, Royal Palace - National Museum of Art, Curtea Veche church, Patriarchal cathedral, Stavropoleos Church, Gallery of Romanian Modern Art, Romanian Rural Museum, Village Museum, Synagogue, University Square, Lipscani District & the city.

Flight to Belgrade JU643 16:05- 16:15, Evening Tour of Belgrade.

Hotel in Belgrade – Hotel Nevski.

2. Day 2 – Serbia: Belgrade, Novi Sad

Belgrade – the capital of Serbia, visit on Day 2 morning and Day 3 morning: the Kalemegdan Fortress, the confluence of the Sava and Danube rivers, St. Sava church, the National Museum, see Terazije street, Republic square, the city, and the National Theater.

Novi Sad – visit on Day 2 afternoon - drive 80 km. from Belgrade to **Novi Sad** – visit the Fortress of Petrovaradin, the Old Town Hall, churches of St. George and Virgin's Name, Synagogue, and the town. (total travel in Day 2 - 160 km.).

Hotel in Belgrade – Hotel Nevski. Folklore Show.

3. Days 3 and 4 - Bosnia and Herzegovina: Sarajevo, Mostar

Day 3 - drive 200 km. from Belgrade to Sarajevo. Bosnia and Herzegovina comprises of two autonomous entities dividing almost equally the country: The Bosniak-Croat Federation of Bosnia and Herzegovina, with its capital Sarajevo, and the Serb Republika Srpska, with its capital East Sarajevo. The drive from Belgrade to Sarajevo crosses **Republika Srpska** and **Serbian East Sarajevo (short visit)**. Visit **Sarajevo**, majority **Bosniak**, the capital of

Bosnia-Herzegovina, in Days 3 & 4 - the Tunnel of Hope, Views from surrounding hills, Old Town, Latin Bridge, Old Orthodox Church, Bey's Mosque, Synagogue, the Olympic Stadium.

Hotel in Sarajevo – Hotel Bristol. Folklore Show.

Day 4 – visit as above Sarajevo. The drive from Sarajevo to Mostar and Dubrovnik crosses the **Federation of Bosnia and Herzegovina**, 80 km. from Sarajevo to **Mostar**, the city with the **largest population of Croats** in Bosnia and Herzegovina, located in the **mixed Croat-Bosniak canton of Herzegovina-Neretva** – visit the Old Bridge/Stari Most, the Old Town, Muslibegovica House. Drive from Mostar to Dubrovnik - 90 km. (total travel in Day 4 – 170 km.). Hotel in Dubrovnik – Hotel Rixos Libertas.

4. Day 5 – Croatia: Dubrovnik

Day 5 – **Dubrovnik** – visit the ramparts, the harbor, Onofrio's Fountain, Rector's palace and the Franciscan and Dominican monasteries, the city, cruise from Dubrovnik to Cavtat. Visit of Cavtat, drive from Cavtat to Kotor, and night visit of Kotor.

Hotel in Kotor – Hotel Vardar.

5. Days 6 and 7 – Montenegro: Kotor, Podgorica, Skader Lake National Park

Day 6 – **Kotor** – visit the Bay, the fortified medieval town, St. Tryphon Cathedral, churches of St. Luke and St. Nicholas. Cruise of Kotor Bay. In the afternoon – drive from Kotor to Podgorica in a serpentin road, visit of Njegushi village, Mount Lovcen – Mausoleum of Peter Petrovich Njegushi II, visit of Cetinje - 50 km.

Podgorica - capital of Montenegro, visit in Days 6 and 7 – the old Turkish town, St. Georges's church, Millenium Bridge, King Nicola's castle, see the city center.

Hotel in Podgorica – Hotel Ramada. Folklore Show.

Day 7 – visit as above Podgorica and travel from Podgorica to Skader Park – 60 km. **Skader Lake National Park** – The visit in the park includes birdwatching, hiking and cruise on boat. Travel to Shkodra on the other side of the lake.

Hotel in Shkodra – Hotel Grand Europa.

6. Days 8 and 9 – Albania: Shkodra, Tirana, Berat, Fier

Day 8 – **Shkodra** – visit the town, Rozafa Fortress, Shurdhah Island, Ebu Beker Mosque. Travel to Tirana – 100 km.

Tirana – capital of Albania, visit in Days 8 and 9 – visit the city, Skanderberg Square, Clock Tower, Petrela Castle, Et'hem Bey Mosque, Orthodox Cathedral.

Hotel in Tirana. Folklore Show.

Day 9 – **Tirana** – continue visit of the abovementioned sites.

travel from Tirana to Berat – 80 km., **Berat** – visit castle and old town.

travel from Berat to Fier – 40 km., **Fier** – visit town and seaside, visit Apollonia Ruins (open until 20.00), (total travel in Day 9 – 120 km.)

Hotel in Fier – Hotel Fieri.

7. Days 10 and 11 – Macedonia: Ohrid, Skopje

Day 10 – travel from Fier to Ohrid – 120 km. **Ohrid**, visit lake and town, St. Sophia and St. Bogorodica churches, old town, St. Naum monastery, lake cruise.

Hotel in Ohrid – Hotel Tino.

Day 11 – travel from Ohrid to Skopje – 120 km. **Skopje** – capital of Macedonia, visit Philip II Kale Fortress, Stone Bridge, St. Bogorodica church, the city and its squares. Visit of Matka Canyon – cruise to Vrelo stalatites Cave.

Hotel in Skopje – Bushi Resort. Folklore Show.

8. Days 12, 13 and 14 – Bulgaria: Sofia, Veliko Turnovo

Days 12, 13 – **Sofia** – capital of Bulgaria, visit St. Sophia church, St. Alexander Nevsky cathedral, the archeological complex dominated by the church of St. George Rotonda, Rila monastery, the National Assembly, National Museum of History, Battenberg Mausoleum, Synagogue, and the city. In Day 13 afternoon - drive from Sofia to Veliko Turnovo – 200 km.

Day 12 - Hotel in Sofia – Hotel Arena de Serdica. Night Visit of Sofia.

Day 13 - Hotel in Veliko Turnovo – Hotel Meridian Bolyarsky. Folklore Show.

Day 14 – **Veliko Turnovo**, old capital of Bulgaria, visit Monument of the Asseus, Tsarevets Fortress, the Holy Ascension of God and Birth of the Theotokos cathedrals, church of the Holy Nativity, Gurko street and the town, and Arbanassi village. Drive from Veliko Turnovo to Bucharest – 170 km.

Hotel in Bucharest – Hotel Intercontinental. Dinner and Folklore Show.

9. Days 15 and 16 – Romania: Bucharest, Sinaia, Brasov

Day 15 – Visit of Bucharest (see Day 1).

drive from Bucharest to Brasov - 200 km.

Hotel in Brasov – Aro Palaca Lux. Folklore Show and Farewell Dinner of the Group.

Day 16 – **Brasov** - Visit medieval downtown, St. Nichola Church, and Bran Dracula Castle. **Sinaia** – visit Peles castle, monastery and the town. Drive from Brasov to Sinaia and from Sinaia to the Airport.

Flight from Bucharest, Romania with El Al 572 at 21.45, arriving to Tel Aviv on 8/7 at 00.20.

We made in 2015 with an excellent guide and good friends a fantastic trip to the Balkans. To be exact – 8 countries (or 9...) in 16 days, an average of two days for each country, to those who would condemn me for dilettantism I would say – that I have visited dozens of times Paris, the United States, and still want to visit them more, but I thought that 16 days would be enough to find the gist of the Balkans, that's why we call the trip Tastes of the Balkans. I took out Greece, that I have visited several times and am willing to visit it even more – as very few countries can offer such culture, music, scenery, lovely and friendly people, and... lousy economics! Without [Greece](#) and [Slovenia](#) which we visited a few years ago – we visited all the Balkans (last time we visited for a week the National Parks of [Croatia](#), and this time we were only a day in Dubrovnik).

We decided not to visit [Kosovo](#), because frankly we couldn't find any interesting sites to visit. So, we visited for the first time – [Serbia](#), [Bosnia Herzegovina](#), [Montenegro](#), [Albania](#),

[Macedonia](#), [Bulgaria](#) and [Romania](#). If we add to it Croatia (Dubrovnik) and Republika Srpska, it amounts to 9 countries, and if we add to it Greece and European [Turkey](#) that we visited before – it means that we visited all the countries in the Balkans (Kosovo is not yet recognized by the UN). Now, 99% of the readers would ask: what is [Republika Srpska](#), is it Serbia, a renegade state or what? To tell the truth, I didn't know either until I started to plan the trip to the Balkans. I knew that there is Serbia (Republika Srbija), which was once the core of Yugoslavia with its capital Belgrade, now – sic transit gloria mundi – after conducting civil wars against Bosnia, Croatia and Kosovo, had to divest itself from all the republics of Yugoslavia, including Montenegro, Macedonia and Slovenia, and also from Kosovo, which was an integral part of the republic of Serbia. So, what is this republic which has an almost identical name to Serbia? Can we visit it, do we need visas, has it international borders, a different language (to Serbian, Croatian, Montenegrin, Macedonian, Slovenian and Bosnian?).

Well, apparently the panacea of Bosnia Herzegovina is no more than a panacea, comprising of two so called autonomous regions but actually different and independent states: the Federation of Bosnia and Herzegovina which comprises completely autonomous Croatian and Bosnian cantons, and Republika Srpska spread on no less than half of Bosnia! This is a Serb nation bordering Serbia, that was recognized as a separate entity, and a so-called joined ruling of the country of Bosnia and Herzegovina. After the war between Bosnia and Serbia, 50% of the houses in the Federation were damaged, while in the Serbian region only 25% were damaged. Two million people, about half of former Bosnia's population was displaced, 435,346 Serbian refugees came to Republika Srpska and 197,925 have gone to Serbia. Ethnic cleansing has considerably reduced the number of other groups.

According to Wikipedia: "Serb police, soldiers, and irregulars attacked Muslims and Croats, and burned and looted their homes. Some were killed on the spot, others were rounded up and killed elsewhere, or forced to flee." So, now, the territory of Republika Srpska is 24,857 sq km, about half of the country. The population of 1,326,991 is divided as follows: Serbs: 97%, Bosniaks 2%, Croats 1%. According to its constitution, Republika Srpska has its own president, parliament, executive government with a prime minister and several ministries, its own police force, supreme court and lower courts, customs service, and a postal service. It also has its symbols, including coat of arms, flag – a variant of the Serbian flag, and national anthem. East Sarajevo is the capital of Republika Srpska, but Banja Luka is the headquarters of most of the institutions of government, including the parliament, and is therefore the de facto capital.

Bosnia and Herzegovina has a bicameral legislature and a three-member Presidency composed of a member of each major ethnic group – Serbs, Croats and Bosniaks. The central government's power is highly limited, as the country is largely decentralized and comprises two autonomous entities: the Federation of Bosnia and Herzegovina and Republika Srpska, with a third region, the Brcko District, governed under local government. The Federation of Bosnia and Herzegovina is itself complex and consists of 10 federal units – cantons: Croats and Bosniaks. In short, the artificial structure of Bosnia and Herzegovina is a panacea, and Republika Srpska acts de facto as an independent state, populated fully by Serbs, and paying only a lip service to the united Bosnia.

When you speak with locals, they tell you that this artificial structure will not continue forever. To a foreigner like me I cannot understand the reasons for the civil war in former Yugoslavia, the languages are almost identical, they look alike, the folklore is very similar, and they would have gained much more from a unified economy and country than from a divided country comprising 6 to 10 states (it depends if you include Kosovo, Republika Srpska, Brcko District, and the autonomous Croat cantons in Bosnia). But, so are buffled

foreigners when they come to the Middle East as they don't understand the reasons of the conflicts. Well, we know of course what are the causes of the tensions in the Balkans as in the Middle East – if we think that Croats are the same as Serbs and Bosniaks this is not at all how they perceive themselves – completely different ethnically and religiously – Croats and Slovenians are Catholics, Serbians, Montenegrins and Macedonians are Christian Orthodox, Bosniaks and Albanian Kosovars are Muslims.

If we examine the whole of the Balkans, we find of course the Greeks who are not Slavs as most of the former Yugoslavians, and the Turks who differ from all the others. The same is in the Middle East – Jews and Arabs feel that they are completely different ethnically, religiously and mentally, Sunnis and Shiites feel that they are completely different religiously, and of course Kurds, Druzes, and other minorities differ totally from the Arabs and Jews. Only after wars of attrition like in Yugoslavia and the Middle East will terminate, the situation might improve like it did in Europe where the people perceive much more what unites them and they don't mind at all ethnic and religious differences, having reached at last the peace equilibrium. The people of former Yugoslavia should not count on UN or NATO forces, it didn't help the Muslims in the Srebrenica massacre where the UN peacekeepers could not prevent the town's capture by the Serbs and the subsequent massacre. We, in the Middle East know too well, what is the effect of demilitarisation as proposed for Palestine, what had the UN forces done in Lebanon before the Second Lebanon War, in Sinai before the Six Day War, in the Golan Heights... The UN forces act like the old Romanian proverb – the shirt is close to the body but the skin is even closer, why should they risk their lives for Bosniaks, Serbs, Jews or Arabs?

The origins of Ruthy and me are mainly from the Balkans – Greece, Romania and Turkey (European Turkey is part of the Balkans and Smyrna was mainly European with Greeks settling in all the West Coast of Anatolia), and many of the Israelis originate from the Balkans or countries with a similar culture and Slavic language as Bulgaria and the countries of former Yugoslavia, like Poland and Russia. The Balkans has its feet in the East and its head in the West, the religion, language, and folklore are mainly from Eastern Europe, but the aspirations were always to be Western, in the case of Greece – they gave the Western world a large portion of its culture – theater, literature, democracy, philosophy, mythology. Even, when it was conquered by the Muslim Turks, the people didn't assimilate and kept their European culture and religion, and so did the Jews who continued to speak Ladino and didn't assimilate in the Turkish population. Most of the Jews who came from Arabic countries had a European culture (in the Maghreb, Egypt, Syria and Lebanon – French, in Iraq – English, and in Lybia – Italian), so Israel, like the Balkans, has a European culture and European aspirations. Part of the Balkans is already member of the EU (Slovenia, Croatia, Bulgaria and Romania) and the other countries would like very much to join the EU (Montenegro for example has set the Euro as its currency, Serbia and Bosnia's EU aspiration has contributed to their peace agreements). So, because of the affinities with the Balkans, it was very interesting for Ruthy and me to visit the Balkans, and we found many analogies between the countries, their animosities, and their mentality and folklore.

The trip to the Balkans was organized like my other trips to Provence, Australia, Spain, the US, to ten countries in Europe in the family's first trip in 1978, etc., very tightly with maximum coverage, no time for shopping, imponderable, or leisure, trying to see as much as possible in the shortest time. In the evenings we saw folklore shows or visited the towns and cities by night. However, I was completely mistaken in my planning of travel time – I thought that a distance of 100 or 200 kms between two main cities would take one to two hours, but I learned in the hard way that it took twice or thrice as much because of the condition of the roads and highways, border checks (we had 24 border checks...) and travel problems.

When traveling from Mostar in Bosnia to Dubrovnik in Croatia, we had 6 border checks, as Bosnia has an enclave to the sea in the middle of the highway to Dubrovnik, every country checks all the passports, and sometimes the driver had to pay small amounts in order to speed up matters (we learned that afterwards), in one instance we didn't receive back two of the passports, in another case the policeman (who was not dressed in uniforms) told our driver that he didn't stop at a stop signal and didn't fasten his seatbelt, so the fine would be 240 Euros and he would have to go to the police station to pay, but he was ready to settle this matter if he would pay him 120 Euros. We learned that also a posteriori, and that presented to us (or to me at least) an ethical dilemma, to complain, to whom, to lose time, there were no proofs and the driver would not want to complain, the bribe was not paid by us, possibly the policemen who were waiting in their cars outside the border station cooperated with the guy who took the bribe... Ruthy and me decided not to visit anymore this country, but why should we penalize a whole country for the misdeeds of one corrupt person?

Anyhow, the driver was so shocked that he decided to return home and we had to find a local bus and guides, who were by the way excellent. I noticed throughout the trip that the drivers were extremely polite and in roads where we climbed to steep mountains where there was only one lane (for both directions) one of the drivers had to return back sometimes a whole kilometer until we found a way to continue our trip. In other countries that I know, drivers would have cursed and refuse to give way or argue who should give way first, but in the Balkans the drivers of buses, private cars or trucks behave so politely, that I couldn't believe how a few years ago their countrymen killed thousands of civilians without pity, and their politeness was only superficial or applied only to unimportant matters.

I don't want that one should get the impression that we didn't enjoy our trip, on the contrary – the trip was very successful, even if we travelled more than scheduled we had enough time to visit all the sites that we planned and were very much impressed by the beauty of those countries, all of them – Albania (visiting beautiful Tirana and the mosque, that was built from 1789 to 1821 – one of the most turbulent periods in Europe, is a perfect answer to the racists who think that all Muslims are extremists, the country was totally European, men and women dressed like in the Christian countries, it was amazing how a few years ago this country was ruled by a retrograde regime and how it returned to "normal" so fast), Montenegro (one of the few countries that didn't suffer from the civil war, we enjoyed much Kotor Bay), Macedonia (where the Cyrillic script was developed by Cyril and Methodius, we enjoyed very much Ohrid), Croatia (Dubrovnik is one of the most beautiful towns in the world), Serbia (we enjoyed much Novi Sad and strolling along the Danube), Bosnia and Herzegovina (Sarajevo and Mostar are two jems worth visiting), Bulgaria (Veliko Turnovo has one of the most beautiful fortresses that I have ever seen), and Romania (where Ruthy was born and she visited it for the first time since she was 3, Bucharest – not quite Paris, but a nice try, the extravagant parliament palace, beautiful Brasov, and Dracula's palace that is not so frightening).

Bulgaria was the only European country (with Denmark) which saved all its Jewish citizens from the Holocaust. Bulgaria's 48,000 Jews were saved from deportation to [Nazi concentration camps](#) with the help of [Dimitar Peshev](#), leaders of the [Bulgarian Church](#), led by Metropolitan Stefan of Sofia, Tsar Boris, and ordinary citizens. I have a great admiration for the Bulgarian nation and people, and especially for the Bulgarian Israelis who were integrated so well in Israeli society. When we arrived to Israel in 1953 we managed to buy a small two-family house in Shikun Habulgarim – the Bulgarian neighborhood which was founded by Bulgarian Jews who have emigrated to Israel a few years ago. The Bulgarian Jews were integrated very well in Israel and contribute, in spite of their small number of about 44,000, a substantial added value to medicine, theater, army, academics, politics, industry, music, economy, culture, and government.

Our neighbors were Bulgarians and so were most of the residents in our neighborhood, we communicated with them in Ladino as they are Sephardic. I spoke basic Bulgarian during the six years when we resided there but we left in 1959 for Haifa. Nevertheless, when we visited Sofia, Veliko Turnovo and other towns in 2015, I understood some of the conversations, not as in Romania, as I've never learned Bulgarian per se, but Russian, which is close but quite different. We enjoyed very much our visit, meeting the people, our guide was born in Bulgaria and spoke fluently the language, the folklore show, and most of all the beautiful city of Sofia. We even prayed on Shabat/Saturday at the Sofia synagogue. The Bulgarians are open-hearted, very industrious, very cultural, with an excellent health and sense of humor, always optimistic, with no racist complexes – in Bulgaria/Israel.

In Republika Srpska we visited the ethno village Stanisici, near Bijeljina, the second largest city in the Republika Srpska, a few kilometers from the border with Serbia. The complex contains the Saint father Nicola monastery, old original barn houses, restaurants, etc. After we visited the village and took pictures with the black and white swans we lunched there and continued to Sarajevo. Back home, I looked on the Internet what happened in Bijeljina. The city was invaded by the Serbs in April 1992, non-Serbs were killed or expelled. Those who want to learn what happened during the war in the region can search it on Wikipedia. We saw in Serbia, Bosnia, Republika Srpska and a few years ago in Croatia the terrible signs of the war, buildings in ruin, bullets holes in the walls of buildings, the tunnel of hope in Sarajevo. It is incredible to see what damages the war has done to the towns, but of course it is much worse to see what has happened to the population. Now, it is summer, the sun shines, tourists are visiting, except the signs kept on purpose, all would be forgotten, but the wounds are still apparent.

The Middle East and the Balkans, sites of interminable wars over the centuries, suffering of millions of peoples, but is the suffering different than what has happened during the recent wars in Poland, Russia, France, Germany, Netherlands, Ukraine, China, Japan, Vietnam, Cambodia, all over Africa? The most tragic is that those wars could have been prevented, but I cannot say if the way to prevent them would have been hawkish or dovish – we saw what the result of the dovish attitude of France and England towards Germany in 1938 was, we saw what the result of the hawkish attitude of Germany prior and during World War II was, especially to the Russian, the Jews and ultimately the Germans too. How should we behave to countries like Iran, Afghanistan, North Korea, towards organizations as Daesh, Al-Qaeda, Hamas... Who is to blame for the tragedy of the Balkans, how has Tito managed to keep a prosperous and peaceful country over dozens of years, and why have his successors failed, is the problem – in leadership, undoubtedly, but it is not the unique problem. Anyhow the trip to the Balkans was most instructing and unforgettable.

Finally, we would like to check what was the Transparency International's rating of Ethics and Lack of Corruption for the Balkans countries. We see that their ethical ranking varies between quite ethical to corrupt countries and most of them rank between 60 to 80 (1 is the most ethical country and 174 is the most corrupt country), so the Balkans countries are ranked on the average at the lower ranks of the first half of the countries. Slovenia is an exception as it is quite ethical with the rank of 39, one of the four most ethical countries among the former communist countries, with Estonia, Poland and Lithuania. All of them are members of the EU, together with more corrupt countries: Croatia (61), Bulgaria, Greece and Romania – 69. Macedonia - 64 with Turkey, Montenegro – 76, Serbia – 78, Bosnia and Herzegovina – 80. The most corrupt countries of the Balkans are – Albania and Kosovo – 110. Yet, they are not the most corrupt countries in Europe, as Belarus, Russia and Ukraine are much more corrupt.

TRIP TO PROVENCE IN 2014, PROVENÇAL LANGUAGE AND IMPRESSIONS

The detailed description in Hebrew is on my website: [Tours organized by Cory: Provence '14](#). We bring here the main sites of this memorable and unique trip with their Michelin Stars:

SCHEDULE OF THE TRIP TO PROVENCE & THE PYRENEES: 23/7/2014-4/8/2014

FLIGHT TEL AVIV – MARSEILLE WITH EL AL: LY321 09:55 – 13:20

DAY 1 - MARSEILLE***: MUCEM***, BASILIQUE NOTRE DAME DE LA GARDE**, VIEUX PORT**, CANEBIERE**. AT NIGHT FOR DAYS 1-5: AVIGNON, NOVOTEL CENTRE. EVERY NIGHT PLAYS AT THE FESTIVAL OF AVIGNON.

DAY 2 – CARPENTRAS* - OLD TOWN, SYNAGOGUE. ORANGE** - THEATRE ANTIQUE***. GORGES DE L'ARDECHE***.

DAY 3 - AIX EN PROVENCE*** - CATHEDRALE SAINT SAUVEUR*, ATELIER CEZANNE*, MUSEE GRANET**. CASSIS*. CALANQUES***.

DAY 4 – AVIGNON***: PETIT PALAIS**, PONT SAINT-BENEZET*, PALAIS DES PAPES***. ISLE SUR LA SORGUE*. FONTAINE DE VAUCLUSE*. ROUSSILLION**.

DAY 5 - PONT DU GARD***. LES BAUX*** - SON ET LUMIERE – GUSTAV KLIMT. ARLES*** - VAN GOGH, EGLISE ST TROPHIME*, MUSEE VAN GOGH.

DAY 6 – NIMES***: AMPHITHEATRE – ARENES***, MAISON CARREE– TEMPLE***. CAMARGUE**. SAINTES MARIES DE LA MER* - EGLISE. AIGUES MORTES**. MONTPELLIER** - NIGHT VISIT.

AT NIGHT – MONTPELLIER – HOTEL MERCURE CENTRE COMEDY.

DAY 7 – CARCASSONNE***: BASILIQUE SAINT NAZAIRE*, RAMPARTS***, LA CITE***, CHATEAU COMTAL***. ALBI***: CATHEDRALE SAINT CECILE***. MUSEE TOULOUSE-LAUTREC**.

AT NIGHT – TOULOUSE – HOTEL CITIZ. FESTIVAL DE TOULOUSE.

DAY 8 – TOULOUSE***: BASILIQUE SAINT-SERNIN***, MUSEE FONDATION BEMBERG**, LES JACOBINS**, CAPITOLE*. ST BERTRAND DE COMMINGES**.

AT NIGHT – PAU. HOTEL CENTRE BOSQUET.

DAY 9 - PAU***: BOULEVARD DES PYRENEES***, CHÂTEAU PALAIS HENRI IV**. PARC NATIONAL DES PYRENEES***: PONT D'ESPAGNE***. LAC DE GAUBE***. LOURDES*** - PILGRIMS.

AT NIGHT – LOURDES – MERCURE IMPERIAL.

DAY 10 - CIRQUE DE GAVARNIE***, PIC DU MIDI***, TOURMALET**, BAGNERES DE BIGORRE*. VALLE DE ARAN**, VIELHA.

AT NIGHT – VIELHA - VIELHA PARADOR IN SPAIN.

DAY 11 – PIRINEOS CATALANES**, AIGUESTORTES**, BONAIGUA, LAC RATERA, LAC SAINT MAURICE, ANDORRA** - ANDORRA LA VELLA.

AT NIGHT – ANDORRA LA VELLA – PLAZA HOTEL IN ANDORRA.

DAY 12 – BARCELONA***, MONTSERRAT***.

FLIGHT BARCELONA – TEL AVIV - EL AL, LY 392, 23:00, ARRIVING 04:15 IN 4/8.

One of the easiest and most beautiful languages to learn is [Provençal/Occitan, the language](#) spoken in [Provence, and in](#) the southern part of France, **Provençal** ([Occitan](#): *Provençau* or *Prouvençau*) is a [variety](#) of [Occitan](#) spoken by a minority of people in southern [France](#), mostly in [Provence](#). In the [English](#)-speaking world, "Provençal" is often used to refer to all dialects of Occitan, but more properly it refers to the dialect spoken in Provence. However there is an important controversy about whether Provençal is an Occitan dialect or a particular language. "Provençal" (with "[Limousin](#)") is also the customary name given to the older version of the *langue d'oc* used by the [troubadours](#) of [medieval literature](#), while [Old French](#) or the *langue d'oïl* was limited to the northern areas of France. **Occitan**, also known as *lenga d'òc* [French](#): *langue d'oc*) by its native speakers, is a [Romance language](#). It is spoken in [southern France](#), [Italy's Occitan Valleys](#), [Monaco](#), and [Spain's Val d'Aran](#); collectively, these regions are sometimes referred to unofficially as [Occitania](#). Occitan is also spoken in [Guardia Piemontese](#) ([Calabria](#), Italy). Native speakers of Provençal/Occitan are about half a million.

I visited Provence and the south of France in 2014 (see above, and previously Cannes, Nice, Monte Carlo, Monaco), after I have learned the language, read texts in this language, as *Mireille/Mireio* by Frederic Mistral, many novels, plays and poetry. Provençal is related to other languages spoken in the region – Occitan, Gascon, Limousin, Auvergnat, Nicard. [Frederic Mistral](#) (1830-1914) was a French writer and lexicographer of the [Provençal language](#). He received in 1904 [the Nobel Prize](#) in Literature, "in recognition of the fresh originality and [true inspiration](#) of his poetic production, which faithfully reflects the natural scenery and native spirit of his people, and, in addition, his significant work as a Provençal philologist". Mistral is [the most revered](#) writer in [modern Provençal/Occitan literature](#). I have read his delightful masterpiece *Mireio* with French translation *Mireille*, here are the [opening verses](#), [and in Mireio](#) on Wikipedia – [click in order](#) to read the full text in Occitan/ English.

*Cante uno chato de Prouvènço,
Dins lis amour de sa jouvènço,
strayed,*

*A través de la Crau, vers la mar, dins li bla,
Umble escoulan dóu grand Oumèro,
ièu la vole segui. Coume ero
Ren qu'uno chato de la terro,
En foro de la Crau se n'es gaire parla.*

I sing the love of a Provençal maid;
How through the wheat-fields of La Crau she
strayed,

Following the fate that drew her to the sea.
Unknown beyond remote La Crau was she;
And I, who tell the rustic tale of her,
Would rather be Homer's humble follower.

*Emai soun front noun lusguèsse
Que de jouinesso, emai n'aguèsse
Ni diadèmo d'or ni mantèu de Damas,
Vole qu'en glori fugue aussado
Coume un rèino, e caressado
Pèr nosto lengo mepresado,
Car cantan que pèr vautre, o pastre e gènt di mas.*

What though youth's aureole was her only cro
And never gold she wore nor damask gown?
I'll build her up a throne out of my song,
And hail her queen in our despised tongue.
Mine be the simple speech that ye all know,
Shepherds and farmer-folk of lone La Crau.

Mistral's most important work *Mirèio* (*Mireille*) was published in 1859, after eight years of effort. *Mirèio*, a long poem in Provençal consisting of twelve songs, tells of the thwarted love of Vincent and Mireille, two young Provençal people of different social backgrounds. The name Mireille (Mirèio in Provence) is a doublet of the word *meraviho* which means wonder. Mistral used the occasion not only to promote his language but also to share the culture of an area, speaking about, among other things, Saintes-Maries-de-la-Mer, where according to legend the dragon, Tarasque, was driven out, and of the famous and ancient Venus of Arles. He wrote in the preface about Provençal pronunciation. The poem tells how Mireille's parents wish her to marry a Provençal landowner, but she falls in love with a poor basket maker named Vincent, who loves her as well. After rejecting three rich suitors, a desperate Mireille, driven by the refusal of her parents to let her marry Vincent, runs off to Saintes-Maries-de-la-Mer to pray to the patrons of Provence to change her parents' minds. Having forgotten to bring a hat, she falls victim to the heat, dying in Vincent's arms under the gaze of her parents.

Mistral dedicated his book to [Alphonse de Lamartine](#) as follows: To you, I dedicate Mireille: It is [my heart and my soul](#); It is the flower of my years; It is bunch of grapes from La Crau, leaves and all, a peasant's offering Lamartine wrote enthusiastically: "I will tell you good news today! A great epic poet is born ... A true Homeric poet in our time; ... Yes, your epic poem is a masterpiece; ... the perfume of your book will not evaporate in a thousand years." *Mirèio* was translated into 15 European languages, including French by Mistral himself. In 1863, [Charles Gounod](#) made it into an opera, *Mireille*, and we bring [the full opera](#) here. [We bring](#) also the film Malaterra in Provençal/French subtitles: [part 1](#), [part 2](#), [part 3](#), [part 4](#), [part 5](#).

Provence is the country of the painters who were born or operated there – Paul Cezanne, Henri Matisse, Vincent Van Gogh. But it is best known throughout the world (besides its scenery and cuisine) because of the [masterpieces of Emile Zola](#) who lived in Aix-en-Provence from the age [of 3 to 18](#), and wrote his masterpiece about a family from Provence - Les Rougon-Macquart, originating from Plassans, a town inspired by Aix-en-Provence. While most of the 20 books of this masterpiece (I have read all of them a couple of times and some of them several times) are not located in Provence, some of them are and most of the characters originate from Provence. In my courses and books I focus, inter alia, on Aristide Saccard, the protagonist of L'argent/Money, his true name is Aristide Rougon, born in Plassans. We follow his career as a speculator and unethical businessman, model of many speculators of today in banking and real estate, in five books: La fortune des Rougon, La curee, La joie de vivre, L'argent and Docteur Pascal. He never pays for his schemes and those who pay for them are the small minority shareholders. The books of Les Rougon-Macquart that are located in Provence are: La fortune des Rougon, La conquete de Plassans, La faute de l'abbe Mouret, and Le docteur Pascal. In those books especially, but also in the other books that happen elsewhere in France with the main protagonists originating from Provence, one can find the character of the people of Provence, with their good and bad habits, the scenery of Provence, and the history of Provence in the nineteenth century and prior to that.

[Zola was initially](#) buried in the Cimetière de Montmartre in Paris, but on 4 June 1908, just five years and nine months after his death, his remains were relocated to the [Panthéon](#), where he shares a crypt with [Victor Hugo](#) and [Alexandre Dumas](#). I had a most pleasant surprise when I found in my visit to the Pantheon that the three authors I admire the most – Zola, Hugo, and Dumas share a same crypt. We can say on the three of them what Anatole France said at Zola's funeral: « Il fut un moment de la conscience humaine », actually the three of them were a moment of human conscience, but to this glorious status we have to add, as true cosmopolitans, such prominent personalities, who contributed most to humanity: Henrik Ibsen, George Bernard Shaw, Arthur Miller, Shakespeare, Cervantes, Moliere, Brecht, Sartre,

Joshua Sobol, Dickens, Gandhi, Ben Gurion, FDR, Churchill, Tolstoy, Pagnol, Muhammad Yunus, Verdi, Beethoven, Lorca, Martin Luther King, Joseph Stiglitz, Naomi Klein.

The most Provençal of all the French authors, although he wrote in French as Zola and not in Provençal, is [Marcel Pagnol](#), one of the best authors of world literature, probably the most humane who excelled in his plays ([Marius](#), [Fanny](#), [Cesar](#), [Topaze – Acte 1](#), [Acte 2](#), [3](#). [Les marchands de gloire](#), [Jazz](#), [Judah](#), [Jofroi](#)...), his novels ([Jean de Florette](#), [Manon des sources](#), [La gloire de mon père](#), [Le château de ma mere](#), [Le temps des secrets](#), [Le temps des amours](#)...), and his films ([La femme du boulanger](#), [Topaze](#), [Marius](#), [Fanny](#), [Cesar](#), [Manon des sources](#), [Ugolin](#), [La belle meuniere](#), [La fille du puisatier](#)...). Pagnol was one of the first writers who dared to show Judah as a positive person and not as a traitor. He loved all his protagonists, even the evil ones, as he could not hate anybody. Pagnol was one of the playwrights who understood most human nature. I have read almost all his books, plays and screenplays – about 30, as I have also read about 30 novels by Emile Zola, the 20 of the Rougon-Macquart and novels wrote before and after. These are two examples of my method of reading, where if I like a playwright, a novelist or a poet, I read almost all his work in order to understand him the best. Thus, I have read almost all the works by Arthur Miller, Tennessee Williams, Jean Anouilh, Joshua Sobol, Eugene O'Neill, Henrik Ibsen, William Shakespeare, Honore de Balzac, Albert Cohen, Benjamin Tammuz, Shai Agnon, Jean-Paul Sartre, Henry James, Franz Kafka, Racine, Moliere, and most of their biographies. From Pagnol's works I taught and wrote about Topaze, Jean de Florette, Manon des sources. We bring here a short essay about Pagnol's Jean de Florette, which happens in Provence, and can be seen on film in the masterpieces Jean de Florette and Manon, that were produced after Pagnol's death, but Pagnol has made also his version of the films, long before Berri's films in 1986, which give a more modern approach:

Jean de Florette, 1986, 122 minutes, Director Claude Berri, with Yves Montand, Daniel Auteuil, Gerard Depardieu, based on Jean de Florette by Marcel Pagnol

Manon des Sources 1986, 113 minutes, Director Claude Berri, with Emmanuele Beart, Daniel Auteuil, Yves Montand, based on Manon des Sources by Marcel Pagnol

Jean de Florette (L'Eau des Collines of Marcel Pagnol) has come to settle at Bastides Blanches in Provence, in the property of his deceased mother, which was coveted by Cesar Soubeyran, the Papet - the Father or rather the Godfather, and his nephew, Ugolin. Cesar was the richest landowner in the region and the Bastidians feared them or had their interests to remain in good terms with them. The property had a spring, which was known by the Bastidians, and was blocked by the Soubeyran in order to discourage Jean de Florette from cultivating his land. Nobody told Jean about the existence of the spring, even those who learned that it was blocked by the Soubeyran, as Jean was an 'outsider', to whom nobody has to disclose anything as 'you don't mess with others' business'. The 'insider information' is therefore not disclosed to those who are not insiders, part of the majority, mighty, although Jean had the right to know because the spring was in his property. Cesar sends his nephew to befriend Jean in order to get information on his whereabouts, but he himself does not want to know him, as criminals prefer not to personify their victims, because 'nothing is personal'. The criminal remains anonymous.

Since the victim is also anonymous, Cesar can keep his objectivity, and he tells off Ugolin who knows Jean and has scruples over him. Cesar even manages to prevent Jean from befriendng the Bastidians, who lose the last scruples they could have toward Jean, whom they do not know. Pamphile, one of the only Bastidians who wants to tell Jean about the spring, is prevented from doing so by his wife Amelie, who gives him the 'classical' arguments to dissuade him: "La premiere fois qu'il est venu au village, il a essaye de tuer Cabridan a coups de boules... ne t'occupe pas des affaires des autres. Tu as besoin d'avoir

des clients... C'est pas un bossu de Crespin qui te donnera du travail. Justement, dit-elle le Papet est venu. Il veut que tu lui refasses la mangeoire de son mulet." (Pagnol, Oeuvres Complètes III, Jean de Florette, p.822) "The first time that he came to the village, he tried to kill Cabridan with bowls... do not mess up with others' business. You need to have clients... It is not a hunchback from Crespin who will give you work. By the way, she said, the Papet has come. He wants you to mend the manger of his mule." Anything goes: calumny, as it is Jean himself who received the bowls on his hump; Omerta – don't speak and don't mess with other people's business; intimidation, your livelihood can be endangered; xenophobia – as Jean is from Crespin, he is not one of ours...; and finally corruption, as the Papet buys his silence by giving work to Pamphile. Well, solidarity is fine as long as it does not hinder the business interests, as we see throughout the two parts of the novel.

The story is well known, Jean dies while trying to dig another well, Cesar and Ugolin buy at a bargain price the property from the widow. After having 'rediscovered' the spring on the property, they cultivate carnations, which need a lot of water, and get even richer. When the widow's and Jean's daughter Manon learns later on that the Soubeyran and all the village knew that the spring existed and it was blocked, she decides to avenge herself by obstructing the spring that gives water to the whole village. In so doing, many villagers are ruined, and the property of the Soubeyran is also devastated. In a splendid confrontation with the Papet and the villagers, they learn from Manon that the Papet has concealed from them that Jean was the son of Florette, who was born in the village of the Bastides. I was inspired by this confrontation in my novel.

"(Manon) 'Oui, c'était Florette Camoins, qui était née dans la ferme où son fils est mort!'

'Oyayaie!' dit Pamphile, consterné, 'personne ici ne l'a jamais su!'

(Manon) 'Le vieux voleur, là-bas, l'a toujours su, et Ugolin aussi le savait...'

(Le Papet) 'Qu'est-ce que ça change?' Pour eux 'ça changeait tout'. Avoir abandonné à son triste sort un paysan amateur venu de Crespin, c'était en somme de bonne guerre, mais la victime, c'était le fils de Florette des Bastides; non pas un locataire ou un acheteur étranger, mais le propriétaire d'un bien de famille, acquis par un héritage maternel." (Pagnol, Oeuvres Complètes III, Manon des Sources, p. 1028)

"(Manon) 'Yes, it was Florette Camoins, who was born in the farm where her son has died!'

'Oyayaie!' said Pamphile, with consternation, 'nobody here knew it!'

(Manon) 'The old thief, over there, has known it all the time and Ugolin also knew it...'

(Le Papet) 'How does it change anything?'

For them 'it changed everything'. To have left to his sad fate an amateur farmer who came from Crespin, was ultimately a good fight, but the victim, was the son of Florette from the Bastides; not a tenant or a foreign buyer, but the owner of a family wealth, acquired by a maternal inheritance." Toward the end of the second part of the book (Manon des Sources), Cesar learns that Jean was his son whom he had with Florette, who was not able to reveal it to him as he was posted far away in the army and her letter got lost. Cesar dies from the shock of knowing that he caused the death of his own son... It reminds us of Arthur Miller's end of the play *All My Sons*. Marcel Pagnol depicts in the most salient way the comic and tragic facets of Provence, his characters are so vivid, so funny, so tragic. When I visited Provence for the first time in 2014 (not counting short stays in Marseille in 1953... and on the Riviera), I felt that I know the places, the people, all Pagnol's characters came to my mind. I have seen several times the plays and films of Pagnol and enjoy them every time more. Jean de Florette/Manon was in my main course and I saw it probably 40 times with my students (17 times at the Naval Academy...), and I was moved to tears every time that Jean (Depardieu) and Manon (Beart) suffered as victims of the inexorable infamous Ugolin (Auteuil) and Cesar (Montand), played so masterly by three of the best French actors, and by the beautiful Beart, who on the last scene unveils to the people of the town the schemes of Ugolin and Cesar, causing their (justified?) death after they have caused her father's death.

TRIP TO CONTINENTAL GREECE IN 2016, GREEK LANGUAGE AND IMPRESSIONS

The detailed description in Hebrew is on my website: *Tours organized by Cory: [Greece '16](#)*

We bring here the highlights of the schedule of the Greek Trip – 23/6/16 – 5/7/16:

23/6/16 El Al flight from Tel Aviv to Athens, LY 541 07:00-09:15

DAY 1 - ATHENS – ACROPOLIS, AGORA, VISIT OF THE CITY. HOTEL CALLIRHOE.

DAY 2 - PELEPONNESUS: CORINTH CANAL, EPIDAUROS, NAFPLION, PALAMIDI FORTRESS. AT NIGHT - NAFPLIO: HOTEL AMALIA NAFPLIO. FOLKLORE SHOW.

DAY 3 - MYCENAE, SPARTA, MYSTRAS, BOAT TRIP IN STALAGMITES PYRGOS DIROU CAVE. AT NIGHT – KARDAMILI, HOTEL KALAMITSI.

DAY 4 - MANI, KALAMATA, OLYMPIA, ARCADIA, STEMNITSA, DIMITSANA. AT NIGHT – DIMITSANA, HOTEL NERIDA BOUTIQUE. FOLKLORE SHOW.

DAY 5 - PLANITERO, SPYLAIO, VOURAIKOS GORGE, DIAKOPTO, PATRAS. NAFPAKTOS. AT NIGHT – ARACHOVA, HOTEL ANEMOLIA.

DAY 6 - ITEA, DELPHI, ARACHOVA, OSSIOUS LUKAS. AT NIGHT – AS IN DAY 5.

DAY 7- METEORA, METSOVO, IOANNINA. AT NIGHT IOANNINA, EPIRUS PALACE

DAY 8 - ZAGOROCHORIA, KONITSA, MONODENDRI, VIKOS GORGE, IOANNINA. AT NIGHT – AS IN DAY 7.

DAY 9 - EDESSA, PELLA. AT NIGHT - THESSALONIKI, HOTEL PORTO PALACE. FOLKLORE SHOW.

DAY 10 - THESSALONIKI – WHITE TOWER, ROTUNDA, HAGIOS DEMETRIOS CHURCH, PLATHEA ELEFTERIA. VERGINA – MUSEUM. AT NIGHT – SAME AS IN DAY 9.

DAY 11 – THESSALONIKI - JEWISH MUSEUM, LITOHORO, ENIPEAS GORGE, VOLOS, MAKRINITSA, PORTARIA. AT NIGHT – PORTARIA, HOTEL XENIA PALACE. FOLKLORE SHOW.

DAY 12 - LARISSA: MEETING WITH JEWISH COMMUNITY. THERMOPYLAE. AT NIGHT – ATHENIAN CALLIRHOE HOTEL. DINNER, FOLK MUSIC AND DANCES.

DAY 13 – FLIGHT FROM ATHENS TO TEL AVIV, EL AL, LY 542, 10:15 – 12:10.

From this outstanding trip, I cherish most the meeting with one of the heads of the Larissa Jewish community (comprising only 220 people after it was the third largest community in Greece before World War II). I advised them before that my grandfather was born in Larissa and lived there until he emigrated to Cairo in order to find work. She told us about the community, I gave the community some of my books, my novel and play based on protagonists from Larissa. We enjoyed much this unique trip that encompassed most of continental Greece, blending scenery, archeology, history, arts, folklore and music.

One of the last languages that I learned, although for the second or third time was [Greek](#). I have a lot in common with Greece, I like the country, the people, the mentality, my grandfather was Greek, born in Larissa, and my mother spoke fluently Greek and was a Greek citizen although born in Cairo. My most favorite book is the Odyssey, and my novel is based on Homer's classic. I like Greek tragedies and comedies very much and I even studied [Aristophanes](#) at the university. So, after learning [Greek](#), I attacked [Zorba the Greek](#) and [there I got stuck](#) at page 52 (curiously enough, like in Anna Karenina in Russian). I tried to read Zola's Nana and Merimee's Carmen in Greek, thinking that the [translation](#) from French will make it [easier to read](#). I tried even to read Homer's [Odyssey](#) in ancient [Greek](#) and was very glad that at least I can follow the text with the translation. It doesn't matter if I understand much or not, what is important is the process of learning new languages, making gymnastics to the brain, postponing as far as possible a potential Alzheimer disease. And as a bonus, now and then, having the exhilarating experience of understanding immortal texts in Greek, Russian, Norwegian, German, Swedish, Danish, Portuguese, Italian, Latin or Spanish.

I visited several times Greece – beautiful Athens, the islands – Rodos, Corfu, Kos, Crete, etc., Salonika... When I visited with my wife Athens, I wrote to my Insead friend Georg Heine that we shall reside at the hotel, but Georg came to fetch us from the airport and insisted that we would be their guests for Christmas' week. We stayed in Plaka in his private house and he gave us the penthouse room, we ate together with his family the Christmas dinner, he took us to visit the Acropolis, the Agora and all the interesting sites of Athens, we went to see a play in Greek where his beautiful wife who was the best actress in Greece acted, he took us to the premiere of Dalaras where we sat in the front row as they were the guests of honor, we went to see Haris Alexiou, made a cruise in the islands next to Athens, and spent with Georg the perfect host one of the best vacations ever, but alas he unfortunately died a few years later.

We also visited Cyprus, where we felt at home, like in Greece and Israel. We took a tour to Nicosia and went along the wall that divides the city in two with the Turkish state, reminding me of the wall that divided Jerusalem when I was a student and the wall that divided Berlin when I studied in West Berlin German at the Goethe Institute, making visits to East Berlin – the capital of East Germany, that was so sad and boring, with people so indifferent, in a sharp contrast to the people in West Berlin, and see the "same" people in East Berlin after they were liberated from communism. East Berlin became by far the liveliest place in Berlin and we stayed there in 2010. I don't know what is the best solution for the Palestinian conflict, but those who suggest dividing once again Jerusalem don't know what they say, and should live in a divided city before making such suggestions. Nevertheless, Jews and Arabs should feel at home in a united Jerusalem.

Out of [the Odyssey](#), we can follow in English [and Greek](#) from Ulysses' [journey to the underworld](#) how he met the ghost of Theban Teiresias, who asks him why he had come to visit the dead:

Then came also the ghost of Theban Teiresias, with his golden sceptre in his hand. He knew me and said, 'Ulysses, noble son of Laertes, why, poor man, have you left the light of day and come down to visit the dead in this sad place? Stand back from the trench and withdraw your sword that I may drink of the blood and answer your questions

Ἦλθε δ' ἐπὶ ψυχῇ Θηβαίου Τειρεσίαο,
 χρούσειον σκῆπτρον ἔχων, ἐμὲ δ' ἔγνω
 καὶ προσέειπε· [διογενὲς Λαερτιάδη,
 πολυμήχαν' Ὀδυσσεῦ,] τίπτ' αὖτ', ὦ
 δύστηνε, λιπῶν φάος ἠελίοιο ἤλυθες,
 ὄφρα ἴδη νέκυας καὶ ἀτερπέα χῶρον;
 ἀλλ' ἀποχάζεο βόθρου, ἄπισχε δὲ
 φάσγανον ὀξύ, αἵματος ὄφρα πῖω καί

truly.'

So I drew back, and sheathed my sword, whereon when he had drank of the blood he began with his prophecy.

'You want to know,' said he, 'about your return home, but heaven will make this hard for you. I do not think that you will escape the eye of Neptune, who still nurses his bitter grudge against you for having blinded his son. Still, after much suffering you may get home if you can restrain yourself and your companions when your ship reaches the Thracian island, where you will find the sheep and cattle belonging to the sun, who sees and gives ear to everything. If you leave these flocks unharmed and think of nothing but of getting home, you may yet after much hardship reach Ithaca; but if you harm them, then I forewarn you of the destruction both of your ship and of your men. Even though you may yourself escape, you will return in bad plight after losing all your men in another man's ship, and you will find trouble in your house, which will be overrun by high-handed people, who are devouring your substance under the pretext of paying court and making presents to your wife.

τοι νημερτέα εἶπω.

ὡς φάτ', ἐγὼ δ' ἀναχασσάμενος ξίφος ἀργυρόηλον κουλεῶ ἐγκατέπηξ'. ὁ δ' ἐπεὶ πῖεν αἷμα κελαινόν, καὶ τότε δὴ μ' ἐπέεσσι προσηύδα μάντις ἀμύμων·

νόστον δίζηαι μελιηδέα, φαίδιμ' Ὀδυσσεῦ· τὸν δέ τοι ἀργαλέον θήσει θεός. οὐ γὰρ οἴω λήσειν ἐννοσίγαιον, ὃ τοι κότον ἔνθετο θυμῶ, χωόμενος ὅτι οἱ υἱὸν φίλον ἐξαλάωσας. ἀλλ' ἔτι μὲν κε καὶ ὤς, κακὰ περ πάσχοντες, ἴκοισθε, αἶ κ' ἐθέλης σὸν θυμὸν ἐρुκακέειν καὶ ἐταίρων, ὅπποτε κεν πρῶτον πελάσῃς εὐεργέα νῆα Θρινακίη νήσω, προφυγῶν ἰοειδέα πόντον, βοσκομένας δ' εὗρητε βόας καὶ ἴφια μῆλα Ἥελίου, ὃς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει. τὰς εἰ μὲν κ' ἀσινέας ἐάας νόστου τε μέδῃαι, καὶ κεν ἔτ' εἰς Ἰθάκην, κακὰ περ πάσχοντες, ἴκοισθε· εἰ δέ κε σίνῃαι, τότε τοι τεκμαίρομ' ὄλεθρον νηϊ τε καὶ ἐτάροισ'. αὐτὸς δ' εἶ πέρ κεν ἀλύξης, ὄψε κακῶς νεῖαι, ὀλέσας ἄπο πάντας ἐταίρους, νηὸς ἐπ' ἀλλοτρῆς· δήεις δ' ἐν πῆματα οἴκῳ, ἄνδρας ὑπερφιάλους, οἳ τοι βίοτον κατέδουσι μνώμενοι ἀντιθέην ἄλοχον καὶ ἔδνα διδόντες.

I have a lot of fun in learning dozens of new languages, besides of course the cultural and anthropological challenge. I don't mind if I am not fluent in the grammar of the new languages, especially in Russian and Latin, and I am grateful if I can at least understand something with the assistance of a translation. So, I purchase dozens of books in the new languages with the translated books and read the original text with the translation. The last languages that I have learned are Polish and Ukrainian, and probably I'll not learn any more languages, as I can follow and understand partly the Slavic languages – Croatian, Serbian, Bosnian, Macedonian, Czech, Bulgarian, etc. – with a translation, and I really don't need more. Learning Hungarian or Finnish, Swahili or Japanese, is out of question, as they are too hard to learn, and I really don't see any urge in learning them, as with Russian or Greek that I learned in order to read Chekhov or Homer in the original. I am aware that the Romansh literature is much less extensive than the Japanese, but it took me a few days to learn Romansh, while to learn Japanese it will take me years as it is so difficult and the only

Japanese author that I have read so far is Haruki Murakami. So, easiness of learning is a factor, and that explains why I made so many attempts to learn Russian, Greek and Arabic, with only limited success. On anniversaries of friends I write once in a while greetings in 18, 21 or more languages, I write the greetings in Hebrew, English, or other languages, and insert words in many languages, sometimes they even rhyme in ["IR" as follows](#):

It starts with Sechzig er und sechzig wir – he is 60 and we are 60 in German, then it continues in Hebrew with endings in different languages: in the first line it ends with lemahbir – plenty in Hebrew, followed in the second line with lehagdir – to define in Hebrew, in the third line it ends with crystal clear in English, then bir lan bir – perfect in Turkish, lehzakir – to remind in Hebrew, Oivey zmir – oh oh oh in Yiddish, c'est pour rire – it is just for kidding in French, para durmir – for going to sleep in Ladino, Nefsi kibir – a big nose, pompous in Arabic, subsire – thin in Romanian, spier – muscle in Dutch, cucire – to knit in Italian, ir – go in Interlingua, shamir – corundum in Hebrew, Richard Gere..., tsair – young in Hebrew, ashir – rich in Hebrew, Voyna i mir – war and peace in Russian, recibir – to receive in Spanish, acudir – to assist in Portuguese, tu es ille vir – you are the man in Latin, sagrir – cold and wet in Hebrew, massir – exhilarating in Hebrew, ferir i morir – wound and death in Catalan, lashir – to sing in Hebrew, adir – huge in Hebrew, hayir – the town in Hebrew. Well, those who know Hebrew are invited to follow the link above, and those who don't are invited to write their greeting with same endings.

Ruthy also received birthday greetings and letters based on many languages, greetings based on Gracias a la vida in Spanish – a love poem of Violeta Parra – or A Yiddishe Mame in Yiddish, and transposed to our love, letters based on French and German novels, a love poem in Ladino published in Israel, even a satiric poem in Arabic. From one of the birthdays greetings to Ruthy I bring here the first strophe in Hebrew/Spanish/Italian/German and its translation into English:

ארבעים שנה היו בני ישראל במדבר/ואילו אנחנו חיים ביחד ארבעים שנה בנווה מדבר./בשנים קצרות אלה שחלפו
ביעף/הפכת ממאמי למאמא ולאומאמא – /היית מאמי עד אשר נולדו הילדים, /מאז הפכת למאמא ובעשור
האחרון/את כבר אומאמא, סבתא לחמישה נכדים./ולא סתם הכל מתחיל במ' כי היא בגימטריה ארבעים.

40 years our ancestors lived in the desert/And we live together 40 years in an oasis./In those short years that passed in a hurry/you've become from a Mami (honey/Spanish) to a Mamma (mother/Italian) and to an Omama (grandmother/German)/You were a Mami until the children were born/Then you became a mother and in the last 10 years/You are a grandmother of 5 grandchildren/And it is not a coincidence that all 3 names start with M/m/40 in numerology.

But, I have written such greetings also to a German friend Dietmar, with whom I studied at Insead in Fontainebleau in 1967/68 and since then we keep excellent contacts, visiting each other whenever I am in Germany or even meeting him and his lovely wife Carlita in Barcelona for a week. We speak on the phone, write emails or speak in our meetings in a pot-pourri of German, Spanish, French and English, and they also participated at the Seder in our home in Israel, and were moved by the Passover Seder which was conducted in Hebrew, Aramaic, Ladino and Yiddish, they even understood quite well the Ladino/Spanish and the Yiddish/German. We bring here a link to the greeting ([see speech](#)) at a celebration in Heidelberg, Germany, congratulating Dietmar on his 60th birthday, giving a speech in 18 languages, including proverbs in: English, German, French, Spanish, Catalan, Ladino, Italian, Greek, Latin, Hebrew, Arabic, Turkish, Yiddish, Romanian, Portuguese, Aramaic, Russian and Chinese.

TRIP TO AUSTRALIA AND NEW ZEALAND - 1999

My most enjoyable vacation was a trip for one whole month to Australia and [New Zealand](#) in 1999, which I took with my daughter Shirly, after she finished her military service, to compensate her that I abandoned her for the negotiations in Taiwan when she was a baby. The trip was planned to the minute, and luckily enough, all went exactly like planned. In [Australia](#) we took one day or half a day organized tours and made the reservations for the hotels, commuting on our own from site to site. No Australian tour was so extensive to take us during a couple of weeks to all the sites in Sydney, Melbourne, Cairns, Darwin, Ayers Rock, etc. But in New Zealand we took a two-week organized tour that took care of everything without the headache of organizing the tour. However, I chose this specific tour because it included all the sites that I wanted to visit anyhow. Both tours went well, luckily.

I am a very organized and efficient person, condensing to the maximum my work and my trips (also in Provence, the Balkans, Spain, Germany, US, Scandinavia...), my readings and my hobbies. In the one month tour we took 21 flights, with a consecutive flight from Tel Aviv (after driving from Haifa) to Athens, to Bangkok, to Sydney and to Melbourne. We had to do it in "one" day (a very long day indeed), as in the morning after – we had our first tour to Great Ocean Road. We commuted in flights to every site: from Melbourne to Darwin, via Adelaide, from Darwin to Cairns via Gove, from Cairns to Ayers Rock, via Alice Springs, from Ayers Rock to Sydney, from Sydney to Auckland in New Zealand, from Wellington to Christchurch, from Christchurch to Mount Cook, from Christchurch to Sydney and all the way back to Tel Aviv, via Bangkok and Athens.

We took flights on balloon in Cairns, with Cessna in Ayers Rock to King Canyon, with helicopter from Franz Josef Glacier, Fox Glacier to the top of Mount Cook. We took also 12 cruises in the Yellow Waters of Kakadu, Daintree River in Cape Tribulation, Pamaigiri in Cairns with an Army Duck, from Cairns to Barrier Reef to Green Island, with a Glass Boat in the island, in Waitomo Glowworm Caves in New Zealand, Milford Sound – fjord cruise, Lake Wakitipu (a 80 years old steamboat, but completely safe), Shotover Jet in Queenstown also completely safe, Showboat and Captain Cook riverboats in Sydney Harbour, Gondolas in Christchurch. Well, you get the message, Shirly was 20 but I, who wanted to visit as much as possible, was 55...

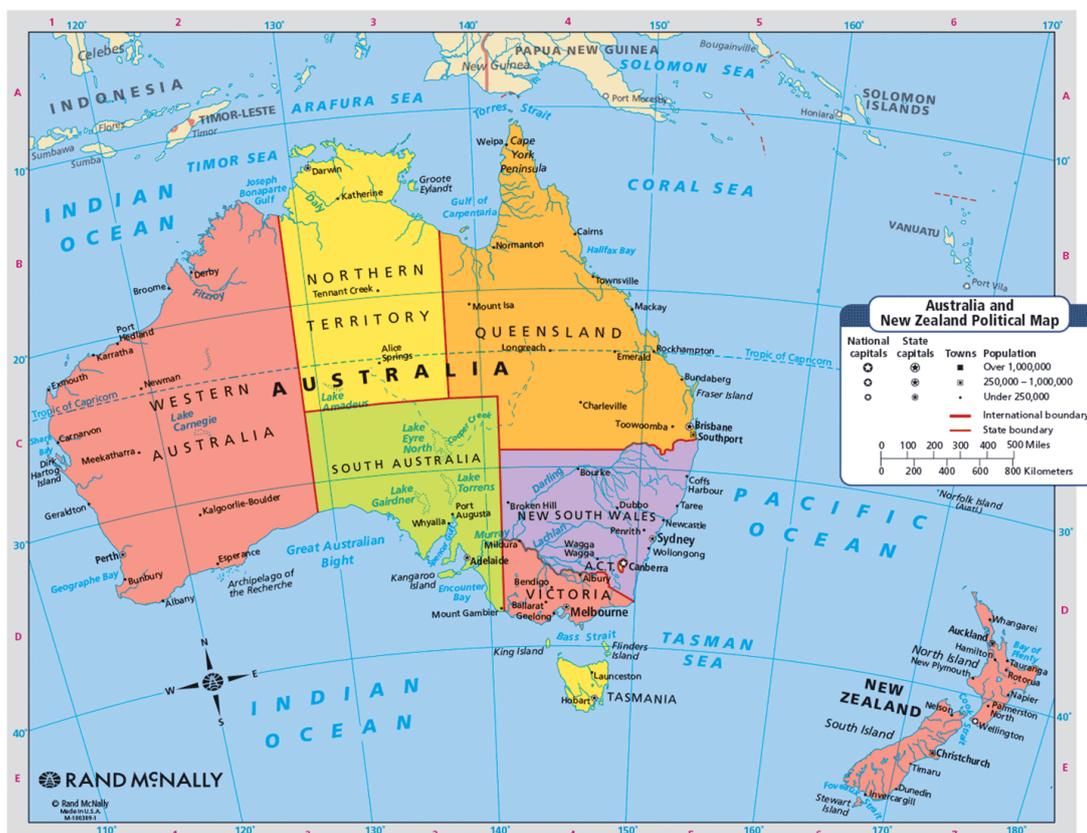
But this was only the preamble. We went to 12 tours in Australia – Melbourne City Tour, Phillip Island penguins and farms, Great Ocean Road – a whole day very hard trip just after landing in Melbourne and having a few hours sleep, we didn't have the time for a jetlag. Darwin City Tour, Kakadu National Park, Green Island forests and beaches, Cape Tribulation National Park which was also very safe, as everything else in Australia and New Zealand – jungles, deserts, caves, balloons, helicopter to the top of a snowy mountain, Cessna flight in a very narrow Canyon, Pamaigiri and Koala Parks (also the Koalas are very safe, the Kangaroos, etc.). Then we visited Ayers Rock – sunrise and sunset, Olgas, Sydney Tour and Koala Park, Blue Mountains Kangaroos.

The trip was under the sign of 12 – in New Zealand also: Auckland, Mount Eden, Waitomo Caves, Rotorua, Wakarewa, Rainbow Springs, Huka Falls, Lake Taupo, Mount Tongerino, Volcanoes – Mounts Ruapalu and Ngawake (the New Zealanders live in harmony with the Maoris, the Australians try to do so with the Aborigines). Wellington, Mount Cook National Park, Mountains and lakes from Mount Cook to Queenstown, Queenstown, Fiordland National Park (every National Park is kept like a pharmacy), West Coast Haast Pass from Queenstown to Fox, Franz Josef Glacier to Greymouth, Transalpine Express, Christchurch.

There were also 12 shows, plays, etc. Sweeny Todd in Wellington, Turandot at Sydney Opera House (the first time Shirly got to the opera and she enjoyed it very much), Fame in Casino Sydney, A letter of resignation in Sydney, Maori and Aborigin shows, Agrodome – sheep in Rotorua, Walter Peaks – animals in Queenstown, etc. There were also 7 cable cars, 7 special dinners in the most exotic places, and finally 7 hikes just to keep in shape in Mount Cook – very high mountains, Blue Mountains – mountains and hills, Lakes and Falls – lakes and rivers, Ayers Rock – desert, bush, Snow and Glaciers, Beaches and Jungles in Kakadu and Tribulation.

Well, this entire trip lasted less than a month, including two days flights in each direction. On the last day I had scheduled a tour to Canberra from Sydney - four hours in each direction just to see the capital of Australia. As I looked already green, and Shirley was afraid that I will have a heart attack on the flight back, she cancelled on her own the tour and instead we had an "easy" day in Sydney, visiting the aquarium, a harbor cruise with the showboat, some shopping, presents to the friends and family, and theater at night.

One last remark – we had a fantastic group in New Zealand, but on the first morning a couple of the tourists, a priest and his wife, asked Shirly and me very carefully what were the relations between us. Shirly and me told them that we were father and daughter, but we didn't understand the question. So, the priest told us that a few minutes before he approached another couple – a woman of 70 and a man of 30 - and told them that he was very moved how a mother took her son to a trip even at her age. But the old lady was offended, and told him that they were husband and wife and they were on their honeymoon. Shirly made friends with everybody and enjoyed being the tour "queen". She admitted that this month was much more enjoyable than the other trips that her friends made to Goa in India, Thailand Beaches, Patagonia, or Vietnam. And her father was indeed a Mensch!



MEMORABLE TRIPS TO EUROPE & BEYOND

It is amazing how I have never travelled from the age of 9 until I was 23, actually I have never travelled until I was 23, as my travel from Egypt to Israel via Marseille was a very short one and the minimum necessary to emigrate to our old/new homeland, as Egypt was at war with Israel and we couldn't travel the few hours trip directly. In Egypt, until the age of 9 in 1953, we almost never travelled, not to Luxor, Suez or Sinai. I was once or twice at the Pyramids and the Sphinx, several times with my class to the Archeological museum of Cairo, every summer for a month to Alexandria, and that's about all. Most of my friends and family also never travelled abroad and only the very rich travelled to Europe, mainly to France, England and Italy. A travel to the US, South Africa or Australia was never heard of. From my voyage to Marseille I remember that I was seasick for a few days, that the ship was horrible, Marseille was rather tedious, but a modern city in comparison to Cairo. We bought there a refrigerator, washing machine, a gas cooker and stove, and plenty of canned food as we were sure that people starve in Israel. So, why we emigrated there and not to Brazil as most of my family did? Because my father was a Zionist, we had an aunt living near Haifa, and it was much closer to Egypt than Brazil. We didn't have the dilemma of some of my friends who emigrated to France, England, Italy or Greece, as they had a foreign nationality, so as we were stateless we could travel only to Israel or Brazil. In retrospective I am very glad that my father chose Israel, as I feel in this country at home and I cannot think of another country to live in.

I didn't travel abroad during all my youth but I made many trips in Israel throughout the country, from Eilat to Metula, route-marches, by foot, by car, by bus, on bicycle, by foot - from Haifa to Tiberias in 4 days, in the Negev craters, on bicycle to Rosh Hanikra, extensive visits of Jerusalem when I studied there including a walk along the border dividing West and East Jerusalem. I visited the Dead Sea, which I don't like, wonderful Eilat, the river Jordan, the Hula, Nazareth, Nahariya, Acre, Caesarea, Beersheba, Safed, Ein Hod, I lived in a small village Kfar Ata, and in all the three largest cities of Israel Haifa, Jerusalem, Tel Aviv. Israel is so small yet has such a varied scenery, mountains, hills, valleys, lakes, rivers, deserts, the lowest place on earth, beautiful beaches in Haifa, Tel Aviv, Dor, Naharya, Eilat on the Red Sea, but the most fascinating site is Jerusalem the holy city for three religions, where pilgrims from all over the world come to the Churches, Mosques and the Wailing Wall/Kotel Maaravi. I am an atheist, yet in difficult moments I prayed at the Kotel and it gave me confidence, so I understand the pilgrims coming to holy places as Jerusalem, Lourdes which I visited in 2014 or Rome. Haifa, where I live, is as Jerusalem, a city of the three religions, but in Haifa they coexist in harmony and there were never clashes on a religious basis.

At the age of 23 I travelled by chance, it was completely unplanned, and I didn't have the money for the trip anyhow. When I finished my military service, although I was a lieutenant, BA in Economics and Political Sciences, and fluent in 7 languages, I couldn't find any job in Israel. In 1967 before and after the six day war I had two possibilities – to work for Omega at Bienne in Switzerland where I had a job or to study Business Administration at Insead in Fontainebleau near Paris, where I got a Rothschild scholarship including everything and even a 1.5 month seminar of German in Berlin. I chose to study, hoping that it will help me to get a job in Israel when I got back. It was the best decision that I have ever made in life, but even a better decision was to marry Ruthy two years later a few weeks after I have met her.

The longest day was not D Day for me, although I was born a day before, but August 1 1967 when I had 7 flights in order to get to Berlin, West Berlin actually. And why 7 flights in one day? Because that was what I could afford with the meagre budget that I have saved from odd

jobs that I took for a few months between February and May 1967. The lowest ticket was a student ticket, but it took me if I remember well to Cyprus, Greece, Italy, Germany with a few stopovers and then I got stuck in Germany as the flights to West Berlin were booked up. It was the first time that I took a flight in my whole life, and in one day – 7 flights. Luckily, I don't have any flight fobias. I begged and told the Frankfurt employee that I had to be in Berlin on the same day as we started the seminar on the next, which was true, and finally I was upgraded to a normal class and could reach Berlin. Although I was extremely tired I couldn't afford a taxi to the students' hostel, I had less than \$500 for the whole year, I took a bus and there I discovered that in Berlin the number of houses are consecutive and not in pairs and after walking for half an hour with my heavy suitcases I returned to the same place I started because the hostel was just in front of me. I started in the wrong foot and I was tired.

Berlin had the opposite impression to my prejudices, it was the most beautiful city that I have ever seen, and it still is, although I adore Paris and love Haifa. So much green, water, lakes, rivers, large avenues, friendly people, so much culture... Yet, I could compare it only to Cairo, Alexandria, Haifa where I lived, Jerusalem where I studied, and Tel Aviv where I worked. I thought of Berlin before that as the capital of the Third Reich, something like Alone in Berlin, but I discovered that it was a cosmopolitan modern city, "thanks" to the Allied forces that destroyed it. I also met a girl friend of a friend at the Mao Commune, but that is another story. Anyhow, if I ever thought of becoming a communist I discarded the idea after travelling to East Berlin and noticed the huge difference between a capitalist and a communist state. Berlin was also divided, which was a tragedy, similar to the tragedy of the divided Jerusalem that I experienced during 3 years of studying there between 1961 and 1964. Nowadays, only Nicosia is still divided, and after Berlin was reunited in 1989 and Jerusalem was liberated or conquered – depending whom you ask – in 1967, I maintain that a city should never be divided. Before leaving in 1967 I visited several times the reunited Jerusalem and I felt exhilarated that we weren't in a prison anymore but at last free. Others might say that since then they feel in a prison, but that is another story that I tackled at length in my books.

After a month and a half and after I achieved fluency in German, which was a precondition for studying at Insead, where we studied in 3 languages – French, English and German, a friend of mine gave me a lift in his small car. I told him "Nach Paris!" and we started our long journey to Paris through East Germany on the highway between high walls in order to prevent the poor East Germans to run away from their prison or possibly to prevent us to sneak into the communist paradise of East Germany. When we arrived to West Germany we felt as in the Promised Land, at last free. In Paris I felt at home, as I was brought up in the French culture, studied at the Lycee in my first years of school, and French was my mother tongue. Paris is a magnificent city, I visited it dozens of times and I can still visit it and live there for years without getting bored. Paris is culture, beauty, fantastic people, very good friends, a wonderful architecture, the best museums, theaters, art, literature, music, drama, films... French people and Paris especially excel in everything, in science, novels, plays, paintings, sculptures, Les Champs Elysees, Saint-Germain des Pres, Montmartre, la Seine, l'Arc de Triomphe, la Tour Eiffel, la Defense, le Louvre, les Jardins des Tuileries, le musee d'Orsay... Whenever I stay in Paris I live in a small hotel near the Rond-Point des Champs Elysees, which is the center of the world, the center of my world anywhere. I can get from there very easily to wherever I want to go, mostly to theaters, but also to the opera, cinemas, concerts. I can walk or take the metro to most of the companies with whom I worked, to the CNAM University where I received my PhD, to visit my uncle & aunt, my friends, cafes, restaurants.

I have only good memories from Paris, I have spent there undoubtedly the best moments that I have ever spent abroad, and Ruthy my wife loves the city as much as I do. Paris is also the Student Revolution of May 1968, in which I participated. The year from August 1 1967 to

June 30 1968 was the most rewarding year of my life – starting with the German seminar of 1.5 months in West Berlin, studying at Insead, Fontainebleau with frequent visits to Paris, the student revolution of May 1968, and last but not least a one month visit in June of the US, thanks to the hospitality of David Rockefeller, which included visits of Chicago, Detroit, Washington, New York, Niagara Falls, Atlantic City, Philadelphia, and dozens of companies. And the year from June 1967 to June 1968 was the most turbulent year – starting with the Six Day War in Israel, Syria, Jordan and Egypt, when I visited all the new territories during the months June and July 1967: the Golan Heights, the Gaza Strip, Sinai, the West Bank, Hebron, Beith Lehem, and East Jerusalem. Then West Berlin with the Mao Commune in August 1967, the Student Revolution in Paris in May 1968, and finally the protest demonstrations in Washington in June 1968. I witnessed all of them, it was as if I carried with me a torch of fire and wherever I went I brought with me chaos, wars, revolutions, demonstrations, a new order. Well, I didn't make any impact on all those events, I was only a spectator, but it was still fascinating, or tragic, not forgetting that I heard from Paris about the Prague Spring in early 1968 that was crashed later on in August 1968, and all that time there was the Viet Nam War.

I am so fascinated by Paris that I prefer to stay there for a whole week or two, and I travelled very seldom, actually only once or twice to Normandy, Bretagne, Les Chateaux de la Loire, or the atelier of Monet, Versailles, Lyon, Grenoble... Le Bois de Boulogne is too far for me and so is Vincennes. I visited Provence which I wanted to visit very much only in 2014. I spent a week on the Riviera in the nineties at Monte Carlo and visited Monaco, Nice, Cannes, but I never arrived to Saint Tropez as after three hours in a traffic jam we decided to return to our hotel. I am not at all a gambler and going to the Casino of Monte Carlo was a waste of time, as also the short visits that I made to Atlantic City and Las Vegas - for me the prototype of Dante's inferno. So, I am an expert in Paris, almost a Parisian, without ever tasting one percent of this marvelous city, but I am an ignorant of France, as I have spent outside Paris one to two months at most. Unlike the US, which I have travelled extensively, or Germany, or Switzerland, but probably like the UK, where I travel most of the time to London, and I have visited very superficially Scotland, Wales and England – the Lakes, Windermere, Stonehenge, Cambridge, Oxford... I never visited Manchester, Liverpool, Birmingham, Leeds, Bristol, although I have read a lot about them, as I have read a lot about all the main sites of France.

As this is an impressionistic journey, voyage, memory, I do not intend to bring here all the places that I have visited in Europe and beyond, when was it, whom did I meet and so on. Though, I'll mention that I made several trips to Germany on business and for tourism – on business mainly to Paderborn, Munchen and Frankfurt, for tourism to Schwarzwald, Hamburg, Lubeck, Berlin, Potsdam, Dresden, the Rhine Valley, Lorelei, Koln, Heidelberg, Baden-Baden, Freiburg, Lake Constance, the Royal Castles, Garmish-Partnenkirchen, etc. Germany is a beautiful country but the most beautiful country in the world is probably Switzerland, although New Zealand has much in common. Everything is beautiful in Switzerland, so what can go wrong if you travel to Paris at Christmas, see the lights, go every night to the Comedie Francaise or to another excellent theater, and in summer or several summers you visit Switzerland – Basel, Bern, Geneve, Lausanne, Lucerne, Lugano, Zurich, Grindelwald, the beautiful mountains, Schaffhausen, Bodensee, Lakes Geneva, Maggiore... I almost remained in Switzerland "forever", as when I was a student at Insead in February 1968 we went on vacation to a ski resort in France (it cost me almost nothing so I could afford it with my meager budget) and my friends had a brilliant idea to have lunch in Switzerland. For me it was the first visit in Switzerland, but I could not foresee what happened next. When we returned to France they did not want to let me in as I had a student visa with only one entry to France. As I visited Switzerland for a couple of hours to have lunch it was my second entry so they denied me the entry into France. It didn't help me that I didn't know that I had only one entry in my visa, rules are rules and they wanted me to stay in Switzerland. Fortunately

enough my friends at Insead who were mostly a graf, a marchese, or at least sons of millionaires or high officials had connections in the right places and after a couple of hours the French authorities let me in. In spite of the huge difference in socio-economic background I never had at Insead any inferiority complex, my friends treated me as one of their own, and they are still excellent friends fifty years after we graduated, although I am now not so poor.

One of the best trips we have ever made, Ruthy and me, was to Spain, a Parador trip, from Barcelona and Figueres to Madrid, Toledo, Granada (where we stayed at the Alhambra Parador – a unique experience), Cordoba, Sevilla... I felt at home in Spain whenever I visited it on business in Madrid or on vacations, from the first time when I stayed for a couple of days in Madrid on my way to a business trip to Africa, until today, but most of all in 1998 when I discovered the old synagogue of Coria, the hometown of my forefathers. I wrote about that an article in the five languages in which I am fluent – Hebrew, French, Ladino, English and Spanish, that was published all over the world on more than twenty websites and publications and got very good reviews: [How I discovered the synagogue of Coria: in Tarbut Sefarad Spain Spanish... Aurora Israel Sp... Anajnu Chile Sp.. Shelanu Argentina Sp.. CCIU Uruguay Sp eSefarad Ladino & Sp.. Ladinokomunita.. Forojudio Mexico Lad.. Los Muestros Belgium Lad.. Aki Yerushalaim Lad.. Sephardic Horizons Lad... News1 Hebrew.. Sharsheret Hadorot English.. Heb.. Halapid US En.. Nahar Misraim France French TOC.. Text.. Letter Spanish Ambassador.. Afterword](#)

Other trips worth mentioning were the first trip of my wife Ruthy in 1978 (when she was 31...) with our two young kids Joseph (aged 7) and Amir (aged 4) – all of it by train with Eurailpass - to London, Windermere (which we enjoyed), Cambridge, short visits to Scotland (on another occasion I saw the Edinburgh Theater Festival) and Wales, Belgium – Brussels (which I visited several times on other occasions, as well as Liege, Gent, Antwerpen), Netherlands – Amsterdam, Germany – Hamburg, Denmark – Copenhagen, Sweden – Goteborg, Norway – Oslo, Bergen, Flam, the Fjords, France – Paris. I planned to visit also Luxemburg, but as my wife and kids were exhausted after a five-week trip we stayed more in Paris. My children enjoy very much travelling, specially Shirly, Ruthy - much less, unless if it is a one-week vacation trip to Palma de Mallorca, Crete, Corfu, Rhodes, Kos, Cyprus, and so on, or cultural visits to Paris, London and New York. Other trips that we enjoyed are Insead reunion trips with our old friends from 1968 every five years to Fontainebleau, and recently also to Oxford, Berlin, or when they came to Israel and I accompanied them in Tel Aviv, Jaffa and Rehovot. I made several trips to Italy on business to Milano, academic meetings at Stresa (a day in Venezia), a trip with Ruthy to Rome, Firenze, Napoli, Sorento... We had a fantastic guided tour for a couple of weeks to Portugal – all over the country: north and south, and I visited Lisbon on business too, we had a Baltic Sea cruise with visits to Germany, Copenhagen, Stockholm, Tallinn, Helsinki, and a couple of days at St. Petersburg, we had a trip to Vienna for an Insead reunion, and then we continued to Prague and Budapest, we had a ten-day tour to Croatia and Slovenia, we visited Istanbul, Club Med's Bodrum, and so on.

I studied in Egypt at the Cairo Lycee, in Israel at schools in Haifa, Kfar Ata, at the Hebrew University of Jerusalem, at Insead in Fontainebleau near Paris, France, at courses in Geneva, Switzerland and Berlin, Germany, and also in the US..., I have taught at Insead in Singapore, organized and participated in symposiums in Israel, Italy, the US..., had academic meetings in Israel, the Netherlands, Belgium, France, Denmark, the US, the UK... I had business trips all over Africa, in Singapore, Peru, Taiwan, Canada, all over Europe, but mainly to the US, France and Germany. And I have visited for tourism (and also on my business and academic trips) all the continents – North & South America, Oceania, Asia, Africa, but mainly Europe.

My children excel much more than me in travels and to exotic places as well. Joseph proposed to his wife on top of the Familia Sagrada in Barcelona, Spain, and had his honeymoon in Bali and all over Indonesia. He visited on business and for tourism Brazil, the US, Singapore, India, Thailand, Japan, China, Prague, Italy, Spain, and all over Europe. But he didn't finish his Himalaya track because of me. When he climbed the mountains we were very worried because of the plague epidemy in Mumbai, where he planned to travel after the track. We were afraid that he will not hear about the plague during his Himalaya's track, so we phoned to the last motel where he resided and asked an Israeli youngster to try contacting Joseph and tell him to call home urgently. The message caught Joseph in the middle of the track, he was very worried that something has happened at home, so he came all the way back to phone us. He was very disappointed that because of our worries he did not finish his track, so in order to compensate him we offered him a trip to Thailand, far away from the plagues... Joseph accompanied me also on a business trip to New York and we went every night to the theater, on weekends to four plays or musicals, and in between to films and museums.

Amir has also made the "usual" trip to India, but for a much longer period than Joseph, but he visited also South America, Cuba, Europe, made business trips all over the US, where he also studied at Wharton in Philadelphia for a couple of years, and lives since 2004 in the US with his family. Shirly likes most travelling, accompanied us to many of our trips to France, Switzerland, Crete, the US... But on her own she likes most to travel to Club Meds in Italy, she travelled also on business to Ukraine and during the weekend visited for a couple of days Moscow, going at night to see Verdi's Don Carlo at the Bolshoi. I have the credit for her love to operas, as the first opera that she has ever seen and enjoyed was Puccini's Turandot at the Sydney opera. She also enjoys most New York after she visited with us the city and went every night to see a play or a musical. She enjoyed also very much Las Vegas, where we suffered, Euro Disney where we had to spend 3 nights, but we had to comply to her wishes... She also likes exotic places and made her honeymoon in Central America, Mexico and Costa Rica, where we never visited, although we live in Costa Rica Street in Haifa...

Which brings us to the end of our journey, because actually we don't need to leave Israel in order to live abroad. Our neighborhood is called Denya/Denmark and the streets are named after the countries and cities which are friendly with Israel (Micronesia didn't exist then): Denmark, Norway, Finland, Sweden, Holland, Cote d'Ivoire, Italy, Liberia, Manila, Hague, Antwerpen... Most of them I have visited, and so when we visit friends, go to the supermarket or to the post office we make trips all over the world, which cost also far less.

UNITED STATES: BUSINESS, TRAVEL, ON SERVICE & PUNCTUALITY

I visited more than 25 states in the USA – [Washington](#), [California](#), [Nevada](#), [Utah](#), [Arizona](#), [Minnesota](#), [Texas](#), [Michigan](#), [Illinois](#), [Louisiana](#), [New York](#), [Vermont](#), [Massachusetts](#), [New Jersey](#), [District of Columbia \(Washington\)](#), [Virginia](#), [South Carolina](#), [Pennsylvania](#), [Florida](#), [North Carolina](#), [Ohio](#), [New Mexico](#), [Kansas](#), [Alaska](#), [Connecticut](#), [Delaware](#), [Maryland](#)...

If I accumulated all the [long periods](#) (enjoy the links to my favorite songs...) that I [stayed in the US](#) on [business and tourism](#), or visiting [my son's family](#), it would [amount to about](#) a year, with long stays of 3 to 6 weeks. I [worked with](#) a group of 26 [people on a](#) contract [with a large aerospace company at](#) Fort Worth for 5 weeks, I [traveled for months](#) when my [company got public](#) and raised [money on an](#) IPO, in New York and [on a road show from coast to coast](#), I acquired [a company in](#) Boston and spent weeks in [negotiations and](#) as [a member of the](#) Board of Directors [of the subsidiary](#). As VP Finance and Sales [and as a business](#) consultant, [I had plenty of](#) business in the US – [in sales, finance](#), M&A, turnarounds, [selling know-how](#), but I also [visited most of the country from](#) the Grand Canyon, I [was so amazed](#) from the [scenery that I](#) stared [at it for hours](#), to Las Vegas, hell on earth, as it [represented all](#) what [I hated – gambling](#), Mafia, [excessive heat](#), artificial kitsch architecture, miserable people losing [all their money](#). I [liked most](#) San Diego [and Boston](#), but I enjoyed also the [intellectual experience](#) of [New York and](#) Broadway, [where I also](#) visited my cousin Betty who [lived there](#). I [worked for a](#) company [in Los Angeles](#), visited Amir's family in Palo [Alto and](#) before [that in Seattle...](#)

I have [endless memories](#) from [my visits to](#) the US, [I'll just mention](#) some [events on service](#) and [punctuality](#) comparing [them to Israel](#). I was [astonished in](#) my [first visits](#) in [the US from](#) the [excellent](#) service [that we encountered](#) wherever we went, [in malls](#), restaurants, banks and hotels. When Ruthy, my wife, visited for the first time the US it was in the eighties to visit her sister who spent a couple of years with her family in Palo Alto. She visited for the first time a mall, that her sister recommended, and entered a large store with an Israeli friend. At the store she was extremely surprised from the excellent service she received (how are you today, have a good day, don't worry I've plenty of time for you). After a while she addressed the saleswoman telling her that she probably thinks that she is Rachel who comes here a lot, but she is her twin sister... Her Israeli friend, who lived already for twenty years there, laughed and told her that this is the way that customers are treated even when they come to the shop for the first time and nag them incessantly. Her friend remembered that when she was on visit to Israel she went to an exclusive boutique, dressed casual as she was used to in spite of the multimillion exit of her husband, and wanted to purchase a very expensive dress, the shop assistant looked at her casual dress and told her that she'll show her other dresses as this one was too expensive for her budget...

A few years ago, I was asked to buy a camera accessory in New York, but mind you I was told: "buy it only where I tell you as they have the best quality at the cheapest price". I noticed that the shop is open on Sunday but closed on Saturday and when I arrived to the shop I understood why – it was a huge shop in the middle of Manhattan run by ultra-orthodox Jews who held most of the positions in the shop and managed the shop as well. I had to wait on line for a quarter of an hour as I came earlier than the opening hour and was sure that I'll spend there all morning with so many people waiting to be served. I was surprised that five minutes after the shop opened I came in and there was no queue. It took me less than ten minutes to buy the accessory who had to be brought from the warehouse and before a quarter of an hour after the shop opened I have purchased and paid. I was so astonished that I asked to speak

with the manager of the shop who was also an ultra-orthodox standing nearby. I told him that I wanted to congratulate him as this was the best run shop that I have ever visited in my life, and asked him how come that the ultra-orthodox here in the US excel so much in work while in Israel they spend all day long in the Yeshivas in most/many cases not ever working. He smiled and told me that it is because the US government is not foolish enough as the Israeli one to finance idle people, that the Torah requires explicitly for everyone to work even if they learn, and that the patent of religious people studying all day long without working was exclusive to Israel, unlike what happens in the US and Europe.

But I have encountered the most salient example of an excellent service, this time too good service, when I was the CFO of an Israeli very large high tech company. In those times I was Jack of all trades, responsible for Sales, Marketing, Finance, M&A and strategic planning. As I found out that the best way to expand in the US is by acquiring a US company, I negotiated with a local US company and decided to purchase it. The time of the closing arrived and we had to transfer a very large multimillion amount to the private owners of the company who came especially to Israel in order to sign all the agreement documents. At 4PM, when the US bank where we held our substantial deposits opened I phoned the bank, introduced myself – Jacques Cory, CFO of ..., and said that I have to transfer this huge amount to an American company. After a few moments I was transferred to the manager responsible for those transactions, I introduced myself, and asked him to transfer this amount from our bank account to the bank account of the sellers. He was very polite, said that he'll do it right away, and when I asked when they would see the amount in their bank account he said that it will be there within 10 minutes. After 10 minutes the bank of the sellers phoned them and told them that they have received the full amount. There were "bezos y abrazos" as we say in Spanish "hugs and kisses", well actually there were no kisses, es passt nicht with Americans, but we drank on the occasion (I drank only water), and the closing was very jovial, we congratulated each other, and hoped for the best...

In the middle of the night I had a nightmare and awoke in cold sweat. I dreamt that a swindler has phoned our American bank and transferred all our money to his private account. When I reconstructed what has happened I noticed that one of the largest US banks has transferred this huge amount without knowing me, without requesting a written confirmation, without demanding to speak to the CEO, they wanted to oblige us, to comply to our request and to speed their excellent service to us. First of all – the customer must be happy! In the morning I came sullen to my office, convened all the employees of the Finance department, rebuked the treasurer, and prepared instantly a detailed procedure how to transfer money from our US bank account, requesting prior identification, written confirmation, special codes known only to the CFO, the CEO, the US Branch manager, approval in writing and verbal from our CEO, and so on. I phoned the US bank at 4PM and asked to speak to the Branch manager, he expected congratulations but I reproached him for the careless way in which they have transferred the huge amount. What would have happened if I would have transferred the amount to my private account or if somebody else introducing himself as me would have taken all our money and transferred it to his account. The Americans were very surprised at my reaction as they thought that they had behaved correctly giving the best service to their clients, they were not also accustomed to be reprimanded as you never offend someone doing business in the US, even if he is wrong, and he made you lose money. You just fire him, wishing him a nice day...

And from service to punctuality in the US and Israel. On my first trip to the US in 1968, we travelled for almost a month in the most populated parts of this great nation, from the Nigara Falls to Washington DC, from Detroit to New York. The whole trip was financed for most of the alumnis of Insead by David Rockefeller who wanted to promote business between the US and the Common Market and I received my diploma from him personally at the Chase

Manhattan headquarters in New York, but was too poor to purchase the expensive photo. It is said that *L'exactitude est la politesse des rois* – punctuality is the politeness of kings, and although I am not a descendant of kings, not even a baron (although I met of course several times the Baron Edmond de Rothschild, who gave me the scholarship for Insead), I was almost never late throughout all my life. But in the trip I was late once (for 5 minutes), and the story goes like that: I sat in the bus and shared a room throughout the trip with a count (at Insead "half" of the students were barons, counts or marquises, or at least sons of tycoons, except me of course who wore the same jacket all the year round) from a country which I'll not disclose its name in order not to strenghten prejudices. We became very good friends and once in Philadelphia, after we have put our luggage on the bus, we went to a nearby coffee shop for a breakfast. In the past few days, there were some alumni who were late, and it disturbed the schedule of the trip. So, the alumnus who was in charge of the trip, decided that the bus shall leave Philadelphia at 9 sharply and the students who will not be on time in the bus will remain in Philadelphia. There was only one problem, he was also a count from a family with hundreds of years of animosity with the family of my count. It goes without saying that they were from different nationalities.

At ten minutes to nine, I reminded my friend that we have to pay and go to the bus, otherwise we'll stay in Philadelphia. My friend laughed and said: "I know those bastards, they just talk and talk but he wouldn't dare to leave us here." At five minutes to nine, I got nervous, and said that I'll leave him and go by myself to the bus, but he said: "Don't behave like a chicken, you Israelis are supposed to be very brave". It was after the Six Day War, and what he implied but didn't say that you should be brave as opposed to your Jewish compatriots whom I know from my country. Well, now it was a question of honor, and I had to prove him that all his prejudices were incorrect. So, I stayed, and at nine we paid and ran for the bus, but alas, we saw the bus leaving without us. None of the students complained, although we were very good friends with most of them, which is another issue. We remained in Philadelphia without money (it was in our luggage), without knowing where we have to stay for the night in Washington, and of course we missed all the visits of the day. But we were young and resourceful, and we went to the reception of the hotel, phoned the organization who took care of the logistics and they told us the name of the hotel in Washington and advanced us \$100 for meals and bus tickets. We visited Philadelphia, and since then I didn't have the opportunity to visit the city, maybe because of the trauma, but my son Amir spent two fantastic years there as a Wharton student. In the late afternoon we took a bus to Washington with the rest of our money and when we arrived there it was late at night and we didn't have enough money for a taxi, so we had to go by foot for an hour in a dangerous neighborhood, but fortunately my count was very bulky and muscular, and we had enough mishaps for the day already, and fate was smiling for us at last, so all went well.

When we arrived at last to the hotel, the rival count laughed at us and said: "I told you that we'll leave *pünktlich* at nine and so we did!" I didn't disclose the nationality of the guy, as the Insead alumni spoke five languages and we used *pünktlich* in our English conversation as well. I'll just add that the other count was slim and strong only in words, and leave the reader to imagine what ensued, what we said to our friends who all of a sudden were against the organizer, they apologized that they didn't notice that we were missing, and when they did it was too late to return. Almost 50 years have elapsed since this event and I'm still not in speaking terms with the rival count, especially that if I disclosed the names and nationalities of the protagonists, with their family conduct in World War II, it would be clear what was the true reason that the count decided to leave both of us in Philadelphia, but of course he maintains until today that he did it only because we disrupted the trip, as he was extremely politically correct. When we arrived to New York, my friend invited me to a party at his family penthouse near Central Park. I remember that I met there a girl named Gwendolyn who was astonished that I arrived to the party after spending the day in Harlem. It was 1968, and

you had to be very courageous (or careless) to visit Harlem, but as I don't have prejudices and I was always a sympathizer of the underprivileged, it was after the murder of Martin Luther King and Bob Kennedy, I was sure that nothing will ever happen to me. But Gwendolyn told her friends of my bravery and this was helpful to eradicate more entrenched prejudices of her family and friends. It is worthwhile to mention that I received during all my life the doubtful compliments – outside Israel that I don't look or behave like a Jew, and in Israel that I don't look and behave like an oriental. Those who are prejudiced continue to cherish their prejudices, and they feel good that they are not racists as they have their "Jewish friend" or "Oriental friend". But I had also my prejudices, that however, I abandoned during this breakthrough year at Insead, the month before in Berlin and the month after in the US. I had negative prejudices against Germans whom I thought before were mostly anti-Semite, I found out that on the contrary they were extremely pro-Israelis, although some of them, but no more than the usual average were indeed against Jews. I lost also my prejudices against Arabs, as our best friends were Lebanese and Syrians, and on the contrary I found out that my positive prejudices towards French and Americans were unfounded and they were just like every other nationality, some were good and some were bad, no more and no less than the others, no more and no less than the Jews, Israelis, Italians, Poles, Arabs, Germans or English.

So, since then I don't think that I have any prejudices towards anybody, and especially not towards aristocrats and rich people. In Israel and in Egypt I never met aristocrats and rich people (I met some nouveaux riches who behaved pompously and I ridiculed them). At Insead in 1967 and 1968, most of the students and most of my friends, and I had dozens of friends, were aristocrats or rich people as the tuition and living expenses were very high and only rich people could afford to pay it. Very few had scholarships and only some of the Israelis had a scholarship for all their expenses paid by the baron Edmond de Rothschild. I felt like a fish in the water at Insead and not as an outsider as I felt at the University of Jerusalem. I received a socialist education, despising aristocrats and rich people without knowing them, brainwashed by the propaganda in my youth movement and by the literature I read. At Insead, first of all, I was at last at the same age as the other students and not the youngest student (I finished my graduate studies at the age of 20) as in Israel. Furthermore, I didn't like the faculty of Economics and I attended as few courses as possible, while I liked very much the international business studies at Insead. In Israel I was also one of the few "orientals" (less than 10% studied after high school, out of a population of more than 50% of the Israelis), and surely one of the poorest students. In a society which was quite racist and spiteful to poor people, at least at the University of Jerusalem which was then the only university in Israel with the Technion which taught only BSc courses. I felt that most of the students in Economics at the University were snobs, judging people by the size of their wallet, their origins, and on what can they benefit from the friendship.

What I say here may be completely untrue and give only my subjective feelings, but I felt during my academic studies and also during most of my primary and secondary studies (except for the first two years of high school) estranged and not belonging, which didn't prevent me to have very good friends (a few only) in spite of that. At Insead at last I felt completely at home, the aristocrats and rich people by the dozens were my good friends, didn't patronize me although they knew that I didn't have money, and behaved as equals, cordial, and as true friends. This was maybe due to the fact that all the studies were based on case studies and group dynamics in which I excelled, I had the hello as an Israeli after the glorious Six Day War, and I didn't have any inferiority complex towards anybody. I assisted also the other students whenever needed, I was an excellent student, and a very thoughtful friend. Even, the baron as we called Edmond de Rothschild behaved equally although in his case he also paid for the tuition. I remember that he came once to have lunch with his Israelis grantees at the students' restaurant and for our bad luck they served chicken with the bones. So, we looked at each other baffled, not knowing how to behave in front of the baron, who

would think that the Israelis are barbarians and don't have any manners. He noticed our confusion, and he told us that he didn't know either how to eat the chicken, so he grabbed it with his hands and, relieved, we did the same. In comparison to the nouveaux riches that I knew from Israel those aristocrats and rich people who lived in riches for generations didn't need the affected manners that they thought came with the riches. I owe at least the kick-off of my career to the baron, without him it would have taken me much longer if at all to succeed. I wrote also how David Rockefeller financed our trip to the US for a month, so in spite of my prejudices I benefited a lot from philanthropists, although many tycoons of today have a despicable conduct and I write about that a lot in my ethical books and articles.

Many socialist friends say that I have a selective memory and tycoons are OK as long as they give me scholarships or grants, because the forefathers of the Rockfellers and the Rothschilds behaved unethically towards their stakeholders, but I hope that I am objective, and if you check the history of every aristocrat or philanthropist's families you may find skeletons in their closets, but so can we find in every nation as well – Spanish with the Inquisition, German with the Holocaust, French with Vichy and Dreyfus, Arabs with the Israeli War of Independence, Six Day War, etc., UK, Italy, Belgium, Netherlands, Spain, Portugal, Japan, etc. with colonialism, US with Vietnam, and our lovers would also add Israel and the West Bank occupation. What matters after all is what happens today – Germany is the most friendly country towards Israel, France has uprooted most of the anti-Semitic seeds that it had 70-100 years ago (now, I am not so sure, as they don't do enough to eradicate the animosity of some of their radical Muslim minorities, extreme left and right parties, and "ordinary" racists), there is no more segregation in the US, apartheid in South Africa, and Spain wants to give citizenship to all the Sephardis. Edmond de Rothschild was one of the most ethical bankers in his generation, and David Rockefeller behaved quite opposite to how the robber barons behaved. If you remember too much what has each country done in the past, or what the family of a benefactor did two generations ago, you would remain without friends and stay confined to your country – you have to judge a country upon its conduct in the present generation or a man only upon his conduct during his life time. Beware of too much purism, otherwise you'll always be spiteful and angry.

As I have chosen to speak in this chapter about punctuality, I will bring here three other stories – one when I arrived on time after all, one when I was late for the first time, and one when I did not arrive. During my years as a consultant and projects manager, I managed large projects, one of them was to get an Approved Enterprise for an American company that wanted to invest \$270 million in Israel. This was by far my largest project and also the highest amount ever approved to an investment in Israel, so it brought a lot of attention. The tycoons who "didn't see from a meter" as we say in Hebrew, were all of a sudden my best friends, there were articles in the newspapers, I met personally Ariel Sharon who was the Minister of Industry and Shimon Peres who was the Minister of Finance, everybody wanted to be my friend and receive a part of the investment or finance it. The final meeting for getting the approved enterprise was to be held in Jerusalem at the headquarters of the Ministry of Industry at 9 AM. I live in Haifa, so I left home at 5 AM, four hours before the meeting, while normally it took then two to three hours to arrive by car to Jerusalem. This day all the mishaps happened, there were accidents, traffic jams, and finally when I arrived to the Ministry I couldn't find parking. At ten minutes to nine, I had to reach a decision – it was unthinkable that I would be late, because of the importance of the issues, the fact that the general manager of the ministry was to attend and I couldn't be late. So, I parked... on the parking lot of the general manager! This was the only one available and I figured that even if he arrived at the last moment, his driver would take care of his car. When we finished the meeting a few hours later (I didn't disclose the "crime" that I did, possibly my worst crime ever) I saw that my car was not there. I didn't ask where my car was, as I didn't want to make a bad impression, and so I took a taxi to the tow car parking garage, I paid the fine of a few hundred

Shekels willingly (I would have paid also a thousand dollars – which gives me an idea for a business – parking lot for latecomers that cost a hundred dollars for parking), took my car and returned home. For the first time in my life I parked where I was not supposed to park. Does the end justifies the means? I would in no case park on the parking lot of a handicapped, but for once, because of the extreme situation, I made something that for me was extremely unethical.

I taught for ten years at seven universities, in Israel and abroad, in Haifa, Tel Aviv, Netanya, Singapore, etc. and was never late for my courses. When I taught at Tel Aviv, I used to arrive a couple of hours before time – as a buffer in case that the train would be late, to talk to students who knew that they can always find me before the course, and to cool off before starting to teach. If I was sick I came to teach, and I gave my conduct as an example to the students who were often late – they gave a lot of excuses, but I argued that there is no excuse for being late. However, once I was late by 40 minutes... to my course at the Tel Aviv University. I took an early train as always, I found in my waggon a student from the Carmel College, and read a novel as I always did during my travels on train. This was a novel by Balzac, so I didn't notice what was going on the train. All of a sudden I saw fire on both sides of the waggon and it was full of smoke. There was quite a panic, bearing in mind that the driver didn't notice the fire and the train continued its travel to Tel Aviv. The doors were locked as a safety measure when the train was moving. I didn't lose my temper, I am at my best in extreme situations, and together with other passengers banged on the driver waggon. His wagon is also locked because in case of a terrorist attack they would not take hold of the train. Finally, after a couple of minutes, that we thought were an eternity he heard our bangs and saw the fire, he opened his door and stopped the train. We had to evacuate the train hastily, but there was a problem as we stopped in the middle of nowhere where there were large rocks and we had to jump to the rocks that were two meters below. The young people, and my student the first one jumped and received us 'the elderly', women and children in his arms, and we were not hurt. A couple of days later at my course I praised this student as a hero, as he saved us from wounds, as 120 other passengers were. The cause of the wounds was that the doors of the waggons didn't open although the train has stopped and the other passengers, especially in the wagon next to us which caught fire, had to break the windows and jump from the broken windows to the rocks, and so were wounded. The wounded were taken care by some of the passengers who were doctors, nurses, soldiers and train staff.

The first thing that I did after jumping from the burning train was to phone home and tell Ruthy that I am OK and not to worry to the news that she would hear shortly. The second thing that I did was to phone the faculty at the Tel Aviv university, explained to them that our train was on fire and there were many wounded, but I was OK, except that I have inhaled a lot of smoke. They told me to return home, but I answered that I'll come to the course and tell the students to stay in the class, but I don't know when they will evacuate the passengers who were not wounded. As we stopped in the wilderness (there are still some wild spots from Haifa to Tel Aviv) there was no way to evacuate us. The wounded finally were taken to the hospitals, including those who inhaled smoke. But although I inhaled smoke and could barely breathe, I refused to be evacuated and remained there until finally, after a couple of hours buses came to take us to Tel Aviv and from there I took a taxi to the University and started my course right away with a 40 minutes delay, the first (and only) time in my academic career. The students were amazed how I continued my routine without interruption and I told them that I'll teach them two more lessons on the first week of the vacations to compensate for the loss of the 40 minutes and those who didn't have the opportunity to present their case studies would do that next week. I suffered very much from this event, both physically and mentally – as having inhaled a lot of smoke I had problems in giving my lectures (at those times I lectured for 20 hours every week), but the students didn't notice it, but even more mentally as I suffered from the fact that my course, which always went punctually started on

time and ended on time, after having accomplished all the assignments of the lecture, were for the first time unbalanced for a couple of weeks. I nearly got killed, if the train would not have stopped all the train would got burned, and we were in the waggon just after the one that caught fire, so it was just a question of minutes that saved my life, and furthermore I was not even wounded by the rocks, but luckily the only damage was this minor one. I try to find the right proportions in my reaction to what happens to me, on the one hand events that disturb my harmonious life annoy me very much, and on the other hand loss of health and money, rejection of my books by publishers or of my candidacy to PhD programs by universites don't bother me too much. My basic attitude is that if I can't change the course of events I am not annoyed, as it is not worthwhile to lose your temper on "acts of God or devil", but if I can – I do my best to change the situation, even if the events are minor.

The third event of punctuality was an event where I didn't arrive at all to the meeting with my directeur de these in Paris. If you write a dissertation for a PhD in France, you have to be in excellent terms with your directeur de these, as he directs your thesis/dissertation and no one else gets involved in the process until the end when they appoint a jury who examines you in a session open to the public at a large hall of your univesity in Paris. I was lucky to find a good directeur de these who was interested in my subject – ethics to minority shareholders – a breakthrough dissertation, the first one ever in the world on this topic, which is one of the most accute in the business world, and after the scandals of 2001/2 and the Great Recession of 2008/9 even more. This professor worked at the University of Paris, the most prestigious university in France and one of the best in the world. I started to work on the dissertation, first of all reading more than a hundred books, and much more articles, including the professional books that she recommended me, and after that started to write my dissertation, reseraching cases of wrongdoing to minority shareholders in the US, France and Israel. Every month or two months I traveled to Paris on business, as I worked on many projects there, and also to meet my professor. All what I had to pay was a registration fee of 200 Euros, as education in France is free up to the PhD and also to foreign students. All went well for a couple of years and the directeur de these was happy with my progress (I continued to work full time, and I made my research, read the books, and afterwards wrote the 500 pages dissertation on top of that in a 25 hours day). In 2000, after having finished the writing and arriving to conclusions – finding the rules that govern wrongdoing to the minority shareholders, I sent it to my professor, and we scheduled to meet during my next visit to Paris. But, l'homme propose et Dieu dispose, man can plan but God or fate decides, on the day that I scheduled to meet her there was a general strike in Paris.

There was no metro, no buses, no taxis, and the meeting place was not in a walking distance from my hotel. I tried for a couple of hours to get a taxi, that were almost unavail, to no avail, and finally I had to phone her and tell her that I cannot get to the meeting. I saw that she was pissed off (the directeur de these is like a God for the PhD students, less so for a student aged 55 who had accomplished a thing or two in his life), she said that it will have bad repercussions on my PhD, that she was not contented with my conclusions, and that I should try again and again to meet her as she wanted to tell me in details what were her reservations. I tried to hire a car, I told the reception of my hotel that I was willing to pay any price for a taxi or a car but to no avail. Ultimately, when I met her on the next month in my new visit to Paris she told me that if I was not willing to change my conclusions she would not approve my dissertation. I told her that my conclusions were scientifically proven and were based on a thorough research and on 30 years of experience, it was the essence of the dissertation and there was no way that I would change her. So, she said that in this case she would not approve my dissertation and that all what I have worked would be worthless as no other university or professor would want to work with me. She thought that I would give in, but I wouldn't give up. Actually, she was almost true, as it was quite impossible to find a university or a professor who would accept my dissertation after what happened with the University of Paris. I am an

expert in finding a way out of hopeless situation. After consulting many professors, applying to more than 100 universities all over the world, I decided to translate my dissertation into English, and write two books that would be based on my dissertation. I found one of the most prominent academic publishers in the world Kluwer that agreed to publish both books in 2001. The books received good reviews, but even more, I could present them as the basis for my new dissertation, especially after that the Enron scandal in December 2001 and the other corporate scandals that ensued proved that I was right in all my conclusions, and that I had foreseen the scandals in my books. This fact received the academic attention, I was approached by another directeur de these at CNAM, one of the best universities in Europe and the best one in business ethics. They were willing to meet me during my next visit to Paris. On the day of the meeting at 8.30 AM, guess what? There were no metros available, I waited for half an hour to no avail, no taxis as well. I thought that I live in a "déjà vu", that it was impossible that history would turn against me twice the same way in the same city on the same topic. I phoned the professor telling him of the problem and getting his permission to be late. Finally, I found a taxi, arrived an hour late, but luckily there was a perfect chemistry with this professor who became my directeur de these. He thought highly of me, my books and my experience, I wrote once again a new dissertation based on the corporate scandals of Enron, etc. and on my two academic books. My dissertation was received warmly by my directeur de these and by the Jury comprising of five prominent professors, I got finally my PhD at the age of 60 (it is never too late and four years after scheduled), started my academic career, wrote many other books, taught thousands of student, and invented myself newly. Thinking that all that would not have occurred because I was late to a meeting and late again to another meeting at another university a few years later... So, maybe after all the fact that I am so punctual has affected very favorably my career, and one should do his utmost never to be late!

VISA PROBLEMS IN CANADA AND PERU

I worked for a [Canadian company](#) and managed an M&A agreement that took more than a year to conclude, I sold a simulator system to Peru and went there on business several times. In those two countries I had problems with my working visas, but from opposite angles. In Canada I came for the first times on a tourist visa, as my employers didn't tell me that I needed a working visa. Only after I was asked by the Canadian official what is the purpose of my frequent visits I told him that I come on business for a Canadian company. I was held for several hours at the airport until the company paid a large amount of money to "release" me. Nevertheless, I had a fantastic experience in Canada, sensing that it is indeed a model country, like Australia and New Zealand, so beautiful, with lovely sceneries, the lakes, the Niagara Falls, Victoria, Vancouver, with such friendly people. It is indeed a pity that some Canadians have an inferiority complex towards their big brother the US, but they should be proud of their country – its political and economic model, aiming primarily to improve its citizens' welfare – in education, health, safety, clean air, equality, culture, indeed a model country. They even have overcome the linguistic problem with the French Canadians, and study (God forbids...) two languages, amazing!

[In Peru](#), the problem was exactly opposite. I had a working visa although I came to sell and was not employed by the Peruvians. When I was about to leave Lima's airport, on Friday night with my colleague, to spend a weekend in Rio for the first time, my friend went ahead of me, and the official asked me why I didn't have a certificate that I had concluded business. I answered that the negotiations are still in process, but the official insisted that he needs a certificate. My friend, who was already on the other side, gesticulated and showed me to put money for the official. But this was against my principles, so I had to return to the hotel, stayed in Lima for the weekend, and on Monday I got the certificate. I didn't dance samba in Rio, but my conscience remained clear. And what if I would have been arrested for bribing officials? Well, a clear conscience is something quite subjective, as the worst economic and political criminals, the most wicked gangsters, have also a clear conscience, as Mark Twain said: "A clear conscience is the sure sign of a bad memory." Nevertheless, I have managed to sail on the troubled water of business with a clear conscience and a good memory...

But this visa problem was insignificant in comparison to the loveliness of the Peruvian country, the friendliness of the Peruvians, the wonderful time that I had at Iquitos, cruising the Amazon and trekking the jungle, inventing stories for my children and grandchildren about Indians named funny names as Gigimushu, Chichibamba and Gagaraga, animals named even funnier names based on Ladino words – such as the lion Hastrapula, the giraffe Siskerina, and the monkey Sholobolo. Those stories made the delight of the children and I wrote with the assistance of my daughter Shirly and grandson Ido, who were the most addicted to the stories, a children book "Ijiko and his grandparents in the jungle" illustrated by a friend painter Elena Gat. But I wrote other [children books](#) as "[The Rain Fairy](#)", dedicated to my wife Ruthy - my fairy, illustrated by my son Joseph, and told captivating stories invented or based on books such as the Odyssey and Ulysses, Alice in the wonderland, etc., to my children Joseph, Amir and Shirly, and then to my grandchildren Tomer, Doron, Ophir, Noga, Itai, Noam David, Ido and Yaeli. I made very short visits in transit from business in Venezuela – to visit my wife's family, Argentina that looked so European, and Brazil, where I extremely enjoyed Rio and visited my family in Sao Paulo. I love Latin/South America and plan to visit it for a few months, though not as a muchilero. I feel there at home (minus the bribing, in this respect I am Danish), the songs move me to tears, I like the people who are happy and friendly in spite of the poverty, but I am aware to what I hear from my Venezolan and Brazilian families, that besides the folklore there is much crime and theft, that fortunately I have not experienced.

CHILDHOOD IN EGYPT, JEWISH AND ARAB REFUGEES, BUSINESS IN AFRICA

I was born in Cairo in Africa, and lived there for 9 years. I remember visiting the Pyramids, the Museum of Cairo with all its mummies & glorious past, seeing at least 3 films per week with my parents, most of them in open-air cinemas, staying every year about a month in Alexandria and going to the beach. The desert, the Nile, the sea, my family, my friends, the poverty of the local people, the cosmopolitan environment with Arabs, Copts, Greeks, Italians, Jews, French, English, Armenians. I studied at the French school - the Lycee from the age of 5 in the second grade, as my mother Pauline taught me to read and write from the age of 3, and suffered a lot from being the smallest kid in class. I (aged 7-9) had a traumatic experience from the revolution in 1952, the burning of Cairo by the Shabab, the fear of the Jews from the Arabs... As a matter of fact, the fact that I was born in Cairo is purely incidental, as it didn't affect me in any way, as for example my life in Israel, my Sephardic origins, my European affinities, my business trips all over the world. I know many people that were born in China or Kazakhstan, as their parents fled the Nazis in Europe and relocated as far as they could from the war in Europe. They were born in China but it didn't make them Chinese or Kazaks in any way, especially if they remained there only for a few years, as I did in Cairo until the age of 9. Furthermore, the Chinese or the Kazaks were not their enemies as the Egyptians, who were the enemies of the Jews after Israel was founded in 1948, and we had to fear them even more as my father was a Zionist, and after Cairo was burned by the Shabab and the revolution took place in 1952. This does not mean that I deprecate in any way the Egyptians, the Arabs or the Africans. There were Jews who lived for generations in Egypt and were part of the social texture of the country, but even my parents lived in Egypt for 31-43 years, as we were of Sephardic/Spanish and Portuguese origin, and my family lived in Greece, Turkey, Italy for most of the time after 1492, and in the 20th century received an education in English (my father), in French (my mother, my brother and me), in Hebrew (me).

Many compatriots, Jews who like me left Egypt at the age of 9 or 10, have a vivid and positive memory of Egypt and have written books glorifying those days. I personally was very glad to leave Egypt as we lived there in fear, and I never returned to visit the country as many friends have done. By the way, most of them were very saddened to see that nothing remains from the sites that they left, as Alexandria and Cairo were European cities when we lived there and now have become very poor, Judenrein and Europeanrein, with huge Egyptian populations and without Jews or Europeans, as in all the Arab states except Morocco. One of the sagas that Jews in Arab countries lived peacefully with the Arabs is completely false, with pogroms in Syria and Iraq, persecutions in Egypt and Yemen, so Jews had to flee in order not to be murdered. Martin Gilbert wrote in 2010: *In Ishmael's House: A History of the Jews in Muslim Lands*, New Haven, CT: Yale University Press, [ISBN 978-0-300-16715-3](https://doi.org/10.1215/00141801-2010-001). This book challenges the commonly view that Jews in Muslim lands were treated well most of the time, more often they were regarded as second class citizens, dhimmi, and were subject to physical attacks and harassment. In Egypt the situation was relatively better due to the British soldiers, but after they were evacuated and even sooner the Egyptians killed, wounded and emprisoned all those that were suspect of "treason".

This precarious situation worsened extremely with the creation of the State of Israel in 1948 and after the Israeli army has vanquished all the Arab armies who tried to kill all the Jews and complete what Hitler has not succeeded to do when his army has lost the battle of El Alamein. The position of the Jews became rapidly intolerable with the only solution of mass migration, while leaving behind all of their possessions. Today, there are only a few thousands Jews left

in all the Muslim lands. And one symptomatic story – after the Egyptian revolution in 1952 the new nationalistic government has forbidden the Jews to mention in the Haggadah at Passover that the Egyptian army of the Pharaohs has drowned in the sea by Jehova who rescued the Jewish slaves. This mention was pejorative against the glory and heroism of the Egyptian Army from the times of the Pharaohs until 1953. My father who was a Zionist was shocked by this and asked the Chief Rabbi how can the new regime interfere even in the prayers. The Chief Rabbi smiled and answered him: "My son, whatever they ask us to do, you and me know exactly what is the truth!"

Those of us who are interested in the story of Egyptian Jews who fled and were expelled from Egypt can read about a dozen books in English and French and much more in Hebrew, according to the following list. The first two books have succeeded very much in the US and were written by very good friends of mine – Gormezano Goren and Bar-Av who arrived with us from Egypt to a small village in Israel Kfar Ata. I have read some of those books, and according to the reviews they are all excellent and worth reading. My play takes place in Israel, but the protagonists are also Sephardic Jews - Greeks and Egyptians - who live still in the past. And read also the masterpiece by Lawrence Durrell about cosmopolitan Egypt – [The Alexandria Quartet](#).

Yitzhak Gormezano Goren - [Alexandrian Summer](#)

Avraham Bar-Av (Bentata) - [17, Sheikh Hamza Street](#), Cairo

Andre Aciman - [Out of Egypt](#)

Lucette Lagnado - [The Man in the White Sharkskin Suit](#)

Lucette Lagnado - [The Arrogant Years](#)

Jean Naggar - [Sipping from the Nile](#)

Liliane Dammond - [The Lost World of the Egyptian Jews](#)

Lucienne Carasso - [Growing Up Jewish in Alexandria](#)

Ada Aharoni - [Not in vain](#)

Aslan Ben Eliahou - [I am a Jew from Egypt](#)

Alain Bijio - [The Journey](#)

Jacques Cory - [Le Choix de Nelly](#)

Tobie Nathan - [Ce Pays qui te ressemble](#)

The Palestinians have succeeded in brainwashing the Western World with the refugees' problem. 500,000 to 700,000 refugees have left Palestine, most of them induced to do so by their leaders who have promised them to return within a few weeks after the Arabs would annihilate the Jews in Israel, half a million against a hundred million Arabs. From those refugees only 50,000 are still alive, 67 years after they left, while the so-called 5 million refugees wanting the right of return were not born in Palestine and the Arab states have preferred to finance with their billions petrodollars wars and terrorist attacks instead of solving once and for all the refugees problem in their countries where they are only a very small minority. The Jews from the Arab states who were expelled and fled after 1948 were 900,000, 50% more than the Palestinian refugees. Their assets that were confiscated were much more than the assets of the Palestinians. All of them were integrated in Israel, France,

Brazil, US, UK, Australia, Canada, etc, in one or two years without the assistance of the UN of tens of billions dollars. They have succeeded very much in business, academics, liberal professions (the books that I've mentioned are only a small example) and none of them is a terrorist. The Palestinian refugees will return to Israel and Palestine when the German refugees will return to Koenigsberg in Russia, Stettin in Poland, the Sudetenland in Czechoslovakia. Oh, but the Germans have lost the war and must bear the consequences. Well, the Arabs who attacked Israel have also lost the war and must bear the consequences. Why nobody asks for the right of return of the Greeks from Smyrna and Asia Minor (Erdogan would be delighted) and Turks from the Balkans, Poles, Ukrainians, Africans, Americans, Asians, the Serbs, Croats, Bosnians - in Republika Sprska, Croatia, Bosnian Federation, Cyprus, [Pakistan and India](#) - where 14 millions moved to the other side and up to half a million were murdered...

Nobody has helped the Egyptian Jews and me, and some of them have written books and will continue to live again the past in books and dreams, as this is the only way to solve the problem of the refugees. What upsets me is the effective brainwashing of the Palestinians that convinces many Americans and Europeans who have adopted the anti-Semitic and racist precepts of BDS, who advocate the right of return, thus the end of Israel. When the forefathers of the Palestinians lived in Palestine it was a very poor country, as many Arab states are today. The Arab states could have kept the Jewish and Christian populations, trying to prosper jointly in a multi-cultural state, like Canada and Australia. They opted for a policy of expulsion, as in Algeria and Egypt. They had their reasons of course, as they thought that the European populations prevented the Muslims to succeed and exploited the poor Arabs. But the result was that their countries are now very poor, even poorer than when the Europeans lived there. Herzl had a vision in Altneuland that the Jews and the Arabs will build together an exemplary state. Unfortunately, this did not happen, and the Jews and Arabs blame each other for that. Most of the attempts of economic collaboration have failed (I witnessed one of them while teaching at the Palestinian-Israeli MBA in the University of Haifa). It is impossible to prosper when the Jews are depicted as Nazis by the Palestinians who launch a Nazi-like propaganda against Israel and the Jews. Herzl had many merits – he had a vision, he was a gifted writer, he was a good politician - but he was not an orientalist and believed that the Arabs would welcome the Jews trying to build together an exemplary state. If he would have lived 20 years more (he died at the age of 44...) he would have witnessed the collapse of the multi-national Austro-Hungarian Empire, the Arab riots against the Jews in Palestine in 1921, and the independence of Ireland, as people prefer to be poorer but free in an independent entity, than richer in a two-nationalities state. Even the exemplary Scandinavians did not succeed to have a united kingdom in Norway, Sweden and Denmark. And so, the Scots want to get independence, as well as the Catalans, Basques, etc.

A two-nationalities state does not exist in most of the countries of the world – not anymore in Czechoslovakia, in Rwanda, Burundi, in India, Pakistan, in Romania, Poland, Ukraine, in Turkey, Greece, and in Yugoslavia. It still exists in Belgium, but the Flemish want independence, and anyhow they are now the majority, the same applies to Switzerland where the Swiss Germans are the majority, there is a lot of resentment from the French speaking Quebec in Canada, and Canada is now much more an emigration melting pot, as Australia and the United States are. I am very skeptic about what will happen in South Africa, it did not work in North and South Rodesia, but there are millions of Europeans in South Africa, who are the richest and hold top positions, however many of them are emigrating to other countries, as the crime rates and economic crises have become unberarable to large segments of them. I often wonder why so many African and Asian countries have not opted to take from the European/American model what is essential to succeed, and adapt it to the local heritage. Singapore, South Korea, Japan, Taiwan, Botswana, and many other countries have done it, without inferiority complexes and thrive, having grown to the forefront of progress.

Why most of the Muslim states have not opted to adopt the European/American model (except Ataturk's Turkey, at least prior to becoming more and more a fundamentalist state)? Is it a question of pride (Japan was a much prouder nation), of complexes, of fundamentalism? Nothing prevents the Muslim states to reach the forefront of progress like Japan or Taiwan, more so the petrodollars rich countries, to become democratic, with a respect to human rights, with gender equality, with a humane capitalism country. Muslim states were at the forefront of progress in the Middle Ages, Lebanon was before the civil war broke out, Iran would have become so before the Ayatollahs took over, Turkey was so for a long period. But the civil wars, the totalitarian governments, corruption, gender inequality, trampling of human rights, extreme fundamentalism prevented them to become first world countries, not "genetic" problems as the Arabs and Muslims are intelligent and competent at least as the Jews and Christians, not lack of funds as with the petrodollars all the economic and social problems (including the refugees) would have been solved within a few years, if they would distribute the riches of petroleum like Norway and not kept the riches for a few families.

The Jews and Arabs in Israel, like the Chinese, Malays and Indians in Singapore have made the two underdeveloped countries to first world countries at the forefront of progress. Israel has become a High Tech country, with an ultramodern agriculture and industry, water desalination, petrochemical and pharmaceutical industries. Israel is the only democratic country in the Middle East, while in most of the neighboring countries - Syria, Yemen, Iraq, Afghanistan, Algeria, Sudan, Lebanon, there are/were civil wars with hundreds of thousands of casualties, millions in an aggregate account, while in all the Palestinian conflicts there were "only" thousands of casualties on both sides. When one or four Palestinian children are killed because rockets were launched by the Hamas and Israel retaliated against the launching sites that were set by the Hamas in populated areas - all the world is outraged, the press, humanitarian organizations, students, but when hundreds of Israeli children in Tel Aviv, Haifa and Jerusalem are killed by terrorists nobody even wince, as also is the case when hundreds of thousands of civilians are killed in civil wars. In the other Arab countries there is extreme poverty as in Egypt, or plutocracies in the oil-rich countries, where most of the wealth belongs to a few families. Most of Israeli population has turned into hawks because of the extreme hypocrisy of the UN and many countries, that condemn all the time Israel while not condemning the most savage regimes, because of the Nazi propaganda and terrorist attacks of the Palestinians and the aggression of Hamas/Gaza and Hizballah/Lebanon after we have withdrawn. We do not believe anymore the mantra that the occupation brings about terror, as terror increases after we have withdrawn from all the territories in Gaza, Lebanon and most of the West Bank in 2000, as we saw that a Dovish behavior has only brought worse reactions, as happened with the pacifist behavior of France and UK towards Germany (militarisation, Munich, Anschluss...) before World War II.

But the sympathizers of BDS will learn the hard way with whom they are dealing, when dozens of attacks as 9/11 will occur by the soldiers of ISIS who infiltrate in Europe with the refugees and are installed among the Muslim populations in Europe and America. The politically correct attitude of Europe in the name of free speech is suicidal as they let extreme Muslim fundamentalists preach in some of the Madrasas against the countries that are hospitable to them, give them work and social benefits. The majority of the Arabs and the Muslims want to live in peace and integrate in Israel or in Europe, but their extreme fundamentalist leaders, financed by nuclear Iran and by petrodollars (and the West continues to court those countries), do whatever they can to annihilate the Christian and Jewish states in order to revive the Islamic State/Empire, as can be seen in the map of ISIS that encompasses southern Europe (but Scandinavia, Germany, France, UK, Benelux will come next...), half of Africa and a great part of Asia. Israel is not the stronghold of Apartheid, as the Arabs who live with us have the best living conditions in the Arab world and are excellent doctors,

students, farmers, contractors... Israel is a European stronghold in the Middle East, it is the avant-garde of progress, democracy and freedom, that is assisting to prevent the right of return to the Middle Ages in the retrograde Islamic State.

I made only one business trip to Africa in 1972, trying to sell them Israeli air conditioners, for a few days in every country – [Kenya](#), [Mozambique](#), [South Africa](#), [Zaire](#), [Nigeria](#), [Ghana](#), [Ivory Coast](#) and [Senegal](#). I remember the exotic scenery, the slow motion of living in comparison to the hectic pace in the US, the poverty. I met family (who lived [before in Egypt](#)) in Zaire and Israeli friends in Ivory Coast and Nigeria, who made me aware of much crime and theft. My friends in Nigeria traveled to visit their next door neighbor only by car as it was dangerous to go by foot even a few meters. I asked my friends what were the automotive carcasses by the dozens that were lying by the highway between Lagos and Ibadan and was told that these were the cars that broke and within minutes came locals from the bushes, murdered the passengers and robbed everything. So, I asked them, how could they live in such conditions and they told me that they earned a lot of money and within a few years they can save enough money to buy a house in Israel. In Ivory Coast I remembered that at the end of the programs on TV I heard the national hymn that started with the words – soyez beni Houphouet-Boigny – be blessed Houphouet-Boigny, the leader of the country. He was commonly known as the Sage of Africa, who however moved the country's capital from Abidjan to his hometown of Yamoussoukro where he built the world's largest church – at a cost of US\$300 million..., but Ivory Coast was much safer than Nigeria or Zaire. In Ghana, I saw the plane that had to take me to Ivory Coast flying over the airport without landing as it was already full, and I had to wait for another day at Accra.

In Kenya I took a safari and visited a Maasai village, in Senegal I was amazed that the business hours were only from nine to noon, as it was too hot to work in the afternoon. Lourenco Marques (Maputo) was one of the loveliest towns that I have ever seen, but I heard that the situation changed drastically after the Portuguese left, and I was impressed by Pretoria and Johannesburg, much less by the extreme poverty of the population in comparison to the wealth of the white people, that reminded me of Cairo. Communist, fascist, and colonial regimes are very bad for their population, but when they are overthrown by the population it can change the situation for the better or worse. Poland and the Czech Republic have managed extremely well in comparison to Russia and Belarus. Israel and Singapore are among the richest countries in the world after they became independent, starting from zero, Botswana is in a much better situation than Zimbabwe. In many countries in Africa the local dictators or the civil wars deteriorated the situation of the population much more than before. After the French and the English left their colonies, in most of the Arab states there are civil wars or dictatorships and none of them has become democratic or has achieved a high standard of living (except for some segments of the population in the oil rich countries). Yet, Jordan, Morocco and the Gulf states are in a much better situation than Yemen, Iraq or Syria. But before condemning the populations of African and Arab countries who suffer most and are the victims of their regimes, we should bear in mind that while the poor people in the Western neoliberal countries are in a much better situation than the poors in Africa or the Arab countries, the inequality in those countries is sometimes equivalent, the gaps between rich and poor have reached unprecedented levels, and racism has sometimes increased. Although Milton Friedman boasts that there is freedom and democracy in the neoliberal countries how come that they are effectively plutocracies, with the highest levels of incarceration, and where the top 1% or 0.01 percent have most of the assets of the country?

I didn't make any business in Africa and have not visited the continent since this trip, although I am aware that some of the best tourist sites are in Africa, most of the Africans and the Egyptians are very friendly, Egypt has to offer some of the World's wonders. I haven't visited either the Arab countries since the peace agreements, as there is a lot of animosity towards

Israelis tourists and endless demonstrations against Israel, there is almost no economic cooperation, the diplomatic corps is ostracised, and Jews are treated like devils in cartoons and at schools, with no criticism on the atrocities all over the world and in the Arab countries. I understand the allegations against Israel that we don't want to assimilate into the Middle East, but I wonder with which models we should assimilate – the model of civil wars, dictatorship, and suicide bombing in Lebanon, Syria, Iraq, Yemen, Sudan, Algeria, or Libya, the economic and political model of extremely poor Egypt, the model of gender inequality that doesn't allow women to drive and kill young girls who want to go to school, the fundamentalist model of Iran, or the model of Europe and Scandinavia. Is Israel a European enclave in the Middle East, should it be like its neighbors? Nevertheless, Israelis should learn Arabic and be fluent in the language, should know Arab history and folklore, music and heritage. I think that Arabs as Jews should be assimilated by the American/European/Humanist economic, democratic, tolerant, and political model, while keeping of course their own language, cultural and folkloric heritage. The Asians and Africans who did it succeeded very much, and most of all Japan, South Korea, Botswana and Singapore.

Israel is accused of Apartheid when the Arabs are fully integrated in the Israeli economy, the police forces, and the universities. They excel at the hospitals, as nurses, doctors and managers with an equal treatment to Jewish and Arab patients. It is true that there is more poverty among the Arabs and their salaries are lower than those of the Jews, and this should be treated without delay, but if their situation is so bad how come that almost none of them has relocated to Palestine? I am convinced that there should be peaceful relations between Israel and its Arab neighbors and especially the Palestinians, I had excellent relations with my Arab students who received high grades and participated enthusiastically in my classes, at the Haifa University International MBA which comprised 50% Arabs from the West Bank, 25% Israeli Arabs and 25% Israeli Jews, when my students gave me the best feedbacks. I have made a joint venture with Arabs - The Christian Heritage backed by the Arab Mayor of Nazareth and with the participation of Arab partners, which unfortunately didn't take off because of the Intifada. I live in Haifa, the most integrated city in Israel, comprising of a high percentage of Arabs – Moslems and Christians, Hassidic/Orthodox Jews and Russian secular new immigrants, who live in harmony, including in the neighborhood where I grew up in midtown, in the same streets and the same houses. I wrote in my books about business ethics in the Quran, and after reading large parts of it in English, started to read it in Arabic as well. I am convinced that the best way to overcome the antagonism between the two peoples is by economic cooperation and cultural exchange. In one of my visits to Switzerland, I was on the Mont Blanc, and met a Swiss woman who marveled at the exotic places that I have visited, Cairo where I was born, Nigeria, Zaire, Ghana... She said that those are the places she intended to visit, as Switzerland is so boring, so clean, so perfect, so ethical and honest... I was amazed that you can be bored by perfection, but respected her choices and wished her luck, as I haven't got the answers to those questions yet, still baffled— how can we find a right balance between European progress and Oriental heritage.

TURKEY– TRAVEL, SEPHARDIC HERITAGE, SAYINGS IN TURKISH AND ENGLISH

I went for two visits to [Turkey](#) – one to Istanbul where I also met my cousin and one to Club Med in Bodrum. On the way back from Bodrum a bus took all the Club Med tourists to Bodrum's airport for their different destinations all over Europe. It was late at night, most of the people were tired or sleeping, but I noticed that the bus travels for more than a quarter of an hour, and this didn't make sense. So, I went to the bus driver and asked him why it takes so long to get to the airport. The driver answered that he was told to get us to Izmir's airport. I said that it is a mistake and they we are already late for the flights in Bodrum. But the driver didn't agree to return to Bodrum, and he continued to drive towards Izmir. He barely spoke English and I thought that maybe it is "Mektoub" that I have to visit at last the city where my father was born, but I preferred to fly back to Israel. Only, after I organized a tumult, awaking all the sleeping beauties, and after the driver threatened that he will take all of us to the police, and after we phoned Club Med, the driver consented to take us to Bodrum's airport. Luckily, the planes were late, and we got back to Israel on the same night. We'll not draw any conclusions on Israeli/Jewish suspicious characters always on the alert, European trustful characters that if the bus is planned to get them to Bodrum's airport it will take them there, as they can't figure that the driver received a wrong direction, and of course this was an exception to the otherwise perfect and warmful hospitality of the [Turks during](#) my visits, the beauty of Istanbul, its cultural and architectural richness, and all the other sites visited.

The Turkish people are an ancient people, with a fabulous history and culture, who has suffered throughout the years of misconception from the Europeans. [The Sephardic](#) Jews will never forget how from all the people in the world the Turks were the only ones to welcome hundreds of thousands of [Jewish immigrants](#), as they figured that it will do well for both sides. Indeed, history has proved that those relations proved beneficial to all, and the Jews lived in harmony with their Turkish hosts for hundreds of years, which was not the case in many European and Arab countries, where the Jews suffered from pogroms and anti-Semitism – in Spain, Portugal, Germany, Poland, Russia, Syria, Iraq, etc. We bring here some Turkish sayings with their equivalents in English and literal translation, proving the commonalities in popular wisdom.

Güneşte yanmayan gölgenin kıymetini bilmez.

Translation: Who has never been burned in the sun won't know the value of shadow.

English equivalent: He knows good best who has experienced evil.

Sabır acıdır, meyvesi tatlıdır.

Translation: Patience is bitter, but its fruit is sweet.

Dost kara günde belli olur.

Translation: A friend is known on black (i. e bad days).

English equivalent: A friend is known in adversity, like gold is known in fire.

Çıkmayan candan umit kesilmez.

Translation: Hope won't be cut from the soul that has not expired.

English equivalent: As long as there is life, there is hope.

Zorla güzellik olmaz.

Translation: Forced beauty won't do.

E Havlayan köpek ısırmaz.

Translation: A barking dog doesn't bite.

English equivalent: Barking dogs seldom bite.

Meaning: "People who make the most or the loudest threats are the least likely to take action."

Gözden uzak olan gönülden de uzak olur.

Translation: Who is far from the eye will also be far from the heart.

English equivalent: Out of sight, out of mind.

Babası oğluna bir bağ bağışlamış, oğul babaya bir salkım üzüm vermemiş.

Translation: The father donated a vineyard to his son, the son didn't give a single bunch of grapes to the father.

Note: Used when a person does something ungrateful and selfish to another person who made good deeds for him.

English equivalent: Ingratitude is the world's reward

Ateş olmayan yerden duman çıkmaz.

Translation: No smoke will come out from a place where there is no fire.

English equivalent: Where there is smoke, there is fire.

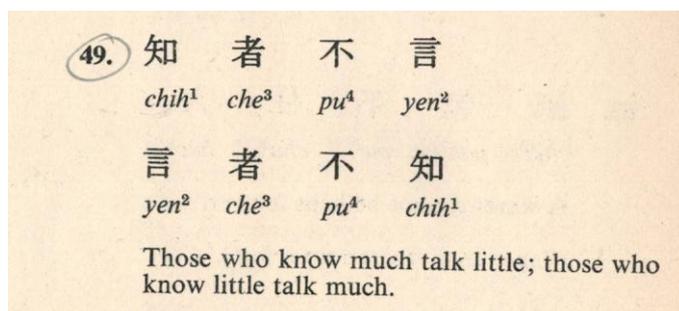
Meaning: "There is no effect without some cause. or It is supposed that if there is a rumour, there must be some truth behind it."

CHINESE: BUSINESS IN TAIWAN, SAYINGS – IN MANDARIN AND ENGLISH

It was a pleasure conducting business with Chinese, in [Taiwan](#) and Singapore. In 1979, a few days after the birth of my youngest daughter, I conducted business negotiations in Taiwan for six long weeks on a huge contract. The Chinese decided to submit this European (actually African/Asian) businessman to [Chinese](#) torture in attrition tactics that succeeded in most of the cases. They held for a long week negotiations on the penalties clause, made long breaks, and were convinced that this young businessman will not be able to stay for such a long period in Taipei, which was not very "international" in those days. I knew that the building for the simulator system could not be ready on time and that my company would suffer from it as we wouldn't receive full payment for the delivery which was after acceptance tests. So, I tried to put in the contract a clause of reciprocity that as my company would have to pay penalties if we were late on deliveries, the [Taiwanese](#) would pay penalties if they would be late in erecting the building for the simulator. My counterparts were offended, "You don't trust us? We are never late!". I answered that if they don't fear that they would be late they shouldn't mind putting a clause of reciprocity. "But, that is a question of principle, we never can admit that we'll not fulfill our promises" they said, and I answered them "Likewise, we are also offended that you suspect us for not delivering on time". "But it is not comparable, you are the seller and we are the buyer, and we have never heard that the buyer pays to the seller penalties!" they said.

This negotiation took place for a week, and the [Chinese were](#) sure that I will break and return to my family with a minimal profit and no reciprocity. But I didn't give up and gave my counterparts the feeling that I was enjoying my stay in Taipei. Every morning I came with a new saying of Confucius which I learned in my Chinese courses and told them how I enjoyed [Chinese Opera](#). Until, one day, after weeks of negotiations, I said: "Don't you think that if you are late in the delivery of the building we need to have at least compensation?" My counterparts smiled and answered: "Compensation - yes, but Penalties – no!". And so I got the essence of reciprocity that I wanted, without the offending terminology, but with the same amounts of compensation. The Chinese saved face and I went back to my baby Shirly, with the most profitable contract ever of my company, with a tie result between Chinese and Jews.

As a final touch we'll bring here a Chinese saying from my book of Chinese, which I quoted in Chinese to my Taiwanese colleagues, when they complained, in one of the 20 courses meals that I was invited to, that I didn't drink and didn't talk much, as other Europeans do:



We bring here a selected collection of sayings of Chinese Sages. The Chinese are one of the wisest people, with an ancient and glorious history, philosophy and culture, recovering only now their due place in the world. For those who are not fluent in Mandarin, we bring the English counterparts and literal translation, as after all, there are many commonalities

between Eastern & Western civilizations, culture, ethical precepts, sayings, proverbs. Ultimately, we are all alike.

There's no use crying over spilt milk.

覆水难收 fù shuǐ nán shōu (“Spilt water is hard to recover.”)

The early bird gets the worm.

捷足先登 jié zú xiān dēng (“A fast foot is first to climb.”)

We'll cross that bridge when we come to it.

船到桥头自然直 chuán dào qiáotóu zì rán zhí (“The ship will reach the end of the bridge in due course.”)

What goes around, comes around.

善有善报，恶有恶报 shànyǒushànbào, èyǒu'èbào (“Kind deeds pay rich dividends, evil is repaid with evil.”)

种瓜得瓜 zhòngguādéguā (“As you sow a melon, so you shall reap one.”)

Like father, like son.

有其父必有其子 yǒu qí fù bì yǒu qí zǐ (“The son is like his father.”)

虎父无犬子 hǔ fù wú quǎn zǐ (“A tiger does not father a dog.”)

A friend in need is a friend indeed.

患难见真情 huànnàn jiàn zhēnqíng (“In adversity, true feelings are revealed.”)

No pain, no gain; nothing ventured, nothing gained.

不入虎穴，焉得虎子 bù rù hǔxué, yāndé hǔ zǐ (“If you don't enter the tiger's den, how will you get the tiger's cub?”)

Don't put off until tomorrow what can be done today.

今日事，今日毕 jīnrì shì, jīnrì bì (“Today's task, today's job to complete.”)

If you want something done well, do it yourself.

求人不如求己 qiú rén bù rú qiú jǐ (“It's better to rely on yourself than on the help of others.”)

Once bitten, twice shy.

一朝被蛇咬，十年怕井绳 yī zhāo bèi shé yǎo, shí nián pà jǐng shéng (“Bitten by a snake on one morning, afraid of the rope by the well for ten years.”)

All good things come to an end.

人无千日好，花无百日红 rén wú qiān rì hǎo, huā wú bǎi rì hóng (“There is no person that has 1000 good days in a row, and no flower that stays red for 100 days.”)

When in Rome, do as the Romans do.

入乡随俗 rù xiāng suí sú (“When entering a village, follow its customs.”)

When it rains, it pours.

屋漏偏逢连夜雨 wū lòu piān féng lián yè yǔ (“When the roof is leaking, that's when you get several continuous nights of rain.”)

一波未平，一波又起 yī bō wèi píng yī bō yòu qǐ (“Just as one wave subsides, another one comes.”)

Rome wasn't built in a day.

冰冻三尺，非一日之寒 bīng dòng sān chǐ, fēi yī rì zhī hán (“Three feet of ice is not the result of one cold day.”)

Heaven helps those who help themselves.

皇天不负苦心人 huángtiān bù fù kǔxīn rén (“Heaven won't betray people who try their best.”)

Beggars can't be choosers.

饥不择食 jībùzeshí (“The starving can't choose their meals.”)

Speak of the devil and he shall appear.

说曹操，曹操到 shuō Cáo Cāo, Cáo Cāo dào (“Speak of [Cao Cao](#) and he arrives.”)

The first step is the hardest.

万事起头难 wànshì qǐtóu nán (“The first step in a thousand different matters is always difficult.”)

You get what you pay for.

一分钱，一分货 yī fēn qián, yī fēn huò (“Ten *yuan* of money, ten *yuan* of goods.”)

Great minds think alike.

英雄所见略同 yīngxióng suǒjiànlüètóng (“The views of heroes are roughly alike.”)

One can't have one's cake and eat it too.

鱼与熊掌不可兼得 yú yǔ xióng zhǎng bù kě jiān dé (“One cannot get fish and bear's paw at the same time.”)

又要马儿好，又要马儿不吃草 (“You want a good horse, but won't give it grass to eat.”)

Haste makes waste.

欲速则不达 yùsù zé bùdá (“You desire speed but cannot reach your destination.”)

How time flies!

光阴似箭 guāngyīn sì jiàn (“Time is like an arrow.”)

Seeing is believing.

百闻不如一见 bǎi wén bùrú yī jiàn (“Hearing something one hundred times is not as good as seeing it once.”)

Money talks.

钱可通神 qiánkètōngshén or 钱能通神 qiánnéngtōngshén (“Money is divine.”)

Beauty is in the eye of the beholder.

情人眼里出西施 qíng rén yǎn lǐ chū Xī Shī (“In the eyes of a lover, Xi Shi [one of the renowned Four Beauties of ancient China] appears.”)

SINGAPORE – ONE OF THE MOST ETHICAL COUNTRIES IN THE WORLD

I made short stays in [Hong Kong](#) and [Japan](#), and was much impressed by the megatowns of Hong Kong – so lively and interesting, and Tokyo where I saw a Kabuki performance. I took the opportunity to visit [Thailand](#) with Ruthy, as I had a vacation of 10 days for the Chinese New Year, while I was teaching a semester at Insead Singapore. Thailand is a touristic treasure, so exotic, with friendly people, with too much poverty, at very affordable prices that attract European and Asian tourists, and especially Israeli youngsters who think that it is a must to stay weeks and months at the beaches, including my daughter Shirly. Personally, I prefer by far Singapore, as for me the best countries to visit are ethical, clean, safe, even if they are less beautiful or exotic than others. Well, you can travel to Switzerland which has all the merits, but Singapore has also its special beauty, its people are much friendlier than the Swiss, and a European or Japanese can feel himself at home there, very safe, and not estranged by extreme poverty, filth and diseases. You had the feeling that the government there cared for the citizens.

I was amazed by my visit to [Singapore](#) in 2006. I had visited the country before, but I marvelled to see what a beautiful, friendly, clean, rich, ethical, and hospitable country it had become. Everything was so efficient, so sophisticated, so honest, better than in most European countries. No wonder that businessmen from the richest countries felt at home there, in spite of the harsh weather. I enjoyed less shopping, but I was aware of the perfection and good bargains that they had achieved there. The cultural achievements were also extraordinary, museums, concerts, universities. Singapore changed from third world to first, and ranks among the best countries in the world on most parameters, because of its ethical conduct and the ethical leadership of its late leader Lee Kuan Yew, and did not start to behave ethically after becoming one of the richest countries in the world, but quite the opposite. Among the ten most ethical countries, Singapore is an exception, located right near the Equator, a former UK colony with a deep British influence, with a majority of Chinese and minorities of Malaysians and Indians, and with a common language – English. However, China is ranked no. 100 in Transparency International – TI's index, Malaysia – no. 50, and India – no. 85.

The reason of Singapore's lack of corruption is therefore primarily because of the leadership of its founder Lee Kuan Yew, who lead and influenced Singapore since its inception, which could prove that ethical leadership is a very important indicator of ethics. Analyzing the indicators of the most ethical countries, we find that Luxembourg has a huge external debt of \$2,935B, Netherlands - \$2,347B, Switzerland - \$1,544B and Singapore - \$1,174B. But, bearing in mind that the four ethical countries, small as they are, are also financial superpowers with large banks and a very high level of financial activities, we shouldn't be surprised of those figures. But then, we put them in proportion to the gross and net government debt in % of GDP, and we find that Singapore has a gross government debt of 111%, but a net government debt of...0! So, those figures just show the level of financial activities but Singapore is a very sound economy with a AAA credit rating. I was aware that Singapore learned a lot from Israel in its early days and now it can be an example to Israel.

RUSSIAN – LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE

After learning Arabic for the third or fourth time, I decided to learn [Russian](#) for the second time (the first one was in 1967), I graduated from the teach yourself "university" with all the discs and accessories, and I started immediately to read [Tolstoy's Anna Karenina](#), but there I got stuck at page 52. The problem is that with the difficult languages – Arabic, Russian and Greek, I can read a page or two in an hour, even with a translation, because the alphabet is so different and the language is so far from the languages I already know. Still, I learned by heart [Anna Karenina's](#) first sentence and I boast with it to every Russian born Israeli that I meet, but unfortunately most of the young students don't know the sentence, not because of my awful accent but because they never read the book. Finally, I discovered that the old doorman at college knew the sentence!

English: "Happy families are all alike; every unhappy family is unhappy in its own way"

Russian: "Все счастливые семьи похожи друг на друга, каждая несчастливая семья несчастлива по-своему."

vse-schastlivie-semi-pahozhi-drug-na-druga-kazhdaya-neschastlivaya-semya-neschastliva-pa-svoemu-l-n-tolstoj

Anna Karenina (Russian: «Анна Каренина»; Russian pronunciation: [ˈanːə kəˈrʲenʲinə]) is a novel by the Russian writer Leo Tolstoy, published in book form in 1878. Widely regarded as a pinnacle in realist fiction, Tolstoy considered *Anna Karenina* his first true novel, when he came to consider *War and Peace* to be more than a novel. Fyodor Dostoyevsky declared it "flawless as a work of art." His opinion was shared by Vladimir Nabokov, who especially admired "the flawless magic of Tolstoy's style," and by William Faulkner, who described the novel as, "the best ever written." The novel continues to enjoy popularity, as demonstrated by a recent poll of 125 contemporary authors by J. Peder Zane, published in 2007 in "The Top Ten" in *Time*, which declared that *Anna Karenina* is the "greatest novel ever written."

[Anna Karenina is the](#) tragic story of a married aristocrat/socialite and her affair with the affluent [Count Vronsky](#). The [story starts](#) when [she arrives](#) in the [midst of a family](#) broken up by her [brother's unbridled](#) womanizing—[something that](#) prefigures [her own later](#) situation, though she would [experience less](#) tolerance [by others](#). A bachelor, Vronsky is [eager to marry](#) her if she would agree to leave her husband Karenin, a senior government official, but she is vulnerable to the pressures of Russian social norms, the moral laws of the Russian Orthodox Church, her own insecurities, and Karenin's indecision. Although Vronsky and Anna go to Italy, where they can be together, they have trouble making friends. Back in Russia, she is shunned, becoming further isolated and anxious, while Vronsky pursues his social life. Despite Vronsky's reassurances, she grows increasingly possessive and paranoid about his imagined infidelity, fearing loss of control.

A parallel story within the novel is that of Konstantin Levin, a wealthy country landowner who wants to marry Princess Kitty, sister to Dolly and sister-in-law to Anna's brother Oblonsky. Konstantin has to propose twice before Kitty accepts. The novel details Konstantin's difficulties managing his estate, his eventual marriage, and his personal issues, until the birth of his first child. The novel explores a diverse range of topics throughout its approximately thousand pages. Some of these topics include an evaluation of the feudal

system that existed in Russia at the time—politics, not only in the Russian government but also at the level of the individual characters and families, religion, morality, gender and social class. In short, a masterpiece!

I read of course Anna Karenina in its English translation long before I studied Russian and got stuck at page 52. It was quite frustrating to read such a novel at a speed of one page an hour, even if it is in the original language, so I looked at the Russian reading only as an exercise of learning the language, and counted on that that I already knew the story from reading the novel and seeing many films based on the novel. Yet, I don't share the common axiom that Anna was a victim of society, the conduct of Vronsky was based on his love for Anna, and they are positive heroes. I don't reckon any extenuating circumstances for their conduct, which I blame totally, as I see Anna Karenina as a selfish carefree woman, who is willing to abandon her boy for her lover. A woman or a man has a duty to their children and they have to put their welfare on top of any other consideration. I fully concur with Karenin's behavior, as Anna knew what he is (a cold fish) and should have waited for true love if she was so romantic in order to marry. Vronsky's conduct is despicable and he is to blame from the start, he is bad, careless, conceited, ignorant.

What happens to Anna is justified – the social ostracism, her husband's decision to take away her boy from her custody, as this is the best for the boy, and I don't feel compassion for her when she [commits suicide](#). I feel complete sympathy with Levin and with Kitty (after she falls in love with Levin, while I condemn her of course for her love to Vronsky). I felt very moved by their love and by the ordeal that Levin had to pursue until love prevailed. It goes without saying that I believe that all marriages have to be based on love and not on pecuniary considerations. I saw many affinities between Levin and Kitty and between our marriage, as *les gens heureux n'ont pas d'histoire*, happy families are all alike, *vse-schastlivie-semi-pahozhi-drug-na-druga*, etc. All the marriages that I know of that were based on pecuniary considerations have failed, they have divorced or have hell in their marriage. So, how come that I blame Anna to go after her heart and leave her boy? Because I believe that you have to be responsible for your choices, and if you have a boy you should devote yourself totally to him. What is Karenin's blame – does he hit her, does he conduct badly to his boy, is he a miser? On the contrary, he may be cold hearted, but he loves very much Anna in his way, and he loves very much his boy, they live in a very high standard of living, Anna can do whatever she likes (within social norms), he works very hard. He is a very positive citizen, quite opposite to the careless Vronsky and to the libertine Anna.

We bring here the text of the first page of the book in Russian and its translation inot English:

Все счастливые семьи похожи друг на друга, каждая несчастливая семья несчастлива по-своему.

Все смешалось в доме Облонских. Жена узнала, что муж был в связи с бывшею в их доме француженкою-гувернанткой, и объявила мужу, что не может жить с ним в одном доме. Положение это продолжалось уже третий день и мучительно чувствовалось и самими супругами, и всеми членами семьи, и домочадцами. Все члены семьи и домочадцы чувствовали, что нет смысла в их сожителстве и что на каждом постоялом дворе случайно сошедшиеся люди более связаны между собой, чем они, члены семьи и домочадцы Облонских. Жена не выходила из своих комнат, мужа третий день не было дома. Дети бегали по всему дому, как потерянные; англичанка поссорилась с экономкой и написала записку приятельнице, прося приискать ей новое место; повар ушел вчера со двора, во время самого обеда; черная кухарка и кучер просили расчета.

На третий день после ссоры князь Степан Аркадьич Облонский — Стива, как его звали в свете, — в обычный час, то есть в восемь часов утра, проснулся не в спальне жены, а в своем кабинете, на сафьянном диване. Он повернул свое полное, выхоленное тело на

пружинах дивана, как бы желая опять заснуть надолго, с другой стороны крепко обнял подушку и прижался к ней щекой; но вдруг вскочил, сел на диван и открыл глаза.

«Да, да, как это было? — думал он, вспоминая сон. — Да, как это было? Да! Алабин давал обед в Дармштадте; нет, не в Дармштадте, а что-то американское. Да, но там Дармштадт был в Америке. Да, Алабин давал обед на стеклянных столах, да, — и столы пели: *Il mio tesoro*¹ и не *Il mio tesoro*, а что-то лучше, и какие-то маленькие графинчики, и они же женщины», — вспоминал он

Happy families are all alike; every unhappy family is unhappy in its own way.

Everything was in confusion in the Oblonskys' house. The wife had discovered that the husband was carrying on an intrigue with a French girl, who had been a governess in their family, and she had announced to her husband that she could not go on living in the same house with him. This position of affairs had now lasted three days, and not only the husband and wife themselves, but all the members of their family and household, were painfully conscious of it. Every person in the house felt that there was so sense in their living together, and that the stray people brought together by chance in any inn had more in common with one another than they, the members of the family and household of the Oblonskys. The wife did not leave her own room, the husband had not been at home for three days. The children ran wild all over the house; the English governess quarreled with the housekeeper, and wrote to a friend asking her to look out for a new situation for her; the man-cook had walked of the day before just at dinner-time; the kitchen-maid, and the coachman had given warning.

Three days after the quarrel, Prince Stepan Arkadyevitch Oblonsky--Stiva, as he was called in the fashionable world--woke up at his usual hour, that is, at eight o'clock in the morning, not in his wife's bedroom, but on the leather-covered sofa in his study. He turned over his stout, well-cared-for person on the springy sofa, as though he would sink into a long sleep again; he vigorously embraced the pillow on the other side and buried his face in it; but all at once he jumped up, sat up on the sofa, and opened his eyes. "Yes, yes, how was it now?" he thought, going over his dream. "Now, how was it? To be sure! Alabin was giving a dinner at Darmstadt; no, not Darmstadt, but something American. Yes, but then, Darmstadt was in America. Yes, Alabin was giving a dinner on glass tables, and the tables sang, *Il mio tesoro*--not *Il mio tesoro* though, but something better, and there were some sort of little decanters on the table, and they were women, too," he remembered.

So, I read the Anthology of Russian Stories and there I was more successful because the stories are shorter and I managed to read until page 91 – Pushkin's *The Stationmaster* and Gogol's *The Nose*. Yet, when I visited Russia for the first time in a cruise to St Petersburg in 2014, the city and the language looked so familiar that I thought I am at home. Well, there are more than a million Russian Israelis and the language is heard at every street corner in Israel. Furthermore, most of the earlier Israeli folk songs have Russian melodies with Hebrew lyrics, as the first settlers were Russians and they brought with them their culture and folklore. There are many Russian words in Hebrew and of course in its slang. As a matter of fact, every Jew who came from one of the 100 countries of the Diaspora brought with him something of his culture, his language and his mentality, from Iraq, Egypt, Yemen, Morocco, Iran, India, Ethiopia, Russia, Poland, Germany, France, England, US, Argentina, Brazil, Italy, Greece, Turkey, Hungary, Romania, Bulgaria, South Africa, Australia, Canada, etc. The hit parade of the Israeli radio when I was young had songs from England, US, Mexico, Brazil, Spain, France, Argentina, Italy, Greece, Portugal, most of the intellectual Jews spoke at least five languages, but nowadays I am very sorry that the young generation speaks only Hebrew and English. They don't read the classics anymore, of course not in their original language. They are excellent in High Tech, but have a very limited scope of interests. Where have all the cosmopolitans vanished? In Europe, I found in the young generation many intellectuals, who

spoke fluently at least 3 languages, but not in other countries and not in Israel, sic transit gloria mundi... (sorry, is it Chinese?)

The Russian "teachers" in the Teach Yourself books were kind enough to teach the Russian learners also children songs, as the following "[May there always be sunshine](#)", [Пусть Всегда Будет Солнце](#), (1962), which is one of the most beautiful children songs ever written.

May There Always Be Sunshine (Pust vseгда budet solntse)

Music: Arkadiy Ostrovskiy, Lyrics: Lev Oshanin / T.Botting

**Bright blue the sky,
Sun up on high -
That was the little boy s picture.
He drew for you,
Wrote for you, too
Just to make clear what he drew.**

Chorus (twice):

**May there always be sunshine,
May there always be blue skies,
May there always be mommy,
May there always be me!**

**My little friend,
Listen, my friend,
Peace is the dream of the people.
Hearts old and young
Never have done
Singing the song you have sung.**

Chorus

**Soldier lad, stay!
Hear what we say -
War would make all of us losers.
Peace is our prize,
Millions of eyes
Anxiously gaze at the skies.**

Chorus

**Down with all war!
We want no more.
People stand up for you children.
Sing everyone -
Peace must be won,
Dark clouds must not hide the sun.**

Chorus

Солнечный круг,

Небо вокруг –
 Это рисунок мальчишки.
 Нарисовал он на листке
 И подписал в уголке:

Припев:
 Пусть всегда будет солнце!
 Пусть всегда будет небо!
 Пусть всегда будет мама!
 Пусть всегда буду я!

Милый мой друг,
 Добрый мой друг,
 Людям так хочется мира.
 И в тридцать пять сердце опять
 Не устаёт повторять: Припев.

Тише солдат,
 Слышишь, солдат!
 Люди пугаются взрывов.
 Тысячи глаз в небо глядят,
 Губы упрямо твердят: Припев.

Против беды,
 Против войны
 Встанем за наших мальчишек.
 Солнце навек! Счастье навек! –
 Так повелел человек. Припев.

Many Russian songs were adapted from Russian to Hebrew, French or English. We bring here the famous song [Those were the days](#), sung by [Mary Hopkin](#) with Lyrics in English and Russian. The song was adapted from Russian by [Eugene Raskin](#). The original song in Russian was composed by Boris Fomin, with Lyrics by Konstantin Podrevskii, and was called: "Dorogoi dlinnoyu" ("[Дорогой длинною](#)", lit. "By the long road"). It deals with reminiscence upon youth and romantic idealism. The song was recorded in 20+ languages, including Japanese, Spanish, Italian, French, Hebrew... On Christmas 1975, the President of [Equatorial Guinea](#), [Francisco Macías Nguema](#), had 150 alleged coup plotters executed in the national stadium while Hopkin's cover of 'Those Were the Days' was played over the PA system.

Слова К.Подревского
 Ехали на тройке с бубенцами,
 А вдали мелькали огоньки...
 Эх, когда бы мне теперь за вами,
 Душу бы развеять от тоски!

English text by Gene Raskin
 Once upon a time there was a tavern,
 Where we used to raise a glass or two.
 Remember how we laughed away the hours,
 And dreamed of all the great things we would do.

Припев:
 Дорогой длинною,
 Погодой лунною,
 Да с песней той,
 Что вдаль летит звеня,
 И с той старинною,
 Да с семиструнною,

Refrain:
 Those were the days my friend,
 We'd thought they'd never end,
 We'd sing and dance for-ever and a day,
 We'd live the life we choose,
 We'd fight and never lose,
 For we were young and sure to have our way.

Что по ночам
Так мучила меня.

Да, выходит, пели мы задаром,
Понапрасну ночь за ночью жгли.
Если мы покончили со старым,
Так и ночи эти отошли!
Припев:

В даль родную новыми путями
Нам отныне ехать суждено!
Ехали на тройке с бубенцами,
Да теперь проехали давно!
Припев:

Lalala lah lala, lalala lah lala
Those were the days, oh yes, those were the days.

Then the busy years when rushing by us.
We lost our starry notions on the way.
If by chance I'd see you in the tavern,
We'd smile at one another and we'd say:
Refrain:

Just tonight I stood before the tavern,
Nothing seemed the way it used to be.
In the glass I saw a strange reflection,
Was that lonely person really me.
Refrain:

Through the door there came familiar laughter.
I saw your face and heard you call my name.
Oh, my friend, we're older but no wiser,
For in our hearts the dreams are still the same.
Refrain:

A famous adaptation from Russian to French was the popular French song *Le Galerien* – the Galley Slave, wrote in 1942 by the author Maurice Druon (who was wrote also the lyrics of the French Partisans song), while Leo Poll adapted the music of an old song of Russian prisoners. We bring here the unforgettable interpretation by [Les Compagnons](#) de la Chanson, and the [original song in Russian](#). The song tells the confession of a galley slave who regrets that he didn't here the advices of his mother and he has become as his father a galley slave. The refrain starts with those words: *J'ai pas tué, j'ai pas volé Mais j'ai pas cru ma mère* – I have not killed, I have not robbed, but I didn't believe my mother. The leitmotiv in the Russian song is as follows:

Помню, помню, помню я (Pomniou, pomniou, pomniou ia) I remember, I remember, I remember

Как меня мать любила, (Kak menia mat lioubila) As my mother loved me,
И не раз, и не два (I ne raz, i ne dva) And not only once, and not only twice
Она мне так говорила (Ona mne tak govorila) She spoke to me as this

Je m'souviens, ma mèt' m'aimait
Et je suis aux galères,
Je m'souviens ma mèt' disait
Mais je n'ai pas cru ma mère
Ne traîn' pas dans les ruisseaux
T'bats pas comme un sauvage
T'amuses pas comm' les oiseaux
Ell' me disait d'être sage

Toujours, toujours ell' disait
T'en vas pas chez les filles
Fais donc pas toujours c'qui t'plait
Dans les prisons y a des grilles
J'ai pas tué, j'ai pas volé
Mais j'ai cru Madeleine
J'ai pas tué, j'ai pas volé
J'voulais pas lui fair'de peine

J'ai pas tué, j'ai pas volé
J'voulais courir la chance
J'ai pas tué, j'ai pas volé
J'voulais qu'chaqu' jour soit dimanche
Je m'souviens ma mèt' pleurait
Dès qu'je passais la porte
Je m'souviens comme ell'pleurait

Un jour les soldats du roi
T'emmen'ront aux galères
Tu t'en iras trois par trois
Comme ils ont emmn'nés ton père
Tu auras la têt' rasée
On te mettra des chaînes
T'en auras les reins brisés

Ell' voulait pas que je sorte

Et moi j'en mourrai de peine

J'ai pas tué, j'ai pas volé
Mais j'ai pas cru ma mère
Et je m'souviens qu'ell' m'aimait
Pendant qu'je rame aux galères.

Finally, the [Hebrew song](#) Ruthy, like my wife's name, one of the loveliest [Hebrew folk](#) songs was an adaptation of the Russian folk song **Вот мчится тройка почтовая**. The Hebrew words were written by Haim Hefer and tell about the longing to a girl who waits for me in a distant shore. When I'll meet her I'll know what is the meaning of love, she will laugh and the wind will move her hair. Well, this describes exactly my longing to my girl Ruthy who waited for me at a distant shore of Naharya, she taught me what is love, with her laugh and unkempt hair. We bring here the song [in Chinese](#), one [more in Chinese](#), [in Russian](#), [one more](#) in Russian, [and one more](#), one [more also](#), [a Russian choir](#), [another choir](#), [with an orchestra](#), by a [Romanian singer](#) like my Ruthy who was born in Romania, [a cartoon](#), in [metal version](#), [with balalaikas](#), [and even more](#). With [Russian subtitles](#), [in a film](#) 100 years old (1915), a [karaoke version](#). In Hebrew - [Nehama Hendel](#), [Arik Lavie](#), [Dudu Zakay](#), [Arik Einstein](#) – in memoriam, [Lehakat Hel Hayam](#), etc.

לי כל גל נושא מזכרת
מן הבית, מן החוף,
מני עצים יפי-צמרת
וזהב שלכת בת-תלוף.

הנשאי, ספינה, ושוטי -
מה רבים הפסופים;
לי נערה יש ושמה רותי,
המצפה באלה החופים.

תכול עיניה פשמים
מבטה פלהבה.
לו אף נשקתי השפתים
אז ידעתי מה זאת אהבה

סער. הספינה חורקת.
תקפץ מגל אל גל.
אלי עם רעם היא צוהקת
ועם רוח לי תפרע תלתל.

Вот мчится тройка почтовая There flies the mail coach

Вот мчится тройка почтовая Vot mchitsa troika pochtovaya There flies the mail coach
По Волге-матушке зимой. Po Volge matushke zimoy. Along Mother Volga in the snow.
Ямщик, уныло напевая, Yamshik unylo napevayet, The coachman, forlornly singing,
Качает буйной головой. Kachayet buynoy golovoy. Rocks his head wildly.

"О чём задумался, детина?- O chyom zadumalsya detina? "About what've you fallen to thinking, lad? – Седок приветливо спросил, - Sedok privetlivo sprosil, The passenger attentively asked. - Какая на сердце кручина, Kakaya na serdtse krushina, What's gotten a

hold of your heart, Скажи, тебя кто огорчил?" Skazhi tebya kto ogorchil? Tell me, what's grieving you so?

"Ах, милый барин, добрый барин Ah milyi barin dobryi barin ""Akh, dear man, good man
Уж скоро год, как я люблю, Vot skoro god kak ya lyublyu, It's nearly a year since I've been
in love, Да нехристь-староста-татарин Da nehrist-starosta-tatarin A pagan Tatar elder
Меня журит, а я терплю. Менюа zhurit, а ya terplyu. Chides me, and I endure it.

Ах, милый барин, скоро святки, Ah, milyi barin, skoro svyatki, Akh, good man, it's Yule-
tide soon, А ей не быть уже моей, And now she is not to be mine, Богатый выбрал, да
постылый – Bogatyi vybral, da postylyi - A rich man chose her, a hateful man -- Ей не
видать отрадных дней... "Еу не vidat' otradnyh dney... She'll not see joyful days.."

Ямщик умолк и кнут ремённый The coachman fell silent and his leather knout С досадой
за пояс заткнул. He thrust vexedly over his belt. "Родные, стой! Неугомонны!" – "Stop!
You restless brothers! -- Сказал, сам горестно вздохнул. He said, sighing sorrowfully
himself.

По мне лошадушки взгрустнутся, "My swift horses will grieve over me, Расставшись,
борзые, со мной, On our parting. А мне уж больше не промчатся No longer will they dash
По Волге-матушке зимой!" Along the Mother Volga in winter!"

I thought that I will feel myself estranged in my first visit to Russia in the Baltic Cruise. I heard such awful stories about crime, the Russian Mafia, but I liked the country and the people at first sight. Saint Petersburg is a beautiful city, the palaces are wonderful, the people friendly, and I felt himself at home, bearing in mind that more than a million Russians reside in Israel. In Saint Petersburg I wanted to visit at least for a few hours the Hermitage Museum. My friends who have already been in this cruise gave me the email of a local guide charging half of the price of the American Cruise Ship and adapting himself to your wishes, but I opted to go with the ship organized tour that charged a few hundred dollars for a one day tour to the city. They are experienced, safe, they will bring you back on time, they can't cheat you... But I forgot that probably the ship belonged to a corporation that had only one target: maximize profits according to Milton Friedman's neoliberal precepts, and the hell with ethics and the customers, charging the maximum and paying to the poor "Soviet" guide the minimum, squeezing an extra dollar wherever they can. The tour left the ship early in the morning and the guide took us, the tourists, first of all to visit the underground – you walk for miles and it costs pennies, the rationale – feel yourself as a local citizen. After that the guide took us to a souvenir shop, of his friends (?), where we stayed for an hour..., because it was too early to visit the other sites. Well, the poor guide who got a few rubles for his working day had to earn some extra money... Then, we visited a couple of churches, with rudimentary explanations by the guide in a broken English, and at noon we were brought to a public garden (it was cold and raining) where we were given a lunch box comprising of a sandwich, an apple and a bottle of water (the price of the tour for a couple was about \$500)... Probably, there is no end to greed, but this time it was too much!

After that we went to visit the house where Rasputin was murdered (all the entrance fees amounted to a few dollars), and then we were taken once again to the souvenir shop, because one of the tourists wanted to buy some more souvenirs, at least that is what we were told. An hour before the scheduled return to the ship (we have to get back on time – Ordnung muss sein/there must be order, according to the Russian/German/Swiss saying), the poor tourists

were taken to the Hermitage Museum au pas de course/at a run, leaving a few minutes to visit the wonderful impressionist exhibition which I loved so much. But this is not the catch! The catch was in what ensued. I decided that I will never cruise with this American company anymore and told this story to all my friends and the people that I met at the cruise. Yet, I wanted to leave them an opportunity to apologize and I complained to the CEO of the company, stating that I will never take another cruise with them. After a few days I received an answer from the special assistant of the CEO, stating very politely that they were sorry for the inconvenience and wanted to compensate me by giving me a voucher for upgrade at a ship restaurant (worth \$10...) if and when I'll take another cruise with the company. To this we say in Italian – *campa cavallo che l'erba cresce...* wait horse until the grass will grow! And we conclude with the wisest of all, the neoliberal, friend/counsellor of Chilean dictator Pinochet - Milton Friedman, who said: "Well first of all, tell me: Is there some society you know that doesn't run on greed? You think Russia doesn't run on greed? You think China doesn't run on greed? What is greed? Of course, none of us are greedy, it's only the other fellow who's greedy. The world runs on individuals pursuing their separate interests." In this case we got a combined Russian/American excessive greed...

A Russian friend told me when we found a complaint box, called "tear box", in a former communist country of the Balkans, what an awful history those boxes had in the Stalinist Soviet Union, where at one time there were a hundred millions complaints, almost everyone complaining on the others, mostly anonymously, that they were against the regime, that they spoke against Stalin, that they were Zionists wanting to emigrate to Israel, (my forefathers in Spain and Portugal suffered probably from similar informers to the Inquisition), and every complaint was scrutinized, and were the basis for sending people to Siberia, sometimes also because they dared to complain overtly like Solzhenitsyn... Nowadays, when you complain in a neoliberal regime as the US, you are not sent to Siberia as in USSR, but just sent to hell...

I have seen so many times plays by Anton Chekhov, as Israel's theater is still very much influenced by the Russian theater and plays. Our national theater Habimah was established in Russia and from there the actors came to Israel and until the end they still spoke Hebrew with a Russian accent. Geshet, one of the best Israeli companies is managed, directed and mostly acted by Russian immigrants. I have seen *Three Sisters* several times and read it as well, but I want to tell the story of my son Amir who doesn't speak a word of French, still as he spent with me a couple of weeks in Paris, I took him to see plays and musicals in French. One of the nights we went to see the play in a small theater [Le Theatre du Nord-Ouest](#). It is one of the best theaters in Paris, and as it is so small, they can afford to perform all the plays by well-known playwrights, you buy a subscription at a very low price and you can see all the plays by Racine, by Chekhov or by Sartre.

I told Amir what was the plot of *Three Sisters*, warned him that the play is very long, about three hours, nothing melodramatic happens (unlike *Cyrano* for example), and he could be bored, but he was happy to experience the challenge. And, indeed he was moved to tears by the actresses who were magnificent, and he understood the play perfectly well by his senses rather than by his brains. But this was not the only time that I took him to see plays. When he was 13 I took him to a Bar Mitzvah trip to London, and there he saw every night for ten days plays by Shakespeare, Ibsen (*Peer Gynt*, no less), modern plays and musicals (*Show Boat*). In the morning we went to the best museums, and I allowed him once to go by himself to Madame Tussaud. When we came back to Israel, Amir was an intellectual, and since then he reads the best novels, sees the best plays and classic films. That is how I perceive education, you have to be assertive with your children, and direct them to the right path, and not be permissive and let the children decide what they want to do, without letting the parents interfere. Ruthy and me were quite successful in this respect. We try with less success to influence our grandchildren...

DUTCH, PROFESSOR VAN LUIJK, ANNE FRANK

I quote later in this book Ibsen from *En Folkefiende* in Norwegian, and here I quote Anne Frank in [Dutch](#) in a letter to [Professor Henk Van Luijk](#), my academic mentor, the best man I have ever known, who informed me that he is very sick, bade farewell from me, dying suddenly, too early:

Dear Henk,

It took me a couple of days to overcome my emotions and write you. In the whole world I know only a couple of people of your stature who have contributed so much to humanity. There are thousands of professors in business ethics, but you are one of the few who are wholly dedicated to the cause, who have such a humanistic approach, who are "good men". I can only advise you not to give up hope, I know that in Israel there are excellent doctors and if I can be of any assistance in this respect I am at your disposal.

Henk, I love you and so does Ruthy, I wish with all my heart that you'll be with us for many more years, if you don't deserve it who does? I am very pessimistic as to the fate of our world, I see a catastrophe coming if not now - by 2020 at the latest. Nothing serious is being done to change the attitude of business to be more ethical and less greedy. The order of magnitude is increasing in this economic whirl, from billions twenty years ago to trillions nowadays. And especially today we need you, your stature, your reputation...

At this moment I can only think of what [Anne Frank wrote in her diary](#) on July 15, 1944, 40 days [after I was born](#):

[Het is me ten enenmale onmogelijk alles](#) op te bouwen op de basis van dood, ellende en verwarring. Ik zie hoe de wereld langzaam steeds meer in een woestijn herschapen wordt, ik hoor steeds harder de aanrollende donder, die ook ons zal doden, ik voel het leed van miljoenen mensen mee, en toch, als ik naar de hemel kijk, denk ik, dat dit alles zich weer ten goede zal wenden, dat ook deze wreedheid zal ophouden, dat er weer rust en vrede in de wereldorde zal komen. Intussen moet ik m'n denkbeelden hoog en droog houden, in de tijden die komen zijn ze misschien toch nog uit te voeren!

Jacques Cory

Attached (for the reader) the translation into [English](#) of this quote from the diary of [Anne Frank](#): "I simply can't build up my hopes on a foundation consisting of confusion, misery, and death. I see the world gradually being turned into a wilderness, I hear the ever approaching thunder, which will destroy us too, I can feel the sufferings of millions and yet if I look up into the heavens, I think that it will all come right, that this cruelty too will end, and that peace and tranquility will return again. Meanwhile, I try to put my thoughts at rest and watch for them in case that in the future they would be feasible." Saturday, 15 July, 1944

But Dutch did not remind me only sad events. I enjoyed very much visiting the Netherlands and Belgium, where I had friends. I took my family to visit Madurodam and Amsterdam, Brussels, Brugge, Gent, etc. I enjoyed working for a Dutch company during six months, and in Amsterdam I liked to visit the Rembrandt and Van Gogh museums, and strolling by its many canals.

Finally, I bring here the comments on my business ethics books made in 2004 by Professor Henk van Luijk in English as a member of the Jury of my dissertation at CNAM and in Dutch

in an article written by him in Het Financieele Dagblad, the "Financial Times" of the Netherlands

"I have taken due notice of both books of Jacques Cory. The author shows a fine combination of an extended reading effort and a solid business experience. It is this combination, together with his serious commitment to the issue of the minority shareholders that yields something new and valuable. Up to now, the case of the minority shareholders has been seriously neglected. Jacques Cory gives them the attention they deserve. From his readings he brings a vast panorama of relevant insights in the topic of ethics in business, drawn from a variety of sources. From his business experience he brings a sensitivity for action and for the suitable forms that actions could take. One may discuss the question whether his suggestions with regard to a Supervisory Board and an Institute of Ethics can be made operational in the short run. One could even say that his theoretical remarks, taken each for themselves, although relevant and well-documented, are not all new. But with the two books taken together, Jacques Cory has contributed considerably to the moral cartography of a field that too long has remained unnoticed in the field of business ethics. In my opinion, his contribution is one of a well-informed practical pioneer. It bears the hallmark of creative activity. If supervision had been available, or sought, at an earlier moment, the publications could have gained in articulation and succinctness, but the fact that a wellknown academic publisher after due reviewings has accepted both manuscripts for publication may be seen as an indication of its comparable academic worth."

Hebben minderheidsaandeelhouders speciale rechten? Henk van Luijk

Tijd en plaats van handeling: een week geleden, Parijs, de Conservatoire national des Arts et Métiers, een gerenommeerde instelling van wetenschappelijk onderwijs in praktijkgerichte vakken. Inzet: een promotie op het gebied van de bedrijfsethiek, in de vorm van een 'thèse sur travaux'. Dat houdt in dat de promovendus enkele wetenschappelijke publicaties op zijn naam heeft staan, en de hoofdinhoud daarvan en de gehanteerde methode vervolgens aan de universiteit presenteert in de vorm van een thesis, ter verkrijging van de graad van 'doctor'.

Deelnemers: de promovendus, een zestigjarige Israëliische oud-zakenman, en de promotiecommissie, 'le jury', bestaande uit de promotor en vier toegevoegde hoogleraren. Ik was door de promotor uitgenodigd om van de jury deel uit te maken. Uitslag: de doctorstitel, met de aantekening 'très honorable', wat 'zeer eervol' betekent maar in Nederlandse verhoudingen neerkomt op 'ruim voldoende'. Een belangrijke vraag in de anderhalf uur durende sessie was: kunnen minderheidsaandeelhouders speciale morele rechten doen gelden? En zo ja, op welke grond?

De promovendus, Jacques Cory, auteur van twee boeken, 'Business Ethics. The Ethical Revolution of Minority Shareholders (2001) en 'Activist Business Ethics' (2002), heeft pionierswerk verricht, want over minderheidsaandeelhouders is in de bedrijfsethiek nog vrijwel niets te vinden. Speciale rechten voor kleine aandeelhouders? Cory vond uitdrukkelijk van wel. Zij hebben er recht op dat anderen geen misbruik maken van hun zwakke positie. Als grondslag hiervoor noemde hij het morele basisbeginsel dat mensen aan anderen geen schade dienen te berokkenen, en ook de Gulden Regel: 'Wat gij niet wilt dat u geschiedt, doe dat ook een ander niet'. Dit is, in het Nederlands, een honorabele stelling, zeker als je daarbij denkt aan de vele duizenden kleine aandeelhouders die in recente boekhoudschandalen hun spaargeld en vaak zelfs hun pensioenen hebben zien verdampen zonder dat zij daarop enige invloed konden uitoefenen. Maar de stelling van de promovendus blijkt wat pover onderbouwd.

Het is hier van tweeën één. Ofwel minderheidsaandeelhouders verkeren, wat hun morele rechten aangaat, in de positie die geldt voor elke marktdeelnemer, maar zij kunnen geen aanspraak maken op speciale rechten. Zij mogen een beroep doen op de beginselen van eerlijkheid, transparantie, wederkerigheid en gelijke toegang die samen de moraal van de markt vormen, maar dat is het dan ook. Ofwel er is wel degelijk sprake van speciale rechten voor kleine aandeelhouders, maar dan moeten die ook worden gespecificeerd en onderbouwd. Speciale rechten funderen op algemene beginselen is geen sterke strategie.

Een tweede bezwaar is geduchter. Het komt neer op: ‘Niet zeuren, zo is het spel. Als je niet tegen de hitte kunt, verdwijn dan uit de keuken. Natuurlijk heb je als minderheidsaandeelhouder rechten, maar wel naargelang het gewicht van je aandeel. Kleine aandeelhouders hebben kleine rechten. Wanneer je je als kleintje benadeeld voelt, zorg dan dat je groter wordt en sluit je aan bij de VEB, de Vereniging van Effectenbezitters. Het is op de markt net als in de politiek. De meerderheid maakt de dienst uit’. Een sterke tekst, maar de laatste parallel had beter achterwege kunnen blijven. Want zo werkt de politiek juist niet. Wie zich in een democratie beroept op het recht van de sterkste maakt zich schuldig aan democratisch cynisme. Politieke theoretici zijn het al jaren over één ding eens: je beroepen op je meerderheidspositie, en zeker je meerderheid onbekommerd uitbuiten, is de snelste weg om haar te verliezen. Een meerderheid die aan minderheden voorbijgaat holt zichzelf uit. Democratie is nu eenmaal een krachtsevenwicht dat bij voortduring onderhouden moet worden, indachtig het motto: ‘Everybody to count for one, and nobody for more than one’. Hierachter zit het politieke profijtbeginself: je ondergraaft je eigen politieke positie wanneer je die van anderen, hoezeer ook een minderheid, veronachtzaamt.

Er is hier ook een hoger beginsel in het geding, en dat luidt: Een meerderheid bezitten in de politiek geeft niet primair rechten maar allereerst verantwoordelijkheden. Politiek is behartiging van het algemeen belang vanuit omschreven maatschappelijke voorkeuren. Zodra jouw voorkeuren ten koste gaan van het algemeen belang springt het maatschappelijk sein op rood.

Op de markt is het niet anders. De morele intuïtie betreffende speciale rechten van minderheidsgroeperingen is begrijpelijk, de verontwaardiging over misbruik van informatie en macht van de kant van houders van meerderheidspakketten is terecht, maar op de markt moet misschien niet de liefde maar dan toch zeker het verstand wel van twee kanten komen. Verspreid opererende kleine aandeelhouders moeten zich groeperen, zich naar vermogen informeren, uitwijken misschien naar obligaties of ethische fondsen, en bovenal zich realiseren dat zij deelnemen aan een complexe en geavanceerde markt. Dus ogen open, de benen schrap en vermetelheid de deur uit.

Ondernemingsbesturen in een markt van sterk gespreid aandelenbezit, en houders van meerderheidspakketten in een markt waarin banken en institutionele beleggers de dienst uitmaken dienen zich bewust te zijn van hun verantwoordelijkheden ten aanzien van minderheidsgroeperingen van aandeelhouders. Om het systeem in stand te houden. Maar ook omdat er rechten in het geding zijn. Want inderdaad, minderheidsaandeelhouders hebben eigen rechten. Het recht met name dat, wanneer zij verstandig opereren, zij niet worden belemmerd in hun deelname aan de markt. Verantwoord ondernemen eist van alle betrokkenen ook verantwoord financieren. De Code Tabaksblat probeert betere verhoudingen tussen ondernemingsbestuur, commissarissen en aandeelhouders te bewerkstelligen. Haar aanwijzingen en aanbevelingen hebben echter, onuitgesproken, vooral de grote aandeelhouders in het vizier. Moet er dus nog een code komen die recht doet aan de speciale rechten van minderheidsaandeelhouders, of mogen we ervan uitgaan dat op de duur de kleine aanhouder vanzelf wel wint?

HEBREW – LITERATURE, LANGUAGE, IMPRESSIONS, MEMORIES, CULTURE

The books that I Am Reading in Hebrew – Books by Aharon Appelfeld, Yitzhak Gormezano-Goren, David Grossman, Abraham B. Yehoshua, Moshe Shamir, Yoram Kaniuk, Haim Beer, Yehudit Handel, Aharon Megged, Sami Michael, Shai Agnon, Amos Oz, Nathan Shaham, Meir Shalev, Benjamin Tammuz, Hayim Nahman Bialik, Eshkol Nevo, Shifra Horn, Shoshana Shababo, Orly Castel-Bloom, Joshua Sobol, Yehudit Katzir, Zeruya Shalev, Yohi Brandes, Dov Nardimon, Avraham Bar-Av, Naomi Frankel, Stef Wertheimer, Theodor Herzl, Sahra Blau, Mendeley Moher Sfarim, Rachel, Hanoch Levin, Shaul Tchernichovsky, Yehuda Halevi, Dina Heimann, Itzhak Philosoph, Zvi Aviel, Ronit Matalon, Shari Arison, Maimonides, Yehuda Halevy, The Zohar, The Talmud, The Mishna, The Bible, Judith Rotem, Miri Rozovsky, Yohanan Ron, Mishka Ben-David, Amnon Rubinstein, Amnon Dankner.

אל ארץ הגומא מאת אהרון אפלפלד, הקוורטט של דונה גרציה מאת יצחק גורמזאנו-גורן, מישוהו לרוץ אתו, נוכחים נפקדים, אישה בורחת מבשורה מאת דוד גרוסמן, רחוב המדרגות מאת יהודית הנדל, השיבה מהודו, חסד ספרדי, מר מאני מאת אברהם ב. יהושע, אל מקום שהרוח הולך מאת חיים באר, היהודי האחרון מאת יורם קניוק, כמו ידיו (פרקי אליק), ילדי השעשועים, יונה מחצר זרה מאת משה שמיר, הדודאים מהארץ הקדושה מאת אהרון מגד, ויקטוריה מאת סמי מיכאל, בימים ההם מאת מנדלי מוכר ספרים, תמול שלשום, שירה, סיפורים מאת ש"י עגנון, המצב השלישי, לדעת אישה, מנוחה נכונה מאת עמוס עוז, שתפרוץ מלחמה... וננוה מאת יצחק פילוסוף, עצם אל עצמו מאת נתן שחם, הדבר היה ככה, יונה ונער, כימים ההם מאת מאיר שלו, חיי אהבה מאת צרויה שלו, יעקב, הפרדס, משלי בקבוקים, פונדקו של ירמיהו, סיפורים מאת בנימין תמוז, נוי לנד מאת אשכול נבו, סיפורים מאת חיים נחמן ביאליק, צברים על דרך המשי מאת דינה היימן, חוויה יפנית, ארבע אמהות מאת שפרה הורן, אהבה בצפת מאת שושנה שבבו, שירת רחל, השירים מאת ח"נ ביאליק, מה איכפת לציפור: חנוך לוין, שירים: שאול טשרניחובסקי, שירים מאת יהודה הלוי, זה עם הפנים אלינו מאת רונית מטלון, מורה נבוכים מאת הרמב"ם, ספר הכוזרי מאת רבי יהודה הלוי, ספר הזוהר, התלמוד הבבלי, המשנה, התנ"ך, קריעה מאת יהודית רותם, אותה האהבה כמעט מאת מירי רוזובסקי, ימיו ולילותיו של הדודה אווה מאת אמנון דנקנר, ביקור אחרון במוסקבה מאת מישקה בן-דוד, השמש השחורה מאת אמנון רובינשטיין, תנ"ך עכשיו מאת מאיר שלו.

נקראו לאחרונה – שליחותו של הממונה על משאבי אנוש, הכלה המשחררת מאת אברהם ב. יהושע, קירוב לבבות מאת עדה אהרוני, סיפורים חיים מאת אהרון אפלפלד, מים נושקים למים, חצוצרה בואדי מאת סמי מיכאל, כל הרומנים ורוב הסיפורים של ש"י עגנון, סיפור על אהבה וחושך מאת עמוס עוז, רומן רוסי, פונטנלה, עשו מאת מאיר שלו, הוא הלך בשדות, מלך בשר ודם מאת משה שמיר, כל הרומנים מאת בנימין תמוז, ויסקי זה בסדר, שתיקה מאת יהושע סובול, תש"ח מאת יורם קניוק, דולי סיטי מאת אורלי קסטל-בלום, סוגרים את הים מאת יהודית קציר, בעל ואישה מאת צרויה שלו, וידוי מאת יוכי ברנדס, מלאך מסוכן מאת דב נרדימן, רחוב שיח' חמזה 17, קהיר מאת אברהם בר-אב, הטרילוגיה של שאול ויוהנה מאת נעמי פרנקל, איש ליד מכונה מאת סטף ורטהיימר, מדינת היהודים מאת תיאודור הרצל, אנתולוגיה של סופרים מזרחיים – סיפורת ושירה - בעריכת יצחק גורמזאנו גורן, יצר לב האדמה מאת שהרה בלאו, בשנים טרם הכרתיך וספרי שירה אחרים מאת צבי אביאל, קול צעדינו מאת רונית מטלון, לידה מאת שרי אריסון, השועל מאת יוחנן רון, נפש הומיה מאת רם אורן, מלכה עירומה: שירת מחאה חברתית נשית בעריכת דורית ויסמן.

I Am Reading Translated books into Hebrew, by Falcones, Williams, Toltz, Adichie, Bolgakov, Bundrick, Bashevis Singer, Gordimer, Gorky, Jerome, Werfel, Turgenev, Jakobsen, Murakami, Malamud, Zafon, Saramago, Solzhenitsyn, Fontane, Tchekhov, Achebe, The Bhagavad Gita, Ginzburg, Heinrich Mann, Fallada, Boll, Buck, Haddon, Wouk, White, Roth, Heym, Ragen, Berger, Deforges, Blair, Uys, Le Carre, Jonasson, Goodman, Marias, Herbert & Ransom, Lee, Brown, Abish, O'Connor, Coelho, Stedman, Simons, Boo, Ende.

ספרים מתורגמים לעברית – שבריר מאת סטיב טולץ, חמניות מאת שראמי בונדריק, היד של פאטימה מאת אלפונסו פלקונס, סטונר מאת ג'ון ויליאמס, חצי שמש צהובה מאת צ'יממנדה נגוזי אדיצ'יה, השטן ממוסקבה מאת

מיכאל בולגקוב, הקוסם מלובלין, המפתח מאת יצחק בשביס זינגר, אורה כבוד, בתו של בורגר מאת נדין גורדימר, ילדות מאת מקסים גורקי, שלושה בבומל מאת ג'רום ק. ג'רום, ארבעים הימים של מוסה דאג מאת פרנץ ורפל, קן אצילים מאת א.ס. טורגניב, נילס לינה מאת ינס פטר יעקבסן, קפקא על החוף מאת הרוקי מורקמי, פרקי חיים של דובין מאת ברנרד מלמוד, צלה של הרוח מאת קרלוס רואיס סאפון, על העיוורון מאת ז'וזה סאראמאגו, אוגוסט 1914 מאת אלכסנדר סולז'ניצין, אפי בריסט מאת תיאודור פונטנה, פריחה שנתאחרה מאת אנטון צ'כוב, ביליארד בתשע וחצי מאת היינריך בל, פומפיי מאת רוברט האריס, ביתן הנשים מאת פרל בק, המקרה המוזר של הכלב בשעת לילה מאת מארק האדון, רוחות מלחמה מאת הרמן ווק, גדילי עצים מאת פטריק וויט, מארש ראדצקי מאת יוזף רוט, עלילות הברון מינכהויזן מאת גוטפריד אבגוסט ברגר, דוח המלך דוד מאת שטפן היים, שדרות הנרי מארטן 101 מאת רז'ין דפורז', יחוס מאת ליאונה בליר, ואל אשך תשוקתך מאת נעמי רגן, המתופפת הקטנה מאת ג'ון לה-קארה, בראזיל מאת ארול לינקולן אייס, הזקן בן המאה שיצא מהחלון ונעלם מאת יונס יונסון, אינטואיציה מאת אלגרה גודמן, לב לבן כל כך מאת חוויאר מריאס, תחיית המתים מאת פרנק הרברט וביל רנסום, אל תגע בזמיר מאת הרפר לי, צופן דה וינצ'י מאת דן בראון, עד כמה זה גרמני מאת וולבר אביש, אור בין האוקיינוסים מאת מ.ל. סטדמן, ילדי החירות מאת פאולינה סיימונס, IQ84 ספר ראשון ושני מאת הרוקי מורקמי, מאחורי היפים לנצה מאת קתרין בו, הסיפור שאינו נגמר מאת מיכאל אנדה. **נקראו לאחרונה** – איש העם מאת צ'ינואה אצ'בה, הבהגווד גיטא, ולנטינו מאת נטליה גינצבורג, פרופסור אונרט מאת היינריך מאן, האישה בזהב: סיפורה יוצא הדופן של יצירת המופת של גוסטב קלימט "דיוקן של אדלה בלוך-באואר" מאת אן-מארי אוקונור, המגילה מעכו מאת פאולו קואליו, לכד בברלין מאת האנס פאלאדה.

One could get the false impression that I, Jacques Cory, Yaakov Cory in Hebrew, am a citizen of the world, a cosmopolitan, with no roots in Israel, loving France, being a Europocentrist, wanting to assimilate in Europe and to forget my Jewish roots. But, I fell in love with Israel, when I settled there, if not at the age of 9, surely at the age of 13, when at last I was among Sabra friends born in Israel, who admired my intellect and were not jealous of my scholar achievements as during my primary school education, in an environment that despised culture, when Cowboys books were the most sophisticated intellectual achievements of the kids. I went at the age of 13 to a youth movement (socialist, of learning and working kids...) and felt there an integral part of society. The army was also a very important melting pot, but the most important decision of my life was taken on June 5, 1967, on my 23rd birthday. I terminated my BA studies in Economics and Political Sciences in 1964/5 at the age of 20, when I started to work as an Economist officer at the Israeli army until February 1967. By then, Israel was in the middle of a recession, and having found no work, although I earned a lot in temporary works, I applied for work to Omega in Bienne, Switzerland, where I was received (Israel didn't offer me work but Swietzerland did...). I was frustrated that after my military service and BA, I had no work in Israel.

I had to start my work in mid June and had purchased a ticket for a ship sailing from Haifa on June 5, 1967, my birthday. A few days before this date, started the tension between Egypt and Israel, after the Egyptian broke all the agreements, leading to the [Six-Day War](#), starting on June 5, 1967. I phoned my reserve unit and they told me that I can leave Israel, as I am not needed. So, I had to decide, am I going to leave Israel, maybe forever, when the country is being attacked by the Egyptians, Syrians and Jordans, or am I staying in my homeland, although I was not needed and could leave. If I would have leaved, I could have become a Swiss citizen, as I had many affinities with French Swiss. But I decided to remain in my country that maybe didn't need me right away but they would need me in the near future.

And, indeed, I was called to duty, right after the war for a month, and in the meantime I received a notification that I was admitted to the MBA studies at Insead with a full scholarship. In August I left for Berlin and later for Paris, visiting for the first time Paris. In France, I encountered for the first time anti-Semitism, which shocked me, as I had the impression that the French had all the qualities and no drawbacks. At a Rotary meeting right after I came to France, I was asked how the Jews dared to conquer East Jerusalem, which is holy to the Christians and Muslims (they forgot to mention that the Jews were there first, and built the Temple, but who remembers David and Salomon?). I answered them that the Arabs

started the war as they did also in 1948, but when they lose they call the Israelis aggressors, and the situation now is far better for the Christians than it was before. Ultimately, they befriended me, as they were not accustomed to receive blunt answers by the French Jews who were too "apologetic"...

I dated at Fontainebleau a young woman aged 18 who studied at a Catholic school in her last year of high school. One evening when we were in my room she said that she has to return home to prepare a composition on the superiority of Christianity over Judaism. I told her that I will write for her the composition as I am an expert on the matter. I dictated her all the "usual" lies about the Jews, we killed Jesus, we refuse to recognise the Messiah, we like too much money, we are presumptuous, misers, we have a double allegiance to France and Israel, in short all the lies that I have heard in the past few months. I didn't go too far as to say that we drink the blood of young Christian boys in Passover, as I wanted the composition to sound genuine. My girlfriend was hilarious, she laughed a lot, as she of course was pro-Semite, otherwise she wouldn't have dated me. Well, she received the first prize! It became the joke of all her class to whom she told the truth that the composition was written by her Jewish boyfriend. The nuns of course didn't know about that and praised her for the excellent "balanced and objective" composition. Her composition was submitted to the Paris contest where all the religious schools contested. The first prize was a scholarship and the second prize was a week of a religious seminar in a convent. Guess what? She received the second prize, the Catholic management found that the composition was too old-school Catholic and didn't match the new doctrines of the Pope. She wanted to kill me, as because of me she had to attend the religious seminar, and told me that this was the problem with the Jews – they excel too much even when they write an anti-Semitic composition!

After encountering many more revelations of anti-Semitism, I came to the conclusion that I had only one homeland and I decided to return to Israel right after graduation and not find a lucrative job there, as others did. But, once again, fate intervened at the crossroads between cosmopolitanism and nationalism. Cosmopolitan is derived from the Greek κοσμοπολίτης, or *kosmopolitês*, formed from "κόσμος", *kosmos*, i.e. "world", "universe", or "cosmos", and *πολίτης*, "*politês*", i.e. "citizen" or "[one] of a city". Contemporary usage defines the term as "citizen of the world". In April 1969, I worked at IAI, Israel Aircraft Industries, when the company decided to purchase two aerospace companies in Belgium - Sabca and Cobelda. As I worked for the VP who was responsible of the purchasing it was decided that I will relocate to Belgium and supervise the merger. Afterall, this is what I learned at Insead, Belgium was part of the Common Market, French was my mother tongue, I was the perfect candidate for the job. The departure was imminent, I said goodbye to my parents and friends (I didn't have at the moment a girlfriend), I wrote to my Belgian friends that I was coming; the suitcases were ready, the flight ticket, the passport... But, at the last moment, a couple of days before my departure, the deal was cancelled because of the embargo, and I remained in Israel. A week later I met at a party a young woman Ruthy, we fell in love immediately, le coup de foudre, and three months later we were married. Only then, I felt at last fully assimilated in the Israeli culture, Ruthy was the opposite of a cosmopolitan, she was not a Sabra, but having come to Israel at the age of three, she was 100% Israeli, she had never left Israel (only in 1978 she travelled abroad for the first time), and I at last felt completely Israeli. Ruthy was convinced that Israel is the only answer for the Jews who want to avoid anti-Semitism, her Romanian parents were almost murdered in the holocaust, as most of her family were, and I came to the same conclusion. I started to read, for my pleasure (not for my literature courses), Israeli literature, liking most Agnon, Shamir and Tammuz, going to the theater to see Israeli plays, still feeling a bit cosmopolitan but with Israeli roots, as there is no contradiction between the two, that complement each other in harmony.

And of course, there is the Bible. I have studied the Bible in Ancient Hebrew and understand it almost perfectly. I am an atheist but have a great respect and admiration for religion, much less for ultra-orthodox religious people of all faiths. I read many books, wrote and taught extensively, on business ethics in Christianity, Judaism, Islam, Buddhism, and other religions, based on the [Golden Rule: Do unto others as you would have them do unto you](#). In the Hebrew original in the Bible – (ויקרא י"ט:י"ח) **וְאָהַבְתָּ לְרֵעֶךָ כָּמוֹךָ** – love your friend as yourself. Or in Chinese/Mandarin: chi so pu yu wu shih yu jen 己所不欲，勿施于人. Alternatively, One should not treat others in ways that one would not like to be treated. In the original, in Aramaic: dealeikha sani lehaverha lo taavid (שבת לא א – דעליך סני לחברך לא תעביד). As I am Aristotelian in my belief – advocate of the middle way, the mean between extremes, the "golden mean", nothing in excess, harmony, in short – I believe in moderation and not on extreme conduct. If you substitute Ethics/Justice/Middle Way/Harmony/Humanism instead of God, you found the gist of the Bible, happiness and peace. Actually, God was probably invented by the prophets in order to convince men and women to conduct righteously, as most of the people have to fear the wrath of God in order to be ethical, and even so, they "buy" forgiveness by donating to the church, mosque or synagogue, in order to be forgiven by God. Today, the unethical tycoons, even if they are not religious, donate to charity, to universities, hospitals, public buildings, culture, or sports activities, and society forgives them that they got rich by unethical means. Well, not all of them donate, and not all of those who donate are unethical, like Warren Buffett, one of the most ethical businessmen, who donates back to society almost all what he has.

I like to read from time to time the Bible, and the chapter I like the most is Psalm 92, that summarizes my belief that people should live with a clean conscience, based on a humanistic approach to life, faith in Ethics, harmonious and holistic conduct, admiration of a moderate and wise existence, justice for the righteous and the wicked – the righteous flourish like the palm tree, they still bear fruit in old age, and though the wicked sprout like grass, evildoers shall be scattered. To declare that Lord/ethics/justice is upright, he is my rock, with no unrighteousness. Those who want to hear this psalm in Hebrew can hear it on this Hebrew link: [האזנה לפרק זה](#)

◀ Psalm 92 ▶

English Standard Version - How Great Are Your Works

A Psalm. A Song for the Sabbath.

1It is good to give thanks to the Lord,
to sing praises to your name, O Most High;
2to declare your steadfast love in the morning,
and your faithfulness by night,
3to the music of the lute and the harp,
to the melody of the lyre.
4For you, O Lord, have made me glad by your work;
at the works of your hands I sing for joy.

5How great are your works, O Lord!
Your thoughts are very deep!
6The stupid man cannot know;
the fool cannot understand this:
7that though the wicked sprout like grass
and all evildoers flourish,
they are doomed to destruction forever;

8 but you, O Lord, are on high forever.

9For behold, your enemies, O Lord,
for behold, your enemies shall perish;
all evildoers shall be scattered.

10But you have exalted my horn like that of the wild ox;
you have poured over me fresh oil.

11My eyes have seen the downfall of my enemies;
my ears have heard the doom of my evil assailants.

12The righteous flourish like the palm tree
and grow like a cedar in Lebanon.

13They are planted in the house of the Lord;
they flourish in the courts of our God.

14They still bear fruit in old age;
they are ever full of sap and green,

15to declare that the Lord is upright;
he is my rock, and there is no unrighteousness in him.

תהילים פרק צב

א מְזִמּוֹר שִׁיר, לְיוֹם הַשַּׁבָּת.
ב טוֹב, לְהַדוֹת לַיהוָה; וּלְזַמֵּר לְשִׁמְךָ עָלַיִן.
ג לְהַגִּיד בְּבֵקֶר חֲסִדֶּךָ; וְאַמוֹנְתֶךָ, בְּלִילוֹת.
ד עָלַי-עֲשׂוֹר, וְעָלַי-נָבֵל; עָלַי הַגִּיוֹן בְּכִנּוֹר.
ה כִּי שִׁמְחַתְנִי יְהוָה בְּפַעֲלֶךָ; בְּמַעֲשֵׂי יְדֶיךָ אֲרַנֶּן.
ו מֵה-גָּדְלוֹ מַעֲשֵׂיךָ יְהוָה; מְאֹד, עִמְקוֹ מִחֲשָׁבְתֶיךָ.
ז אִישׁ-בָּעַר, לֹא יִדַּע; וְכִסִּיל, לֹא-יָבִין אֶת-זֹאת.
ח בְּפָרֶחַ רְשָׁעִים, כְּמוֹ עֵשֶׂב, וְיִצְיָצוּ, כָּל-פְּעָלֵי אֱוֹן: לְהַשְׁמֵדֵם עַד־עַד.
ט וְאַתָּה מְרוֹם-- לְעֵלָם יְהוָה.
י כִּי הִנֵּה אֵיבֶיךָ, יְהוָה-- כִּי-הִנֵּה אֵיבֶיךָ יֹאבְדוּ:
וְתִפְרְדוּ, כָּל-פְּעָלֵי אֱוֹן.
יא וְתָנִים כְּרָאִים קָרְנֵי; בַּלְתִּי, בְּשִׁמּוֹן רַעְנָן.
יב וְתִבַּט עֵינַי, בְּשׁוֹרֵי:
בְּקָמִים עָלַי מְרַעִים-- תִּשְׁמַעְנָה אָזְנִי.
יג צְדִיק, כְּתֹמֵר יִפְרַח; כְּאֶרֶז בְּלִבְנוֹן יִשְׁגָה.
יד שְׁתוּלִים, בְּבַיִת יְהוָה; בְּחִצְרוֹת אֶלְהִינוּ יִפְרִיחוּ.
טו עוֹד, יִנּוּבוּן בְּשִׁיבָה; דְּשָׁנִים וְרַעְנָנִים יִהְיוּ.
טז לְהַגִּיד, כִּי-נֶשֶׁר יְהוָה; צוּרִי, וְלֹא-עֲלֵתָה (עוֹלָתָה) בּוֹ.

I visited most of Israel – I studied for three years at the Hebrew University of Jerusalem, I worked for nine years in Tel Aviv, but most of the time I lived in Haifa, where I prefer to live, with my family, my parents lived there, and Ruthy's parents lived in the nearby town of Nahariya. I live on Mount Carmel in a cottage with a fantastic view of Mount Carmel, the woods and the sea. I stayed several times at Eilat, visiting a few times Beer Sheba, Nazareth, Tiberias, Safed, the Golan Heights, and only once the touristic sites of the West Bank. Some people say that I visit more foreign countries than my own country, but this is common to many of my friends, who are cosmopolitan as I am. When you study so many languages, read so many literatures, visit so many countries, you are bound to read less Hebrew books and tour less your own country. When walking on the walls of Carcassonne I was criticized that I have not walked yet on the walls of Jerusalem, and I really don't want to divulge if I have ever visited the Knesset, Israeli parliament, while I visited the American Congress, the British

Parliament, the French Assemblée Nationale, the Romanian Parliament, and the German Reichstag, where I dined with the group of INSEAD alumnus. Yet, I feel a 100% Israeli, as can be seen in this book, I support the Israeli government attitude in the Palestinian conflict although I differ sometimes with the tactics, but I never criticize Israel when visiting abroad. I feel that I've found the right balance/harmony between my cosmopolitan/Israeli identities, as the Golden Rule and Aristotelian middle way were always and still are the motto of my life.

One of the criteriae of the essence of being an Israeli is probably the community singing, or the folklore dances. I participated every month during 14 years in a community singing organized by Effi Netzer who sang accompanied with his accordion, with me, my wife and friends, and with 400 more people, Israeli songs, and in the second part of the evening we heard Israeli singers singing Israeli songs and cosmopolitan songs – French chansons of Edith Piaff, Yves Montand, Gilbert Beaud, Jacques Brel, Beatle songs, South American – Peruvian Indian, Brazilian sambas, Mexican mariachis, Argentinian tangos, Cuban salsa, American Country songs, Spirituals, Italian songs – Napolitan, San Remo, Eurovision songs, Irish songs (Israelis don't boycott Irish music...), Abba songs, Frank Sinatra and oldies songs, Greek songs, Musical songs, and even Opera arias and Oriental songs. The Israeli songs were songs of the repertoires of the best Israeli singers, poets, and composers: [Chava Alberstein](#), [Naomi Shemer](#), [Nurit Hirsh](#), [Ehud Manor](#), [Yehudit Ravitz](#), [Arik Einstein](#), [Nathan Alterman](#), [Ofra Haza](#), [Uzi Hitman](#), [Effi Netzer](#), [Ilanit](#), [Rita](#), and links to more Israeli singers in this book.

So, am I a good citizen? Should a good citizen support all what the government does, or should he criticize what he thinks is wrong, while strictly obeying the law even if he differs to many of the laws? I've remained in Israel throughout all my life, except for ten years – 9 when I was a kid in Cairo, but even then my allegiance as my father's was to Israel and not to Egypt, and one in France, where I studied for my MBA, and although I could have settled before and after Insead outside Israel I remained in the country and gave my children an uninterrupted Israeli education of 12 years at the Reali School of Haifa, one of the best schools in Israel. I also served as an economist at the Army in the reserves (as a Major) until I was 50.

Who is a true Israeli? A citizen who lives all his life in Israel, without traveling abroad and speaks only Hebrew? Or a citizen who comes to live in Israel at the age of 80 only because it is one of the few countries in the world who don't have inheritance taxes? A settler who settles in Judea and Samaria returning to the sites where his forefathers lived? Or a human rights watch member who denounces every move where the army and settlers oppress the Arab population? A high tech engineer who lives in Los Angeles, receives the American nationality, but all his friends are also from the Israeli diaspora? Or an army officer who was wounded by the Palestinians in one of the retaliations campaigns against the launching of thousands of rockets from mosques and schools aimed to kill thousands of innocent civilians in synagogues and kindergartens? The answer is very ambiguous and much more complex than defining who is a true Frenchman, Italian or German. Israel is a unique country where the main common denominator of the population is the ethnic/religious roots, and even that applies only to less than 80% of the population. There are wide gaps between religious/ultraorthodox/secular, Jews and Arabs, Sephardic/Oriental/Ashkenazis, left/center/right/religious/Arab parties, rich/middle class/poor, doves/hawks, Sabras (born in Israel)/immigrants, new immigrants from Russia/Ethiopia/western countries, and the gaps in many cases are increasing (especially in social classes). My activities focus in narrowing the gaps and reaching an harmonious balance.

Israel is the land of the Jewish people, the [Israeli Declaration of Independence](#) identifies Israel as a "Jewish State". Paragraph 13 of the Declaration provides that the State of Israel would *be based on freedom, justice and peace as envisaged by the prophets of Israel; it will ensure complete equality of social and political rights to all its inhabitants irrespective of religion,*

race or sex. I believe that the right definition of the state should be: the land of the Jewish people **and** of all its citizens. "Jewish people" as opposed to only all its citizens (like the US or Australia), because the purpose of the foundation of the state was and is to give a homeland to all the Jews. "and of all its citizens" because we have in Israel minorities of Arabs, Druzes, Russian Christians, African refugees, etc., who are not Jewish yet Israel is their land also. According to the law, Israel is also a democracy, with equal rights to all. But the definition of a democracy according to me is a system that achieves the maximum welfare to all the population.

I fully adhere to the Israeli Declaration of Independence, and to most of the ensuing laws although I differ but obey to some of the laws, especially on religious matters - I think that the country should be secular and should not finance religious schools, economic matters - the taxation laws which are antisocial and neoliberal, and welfare laws that have privatized most of the government responsibilities to society. I criticize in my books and articles, on my website and in my courses and lectures, many of the social and economic, political and ethical foundations of Israel and I have issued a platform of a Movement of the Second Republic of Israel, aimed to restart most of the Israeli foundations based on the Declaration of Independence.

The movement operates outside the political system focusing on social, economic and governmental justice, integrity, equality, sustainability, and the quality of life of all the citizens. The movement unites all the segments of the population – hawks and doves, settlers/pioneers and "peace now" adherents, Jews and Arabs, religious and seculars, men and women, rich/middle class/poor, Israelis living in the periphery and the center, businessmen, academics, intelligentsia/workers. Israel should increase the percentage of the middle class from 27% to 50% like in Sweden, should reduce the percentage of poors by more than half to less than 10% like in Canada, Norway and Switzerland, should eliminate the gaps between the segments of the population and especially Jews and Arabs, Ultraorthodox and seculars, focusing on ethics and integrity, eradication of corruption and bribes, abolishing the neoliberal system, with a humane capitalist system operating for the welfare of all the stakeholders of society, with a presidential government system and a government of experts, abolishing the illicit ties between business and government and banning the employment of government officials in the private sector and in parallel increasing substantially (like in Singapore) the salaries of the public sector employees, separation of religion and government (like in France), free education at all levels, decreasing substantially crime (including white collar crime), returning to basics – an equal society condemning wrongdoing and advocating modesty, cooperation instead of cut-throat competition, involvement in the community, finding the Middle Way in all activities including the economic regime, with adequate regulation, striving to increase the intellectual level of the youth as opposed to decadent reality programs. In short, through this holistic approach Israel and all societies would find the adequate budgets to implement all these reforms, returning the power to the people as opposed to the tycoons and oligarchy who rule de facto the economy, with a progressive taxing system, strong penalties to haircuts and ethical wrongdoing, heavy sentences to all those who ruin the environment, and strong incentives to an ethical conduct of the people.

And now, we bring a short survey on Hebrew literature of the authors I like most – Shai Agnon, Moshe Shamir, Amos Oz, Benjamin Tammuz and Haim Nahman Bialik. First – Shai Agnon. **Shmuel Yosef Agnon** ([Hebrew](#): שמואל יוסף עגנון) (July 17, 1888 – February 17, 1970) was a [Nobel Prize laureate](#) writer and was one of the central figures of [modern Hebrew fiction](#). In Hebrew, he is known by the [acronym Shai Agnon](#) (ש"י עגנון). In English, his works are published under the name **S. Y. Agnon**. Agnon was born in [Galicia, Austro-Hungarian Empire](#) (today [Ukraine](#)). He later immigrated to [Mandatory Palestine](#), and died in [Jerusalem, Israel](#).

His works deal with the conflict between the traditional [Jewish](#) life and language and the [modern world](#). They also attempt to recapture the fading traditions of the European [shtetl](#) (village). In a wider context, he also contributed to broadening the characteristic conception of the [narrator](#)'s role in literature. Agnon shared the Nobel Prize with the poet [Nelly Sachs](#) in 1966. The communities he passed through in his life are reflected in his works:

- Galicia: in the books [The Bridal Canopy](#), *A City and the Fullness Thereof* and *A Guest for the Night*.
- Germany: in the stories "Fernheim", "Thus Far" and "Between Two Cities".
- Jaffa: in the stories "Oath of Allegiance", "Tmol Shilshom" and "The Dune".
- Jerusalem: "Tehilla", "Tmol Shilshom", "Ido ve-Inam" and "Shira".

Nitza Ben-Dov writes about Agnon's use of allusiveness, free-association and imaginative dream-sequences, and discusses how seemingly inconsequential events and thoughts determine the lives of his characters. Some of Agnon's works, such as *The Bridal Canopy*, *And the Crooked Shall Be Made Straight*, and *The Doctor's Divorce*, have been adapted for [theatre](#). A play based on Agnon's letters to his wife, "Esterlein Yakirati", was performed at the [Khan Theater](#) in Jerusalem. Agnon wrote many short stories, but I like most his novels and novellas:

- [The Bridal Canopy](#) (1931), translated from *Hakhnāsat kallāh*. An epic describing Galician Judaism at the start of the 19th century. The story of a poor but devout Galician Jew, Reb Yudel, who wanders the countryside with his companion, Nuta, during the early 19th century, in search of bridegrooms for his three daughters.
- [In the Heart of the Seas](#), *a story of a journey to the land of Israel* (1933), translated from *Bi-levav yamim*. A short novel about a group of ten men who travel from Eastern Europe to Jerusalem.
- [A Simple Story](#) (1935), translated from *Sipur pashut*. A short novel about a young man, his search for a bride, and the lessons of marriage.
- [A Guest for the Night](#) (1938), translated from *Ore'ah Noteh Lalun*. A novel about the decline of eastern European Jewry. The narrator visits his old hometown and discovers that great changes have occurred since World War I.
- *Betrothed* (1943), translated from *Shevuat Emunim*. A short novel.
- [Only Yesterday](#) (1945), translated from *Temol shilshom*. An epic novel set in the Second Aliyah period. It follows the story of the narrator from Galicia to Jaffa to Jerusalem.
- *Edo and Enam* (1950). A short novel.
- *To This Day* (1952), translated from *Ad henah*. A tale of a young writer stranded in Berlin during World War I.
- *Shira* (1971). A novel set in Jerusalem in the 1930s and 1940s. Manfred Herbst, a middle-aged professor suffering from boredom, spends his days prowling the streets searching for Shira, the beguiling nurse he met when his wife was giving birth to their third child. Against the background of 1930s Jerusalem, Herbst wages war against the encroachment of age.

ONLY YESTERDAY: Seduced by Zionist slogans, young Isaac Kumer imagines the Land of Israel filled with the financial, social, and erotic opportunities that were denied him, the son of an impoverished shopkeeper, in Poland. Once there, he cannot find the agricultural work he anticipated. Instead Isaac happens upon house-painting jobs as he moves from secular, Zionist Jaffa, where the ideological fervor and sexual freedom are alien to him, to ultra-orthodox, anti-Zionist Jerusalem. While some of his Zionist friends turn capitalist, becoming successful merchants, his own life remains adrift and impoverished in a land torn between idealism and

practicality, a place that is at once homeland and diaspora. Eventually he marries a religious woman in Jerusalem, after his worldly girlfriend in Jaffa rejects him. Led astray by circumstances, Isaac always ends up in the place opposite of where he wants to be, but why? The text soars to Surrealist-Kafkaesque dimensions when, in a playful mode, Isaac drips paint on a stray dog, writing "Crazy Dog" on his back. Causing panic wherever he roams, the dog takes over the story, until, after enduring persecution for so long without "understanding" why, he really does go mad and bites Isaac. The dog has been interpreted as everything from the embodiment of Exile to a daemonic force, and becomes an unforgettable character in a book about the death of God, the deception of discourse, the power of suppressed eroticism, and the destiny of a people depicted in all its darkness and promise.

AND FROM SHIRA: When Henrietta realized she was alone with her husband, she took his hand and said, "Don't be annoyed that I'm troubling you to take Shira to dinner. You don't know what a wonderful woman she is. . . . Now, my darling, get ready for the nurse. Don't you want to see Sarah?" "Sarah? Who's Sarah?" Henrietta said, "Didn't we agree to call our new daughter Sarah?" . . . The nurse Shira was back. . . . She wore a midlength gray dress and a silver filigree necklace, which set off her face. . . . One more striking thing: on her lovely, small feet she wore shoes made by a skilled craftsman, which lent special elegance to her bearing. . . . When they were outside, Shira said, "Actually, I would rather not go to a restaurant. . . . Let's walk a little, so I can clear my head." . . . Herbst lowered his eyes. . . . He saw her small feet in the slippers she had waved at him the night before. He remembered the night's events, how he had slipped them off and exposed her feet, how she had put the slippers back on and he had slipped them off again, how her feet had wriggled, stockingless, bare, lovelier than any feet in the world.

Another quote from Shira, where Agnon explains as Herbst what he thinks about politicians:

"...החכמים מושכים ידיהם מהנהגת העולם, מפני שהם יודעים שיש חכמים מהם ורוצים שיתנהג העולם על ידי חכמים גמורים, בתוך כך קופצים הטפשים והרשעים ובאים ונוטלים את העולם לידיהם ומנהגים את העולם לפי זדונם וכפי טפשותם. מעתה היאך נותנים החכמים לעולם שיאבד על ידי השוטים והרשעים, אלא שמתוך שהחכמים חכמים ומוסיפים חכמה, כל שנראה להם אתמול כחכמה שלמה רואים אותו היום שאינו חכמה ואינם עומדים על דעתם ואינם תוקעים עצמם לשום דבר מפני החכמה שמוליכה את החכמים ממעלה למעלה. לא כן הטפשים. כל דבר שנתנו בו עיניהם הרי הם מחזיקים בו ואינם מניחים ממנו, שאם יניחו ידיהם ממנו אין להם מה יעשו בעולם. לפיכך כל ימיהם תחבולות ובלבד שיחזיקו את העולם בידיהם."

I'll try to translate this quote from Agnon's Shira: "The wise people are not inclined to rule the world as they know that there are people who are wiser and they want that the world will be ruled by totally wise people. In this gap jump the fools and the wicked who come and grasp the world in their hands and rule the world wickedly and foolishly. Now how can the wise people allow the world to be lost by the fools and wicked, because the wise become wiser, and what they thought yesterday was a complete wisdom they see today that it is not wisdom and they do not insist on their opinions and they don't push themselves into anything as the wisdom leads the wise people higher and higher. Not so the foolish. Everything that they want they hold it and do not let it go, because if they do so they'll not know what to do in this world. Therefore, all their lives are ruse enabling them to hold the world in their hands."

Moshe Shamir is from another generation, born in Israel, fighting in 1948, and writing many masterpieces of the young nation Israel. **Moshe Shamir** ([Hebrew](#): משה שמיר; September 15, 1921 – August 20, 2004) was an [Israeli](#) author, playwright, opinion writer, and public figure. Shamir was born in [Safed](#). He went to the Tel Nordau School and graduated from the [Herzliya Hebrew High School](#) in [Tel Aviv](#). In the [Israeli War of Independence](#) he served in [Palmach](#). He began his political career as a member of the movement [Hashomer Hatzair](#), in which he filled a leadership role. He was one of the editors of their official newspaper *Al Ha-*

Homa from 1939 to 1941. From 1944 to 1946 he was a member of [kibbutz Mishmar HaEmek](#). He was founder and editor of the [Israel Defense Forces](#) official newspaper [Bamahane](#) ("In the Camp") from 1947 to 1950. During the 1950s he was a member of the editorial board of the newspaper [Maariv](#) and the editor of its literature section. Shamir began writing stories at a young age. They immediately attracted attention, and not only for his literary ability. He was always engaged with political problems, always arousing opposition. The first opposition came from Meir Yairi, leader of the left-wing movement to which Shamir belonged, concerning what was perceived as "ideological aberration" in his stories. In hindsight it is difficult to understand what the fuss was about. The stories seem completely innocent and certainly are not hostile or injurious to the kibbutz movement. However, the anger that was aroused against Shamir was so strong that he decided to leave his kibbutz in 1947 for ideological reasons. Shamir's first story, in 1940, dealt with [Abraham](#) and the [binding of Isaac](#). The story was published in the youth movement newspaper *Al Ha-Homa*.

In his 1947 novel *He Walked Through the Fields*, which became the first play performed in the established State of Israel, the hero is a native-born Israeli, a "Sabra". The book won the [Ussishkin](#) Prize. It was adapted as a movie directed by Yosef Milo, who also directed its theatrical debut. In 1947, he became the chief editor of the [Haganah](#) (later [Israel Defense Forces](#)) newspaper [Bamahane](#). He edited it until he was dismissed at the request of [David Ben-Gurion](#) for publishing an article about a celebration of the disbanding of [Palmach](#). Thereafter he continually aroused scandals, more than any other Hebrew author of our time. The hero of *With His Own Hands: Elik's Story* (1951) is his brother Elik who fell in the War of Independence. The book became an icon of that war. *Alik's Story* was translated into English, adapted into radio plays, and even merited an adaptation for television. It is one of the greatest Israeli bestsellers of all time, selling to date over 150,000 copies. It became part of the program of study in schools.

Under the Sun (1950) and *That You Are Naked* (1959) are autobiographical pieces based on his life in the thirties and forties. Shamir wrote additional books about the members of his family: *With His Own Heart* about his father, and *Not Far From the Tree* about his family history. Besides *The King of Flesh and Blood*, his most translated book was a children's book, *The Fifth Wheel* (1961). It is about the adventures of a kibbutznik, dispatched to bring a tractor from the port, who at every step meets various and sundry obstacles and adventures.

[Joseph Klausner](#) was critical of *The King of Flesh and Blood*, whose central character is the Hasmonean king [Alexander Jannæus](#). [Menachem Begin](#) recalled Klausner's words in a later day when Moshe Shamir, as a member of the [Knesset](#), crossed the political lines from left to right to oppose the [Israel-Egypt Peace Treaty](#). As the prime minister at the time, Begin spoke out against Shamir in the Knesset, indicating that Shamir's objections showed a lack of awareness of the historic moves taking place. He said to Shamir (in Hebrew): Certainly you recall that, in his day, the late Prof. Joseph Klausner wrote, when you published your book *The King of Flesh and Blood*, these words: "There may sometimes be a writer who is not a historian, but to such an extent?" And now I say: "There may sometimes be a politician who does not recognize the rustling wings of history, but to such an extent?" Moshe Shamir also wrote poetry. However, most of his trade was in prose. He was a prolific author, publishing in the course of his life more than 25 books. Thus he is best recognized as a novelist and playwright. He died at the age of 83.

We bring here an extract in Hebrew from the book: The king of flesh and blood:

משבא ינאי להוליך את שלומית לסעודה עטוי היה בסדין של בוץ לבן, ואין עליו דבר זולת חרב החבויה בין קפליו. לעומתו היתה שלומית מפוארת בשיראים של מלכות ומעוטרת בחפצי חן. הוליכה ואמר לה:
 "כיון ששמעו שמעה של סעודה טובה – נתלקטו גרגרניה של ירושלים ובאו, ברוב עם הדרת מלך."

נכנסה לטרקלין וראתה שדחה סעודתה מפני סעודתו. שולחנות היו ערוכים, ועליהם כנוסים בני אדם רבים. הללו נתרוממו עכשיו באחת וקמו על רגליהם, לתת כבוד למלך וכוהן גדול. עמדו ולא זזו כל אימת שהוליך את שלומית על פניהם, והוסיפו לעמוד בשעה שבא עמה למקומה והושיבה. כיון שישב ישבו, ונשתררה דממה כבדה בחללו של טרקלין. אף על פי שהיו עיניה תקועות לפנים בלא נייע, ואף על פי שקצת הקשיבה לברכתו של כוהן גדול, נתונה היתה דעתה למנות מי בבאים. חידה הוא לה אותו מלך שאין כוחו לבני אדם וסופו כונס עם רב. אפשר שלא כנס את הרבים אלא בשביל להימלט מן המעטים. הנה ישב אבשלום אחיו לשמאלו. כמדומה לא נטראו פנים זה ג' ירחים, ואף על פי כן אין הוא מפנה עליו את מבטו, אבשלום ציפיתו אמורה בפניו. ביקשה בעיניה את בן שטח אחיה ומצאתהו שהוא דחוק ליד אחד השולחנות, אף כי נראה מרווח ביו דוחקיו.

ינאי, כמדומה, ביקש לעשות פומבי ליומו החדש, וכנגד תפארת בני אדם שעשויה ירושלים לכנוס למקום אחד העמיד תפארת כליו ומשמשיו ומזונותיו שהוא עשוי לכנוס לשעה אחת. ניכר שלא גמר בלבו על דבר כל אותה תכונה אלא בשעה שיצא מעליה. בני אדם עוד היו מתכנסים ובאים, והעבדים היו חוזרים ומשפיעים על כל שולחן משוב בי מבשלו של מלך. ככל שרבו הבאים מעטו בתוכם שהיו ידועים לשלומית. כמה וכמה מהם ניכרו בקלסתר עכו"ם שלהם, וכמסתבר: משרי צבאו החדשים של ינאי. כשם שמיהר לאבד כן מיהר לקנות. בריות שארמון החשמונאים לא היה מורגל בשכמותם סבבו על השולחנות – סוחרים, מוכסנים וסתם בני נכר, בעלי שיירות ובעלי שליחויות.

נכנסו ובאו עבדים שנשאו את אדונם, והיה זה אלעזר בן פתורה, שהבהילו ינאי ממשכבו. שלח כנגדם ינאי את העומד עליו, והלה מיהר וזימנם למושב של כבוד. ראתה שלומית כן ומיד שלחה אף היא את העומד עליה, והלה מיהר וזימן את שמעון בן שטח למושב של כבוד. התבוננה כיצד מקשיב שמעון לנאמר לו, כיצד הוא מתרומם ממקומו, נפטר מעל שכניו ופוסע בשופי אל מקומו בראש. רק משקרב מאוד ראהו ינאי והטיל מבטו החרף בשלומית, אך שוב לא היתה תקנה לדבר. שמעון ניגש אליו ובירכו במאור פנים, והשיבו ינאי ברכה וזימנו שישב בינו ולמלכה. ישב שמעון ונתן ברכתו לשלומית. אותה שעה הקיש המקיש בחניתו וההמולה הפכה דממה של קשב. קם ינאי ואמר:

"בשעה זו של שמחות," פתח ינאי והתבונן לעבריו, אחת הנה ואחת הנה, "בשעה זו של בשורות טובות, ראוי לנו שנצטרף שמחה לשמחה."

נתן מבטו בשלומית, וידעה כי אליה הוא מכוון. ביקשה לכבוש פניה ולא נשמעו לה. באה לה גאוותה ונשאה סנטרה כנגדו. ראתהו מלוא עמידתו, שעה שהוסיף ואמר בה שאר דבריו:

"על דבר בני יוחנן אשר ילדה לי, תינתן למלכה לשלומית בית שאן העיר, והכפרים, וכל נחלאות המלך אשר בגבולה, וכל המסים והמכסים הבאים ממנה – מתנת המלך לנחלת עולם, לה לנפשה, להנאתה ולשמחת לבה."

קסם על שפתי מלך, וראתה שלומית שהיא נקסמת ונכבשת שוב לשגינותיו של זה, כאילו אפשר לו ללבה שמתנות יקנוהו. אכן, לא מתנתו קנתה אלא שכרון רוחו להפליא. בדומה לה נכבשו כל האחרים. ניכרה חכמתו של מלך, שהניח לעמו שימתין לו; בשביל שלא יבוא לפניו ניצוה אלא יבוא לפניו נוצח. היתה מנוענת ראשה לכאן ולכאן ואינה רואה מי הם שמשלחים בה ברכותיהם ושאוונם. פתאום נדמו ושוב היה ינאי מדבר.

I think that *The King of Flesh and Blood* is the best book of Moshe Shamir, whose central character is the Hasmonean king [Alexander Jannæus](#). The historic accuracy of the book may be disputed by our best historian Joseph Klausner, but it really does not matter as Shamir has succeeded in transposing us to the times of the [Hashmonean Dynasty](#). **Alexander Jannai/Yannai**; [Hebrew](#): אלכסנדר ינאי) was king of [Judea](#) from 103 BC to 76 BC. The son of [John Hyrcanus](#), he inherited the throne from his brother [Aristobulus I](#), and appears to have married his brother's widow, *Shlomtzion* or "Shelomit", also known as [Salome Alexandra](#), according to the Biblical law of [Yibbum](#) ("levirate marriage"), although [Josephus](#) is inexplicit on that point. Since Alexander Jannæus was a high priest, he was technically breaking Jewish law according to the [laws in Leviticus](#). The laws in Leviticus state that a Jewish high priest is forbidden to marry a widow. I'll translate the last page of the extract from Shamir's book:

"Yannai stood up and said: "In this time of joys," he started looking around once and again, "In this time of good news, it is becoming to add a happy occasion to another one". He looked at Shlomit, and she knew that he meant her. She tried to look aside but her face did not obey her. She looked at him with pride, noticed his stature, while he continued saying to her: "As a

tribute for my son Yohanan that she gave me, the queen Shlomit will receive the town of Beit Shean, the villages, and all the lands belonging to the king in the vicinity, and all the taxes and duties received will be a present of the king forever, to her, to her pleasure and joyful heart." Charm was on the king's lips, and Shlomit noticed that she was charmed and captivated once again by his follies, as if her heart could be won by presents. Indeed, not his present captivated her but his wonderful spirit. In the same token all the others were captivated. The king's wisdom was blatant, while he let his people wait for him; not coming to them vanquished but coming to them victorious. She moved her head here and there and she did not notice who were those who conveyed to her their blessings and noises. Suddenly there was quiet and Yannai spoke again."

Amos Oz is from the third generation. **Amos Oz** ([Hebrew](#): עמוס עוז; born May 4, 1939, birth name **Amos Klausner**) is an Israeli writer, [novelist](#), [journalist](#) and intellectual. He is also a [professor](#) of [literature](#) at [Ben-Gurion University](#) in [Beersheba](#). He is regarded as Israel's most famous living author. Oz's work has been published in 42 languages, including [Arabic](#), in 43 countries. He has received many honours and awards, among them the [Legion of Honour](#) of France, the [Goethe Prize](#), the [Prince of Asturias Award in Literature](#), the [Heinrich Heine Prize](#) and the [Israel Prize](#). In 2007, a selection from the Chinese translation of [A Tale of Love and Darkness](#) was the first work of modern Hebrew literature to appear in an official Chinese textbook. Since 1967, Oz has been a prominent advocate of a [two-state solution](#) to the [Israeli–Palestinian conflict](#). In his political views on the Palestinian conflict he was completely opposite to Moshe Shamir, who wanted to keep Judea, Samaria, Gaza, the Golan heights, and Sinai. Many of Oz's family members were [right-wing Revisionist Zionists](#). His great uncle [Joseph Klausner](#) (of whom we write extensively in this book) was the [Herut](#) party candidate for the presidency against [Chaim Weizmann](#) and was chair of the Hebrew literature department at the [Hebrew University of Jerusalem](#). Oz and his family were not religious, considering it irrational. Oz, however, attended the community religious school Tachkemoni since the only alternative was a socialist school affiliated with the labour movement, to which his family was even more opposed. The noted poet [Zelda](#) was one of his teachers. After Tachkemoni he attended [Gymnasia Rehavia](#). His mother, who suffered from depression, committed suicide when he was 12. He would later explore the repercussions of this event in his memoir [A Tale of Love and Darkness](#).

Oz has published 38 books, among them 13 novels, four collections of stories and novellas, children's books, and nine books of articles and essays (as well as six selections of essays that appeared in various languages), and about 450 articles and essays. His works have been translated into some 42 languages, including Arabic. Oz's political commentary and literary criticism have been published in the Histadrut newspaper [Davar](#) and [Yedioth Ahronoth](#). Translations of his essays have appeared in the [New York Review of Books](#). The [Ben-Gurion University of the Negev](#) maintains an archive of his work. Oz tends to present protagonists in a realistic light with an ironic touch while his treatment of the life in the kibbutz is accompanied by a somewhat critical tone. Oz credits a 1959 translation of American writer [Sherwood Anderson](#)'s short story collection [Winesburg, Ohio](#) with his decision to "write about what was around me." In [A Tale of Love and Darkness](#), his memoir of coming of age in the midst of Israel's violent birth pangs, Oz credits Anderson's "modest book" with his own realization that "the written world ... always revolves around the hand that is writing, wherever it happens to be writing: where you are is the center of the universe." In his 2004 essay "How to Cure a Fanatic" (later the title essay of a 2006 collection), Oz argues that the Israeli-Palestinian conflict is not a war of religion or cultures or traditions, but rather a real estate dispute — one that will be resolved not by greater understanding, but by painful compromise. I often wonder how mistaken can a genius be, and quoting what his great uncle

Joseph Klausner said on Shamir's historical novel, I say: "There may sometimes be a writer who is not a historian, but to such an extent?"

How marvelous it could be if the Israeli-Palestinian conflict was a real estate dispute like our conflict with Egypt, where we evacuated all the territories to the last meter for a peace treaty. Unfortunately the conflict with the Palestinians leaders is **only** a conflict of religion (al-Aqsa is in danger), culture and traditions. A tradition that glorifies death as a Shahid, where children are called Jihad by the hundreds, where mothers are proud to send their children to be shahids as long as they kill as many Jews as they can, a culture that is based on insurmountable hate to the Jews, with a propaganda of incitement, allies in World War II with the Nazis and wanting to adopt their mass murders of Jews when the Germans would have conquered Palestine (Haj Amin al-Huseini was Hitler's ally). The Palestinian leaders are completely opposed to the Western culture of Israel, maintaining a culture which is undemocratic (there is no democracy in Gaza and the West Bank), fundamentalist (Hamas), with oppression of women, minorities, Christians, with no respect to foreigners and their beliefs (Jews have no rights in Jerusalem and the Wailing Wall/[Western Wall](#)/Kotel), teaching their children at school monstrous lies on the Jews, etc. Furthermore, even when Israel withdrew from all the Gaza strip, the Gaza/Hamas launched thousands of rockets into Israel, killing civilians, When we withdrew from most of the West Bank, Arafat's terrorists killed more than a thousand civilians. When we withdrew completely from Lebanon, the Lebanon/Hizballah launched thousands of rockets into Israel, killing civilians, and proving once more that the conflict with the Palestinians and Fundamentalist Islam is not a real estate dispute, but only a conflict of religion, culture, norms, and traditions.

But unfortunately, the peacelovings in Israel, Europe and all over the world, continue to believe in this false mantra. I do not use in my book disparagingly terms unless I think that the terms are justified (actually, all those who use such terms think them justified). When I call Islamic fundamentalist regimes and organizations backing terrorism and hating Jews and Israelis – Nazis, retrograde, Middle Ages, I do it because they use Nazi tactics and terminology, they want to annihilate Israel and the Jews like the Nazis, and really intend to bring us back to the Middle Ages. I never use those terms for those who back them, and occasionally call them anti-Semites or anti-Israelis, because I believe that those are their motivations, and today anti-Semite has become in many places an honorable term and not a pejorative one. Yet, I use the term of peacelovings for all those who are seeking peace unrealistically, although they think that they are realistic. I don't use the pejorative term peacemonger, although quite often they back terrorist and retrograde regimes and organizations such as the Hamas or Hezbollah, seeking to bring us back to the Middle Ages, when they advocate a "Free" Palestine, oppose the "blockade" of Gaza, condemn Israel for using too much force, accusing us of indiscriminate children killing, when they are in favor of the right of return to five million Palestinians to Israel, when they are boycotting Israel in the sake of justice, they are seeking peace unrealistically as a "Free" Palestine cannot exist as it does not exist in Gaza nor in the West Bank, in fact none of the Arab states are democratic and their population is far from being free. The "blockade" of Gaza has only one purpose – to prevent the Hamas for receiving thousands of rockets from our enemies, and Israel is not preventing food, electricity nor any basic necessities to the people in Gaza.

Israel uses the least excessive force and kill civilians only in cases where rockets are launched from populated neighborhoods or to prevent terrorism. So, if this is peace seeking for them – I believe that it is not realistic. Otherwise, I would call them "peacemakers" who are according to Webster: "one that makes or seeks to make peace esp. by reconciling parties or persons at variance". We have in history thousands of examples of peacemakers as Sadat, Begin, and all those who assisted them. We have also in history thousands of examples of peacelovings as

Chamberlain and Daladier and all those who tried to prevent World War II at all cost, bringing a much worse outcome than if the German aggression would have been prevented from the start. The danger with peacelovings is that they are living in an unrealistic world (I would not call it hallucinatory in order not to be pejorative) and are willing to back the worst regimes on earth – the Nazis in the past and the Muslim fundamentalist and terrorists nowadays, including the Palestinian leaders and Iran. This is dangerous as the outcome of their ideology would be disastrous for the world peace. They do not perceive that Israel is the bastion of democracy and Western norms in the Middle East and they back Israelis enemies - dictatures, without human rights, hating Europeans, Jews, Americans. I oppose them but I do not oppose their right to express themselves, as I am a democrat, in favor of free speech for my opponent as for myself.

But what if they back terrorism? Well, we have a judicial system who will discern free speech from incitement, verbal opposition from terrorism. But what if they do it "at the expense of honor" – this is touchy, because it is exactly what the French government and army accused Zola when he backed Dreyfus and accused them. Were Chamberlain and Daladier traitors who acted at the expense of honor of France and the UK? I don't believe so, as I don't believe that Rabin and Peres were acting at the expense of honor when they signed the Oslo agreements. I also don't call Rabin and Peres peacelovings as they really thought that they are bringing peace to Israel, while the outcome of the agreements was war and terror by the terrorists whom we allowed to come back to Palestine. They took a calculated risk, as Begin and Sadat, but history proved that the peace with Egypt persisted, while the peace with the Palestinians collapsed because of the Palestinian (Hamas, Arafat, Abu Mazen) advocacy of war, terrorism, Nazi incitement, and not recognizing Israel's right to exist as a Jewish state. And what about the Israelis organizations and personalities who are today peacelovings, who even advocate boycott to Israel and an imposed solution to the conflict, are they doing it at the expense of honor? When they receive contributions from foreign countries and organizations who oppose Israel and back our enemies, are they honorable? When they call Israelis who oppose them fascists, warmongers, Nazis, are they honorable? I let the reader decide if they are honorable or not, if Brutus and Cassius are all honorable men, and if backing the enemies of Israel is honorable or not. So, is peaceloving a pejorative term or not? I'll say that when I write peaceloving I do not mean to use the term disparagingly but just descriptively for the lack of another neutral term defining them. I don't despise peacelovings nor advocate a ban on them, and I refrain from calling them peacemongers.

Yet, I love very much Amos Oz, his writings, his humanity, I respect his views, and he is entitled to his views no less than Theodorakis or Ken Loach. The book that I like most is a Tale of Love and Darkness which captivated me and made me cry, something that almost never happens to me in reading books, watching films, or in life in general. *A Tale of Love and Darkness* ([Hebrew](#): סיפור על אהבה וחושך) is an [autobiographical novel](#) by [Israeli](#) author [Amos Oz](#), first published in [Hebrew](#) in 2002. The book has been translated into 28 languages and over a million copies have been sold worldwide. In 2011, a bootleg Kurdish translation was found in a bookstore in northern Iraq. Oz was reportedly delighted. Probably Oz is less delighted by the fact that Kurdistan is almost fully conquered in a Jihad war by ISIS, the same ISIS, allies of the Palestinian's Hamas and heroes of many West Bank's leaders and population, ISIS that would conquer the West Bank a couple of months after the state of Palestine will be established, as Hamas conquered Gaza and killed thousands of Fatah's activists. There is no difference between Hamas (Gaza), Fatah/PLO (West Bank) and ISIS leadership, as far as religion, culture and tradition are concerned, terror is terror is terror, and today in the West and Israel terror is only Muslim fundamentalist - sorry, American and European peacelovings, I have learned from Victor Hugo to tell the truth only, even if it is not convenient to some politically correct people, and many anti-Semites pro-boycott fanatics,

and I respect Islam, Palestinians, Arabs and Muslims, acknowledging that most of their population is against terror and not fundamentalists as their leaders. But as they don't oppose and condemn their fundamentalist leaders in the Middle East, Europe, Asia, and America, they should not be surprised of the anti-Muslim feelings of many extreme right leaders and their followers in those countries. Muslims in this fundamentalist war, as Germans in the Nazi area, are the first victims of fundamentalism and most of their casualties. And in their case, they keep them poor, ignorant, with terror, war, without progress...

In March 2011, Oz sent imprisoned former [Tanzim](#) leader [Marwan Barghouti](#) a copy of his book *A Tale of Love and Darkness* in Arabic translation with his personal dedication in Hebrew: "This story is our story, I hope you read it and understand us as we understand you, hoping to see you outside and in peace, yours, Amos Oz". The gesture was criticized by members of rightist political parties, among them Likud MK [Tzipi Hotovely](#). [Assaf Harofeh Hospital](#) canceled Oz's invitation to give the keynote speech at an awards ceremony for outstanding physicians in the wake of this incident. Oz chronicles his childhood in [Jerusalem](#) at the end of the [British Mandate for Palestine](#) and the early years of the State of Israel, and his teenage years on [Kibbutz Hulda](#). As a child, he crossed paths with prominent figures in Israeli society, among them [Shmuel Yosef Agnon](#), [Shaul Tchernichovsky](#), and [David Ben-Gurion](#). One of his teachers was the Israeli poet [Zelda](#). [Joseph Klausner](#) was his great-uncle. Told in a non-linear fashion, Oz's story is interwoven with tales of his family's [Eastern European](#) roots. The family's name was Klausner. By changing the name to a Hebrew one, Oz rebelled against that European background while affirming loyalty to the land of his birth. The epic tragedy of the book is in the suicide of the boy's mother, while the anguish builds in crescendo throughout the book until we read the last page when the mother kills herself. It is read like a detective story where you find only at the end who was the murderer – here we find only at the end how the young boy's mother committed suicide, murdering his youth, murdering his father's hopes, making you cry as you feel that you are the little boy, forcing you to read five times this chapter in order to understand it as you cried in the first time, were so emotioned in the second time, remembered tragic events that you encountered in your life in the third time, starting to grasp the horror of the situation but not yet all its scope in the fourth time. The novel is one of the best books that I have ever read and the best book in Hebrew literature to my opinion. When I decided to write my book, I hesitated between a standard or non standard autobiography, like Charlie Chaplin's, Lee Kuan Yew's, Charles de Gaulle's, or Amos Oz's autobiography – all of them excellent autobiographies written in different styles and formats. But then I understood that I have not the stature of any of them, and have not achieved even 1% of what they have achieved. I knew that I could not interest and move my readers as the other biographers, and in no way arrive even to a fraction of the emotions of Oz's book, the admiration of Chaplin's book, the historical scope of De Gaulle's book, and the personal story of Lee Kuan Yew. So, I opted for an autobiography that would bring small stories from my life appearing in the relevant chapters of linguistics, literature, history, plays, business ethics, and so on. So, it is not a standard biography in a chronological order but rather on the basis of stream of consciousness in the relevant context, as my life is not so interesting as Charlie Chaplin's, not so tragic as les gens heureux n'ont pas d'histoire, or as in the first sentence of Tolstoy's Anna Karenina – Happy people don't have a history, which is all alike, while unhappy people's history is very interesting and differs from each other. But what I have to say on all the topics of my autobiography can interest very much the reader or at least the intellectual reader, as it deals with universal subjects as literature, drama, linguistics, with thousands of links to books, plays, classical music, songs, paintings, biographies, conflicts, etc.

When Amos Oz starts his autobiography I thought that he was writing mine. "I was born and bred in a tiny, low-ceilinged ground-floor apartment. My parents slept on a sofa bed that filled

their room almost from wall to wall when it was opened up each evening. Early every morning they used to shut away this bed into itself, hide the bedclothes in the chest underneath, turn the mattress over, then scatter a few embroidered oriental cushions on top, so that all evidence of their night's sleep disappeared. In this way their bedroom also served as a study, library, dining room, and living room. Opposite this room was my little green room, half taken up with a big-bellied wardrobe. A narrow, low passage, dark and slightly curved, like an escape tunnel from a prison, linked the little kitchenette and toilet to these two small rooms. A lightbulb imprisoned in an iron cage cast a gloomy half-light on this passage even during the daytime." Well, this is almost exactly our apartment, which I described in my diary almost word by word. The same tiny apartment but not on a ground-floor, on the fourth floor without elevator. My parents slept on a small sofa, with a few oriental cushions on top. Their bedroom served also as a study, library (my father had a huge library, much larger than their tiny sofa), dining room, and living room. I made my homeworks on the table which served of course also as a dining table, and the study table. I describe in my diary in a couple of pages the shabby tablecloth of the unstable table. The same narrow, dark, and low passage. The same room where I could only sleep (with my brother) as it was half taken up with a big-bellied wardrobe, and on top of it – the huge suitcases, that were useless as we never travelled anywhere. Books filled his home – books filled our home, but also a collection of thousands bounded newspapers on shelves all over the tiny two-room apartment, rendering the rooms and passage even narrower. His parents spoke many languages, my parents also. Oz writes: "On my parents' scale of values, the more Western something was, the more cultural it was considered. Europe for them was a forbidden promise land." This sentence applies also to my parents, but what is worse – my parents worshipped European culture and values while they almost never lived or even visited them, living all their lives in Turkey (my father, although at the age of 16 he sold for six months newspapers in Milano, Italy), in Egypt (except for a week stopover in Marseilles in our trip from Egypt to Israel), and in Israel.

נולדתי וגדלתי בדירת-קרקע קטנה מאוד, נמוכת תקרה, כשלושים מטרים רבועים: הורי ישנו על ספת-מגירה שהיתה ממלאת את חדרם כמעט מקיר לקיר כאשר נפתחה מדי ערב. השכם בבוקר היו מדחיקים את הספה הזאת עמוק אל תוך עצמה, מעלימים את כלי המיטה בחשכת הארגז התחתון, הופכים את המזרון, סוגרים, מהדקים, פורשים על הכול כיסוי אפור בהיר, מפזרים כמה כריות מזרחיות רקומות, מעלימים כל ראייה לשנת הלילה שלהם. כך שימש חדרם גם חדר שינה גם חדר עבודה גם ספרייה גם חדר אוכל וגם חדר אורחים.

מול החדר הזה היה החדרון שלי, הירקרק, שאת חצי שטחו מילא ארון בגדים עב-כרס. פרוזדור אפל צר ונמוך, מפותל קצת, דומה למנהרת בורחי כלא, חיבר את המטבחון ואת כוך השירותים אל שני החדרים הקטנים. נורה קלושה שנכלאה בתוך כלוב ברזל שפכה על הפרוזדור הזה גם בשעות היום אור-לא-אור עכור. מלפנים היה רק חלון אחד לחדר הורי וחלון אחד לחדרי, שניהם מוגנים בתריסי ברזל, שניהם מתאמצים במצמוץ תריסים להשקיף מזרחה אך רואים רק ברוש מאובק וגדר של אבנים לא מסותתות. דרך אשנב מסורג הציצו המטבח והשירותים שלנו אל חצר אסירים קטנה מוקפת קירות גבוהים ומרוצפת בטון, חצר שבה הלך וגסס באין אף קרן שמש גרניים חיוור שנשתל בתוך פח זיתים חלוד. על אדני האשנבים עמדו אצלנו תמיד צנצנות חתומות ובהן מלפפונים נכבשים וכן קקטוס קשה-יום מחופר לו באדמת אגרטל שנסדק והוסב לשרת בתפקיד עציץ.

היתה זו דירה מרתפית: קומת-הקרקע של הבניין נחצבה אל תוך צלע הר. ההר הזה היה השכן שלנו שמעבר לקיר - שכן כבד, מופנם וחרישי, הר קשיש ומלנכולי בעל הרגלי רווק קבועים, תמיד הקפיד על שקט גמור, הר מנומנם כזה, חורפי, אף פעם לא גרר רהיטים לא קיבל אורחים לא הרעיש ולא הטריד, אבל דרך שני הקירות המשותפים לו ולנו היו מחלחלים אלינו תמיד, כמו ריח-עובש קל ועקשן, הקור החושך הדומייה והלחות של השכן העגמומי הזה. כך יצא שלכל אורך הקיץ היה נשמר אצלנו קצת חורף.

אורחים היו אומרים: כלי-כך נעים אצלכם ביום שרב, כלי-כך קריר ורוגע, ממש צונן, אבל איך אתם מסתדרים כאן בחורף? מה, הקירות לא מעבירים טחב? לא קצת מדכא כאן בחורף? *

שני החדרים, כוך המטבחון, השירותים ובייחוד הפרוזדור שביניהם היו השוכים. הספרים מילאו אצלנו את כל הבית: אבי ידע לקרוא בשש-עשרה או בשבע-עשרה לשונות ולדבר באחת-עשרה (כולן במבטא רוסי). אמי דיברה בארבע או חמש שפות וקראה בשבע או שמונה. הם היו משוחחים ביניהם ברוסית ובפולנית כשרצו שלא אבין (רוב הזמן רצו שלא אבין. כשאמא טעתה פעם ואמרה בנוכחותי סוס הרבעה בעברית במקום בלועזית, גער בה אבא ברוסית זועפת: קְטוּ קְטוּ? ויִדְשׁ מלצ'יק ריאדום קְ נאמי!). מתוך שיקולי תרבות הם קראו ספרים בעיקר בגרמנית ובאנגלית, את הלומותיהם בלילה ודאי הלמו בידידי. אבל אותי לימדו אך ורק עברית: אולי חששו שידעתי שפות תחשוף גם אותי לפיתוייה של אירופה הנהדרת והקטלנית.

בסולם-הערך של הורי, כל מה שהיה מערבי יותר נחשב לתרבותי יותר: טולסטוי ודוסטויבסקי היו קרובים לנפשם הרוסית, ובכל זאת נדמה לי שגרמניה - למרות היטלר - נראתה להם תרבותית יותר מאשר רוסיה ופולין! צרפת - יותר מאשר גרמניה. אנגליה עמדה בעיניהם אף למעלה מצרפת. אשר לאמריקה - שוב לא היו כה בטוחים: שם הלוא יורים באינדיאנים, שודדים רכבות דואר, גורפים זהב וצדים בחורות.

אירופה היתה להם ארץ מובטחת אסורה, מחוץ-כיסופים של מגדלי פעמונים ושל כיכרות מרוצפות באריחי אבן עתיקים, של חשמליות רחוב ושל גשרים וצריחי כנסיות, כפרים נידחים, מעיינות מרפא, יערות, שלגים ואחו. המילים "בקתה", "אחו", "רועת אווזים", פיתו וריגשו אותי כל ימי ילדותי. היה בהן ניחוח חושני של עולם אמיתי, שאנן, רחוק מגגות הפח המאובקים, ממגרשי הגרוטאות והקוצים ומן המדרונות הצחיחים של ירושלים הנחנקת תחת עול הקיץ המלובן. די היה ללחוש לעצמי "אחו" - וכבר הייתי שומע את געיית הפרות שפעמונים קטנים קשורים לצוואריהן ואת פכפוך הפלגים. בעיניים עצומות הייתי מביט ברועת האווזים היחפה, שהיתה לי סקסית עד דמעות עוד לפני שידעתי כלום.

And a few excellent quotes from the book, that I concur with them fully, as if I've written them:

"Once, when I was seven or eight, my mother said to me, as we sat on the last seat but one on the bus to the clinic, or the shoe shop, that while it was true that books could change with the years just as much as people could, the difference was that whereas people would always drop you when they could no longer get any advantage or pleasure or interest or at least a good feeling from you, a book would never abandon you. Naturally you sometimes dropped them, maybe for several years, or even forever. But they, even if you betrayed them, would never turn their backs on you: they would go on waiting for you silently and humbly on their shelf. They would wait for ten years. They wouldn't complain. One night, when you suddenly needed a bookeven at three in the morning, even if it was a book you had abandoned and erased from your heart for years and years, it would never disappoint you, it would come down from its shelf and keep you company in your moment of need. It would not try to get its own back or make excuses or ask itself if it was worth its while or if you deserved it or if you still suited each other, it would come at once as soon as you asked. A book would never let you down." How true, All My Friends...

"There are lots of women who are attracted to tyrannical men. Like moths to a flame. And there are some women who do not need a hero or even a stormy lover but a friend. Just remember that when you grow up. Steer clear of the tyrant lovers, and try to locate the ones who are looking for a man as a friend, not because they are feeling empty themselves but because they enjoy making you full too. And remember that friendship between a woman and a man is something much more precious and rare than love: love is actually something quite gross and even clumsy compared to friendship. Friendship includes a measure of sensitivity, attentiveness, generosity, and a finely tuned sense of moderation." And what happens if you are lucky enough to find in a wife or a husband – love, affection, friendship, kindness, common grounds, chemistry...

"If you steal from one book you are condemned as a plagiarist, but if you steal from ten books you are considered a scholar, and if you steal from thirty or forty books, a distinguished

scholar.” When I read the academic tedious articles quoting from 30 or 40 books, he is so right...

Benjamin Tammuz ([Hebrew](#): בנימין תמוז) (July 11, 1919 – July 19, 1989) was an [Israeli](#) writer and artist who contributed to [Israeli culture](#) in many disciplines, as a novelist, journalist, critic, painter, and sculptor. Benjamin Tammuz was born in [Soviet Russia](#). When he was five years old, he emigrated with his parents to Palestine, where he subsequently attended the Tachkemoni school and the [Herzliya Hebrew High School](#) in [Tel Aviv](#). From an early age, he engaged in writing, sculpture, and painting. He also took an avid interest in [art history](#), going on to study that subject at the [Sorbonne](#) in [Paris](#). While growing up, he became a member of the [Communist](#) underground. As a youth he was a member of the [Canaanite movement](#). More than his teachers and friends, the artist [Yitzhak Danziger](#) was an influence on him. In 1948, Tammuz joined the editorial board of [Haaretz](#). At first he wrote the popular column "Uzi & Co." Later he edited the children's newspaper *Haaretz Shelanu*. From 1965, he edited *Haaretz's* literary and cultural supplement, serving as the art critic there. From 1971 to 1975, he served as cultural attaché at the Israeli embassy in [London](#). From 1979 to 1984, he was invited as a writer-in-residence at [Oxford University](#). Benjamin Tammuz died in 1989 in Tel Aviv. I like Tammuz so much because he is a most modern author, I have read and reread all his books, and each time I enjoy them more.

- *A Castle in Spain* (1973), translation of *Be-Sof Ma'arav* (1966)
- *A Rare Cure* (stories, 1981), translation of *Angioxyl, Terufah Nedirah* (1973)
- *Minotaur* (1981), translation of the Hebrew-language novel of the same title (1980)
- *Requiem for Na'aman* (1982), translation of *Requiem Le-Na'aman* (1978)
- *The Orchard* (novella, 1984), translation of *Ha-Pardes* (1972)
- *Minotaur* was a novel by [Benjamin Tammuz](#) first published in English translation in 1981. The novel is a story of love and obsession with tragic consequences. [Graham Greene](#) declared that it was the "novel of the year" following its publication. The novel was made into a film of the same name in 1997 with director Jonathan Tammuz.

We bring here a review on "Minotaur" by Dan Coxon. I am really astonished how Israeli authors have become so popular all over the world and were translated in dozens of languages. How people who know nothing about Israel can identify themselves with the Israeli content of the books. The Israeli books and films have become the best ambassadors of Israel in the world.

Given its reissue as part of Europa's World Noir series, you'd be forgiven for dismissing *Minotaur* as a genre mystery story, or an overworked Police procedural. Even its cover blurb, with its talk of secret agents and John le Carré, encourages us to see it as a mainstream thriller. Nothing could be further from the truth. In his second novel, originally published in Hebrew in 1980, Tammuz instead attempts to map out a fragmentary love story. Along the way it also asks how much we truly know about the people we meet, and questions the false narratives that we build around them. The novel opens with an unnamed protagonist – "A man, who was a secret agent" – watching two girls on a bus. They are seventeen, he is forty-one. In an instant he falls in love with one of the girls, Thea. So begins one of the most unlikely wooings in modern fiction. Our protagonist cannot reveal himself, so he writes to Thea and sends her records to play in the privacy of her room. He manipulates her even as he overwhelms her with his expressions of love. There are undertones of obsession, of sexual predation. His love seems too unreasonable to be genuine. Then something strange happens. Tammuz races abruptly through Thea's story, ending with what appears to be the secret agent's death – and then he rewinds. The story resets to the beginning. This time it's told from the point of view of another of Thea's suitors, a privileged fellow student known as G.R. And

just when you're getting to grips with that, he does it again, pulling the rug from beneath us as he switches to yet another of her lovers, the Greek lecturer Nikos. With each telling of the story more of the details are revealed. The narrative peels back layer after layer, revealing a complex tangle of motives and actions. As we come to understand each character more fully, so we review and decode earlier scenes. With repeat readings comes an appreciation of the multi-dimensional nature of *Minotaur's* labyrinth.

If this seems a lot to achieve in a mere 192 pages, then Tammuz's ongoing themes will also come as a surprise. He attaches the narrative to the history of Israel itself, making his secret agent a cipher for all the troubles the Middle East has endured over the last seventy years. The character acknowledges this: "Who am I? ...What was once my private experience has now become collective experience. Formerly I was the only one out of all the children of Israel to wrestle with the Arab at his own private ford Jabok and emerge a sort of Pyrrhic victor. Now all the children of Israel are partners in this folly". The question of identity, and how it is formed, recurs through each of the narratives. The secret agent repeatedly asks "Who am I?" or "Do I really love her?". His questions and uncertainty make James Bond look like a Nietzschean superman. In many ways *Minotaur* reads as a collection of interconnected stories. Each occupies a world of international intrigue and sudden, explosive violence. To read it in this way is to miss the overarching narrative, however, and its uniquely fractured view of one girl's life and loves. Tammuz does more than simply tell a story. He questions the very nature of storytelling, exposing the lies we tell ourselves as we imagine narratives for the people who surround us. Rather than le Carré, his debt is to Kafka, and Fowles, and Faulkner. He makes us rethink the way we view literature, and compels us to read and re-read his work in an attempt to navigate the complex maze he has created. Ignore the secret agent at its core, and the sequence of car crashes and gunshots that punctuate it – this is no genre thriller. *Minotaur* is a minor modern classic, and a bold exploration of what it means to be a storyteller. Maybe that's the greatest mystery of all.

We bring here the first chapter of *Minotaur* in English and in Hebrew. One of the main problems of an author is how to start his book, how to captivate the reader, convincing him to read more of the book – all the book. I deal on this issue at length in my book, when I bring in many instances the first chapter, page, or sentence of a book. I imagine that this subject preoccupies every author, Benjamin Tammuz does it perfectly in his book *Minotaur*, as we'll see right away. Tolstoy does it perfectly in his novel *Anna Karenina* – his first sentence has become a classic, and I write about it in my Russian chapter. Jorge Amado kills his protagonist in the first sentence of the book, breaking one implicit law that you can't do that, but don't worry he remains alive at least in the mind of Dona Flor, as I explain in my Portuguese chapter. Emile Zola is a professional, captivating you in each one of his books with the first chapter. With me, it came in a stream of consciousness, when the protagonists of my play/novel dictated to me what do write – and I did in a synopsis of 60 pages written in 24 hours, when developing it to a five acts play was very easy – typing it in 18 days without changing almost anything from the synopsis. So, let us see how Tammuz does it, in a short chapter, when all the plot is brought forward in a nutshell.

"A man, who was a secret agent, parked his hired car in a rain-drenched square and took a bus into town. That day he had turned forty-one, and as he dropped into the first seat he came across, he closed his eyes and fell into bleak contemplation of his birthday. The bus pulled up at the next stop, jerking him back to consciousness, and he watched as two girls sat down on the empty seat in front of him. The girl on the left had hair the color of copper – dark copper with a glint of gold. It was sleek and gathered at the nape of her neck with a black velvet ribbon, tied in a cross-shaped bow. This ribbon, like her hair, radiated a crisp freshness, a pristine freshness to be found in things as yet untouched by a fingering hand. Whoever tied

that ribbon with such meticulous care? Wondered the man of forty-one. Then he waited for the moment when she would turn her profile to her friend, and when she turned to her friend and he saw her features, his mouth fell open in a stifled cry. Or did it perhaps escape from his mouth? Anyway, the passengers did not react."

"איש אחד, שהיה סוכן חשאי, החנה את מכוניתו השכורה בכיכר רטובה מגשם ונכנס לאוטובוס הנוסע אל העיר.

באותו יום מלאו לו ארבעים ואחת שנים, ובצנחו אל המושב הראשון שנזדמן לו עצם את עיניו ושקע בהרהורים שוממים על טיבו של יום ההולדת שלו. עצירת האוטובוס בתחנה הבאה העירה אותו מנמנומו והוא ראה שתי נערות מתיישבות בספסל הפנוי שלפניו. לנערה שמשמאל היו שערות שצבען כעין הנחושת: נחושת כהה, נוצצת בברק זהב. שערותיה היו חלקות ואסופות על עורפה בתוך סרט-קטיפה שחור, שנקשר בעניבה מצולבת. הסרט, כמו השערות, התנכר בנקיון רענן, אותו סוג נקיון ראשוני המצוי בדברים שהיד הממששת עדיין לא נגעה בהם. מי קשר את הסרט בקפידה כזאת לעורפה, חשב האיש בן הארבעים ואחת. אחר כך חיכה לרגע שבו תפנה אל חברתה את צדודית פניה; וכשפנתה אל חברתה והוא ראה את תווי הפנים, נפער פיו לצעקה, שהוחנקה באבה. ואולי אפילו נמלטה מפיו. הנוסעים, מכ מקום, לא הגיבו."

And what have literary agents to say about the opening chapter of a novel, let us see it also:

"I don't like it when the main character dies at the end of Chapter One. Why did I just spend all this time with this character? I feel cheated."

– **Cricket Freeman**, *The August Agency*

"I dislike opening scenes that you think are real, then the protagonist wakes up. It makes me feel cheated."

– **Laurie McLean**, *Foreword Literary*

"I'm not a fan of prologues, preferring to find myself in the midst of a moving plot on page one rather than being kept outside of it, or eased into it."

– **Michelle Andelman**, *Regal Literary*

"Prologues are usually a lazy way to give back-story chunks to the reader and can be handled with more finesse throughout the story. Damn the prologue, full speed ahead!"

– **Laurie McLean**, *Foreword Literary*

"Perhaps my biggest pet peeve with an opening chapter is when an author features too much exposition – when they go beyond what is necessary for simply 'setting the scene.' I want to feel as if I'm in the hands of a master storyteller, and starting a story with long, flowery, overly-descriptive sentences (kind of like this one) makes the writer seem amateurish and the story contrived. Of course, an equally jarring beginning can be nearly as off-putting, and I hesitate to read on if I'm feeling disoriented by the fifth page. I enjoy when writers can find a good balance between exposition and mystery. Too much accounting always ruins the mystery of a novel, and the unknown is what propels us to read further."

– **Peter Miller**, *PMA Literary and Film Management*

"I dislike endless 'laundry list' character descriptions. For example: 'She had eyes the color of a summer sky and long blonde hair that fell in ringlets past her shoulders. Her petite nose was the perfect size for her heart-shaped face. Her azure dress — with the empire waist and long, tight sleeves — sported tiny pearl buttons down the bodice. Ivory lace peeked out of the hem in front, blah, blah.' Who cares! Work it into the story."

– **Laurie McLean**, *Foreword Literary*

“Characters that are moving around doing little things, but essentially nothing. Washing dishes & thinking, staring out the window & thinking, tying shoes, thinking.”

– **Dan Lazar**, Writers House

“I don’t really like ‘first day of school’ beginnings, ‘from the beginning of time,’ or ‘once upon a time.’ Specifically, I dislike a Chapter One in which nothing happens.”

– **Jessica Regel**, Foundry Literary + Media

“Someone squinting into the sunlight with a hangover in a crime novel. Good grief — been done a million times.”

– **Chip MacGregor**, MacGregor Literary

“Cliché openings in fantasy can include an opening scene set in a battle (and my peeve is that I don’t know any of the characters yet so why should I care about this battle) or with a pastoral scene where the protagonist is gathering herbs (I didn’t realize how common this is).”

– **Kristin Nelson**, Nelson Literary

“I know this may sound obvious, but too much ‘telling’ vs. ‘showing’ in the first chapter is a definite warning sign for me. The first chapter should present a compelling scene, not a road map for the rest of the book. The goal is to make the reader curious about your characters, fill their heads with questions that must be answered, not fill them in on exactly where, when, who and how.”

– **Emily Sylvan Kim**, Prospect Agency

“A cheesy hook drives me nuts. They say ‘Open with a hook!’ to grab the reader. That’s true, but there’s a fine line between an intriguing hook and one that’s just silly. An example of a silly hook would be opening with a line of overtly sexual dialogue.”

– **Daniel Lazar**, Writers House

“I don’t like an opening line that’s ‘My name is...,’ introducing the narrator to the reader so blatantly. There are far better ways in Chapter One to establish an instant connection between narrator and reader.”

– **Michelle Andelman**, Regal Literary

“Sometimes a reasonably good writer will create an interesting character and describe him in a compelling way, but then he’ll turn out to be some unimportant bit player.”

– **Ellen Pepus**, Signature Literary Agency

“In romance, I can’t stand this scenario: A woman is awakened to find a strange man in her bedroom — and then automatically finds him attractive. I’m sorry, but if I awoke to a strange man in my bedroom, I’d be reaching for a weapon — not admiring the view.”

– **Kristin Nelson**, Nelson Literary Agency

Hayim Nahman Bialik ([Hebrew](#): חיים נחמן ביאליק; January 9, 1873 – July 4, 1934), also **Chaim** or **Haim**, was a [Jewish poet](#) who wrote primarily in [Hebrew](#) but also in [Yiddish](#). Bialik was one of the pioneers of modern Hebrew poetry. He was part of the vanguard of Jewish thinkers who gave voice to the breath of new life in Jewish life. Bialik ultimately came to be recognized as [Israel's national poet](#). In 1903 Bialik was sent by the Jewish Historical Commission in Odessa to interview survivors of the [Kishinev pogroms](#) and prepare a report. In response to his findings Bialik wrote his epic poem *In the City of Slaughter*, a powerful statement of anguish at the situation of the Jews. Bialik's condemnation of passivity against anti-Semitic violence is said to have influenced the founding Jewish self-defense groups in

the Russian Empire, and eventually the [Haganah](#) in [Palestine](#). Bialik visited Palestine in 1909. In the early 20th century, Bialik founded with Ravnitzky, Simcha Ben Zion and Elhanan Levinsky, a Hebrew publishing house, *Moriah*, which issued Hebrew classics and school texts. He translated into Hebrew various European works, such as [Shakespeare's](#) *Julius Caesar*, [Schiller's](#) *Wilhelm Tell*, [Cervantes'](#) *Don Quixote*, and [Heine's](#) poems; and from Yiddish [S. Ansky's](#) *The Dybbuk*.

Bialik wrote several different modes of poetry. He is perhaps most famous for his long, nationalistic poems, which call for a reawakening of the Jewish people. However no less effective are his passionate love poems, his personal verse or his nature poems. Last but not least, Bialik's songs for children are a staple of Israeli nursery life. From 1908 onwards, he wrote mostly prose. By writing his works in Hebrew, Bialik contributed significantly to the revival of the [Hebrew language](#), which before his days existed primarily as an ancient, scholarly tongue. His influence is felt deeply in all modern Hebrew literature. The generation of Hebrew language poets who followed in Bialik's footsteps, including [Jacob Steinberg](#) and [Jacob Fichman](#), are called "the Bialik generation". To this day, Bialik is recognized as Israel's national poet. Bialik's poems have been translated into at least 30 languages, and set to music as popular songs. These poems, and the songs based on them, have become an essential part of the education and culture of modern Israel. Bialik wrote most of his poems using "Ashkenazi" pronunciation, while modern Israeli Hebrew uses the Sephardi pronunciation. Consequently, Bialik's poems are rarely recited in the meter in which they were written. In many poems Bialik depicted the suffering of his people, but he also could ridicule the weakness and passivity of his fellow intellectuals.

**You have not changed, you're antic old,
There's nothing new I think;
Friends, let me join your club, well rot
Together till we stink.**

(from 'On My Return')

With his call for a reawakening and modernization of language Bialik deeply influenced the Renaissance period of Hebrew literature on its way from Europe to Palestine. We bring here the first part of H.N. Bialik, "The City of Slaughter" in *Complete Poetic Works of Hayyim Nahman Bialik*, Israel Efros, ed. (New York, 1948): 129-43 (Vol. I)

ARISE and go now to the city of slaughter;
Into its courtyard wind thy way;
There with thine own hand touch, and with the eyes of thine head,
Behold on tree, on stone, on fence, on mural clay,
The spattered blood and dried brains of the dead.
Proceed thence to the ruins, the split walls reach,
Where wider grows the hollow, and greater grows the breach;
Pass over the shattered hearth, attain the broken wall
Whose burnt and barren brick, whose charred stones reveal
The open mouths of such wounds, that no mending
Shall ever mend, nor healing ever heal.
There will thy feet in feathers sink, and stumble
On wreckage doubly wrecked, scroll heaped on manuscript,
Fragments again fragmented—
Pause not upon this havoc; go thy way.
The perfumes will be wafted from the acacia bud
And half its blossoms will be feathers,

Whose smell is the smell of blood!
 And, spiting thee, strange incense they will bring—
 Banish thy loathing—all the beauty of the spring,
 The thousand golden arrows of the sun,
 Will flash upon thy malison;
 The sevenfold rays of broken glass
 Over thy sorrow joyously will pass,
 For God called up the slaughter and the spring together,—
 The slayer slew, the blossom burst, and it was sunny weather!

A few words on translation. I deal extensively in my book on translation issues, because it is almost impossible to find a good translator, least of all a translation of poetry. I'll give here some remarks that illustrate the complexity of the matter, distorting completely the meaning. Let us start from the end. The last line is translated by: "The slayer slew, the blossom burst, and it was sunny weather!" I understand why he did it, because of the rhyme, but I prefer that the translation would not be in rhymes and would not distort the meaning of the poet. Because the poet says here a completely different thing, that since my high school days, a long long time ago, I still remember as the summit of poetry. Bialik juxtaposes the lyrical pastoral description of the blossom burst and the sunny weather with the horror of the slayer slew, and this should be the sequence of the translation, as Bialik wrote in Hebrew: "The sun was shining, the acacia was blooming, and the slayer slew." This is poetry at its best, and the translation is only a bleak transcription. But even more, when you read the Hebrew original you are shocked, you feel the anguish, the suspense rises in crescendo, you sense the horror, you see the dead, you watch the atrocity, you pity the victims. But when you read the English translation, it is like reading a grocery list, a Waze itinerary, all in verse, in perfect English, but with no soul, no emotion!

בְּעִיר הַהֲרָגָה (בֵּית רֵאשׁוֹן)

קוֹם לָךְ לָךְ אֵל עִיר הַהֲרָגָה וּבָאתְךָ אֶל-הַחֲצֵרוֹת,
 וּבְעֵינַיִךְ תִּרְאֶה וּבְיָדְךָ תִּמְשָׁשׁ עַל-הַגְּדֵרוֹת
 וְעַל הַעֲצִים וְעַל הָאֲבָנִים וְעַל-גִּבֵּי טִיחַ הַפְּתָלִים
 אֶת-הַדָּם הַקָּרוֹשׁ וְאֶת-הַמָּחַ הַנִּקְשָׁה שֶׁל-הַחֲלָלִים.
 וּבָאתְךָ מִשָּׁם אֶל-הַחֲרוּבוֹת וּפְסָחֶת עַל-הַפְּרָצִים
 וְעַבְרָתְךָ עַל-הַפְּתָלִים הַנִּקְוָבִים וְעַל הַתַּנּוּרִים הַנִּתְּצִים,
 בְּמָקוֹם הַעֲמִימָה קָרְקַר הַמַּפְזֵץ, הַרְחִיב הַגְּדִיל הַחוּרִים,
 מִחֲשׂוֹף הָאֲבָן הַשְּׁחֵרָה וְעֵרוֹת הַלְּבָנָה הַשְּׂרוּפָה,
 וְהֵם נִרְאִים כְּפִיּוֹת פְּתוּחִים שֶׁל-פְּצָעִים אֲנוּשִׁים וְשֹׁחֲרִים
 אֲשֶׁר אֵין לָהֶם תְּקֵנָה עוֹד וְלֹא-תִהְיֶה לָהֶם תְּרוּפָה,
 וְטַבְּעוּ רִגְלֶיךָ בְּנוֹצוֹת וְהַתְּנַגְּפוּ עַל תְּלֵי-תָלִים
 שֶׁל-שִׁבְרֵי שִׁבְרֵים וְרִסְסֵי רִסְסִים וְתַבּוּסֵת סְפָרִים וּגְוִילִים,
 כְּלִיּוֹן עֲמַל לֹא-אֲנוּשׁ וּפְרִי מִשְׁנֵה עֲבוּדַת פְּרָךְ;
 וְלֹא-תַעֲמַד עַל-הַהֲרָס וְעַבְרָתְךָ מִשָּׁם הַדָּרָךְ –
 וְלִבְלָבוֹ הַשְּׂטִים לִנְגָדְךָ וְזָלְפוֹ בְּאֶפְךָ בְּשָׂמִים,
 וְצִיצִיּוֹתֶיךָ חֲצִימָה נוֹצוֹת וְרִיחֶן פְּרִיחַ דָּמִים;
 וְעַל-אֶפְךָ וְעַל-חֲמָתְךָ תִּבְיֵא קְטָרְתֶךָ הַהֲרָה
 אֶת-עֲדֻנַּת הָאֲבִיב בְּלִבְךָ – וְלֹא-תִהְיֶה לָךְ לְזָרָא;
 וּבְרִבּוֹת חֲצִי זָהָב יִפְלֹחַ הַשְּׂמֶשׁ כְּבָדְךָ
 וְשִׁבְעַת קַרְנָיִם מִכָּל-רִסְסֵי זְכוּכִית תִּשְׁמַחְנָה לְאֵיךְךָ,
 כִּי-קָרָא אֲדֹנָי לְאֲבִיב וְלִטְבַח גַּם-יִחַד:
 הַשְּׂמֶשׁ וְרִחָה, הַשְּׂטָה פְּרָחָה וְהַשׁוֹחֵט שָׁחַט.

LADINO - LITERATURE, LANGUAGE, CULTURE, IMPRESSIONS, MEMORIES, ZIONISTS, A SHORT BIOGRAPHY OF HERZL, ALTNEULAND

I Am Reading in Ladino the Books – El Meam loez de Cantar de los cantares edited by Rosa Asenjo, La Odisea by Homer, Los Misterios de Pirei by Jak Luria, Vieja Nueva Tiera by Theodor Herzl, Djoha edited by Matilda Koen Sarano, Kuentos del folklor de la famiya Judeo-espaniola by Matilda Kohen Sarano, Konsejas I Konsejikas edited by Matilda Koen Sarano, Sefardic Proverbs and Sefardic Stories edited by Isaac Moscona. **I Have Read recently** - Romansero Sefardi edited by Moshe Attias, Los dos mellizos by Pilar Romeu Ferre, En los kampos de la muerte by Moshe Ha-Elion.

Judeo-Spanish (also **Judeo-Spanish** and Judæo-Spanish: *Judeo-Español*, [Hebrew script](#): גֵּוֹדִיאָ-אַיִספּאַניִיִל, [Cyrillic](#): Ёудео-Еспањол), commonly referred to as **Ladino**, is a [Romance language](#) derived from [Old Spanish](#). Originally spoken in the former territories of the [Ottoman Empire](#) (the [Balkans](#), [Turkey](#), the [Middle East](#), and [North Africa](#)) as well as in [France](#), [Italy](#), [Netherlands](#), [Morocco](#), and the [UK](#), today it is spoken mainly by [Sephardic minorities](#) in more than 30 countries, most of the speakers residing in [Israel](#). Although it has no official status in any country, it has been acknowledged as a [minority language](#) in Israel, Turkey and France. The core [vocabulary](#) of Judeo-Spanish is [Old Spanish](#) and it has numerous elements from all the old [Romance languages](#) of the [Iberian Peninsula](#), such as [Old Aragonese](#), [Astur-Leonese](#), [Old Catalan](#), [Old Portuguese](#) and [Mozarabic](#). The language has been further enriched by [Ottoman Turkish](#) and [Semitic](#) vocabulary, such as [Hebrew](#), [Aramaic](#), and [Arabic](#), especially in the domains of [religion](#), [law](#) and [spirituality](#) and most of the vocabulary for [new and modern](#) concepts has been adopted through [French](#) and [Italian](#). Furthermore, the language is influenced to a lesser degree by other local languages of the Balkans - [Greek](#), [Bulgarian](#) and [Serbo-Croatian](#).

Historically, the [Rashi script](#) and its cursive form [Solitreo](#) have been the main orthographies for writing Judeo-Spanish. However today, it is mainly written with the Latin alphabet, though some other [alphabets](#) such as Hebrew and Cyrillic are still in use. Judeo-Spanish is also locally known by many different names, major ones being: *Español/Espanyol*, *Judió/Djudyo* (or *Jidió/Djidyó*), *Judesmo/Djudezmo*, *Sefaradhí/Sefaradi* and *Haketilla/Haketia*. In Israel, the language is called (*E*)spanyolit and *Ladino*. In Turkey and formerly in the Ottoman Empire, the language has been traditionally called *Yahudice*, meaning the [Jewish language](#). Judeo-Spanish, once the [trade language](#) of the [Adriatic Sea](#), the Balkans and the Middle-East and renowned for its rich literature especially in [Thessaloniki](#), today is under serious threat of [extinction](#). Most [native speakers](#) are elderly and the language is not transmitted to their children or grandchildren for various reasons. In some [expatriate](#) communities in [Latin America](#) and elsewhere, there is a threat of [dialect levelling](#) resulting in extinction by assimilation into modern Spanish. However, it is experiencing a minor revival among Sephardic communities, especially in [music](#).

The first book I read in Ladino in 1962 was [Romeo i Julieta in an old translation](#) in Rashi letters. I speak many languages, but I enjoy most speaking my mother tongue Ladino. What is special in Ladino, is that you can speak it with a high percentage of Turkish words, French words or Hebrew words, or speak it almost exclusively in old Spanish, the language that the Jews took with them when they were expelled from Spain in 1492. Unlike Yiddish, that has a high percentage of Hebrew words, Ladino is a versatile language with many similar words in

Turkish, French, Hebrew, Greek, Spanish. When I decided to translate (with Ladinokomunita) and edit the UN Universal Declaration of Human Rights, I chose to take the Spanish version as the basis of my translation because I didn't want that Ladino speakers who don't speak Turkish or Hebrew would not understand the translation. To illustrate how versatile Ladino is, I bring here a saying that my mother, Pauline, used to tell me in Ladino that: Nosotros los povres no tenemos mazal, ma los rikos tienen shans, mazal i ventura. We, the poor people, don't have "mazal" (luck in Hebrew and Ladino), but the rich people have "shans/chance, mazal i ventura" (in Turkish, French, Hebrew and Spanish). All those words are legitimate in Ladino, as anything goes.

To illustrate the different versions of the Declaration we compare the first 7 articles in Ladino, Spanish, and Turkish, showing how the Ladino version was primarily based on Spanish:

LADINO

Artikolo 1

Todos los umanos nasen libres i iguales en dinyidad i diritos i, komo estan ekipados de razon i konsensia, deven komportarsen kon ermandad los unos kon los otros.

Artikolo 2

Kada persona tiene todos los diritos i libertades proklamados en esta Deklarasion sin dinguna diferensia de rasa, kolor, sekso, lingua, relijion, opinion politika, orijin nasionala o sosiala, situasion ekonomika, nasimiento o kualkera otra kondision.

Endemas, no se azera dinguna diferensia bazada en la kondision politika, juridika o internacional del paez o territorio al kual apartiene una persona, ke sea un paez independiente, o un territorio basho administrasion legala, no otonomo, o sometido a kualkera otra limitasion de soberania.

Artikolo 3

Kada persona tiene dirito a la vida, a la libertad i a la seguridad de su persona.

Artikolo 4

Dinguno estara sometido a esklavaje ni a servidumbre; el esklavaje i el komersio de esklavos estan defendidos en todas sus formas.

Artikolo 5

Dinguno sera sometido a torturas ni a penas o tratamientos krueles, inumanos o degradantes.

Artikolo 6

Kada uno tiene dirito, en todas partes, al rekonosimiento de su personalidad frente a la ley.

Artikolo 7

Todos son iguales frente a la ley i tienen dirito a la proteksion iguala de la ley. Todos tienen dirito a una proteksion iguala kontra toda diskriminasion en violasion de esta Deklarasion i kontra toda provokasion a tala diskriminasion.

SPANISH

Artículo 1

Todos los seres humanos nacen libres e iguales en dignidad y derechos y, dotados como están de razón y conciencia, deben comportarse fraternalmente los unos con los otros.

Artículo 2

Toda persona tiene los derechos y libertades proclamados en esta Declaración, sin distinción alguna de raza, color, sexo, idioma, religión, opinión política o de cualquier otra índole, origen nacional o social, posición económica, nacimiento o cualquier otra condición.

Además, no se hará distinción alguna fundada en la condición política, jurídica o internacional del país o territorio de cuya jurisdicción dependa una persona, tanto si se trata de un país independiente, como de un territorio bajo administración fiduciaria, no autónomo o sometido a cualquier otra limitación de soberanía.

Artículo 3

Todo individuo tiene derecho a la vida, a la libertad y a la seguridad de su persona.

Artículo 4

Nadie estará sometido a esclavitud ni a servidumbre; la esclavitud y la trata de esclavos están prohibidas en todas sus formas.

Artículo 5

Nadie será sometido a torturas ni a penas o tratos crueles, inhumanos o degradantes.

Artículo 6

Todo ser humano tiene derecho, en todas partes, al reconocimiento de su personalidad jurídica.

Artículo 7

Todos son iguales ante la ley y tienen, sin distinción, derecho a igual protección de la ley. Todos tienen derecho a igual protección contra toda discriminación que infrinja esta Declaración y contra toda provocación a tal discriminación.

TURKISH**Madde 1**

Bütün insanlar hür, haysiyet ve haklar bakımından eşit doğarlar. Akıl ve vicdana sahiptirler ve birbirlerine karşı kardeşlik zihniyeti ile hareket etmelidirler.

Madde 2

Herkes, ırk, renk, cinsiyet, dil, din, siyasi veya diğer herhangi bir akide, milli veya içtimai menşe, servet, doğuş veya herhangi diğer bir fark gözetilmeksizin işbu Beyannamede ilan olunan tekmil haklardan ve bütün hürriyetlerden istifade edebilir.

Bundan başka, bağımsız memleket uyruğu olsun, vesayet altında bulunan, gayri muhtar veya sair bir egemenlik kayıtlamasına tabi ülke uyruğu olsun, bir şahıs hakkında, uyruğu bulunduğu memleket veya ülkenin siyasi, hukuki veya milletlerarası statüsü bakımından hiçbir ayrılık gözetilmeyecektir.

Madde 3

Yaşamak, hürriyet ve kişi emniyeti her ferdin hakkıdır.

Madde 4

Hiç kimse kölelik veya kulluk altında bulundurulamaz; kölelik ve köle ticareti her türlü şekliyle yasaktır.

Madde 5

Hiç kimse işkenceye, zalimane, gayriinsani, haysiyet kırıcı cezalara veya muamelelere tabi tutulamaz.

Madde 6

Herkes her nerede olursa olsun hukuk kişiliğinin tanınması hakkını haizdir.

Madde 7

Kanun önünde herkes eşittir ve farksız olarak kanunun eşit korumasından istifade hakkını haizdir. Herkesin işbu Beyannameye aykırı her türlü ayırddedici mualeleye karşı ve böyle bir ayırddedici muamele için yapılacak her türlü kışkırtmaya karşı eşit korunma hakkı vardır.

I initiated to give as a present a computer manufactured by the high tech company, where I was VP Sales, to the Israeli President, Itzhak Navon, the first Sephardic president of Israel. This computer could type simalteneously in two languages (which was unique in those times), and I chose the [Ladino Romance](#) En el vergel de la reina/In the Queen's Orchard, one of the most renowned romances. Navon was delighted, I was interviewed also on the Ladino radio station on computers, the first high tech interview in this language, and I became a Ladino "celebrity":

- En el vergel de la reina, hay crecido un bel rozal.
 2 La raíz tiene de oro y la cimiente de un bel cristal.
 En la ramica más alta, un ruxibón sentí cantar.
 4 El cantar que va diziendo, gloria es de lo escuchar.
 La reina estaba labrando y la hija durmiendo está.
 6 —Alevantéx, la mi hija, del vuestro dulce folgar.
 Venid, veréx como canta la serenica de la mar.
 8 —No es serena, mi madre, sino es el conde Alimar,
 que con mí quijo reire y que con mí quijo burlar.
 10 —Si es esto, la mi hija, yo lo mandaré matar.
 —No lo matéx, la mi madre, ni lo quijerex matar.
 12 El conde es niño y muchacho, el mundo quiere gozar.
 Desterrarlo de estas tierras, de aquí no coma pan.—
 14 La reina, que de mal tenga, presto los manda a matar.
 Matólos y degoyólos y los mandó a enterrar.
 16 El se hizo una graviyina; eya se hizo una conjá.
 La reina, desde que lo supo, presto los mandó arancar.
 18 Arancólos y deshojólos y los mandó echar a volar.
 Eya se hizo un[a] paloma y él se hizo un gavilán.
 20 La reina, desde que lo supo, presto los mandó aferrar.
 Aferrólos y degoyólos y los mandó echar a la mar.
 22 Eya se hizo una perquia y él se hizo una cara sazán.
 La reina, desde que lo supo, presto los mandó a pexcar.
 24 Pexcólos y degoyólos y los metió a cozinar.
 Al fin de la mediodía, los quitó por almorzar.
 26 Las espinas que salieron, las enterró en su portal.
 Eya se hizo una culebra y él se hizo un alacrán.
 28 En el cueyo de la reina, se le hue asarrear.

A prayer in Rashi letters – Ombre mortal porke duermes: Mortal man, why are you sleeping?:

אומצרי מורטאל פורקי דואירמאס? אים טיינשו קי רוגיס אי טי קונייורים
 אז אוראקייין, אינפגורה איל פארדון דיל סינייור די זוק סינייורים!
 אנטיס קי טוס דיאס סי טירמינין, קורי'אטי די עוס אוראפ פיאורים
 איל דייו דיל סייל טי אגיוודארה, סי אונדי איל קון פריקה קורריס
 פוילי די ריזיליווק אי מאלסייאס, פינסקה קי איי קאקטיגו אי דולורים
 דייו! קודייה די טו פואיצלו ישראל טוס פֿידיזיס אי טוס קירצידוריק.

In Latin letters: Ombre mortal porke duermes? Es tiempo ke rogues i te koniores. Az orasion, implora el pardon del Siniore de los Siniore! Antes ke tus dias se terminen, korijate de tos ovras peores. El Dio del Sielo te aliudara, si onde el kon prisa kores. Fuie de revilijs i malisias, pensa ke ay kastigo i dolores. Dio! Kudia de tu puevlo Israel, tus fideles i tus servidores.

In English (translated by the "repentant" Jacques Cory): Mortal man why are you sleeping? It is time to pray and complain. Make a prayer, implore the pardon of the Master of all Masters! Before you end your days, mend your worst actions. God of Heaven will assist you, if you run

fast towards him. Avoid offences and misdeeds, think that there are punishment and pain. God! Take care of your people Israel, your believers and servants.

HEBREW - אדם בן תמותה מדוע הנך ישן? הגיע הזמן שתתפלל ותתאונן. תן תפילה, תתחנן על מנת שהאל אדון האדונים יסלה לך. לפני בוא יומך תקן את מעשיך הנלוזים. אלוהים בשמים יבוא לעזרך, אם תרוץ מהר לקראתו. ברח מעבירות ומעשים רעים. חשוב שיש עונש וכאבים. אלוהים! דאג נא לעמך ישראל הנאמן לך והמשרת אותך. (תרגום מלאדינו בכתב רש"י – יעקב קורי המתחזק)

The Ladino lullabies are the sweetest of all, but this is of course subjective, although I heard as a baby lullabies in many languages – French, Italian and Ladino. [Durme, durme mi angelico](#), is probably the best lullaby, and its words accompanied me throughout my life – Ah, cortaron las mis alas y mi voz amudicio – My wings were cut and my voice died away. That is what I felt when my friends betrayed me and I lost almost all my savings in one of the worst scams in Israel, when all the minority shareholders were wronged, and nothing could be done, in spite of all my endeavors. I enclosed this lullaby in my play "Nelly's Choice", with other references to Ladino, as the protagonist of my Odyssey – Uly/Ulysses Doron was from a Sephardic/Greek descent. But [I recovered from the ashes](#) and started a completely new career in Business Ethics, in order to prevent such unethical scams in the future, and I succeeded to fly once again.

Durme, Durme mi angelico	<i>Sleep, sleep</i>
Hijico chico de tu nacion	<i>Little child of your nation –</i>
Criatura de Sion	<i>Child of Zion</i>
Por que nombre, ah me demandas,	<i>Without knowing pain</i>
Por que no canto yo?	<i>You ask me why do I not sing –</i>
Ah, cortaron las mis alas y mi voz amudicio.	<i>My wings were cut and my voice died away</i>
Ah, el mundo de dolor.	<i>Ah, what a world of pain ...</i>

The reader can find details on the following eminent personalities, topics, and authors on Wikipedia and Encyclopaedias, on Amazon/Local books websites, on Cory's/books/authors/eminent personalities' websites

[Sephardi Jews](#) originate from the Iberian Peninsula – Spain (Sepharad in Hebrew) and Portugal. They were expelled from their countries or forced to convert to Catholicism towards the end of the fifteenth century. They spoke Ladino, deriving from Old Spanish with Hebrew words, as well as Turkish, Greek, French, Italian, Bulgarian, etc. words. North African Sephardim consist of the descendants of the expellees from Spain who also left in 1492, but since the nineteenth century they ceased to speak Ladino and Haketia (influenced by Maghrebi Arabic). There are today about a hundred thousand Ladino speakers. The Sephardim settled throughout the years in North Africa, Italy, all over America, the Netherlands, France, England, Poland, Israel, Egypt, Syria, some of them even returned to Spain and Portugal, but most of them settled in Turkey, Greece and the Balkans. They reside today mainly in Israel, France, the United States, Argentina, Turkey, Colombia, Morocco, Greece, Tunisia, Bosnia, and most of the Balkans countries.

Well known 12 distinguished Sephardi Jews are – Maimonides, Solomon Ibn Gabirol, Judah Halevi, Baruch Spinoza, Camille Pissarro, Jacques Derrida, Emma Lazarus, David Ricardo, Moses Montefiore, Benjamin Disraeli, Amedeo Modigliani, Israeli president Itzhak Navon, and 12 Nobel Laureates – Tobias Asser (1911, Peace, Netherlands, formation of the Permanent Court of Arbitration at the First Hague Conference), Boris Pasternak (1958, Literature, Russia, Doctor Zhivago), Emilio Segre (1959, Physics, Italy/US, group leader for the Manhattan Project), Rene Cassin (1968, Peace, France, drafting the UN Universal Declaration of Human Rights), Salvador Luria (1969, Medicine, Italy/US, replication mechanism and genetic structure of viruses), Baruj Benacerraf (1980, Medicine, Venezuela/US, discovery of the major histocompatibility complex genes), Elias Canetti (1981, Literature, Bulgaria/Austria/UK, modernist novelist and playwright, books – Auto-da-Fe, Crowds and Power), Franco Modigliani (1985, Economics, Italy/US, originator of the life-cycle hypothesis, which attempts to explain the level of saving in the economy), Rita Levi-Modigliani (1986, Medicine, Italy, nerve growth factor), Claude Cohen-Tannoudji (1997, Physics, France, research in methods of laser cooling and trapping atoms), Serge Haroche (2012, Physics, France, experimental methods that enable measuring and manipulation of individual quantum systems), Patrick Modiano (2014, Literature, France, books – les boulevards de ceinture, rue des boutiques obscures). Taking into consideration the very low number of Sephardi Jews (speaking Ladino or originating from Spain and Portugal) the Sephardim had an important cultural impact throughout history in Spain, France, Europe, Israel, and America – with eminent personalities such as Maimonides, Pissarro, Modigliani, Spinoza, Lazarus, Ricardo, Montefiore, Disraeli, Itzhak Navon, Cassin, Canetti, and other Nobel laureates, etc. Speaking of Nobel laureates, we should mention also two Cori who received the Medicine prize in 1947 for their discovery of how glycogen is broken down and resynthesized in the body for use as a store and source of energy: Carl Ferdinand Cori, a Czech/American biochemist, and his wife Gerty Cori who was born into a Jewish family in Prague (her mother was a friend of Franz Kafka, who was also a Jew). Gerty converted to Catholicism, enabling her and Carl to marry in the Roman Catholic Church, but did Carl Cori have a Jewish ancestry?

I visited most of the countries of the Sephardic diaspora, including Turkey, Greece, France, US, Netherlands, and the Balkans countries, enjoying very much beautiful Croatia and Slovenia, as well as Bosnia and Herzegovina, Republika Srpska, Serbia, Montenegro, Macedonia, Albania, Bulgaria and Romania. I was moved when my cousin Jak Kori took me early in the morning of Saturday to an Istanbul synagogue with Sephardic ritual in Hebrew and Ladino. The same ritual is practiced in Istanbul synagogues since 1492 and it is probably the original ritual. I do not go to synagogues as I am not religious and didn't have a Bar Mitzvah (but my sons had it at the request of my wife and her parents), so I was quite curious to discover the rituals. All went well until when the Rabbi asked the honorable guest from Israel Jacques Cory to an aliyah (calling him for a segment of reading from the Torah). I did not know what to do and whispered to the Rabbi that it is my first time, but [the Rabbi told me that as I read Hebrew](#) it should not be a problem and I have just to read a few lines of the Torah. I did that with pleasure, but this was my first and probably last time, since I did not go to a synagogue since then, except in my visits abroad.

You can read below a translation of my most beloved book- [the Odyssey by Homer](#), as translated by Moshe Ha-Elion from Greek, my mother's father tongue, into Ladino, my mother tongue:

*L'Odissea en ladino (traducció de Moshe 'Ha-Elion)**Kante IX*

En respondiend estonses, le disho el astuto Odises:
 “Rey Alkinoos, el mas renomado entre todos los ombres,
 es, en verdad, una koza muy buena d’oyir un poeta
 komo es este, k’a la de los diozes su boz asemeja.
 I non existe, yo digo, un mas grande alkanso de gozo,
 ke kuando la alegría aferra a los sivdadininos.
 I los ke pransan adientro la kaza oyen al poeta,
 stando asentados en orden, i mezas delante de eyos,
 yenas de karne i pan, i kon vino, un moso un djarro
 inche, i va, i a todos, al torno, les inche los kopos.
 Esta, de todas las kozas, es la mas mijor, me parese;
 ma el korason te pusho, sovre mis dolorozos apretos,
 de preguntarme, afin ke yo, stando yorando, sospire.
 Ke te dire en primero, i ke vo kontarte al kavo?
 Muchas dolores me dieron los diozes ke biven al sielo.
 Antes de todo, afin ke sepash, vo dizirvos mi nombre,
 i vo después, kuando me salvare del dia sentensiado,
 ser vuestro amigo, aunke yo moro en tierra leshana.

Yo se Odises, fijo de Laertes, ke se konosido
 por mi astusia por todos, i arriva al sielo mi fama.
 Es en Itaka ke moro, ke se ve de leshos; i tiene
 una montanya, Neriton, ke ruiyen sus sharas del aire;
 i muchas izlas a su derredor, una serka la otra,
 Sami, Dulihion, i Zakintos k’esta kon sharas kuvrida.
 Ama Itaka es yana i sta en la mar al Oeste,
 londje de todas – ke stan de la parte del sol i del Este –
 tierra penyoza, ma bravos mansevos grandese, i dulce
 mas de mi tierra no puedo yo ver en el mundo entero.

Ma me detuvo ayi Kalipso, la linda de las diozas,
 dientro de su grota gueka, su espozo kijendo ke sea;
 Kirke, la grande ramaya, de mizmo me detenia
 en su palasio, en Eea, kijendo ke sea su espozo.
 Ma el korason no pudieron las dos konvenser en mi pecho.
 Porke mas dulce non ay de la tierra natala d’un ombre,
 i sus parientes, i mizmo si mora en kaza muy rika,
 en tierra ajena aleshada, i de sus parientes muy londje.
 Ma, ven, i vo a kontarte de mi dolorozo retorno,
 ke Zeus me lo takso desde el dia ke me hue de Troya.

D’Ilios, tomándome el aire, me trusho ende los Kikonos,
 a Ismaros; la sivdad estruyi, i mati a los ombres.
 De la sivdad, las mujeres i muchos trezoros tomando,
 los despartimos en partes iguales, ayi, entre todos.
 I stuve a todos pushando d’ayi de fuyirmos prestozos,
 ma eyos – ke kriaturas! – del todo no me eskucharon.
 Vino bevia sin kuento, i ovejas muchas degoyavan
 a la oriya, i bueyes k’arrastan los pies en sus yida.
 Ma los Kikonos, en mientres, yamaron a otros Kikonos,
 k’al interior de la izla moravan, i eran sus vizinos,
 i d’eyos mas numerozos i bravos, i eran kapaches

de gerrear kon karrosas, i a pie, menester si avia.
 la madrugada vinieron muchos, komo flores i fojas
 en primavera; i a nos, desgrasiados, mos vino estonses
 la mala suerte ke Zeus takso, para muy apenarnos.
 Serka las naves lijeras para gerrear se pararon,
 i estos a estos rojavan las lansas kon puntas de bronzo.
 En tanto k'era la alba i k'el santo dia kresia,
 nos rezistimos, malgrado ke eran akeyos mas muchos.
 Ma a l'abashada del sol, kuando el yugo kitan de los bueyes,
 los Kikonos prevalieron, i a los Ahayos empusharon.
 De kada nave, sesh de mis kompanyos kon las guadra-piernas,
 muertos kayeron, i el resto salvimos de muerte i de suerte.

Kon korasones muy tristes partimos d'ayi, ma alegres
 ke mos salvimos de muerte, aunke piedrimos kompanyos
 muy muy keridos. I yo no deshi ke s'alondjen las naves
 kurvas asta ke nombrimos tres vezes a kada kompanyo
 povre, ke por los Kikonos batido, murió en la yanura.
 I trusho Zeus, k'akoje las nuves, estonses la bora
 kontra las naves, tempesta terrivle, i tapo kon las nuves
 tierra i mar, i del sielo, prestoza abasho la nochada.
 I kon las proas abasho, eyas navegavan, i del huerte
 aire, en tres i en kuatro se despedasaron sus velas.
 Las abashimos anestas, d'espanto de topar la muerte,
 i en remando, bushkimos enverso la tierra de yirmos.
 Mientras dos noches i dias areo, ayi mos kedimos,
 i mos komiamos el korason de kanseria i fuga.
 Ma al treser, kuando vino Eos, de los bukles ermozos,
 nos, los mástiles alsimos, i en eyos spandimos las velas
 blankas; i el aire i los timoneros giavan las naves.
 I sano iya yegar yo agora a mi tierra natala;
 ma arrojando a Malia, el korriente i la onda i la bora
 me desviaron, i londje de Kitera m'arrempusharon.

Aires danyozos d'ayi me yevaron por mueve djornadas
 en la mar yena de peshes, i al dia de diez arrivimos
 ende los Lotofagos, ke kon flores solo se mantienenen.

We bring here the lyrics of 3 famous romances in Ladino – Adio Kerida – Goodbye My Beloved

Adio,
 Adio kerida,
 No kero la vida,
 Me l'amargates tu

Tu madre kuando te pario
 Y te kito al mundo
 Korason eya no te dio
 Para amar segundo

Adio,
 Adio kerida,

Goodbye,
 goodbye beloved,
 I don't want to live,
 you made my life miserable.

When your mother delivered you
 and brought you to the world
 she did not give you a heart
 to love another one.

Goodbye,
 goodbye beloved,

No kero la vida,
Me l'amargates tu

I don't want to live,
you made my life miserable.

Va, bushkate otro amor,
Aharva otras puertas,
Aspera otro ardor,
Ke para mi sos muerta

Go, look for another love,
knock on other ports
in hope to find another passion,
because for me you are dead.

The second romance is – Los Bilbilikos Kantan – The Nightingales Sing

La rosa enflorese
En el mes de mai
Mi alma s'eskurese
Sufriendo del amor.

The rose blooms
In the month of May,
My soul darkens,
Suffering from love.

El bilbiliko kanta,
Suspira del amor,
Y la pasion me mata,
Muchigua mi dolor.

The nightingale sings,
It sighs with love,
Passion kills me,
It increases my pain.

Los bilbilikos kantan
En los arvoles de la flor
Debasho se asentan
Los ke sufren del amor.

The nightingales sing
In the flowering trees
Beneath them sit
Those who suffer from love.

Mas presto ven, palomba,
Mas presto ven con mi,
Mas presto ven, kerida,
Korre y salvame.

Come more quickly, dove,
Come faster with me,
Come more quickly, my dear,
Run and save me.

From the third romances, Arvoles Yoran – Trees are weeping – one strophe

*Blanka sos, blanka vistes,
blanka la tu figura,
Blankas flores kayen de ti,
De la tu hermosura.*

White you are, white you wear,
White your shape,
White flowers fall from you
From your beauty.

Most of the Sephardim were [zionists](#), settled in Palestine, mainly in Jerusalem, Hebron, Safed, Tiberias, and even tried to found a Jewish entity in Palestine. In the middle of the 16th century [Dona Gracia Mendes Nasi](#) and her nephew [Joseph Nasi](#), with the support of the Ottoman Empire, tried to gather the Portuguese Jews, first to [Cyprus](#), then owned by the Republic of Venice, and later to Tiberias. This was the only practical attempt to establish some sort of Jewish political center in Palestine between the fourth and 19th centuries. In the 17th century [Sabbatai Zevi](#) (1626–1676) announced himself as the Messiah and gained over

many Jews to his side, forming a base in Salonica. He first tried to establish a settlement in Gaza, but moved later to Smyrna. After deposing the old rabbi [Aaron Lapapa](#) even the Jewish community of [Avignon](#) prepared to emigrate to the new kingdom in the spring of 1666. The readiness of the Jews of the time to believe the messianic claims of Sabbatai Zevi may be largely explained by the desperate state of European Jewry in the mid-17th century. The bloody pogroms of [Bohdan Khmelnytsky](#) had wiped out one-third of the Jewish population and destroyed many centers of Jewish learning and communal life. Finally, Joseph Nasi was forced by the Ottoman Sultan [Mehmed IV](#) to visit him and, to the surprise of his followers, in the presence of the Sultan he converted to Islam.

Sir [Moses Montefiore](#), famous for his intervention in favor of Jews around the world, including the attempt to rescue [Edgardo Mortara](#), established a colony for Jews in Palestine. In 1854, his friend [Judah Touro](#) bequeathed money to fund Jewish residential settlement in Palestine. Montefiore was appointed executor of his will, and used the funds for a variety of projects, including building in 1860 the first Jewish residential settlement and almshouse outside of the old walled city of Jerusalem—today known as [Mishkenot Sha'ananim](#). [Laurence Oliphant](#) failed in a like attempt to bring to Palestine the Jewish proletariat of Poland, Lithuania, Romania, and the Turkish Empire (1879 and 1882). In the 1890s, [Theodor Herzl](#) infused Zionism with a new ideology and practical urgency, leading to the First Zionist Congress at [Basel](#) in 1897, which created the World Zionist Organization (WZO). Herzl's [aim](#) was to initiate necessary preparatory steps for the attainment of a Jewish state. Herzl's attempts to reach a political agreement with the Ottoman rulers of Palestine were unsuccessful and other governmental support was sought. The WZO supported small-scale settlement in Palestine and focused on strengthening Jewish feeling and consciousness and on building a worldwide federation.

We can find in the Jewish Virtual Library a short biography of Herzl. As Herzl wrote extensively on social and economic justice issues, mainly in *Altneuland*, I introduced this book in my courses on this subject, and I view Herzl as the precursor not only of Israel but also of the Third Way between capitalism and socialism, that today is very popular among some scholars as Joseph Stiglitz. Theodor (Binyamin Ze'ev) Herzl was the visionary behind modern Zionism and the reinstitution of a Jewish homeland. Herzl (born May 2, 1860; died July 3, 1904) was born in [Budapest](#) in 1860. He was educated in the spirit of the German-Jewish Enlightenment, and learned to appreciate secular culture. In 1878 the family moved to [Vienna](#), and in 1884 Herzl was awarded a doctorate of law from the University of Vienna. He became a writer, playwright and journalist. The Paris correspondent of the influential liberal Vienna newspaper *Neue Freie Presse* was none other than Theodor Herzl. Herzl first encountered the [anti-Semitism](#) that would shape his life and the fate of the Jews in the twentieth century while studying at the University of Vienna (1882). Later, during his stay in Paris as a journalist, he was brought face-to-face with the problem. At the time, he regarded the Jewish problem as a social issue and wrote a drama, *The Ghetto* (1894), in which assimilation and conversion are rejected as solutions. He hoped that *The Ghetto* would lead to debate and ultimately to a solution, based on mutual tolerance and respect between [Christians and Jews](#). In 1894, [Captain Alfred Dreyfus](#), a Jewish officer in the French army, was unjustly accused of treason, mainly because of the prevailing [anti-Semitic](#) atmosphere. Herzl witnessed mobs shouting “Death to the Jews” in France, the home of the French Revolution, and resolved that there was only one solution: the mass immigration of Jews to a land of their own. Thus, the Dreyfus Case became one of the determinants in the genesis of [Political Zionism](#). So, as the Chinese say – every crisis can lead to new opportunities.

Herzl concluded that [anti-Semitism](#) was a stable and immutable factor in human society, which assimilation did not solve. He mulled over the idea of Jewish sovereignty, and, despite

ridicule from Jewish leaders, published [Der Judenstaat \(The Jewish State, 1896\)](#). Herzl argued that the essence of the Jewish problem was not individual but national. He declared that the Jews could gain acceptance in the world only if they ceased being a national anomaly. The Jews are one people, he said, and their plight could be transformed into a positive force by the establishment of a Jewish state with the consent of the great powers. He saw the Jewish question as an international political question to be dealt with in the arena of international politics. Herzl proposed a practical program for collecting funds from Jews around the world by a company to be owned by stockholders, which would work toward the practical realization of this goal. (This organization, when it was eventually formed, was called the Zionist Organization.) He saw the future state as a model social state, basing his ideas on the European model of the time, of a modern enlightened society. It would be neutral and peace-seeking, and of a secular nature.

In his Zionist novel, *Altneuland* (Old New Land, 1902), Herzl pictured the future Jewish state as a socialist utopia. He envisioned a new society that was to rise in the Land of Israel on a cooperative basis utilizing science and technology in the development of the Land. He included detailed ideas about how he saw the future state's political structure, immigration, fundraising, diplomatic relations, social laws and relations between religion and the state. In *Altneuland*, the Jewish state was foreseen as a pluralist, advanced society, a "light unto the nations." This book had a great impact on the Jews of the time and became a symbol of the Zionist vision in the Land of Israel. Herzl's ideas were met with enthusiasm by the Jewish masses in Eastern Europe, although Jewish leaders were less ardent. Herzl appealed to wealthy Jews such as Baron Hirsch and [Baron Rothschild](#), to join the national Zionist movement, but in vain. He then appealed to the people, and the result was the convening of the [First Zionist Congress](#) in Basle, Switzerland, on August 29, 1897. What is less known is that the Zionist movement was received warmly also among Sephardic Jews, and *Altneuland* was translated very soon into Ladino.

The Congress was the first interterritorial gathering of Jews on a national and secular basis. Here the delegates adopted the Basle Program, the program of the Zionist movement, and declared, "Zionism seeks to establish a home for the Jewish people in Palestine secured under public law." At the Congress the [World Zionist Organization](#) was established as the political arm of the Jewish people, and Herzl was elected its first president. Herzl convened six [Zionist Congresses](#) between 1897 and 1902. It was here that the tools for Zionist activism were forged: *Otzar Hityashvut Hayehudim*, the [Jewish National Fund](#) and the movement's newspaper *Die Welt*. After the First Zionist Congress, the movement met yearly at an international [Zionist Congress](#). In 1936, the center of the Zionist movement was transferred to [Jerusalem](#).

Herzl saw the need for encouragement by the great powers of the aims of the Jewish people in the Land. Thus, he traveled to the Land of Israel and [Istanbul](#) in 1898 to meet with Kaiser Wilhelm II of [Germany](#) and the Sultan of the [Ottoman Empire](#). The meeting with Wilhelm was a failure - the monarch dismissed Herzl's political entreaties with snide anti-Semitic remarks. When these efforts proved fruitless, he turned to [Great Britain](#), and met with Joseph Chamberlain, the British colonial secretary and others. The only concrete offer he received from the British was the proposal of a Jewish autonomous region in east Africa, in Uganda. In 1899, in an essay entitled "The Family Affliction" written for *The American Hebrew*, Herzl wrote, "Anyone who wants to work in behalf of the Jews needs - to use a popular phrase - a strong stomach." The 1903 Kishinev pogrom and the difficult state of Russian Jewry, witnessed firsthand by Herzl during a visit to Russia, had a profound effect on him. He requested that the Russian government assist the Zionist Movement to transfer Jews from Russia to Eretz Yisrael.

At the Sixth Zionist Congress (1903), Herzl proposed the British [Uganda Program](#) as a temporary refuge for Jews in Russia in immediate danger. While Herzl made it clear that this program would not affect the ultimate aim of Zionism, a Jewish entity in the Land of Israel, the proposal aroused a storm at the Congress and nearly led to a split in the Zionist movement. The [Uganda Program](#) was finally rejected by the Zionist movement at the [Seventh Zionist Congress](#) in 1905. Herzl died in [Vienna](#) in 1904, of pneumonia and a weak heart overworked by his incessant efforts on behalf of Zionism. By then the movement had found its place on the world political map. In 1949, Herzl's remains were brought to Israel and reinterred on [Mount Herzl](#) in Jerusalem. Herzl's books [Der Judenstaat](#) ("The Jewish State") and [Altneuland](#) ("Old New Land"), his plays and articles have been published frequently and translated into many languages. His name has been commemorated in the Herzl Forests at Ben Shemen and Hulda, the world's first Hebrew gymnasium — "Herzliya" — which was established in [Tel Aviv](#), the town of [Herzliya](#) in the Sharon and neighborhoods and streets in many Israeli towns and cities. Herzl coined the phrase "If you will, it is no fairytale," which became the motto of the Zionist movement. Although at the time no one could have imagined it, Zionism led, only fifty years later, to the establishment of the independent State of Israel. Herzl was 44-years-old when he died in the summer of 1904, on the 20th of Tammuz in the Jewish calendar.

I wanted to read once again *Altneuland* (The Old New Land) by Theodor Herzl, the book that our founding father wrote with his vision about the old new land of the Jews. I have read several times *Der Judenstaat* – the Jewish State, but I wanted to enjoy once more the Utopia of *Altneuland*. I could read it in German as it was written initially in this language, in Hebrew as it has become a classic in Israel, in English, French, Spanish or in many of the other languages of the Jewish diaspora. But I chose to read it in Ladino from a rare book written a hundred years ago in Rashi letters in Saloniki, Greece. My father Albert and many of the Sephardic Jews read Herzl's books and were converted to Zionism, settling in Palestine and since 1948 in Israel.

Herzl's last literary work, *Altneuland* (in English: [The Old New Land](#), 1902), is a [novel](#) ([full text in English translation](#)) devoted to Zionism. Herzl occupied his free time for three years in writing what he believed might be accomplished by 1923. Though the form is that of a romance, it is less a novel than a serious forecast of what could be done within one generation. The keynotes of the story are love of [Zion](#) and insistence upon the fact that the suggested changes in life are not utopian but to be brought about simply by grouping all the best efforts and ideals of every race and nation. Each such effort is quoted and referred to in such a manner as to show that *Altneuland*, though blossoming through the skill of the Jew, will in reality be the product of the benevolent efforts of all the members of the human family. Herzl envisioned a Jewish state that combined modern Jewish culture with the best of the European heritage. Thus a "Palace of Peace" would be built in Jerusalem to arbitrate international disputes, and at the same time the [Temple](#) would be rebuilt on [modern](#) principles. Herzl did not envision the Jewish inhabitants of the state as being [religious](#), but there was respect for religion in the public sphere. He also assumed that many languages would be spoken, and that [Hebrew](#) would not be the main tongue. Proponents of a Jewish cultural rebirth, such as [Ahad Ha'am](#), were critical of *Altneuland*.

In *Altneuland*, Herzl did not foresee any conflict between [Jews](#) and [Arabs](#). One of the main characters in *Altneuland* is a Haifa engineer, Reshid Bey, who is one of the leaders of the "New Society". He is very grateful to his Jewish neighbors for improving the economic condition of Israel and sees no cause for conflict. All non-Jews have equal rights, and an attempt by a fanatical rabbi to disenfranchise the non-Jewish citizens of their rights fails in the election which is the center of the main political plot of the novel. Herzl saw clearly what the Palestinians and Arabs fail to see until now, that the Jews contributed to the welfare of Israel

much more than any other Arab state contributed to their welfare. The Israeli Arabs/Palestinians thrive in Israel in spite of all the problems much more than in any other Arab state, economically and politically.

Herzl also envisioned the future Jewish state to be a "third way" between capitalism and socialism, with a developed welfare program and public ownership of the main natural resources. Industry, agriculture and trade were organized on a cooperative basis. Along with many other progressive Jews of the day, such as [Emma Lazarus](#), [Louis Brandeis](#), [Albert Einstein](#), and [Franz Oppenheimer](#), Herzl desired to enact the land reforms proposed by the American political economist [Henry George](#). Specifically, they called for a [land value tax](#). He called his mixed economic model "Mutualism", a term derived from French [utopian socialist](#) thinking. Women would have [equal voting rights](#)—as they had in the Zionist movement from the Second Zionist Congress onwards. In fact Israel adopted many mutualist precepts – the Kibbutz, cooperatives... In *Altneuland*, Herzl outlined his vision for a new Jewish state in the [Land of Israel](#). He summed up his vision of an open society: "It is founded on the ideas which are a common product of all civilized nations. ... It would be immoral if we would exclude anyone, whatever his origin, his descent, or his religion, from participating in our achievements. For we stand on the shoulders of other civilized peoples. ... What we own we owe to the preparatory work of other peoples. Therefore, we have to repay our debt. There is only one way to do it, the highest tolerance. Our motto must therefore be, now and ever: 'Man, you are my brother.'"

In his novel, Herzl wrote about an electoral campaign in the new state. He directed his wrath against the nationalist party, which wished to make the Jews a privileged class in Israel. Herzl regarded that as a betrayal of Zion, for Zion was identical to him with humanitarianism and tolerance—and that this was true in politics as well as religion. Herzl wrote: "Matters of faith were once and for all excluded from public influence. ... Whether anyone sought religious devotion in the synagogue, in the church, in the mosque, in the art museum, or in a philharmonic concert, did not concern society. That was his [own] private affair." *Altneuland* was written both for Jews and non-Jews: Herzl wanted to win over non-Jewish opinion for Zionism. When he was still thinking of [Argentina](#) as a possible venue for massive Jewish immigration, he wrote in his diary: "When we occupy the land, we shall bring immediate benefits to the state that receives us. We must expropriate gently the private property on the estates assigned to us. We shall try to spirit the penniless population across the border by procuring employment for it in the transit countries, while denying it any employment in our country. The property owners will come over to our side. Both the process of expropriation and the removal of the poor must be carried out discretely and circumspectly ... It goes without saying that we shall respectfully tolerate persons of other faiths and protect their property, their honor, and their freedom with the harshest means of coercion. This is another area in which we shall set the entire world a wonderful example ... Should there be many such immovable owners in individual areas [who would not sell their property to us], we shall simply leave them there and develop our commerce in the direction of other areas which belong to us". Do we have in Israel a "third way society" or a neoliberal capitalistic regime? Are we a wonderful example to the entire world or a society that is boycotted by more and more states and peoples? Are we a country with the highest tolerance to others or a quasi-theocratic state ruled by ultra-orthodox and ultra-right parties? Where have the mutualist precepts vanished, the welfare state disappeared, most of Herzl's vision sunk into oblivion? I leave to the reader to answer those questions by himself, as sic transit gloria mundi?

Altneuland tells the story of Friedrich Löwenberg, a young [Jewish](#) Viennese intellectual, who, tired with European decadence, joins an Americanized [Prussian](#) aristocrat named Kingscourt as they retire to a remote [Pacific](#) island (it is specifically mentioned as being part of the [Cook](#)

[Islands](#), near [Raratonga](#), which may explain why this country and other Pacific tiny states support vehemently Israel...). Stopping in [Jaffa](#) on their way to the Pacific, they find [Palestine](#) a backward, destitute and sparsely populated land, as it appeared to Herzl on his visit in 1898. Löwenberg and Kingscourt spend the following twenty years on the island, cut off from civilization. As they pass through Palestine on their way back to Europe, they discover a land drastically transformed, showcasing a free, open and [cosmopolitan modern](#) society, and boasting a thriving [cooperative](#) industry based on state-of-the-art technology. In the two decades that have passed, European Jews have rediscovered and re-inhabited their *Altneuland*, reclaiming their own destiny in the [Land of Israel](#). Herzl's novel depicts his blueprint for the realization of Jewish national emancipation, as put forward in his book *Der Judenstaat* (The Jewish State) published in 1896. Both ideological and utopian, it presents a model society which was to adopt a [liberal](#) and [egalitarian](#) social model, resembling a modern welfare state. Herzl called his model "Mutualism" and it is based on a mixed economy, with public ownership of the land and natural resources, agricultural cooperatives, [state welfare](#), while at the same time encouraging [private entrepreneurship](#). A true modernist, Herzl rejected the European [class system](#), yet remained loyal to Europe's cultural heritage. Rather than imagining the Jews in *Altneuland* speaking exclusively [Hebrew](#), the society is multi-lingual – with German, Hebrew and Yiddish being the main languages and reproducing European customs, going to the opera and enjoying the theatre. I share of course Herzl's vision, as I think that Israel has to be a cosmopolitan multi-lingual very cultural 'third way' society, quite opposite to the present situation. While Jerusalem is the capital, with the seat of parliament ("Congress") and the Jewish Academy, the country's industrial center is the modern city of [Haifa](#). In the actual Israel, this role was to be taken by [Tel Aviv](#), a city which did not yet exist at the time of writing and whose name was inspired by the book itself.

Herzl saw the potential of Haifa Bay for constructing a modern deep-water port. However, in reality it would be the [British Empire](#) rather than the Zionists which would realise that potential and make considerable strategic use of it during the [Second World War](#). Though Israel would eventually inherit the Haifa port and city, by 1948 the central role of Tel Aviv (*Altneuland* in Hebrew) was established, with Haifa – though a major Israeli city – relegated to a secondary position. As envisioned by Herzl, "All the way from Acco to Mount Carmel stretched what seemed to be one great park". In the actual Israel the very same area became a giant industrial zone, reckoned the most heavily polluted part of the country, and Haifa where I live has the highest rate of cancers in Israel. The final sentences of *Altneuland* emphasize what was the basis of this old new state, according to the main protagonists of the novel. We bring it here in English and in Ladino in Hebrew/Rashi letters as it was written about a hundred years ago in the Feuilleton *El Tiempo* of Saloniki, Greece, and translated into Ladino (from which language?) by Jean Florian. My humble contribution was in transcribing the Rashi writing into Latin writing:

At last Friedrich put a question, and every man answered it after his fashion.

אין איסטי איסטאדו די אלמה, פרידריק ליב'ינבירג סוליב'אנטו אונה קיסטייון אלה קואלה טודום לוס אסיסטיינטים ריספונדיירון אונג דיספואים די אוטרו קאדה אונג אסו מאנירה. לה קואסטייון אדריסאדה אירה לה סיגואינטי:

En este estado de alma, Friedrich Loewenberg solevanto una kuestion ala kuela todos los asistentes respondieron uno despues de otro kada uno asu manera. La kuestion adresada era la siguiente:

"We see a new and happy form of human society here," he said. "What created it?"

- נוזוטרוס ב'מוס אקי אונה פ'ורמה נואיב'ה, מאס ב'ינטורוזה, די לה ב'ידה אין קומון די לוס אומבריס, קיין קריאו איסטו?

- Nosotros vimos aki una forma nueva, mas venturosa, de la vida en komun de los ombres, ken kreo esto?

"Necessity!" said Littwak the elder.

איל ב'ייז'ו ליטב'אק ריספונדייו: איל אפריטו.

El viejo Littwak respondió: El apreto.

"The reunited people!" said Steineck the architect.

איל ארשיטיקטה שטאייניק ריספונדייו: איל פואיב'לו אאונאדו!

El arshitekta Steineck respondió: El puevlo aunado!

"The new means of transportation!" said Kingscourt.

קינגסקורט דישו: לוס נואיב'וס מיזוס די קומוניקאסיין!

Kingscourt disho: Los nuevos medios de komunikasion!

"Knowledge!" said Dr. Marcus.

איל דוקטור מארקוס דישו: איל סאב'יר!

El doktor Marcus disho: El saver!

"Will Power!" said Joe Levy.

יוסף לוי דישו: לה ב'ולונטאד!

Joseph Levy disho: La voluntad!

"The Forces of Nature!" said Professor Steineck.

איל פרופ'סור שאטייניק דישו: לאס פ'ואירסאס די לה נאטורה.

El Profesor Steineck disho: Las fuersas de la natura.

"Mutual Toleration!" said the Reverend Mr. Hopkins.

איל פרידיקאדור אינגלס אופ'קינס דישו: לה טולירנסיה מוטואלה!

El Predikador ingles disho: La toleransia mutuala!

"Self-Confidence!" said Reschid Bey.

ראשיד ביי דישו: לה קונפ'יאנסה אין סי!

Reshid Bey disho: La konfiensa en si!

"Love and Pain!" said David Littwak.

דוד ליטב'אק דישו: איל אמור אי לה סופ'ריאנסה!

David Littwak disho: El amor i la sufriensa!

But the venerable Rabbi Samuel arose and proclaimed: "God!"

מה איל ב'ייז'ו רבי שמואל סי ליב'אנטו סולאנילמינטי אי דישו: איל דיין!

Ma el viejo Rabbi Shmuel se levanto solanelmente i disho: El Dio!

And the Feuilleton El Tiempo invites the readers of Altneuland – Vieja Nueva Tiera – at the end of the novel, to read on next Sunday the new novel – La Mujer ke Mata... – The woman who kills – el mas sensasonial de los romansos – the most sensational novel.

Finally, I would like to end this chapter with a personal note, emphasizing more than anything else how Ladino is a sentimental link to tradition for all the Sephardic Jews. I had a friend, one of the most ethical and best men that I have ever met – Harry Recanati. He came from a very wealthy family, the Recanatis, originating from the Italian town Recanati, moving to Saloniki in the Ottoman Empire/Greece, and then to Israel. His father Leon Recanati founded the Discount Bank in Israel, one of the three largest banks, with Bank Hapoalim (Bank of the

Workers) and Bank Leumi (National Bank). Discount bank hired mostly Sephardic Jews and its clientele was mainly Sephardic. Harry, as the eldest son, managed the Bank after his father died quite young. He told me and wrote in his book "Recanati, father and son" that he had to leave the management in view of an ethical conflict with his brothers on how to run the bank. The Israel Discount Bank added the international merchant banks of Ralli Brothers to its portfolio of private banks, and Harry Recanati left when the other Directors chose to [list](#) the banking group publicly on the [Tel Aviv Stock Exchange](#), in 1970. The Israel Discount Bank became insolvent in 1983 and was controversially [nationalised](#) by the Treasury of the Government of Israel. Harry Recanati had retained ownership of the Swiss [private bank](#) of Ralli Brothers (Bankers) S.A. which he later sold to [Security Pacific Bank](#) of [California](#), using the proceeds to found a number of public museums. These Ralli Museums are free, non-profit galleries, of contemporary Latin-American art. We used to meet in his apartment in the Caesarea Ralli Museum whenever he came to Israel (he lived in the Ralli Museums all over the world), and to mourn for the lack of ethics in Israel. He read my ethical academic books and novel (which had many Sephardic motives) and I read his book, the first book on ethics in banking that was written in Israel. Both of us spoke Ladino.

When Harry was almost ninety he had a stroke and he was brought to his apartment in the Rally Museum of Caesarea, where nurses took care of him day and night. The manager of the Museum, a remarkable and very talented woman, told me that Harry cannot communicate and does not understand what is told to him. I told her that nevertheless I want to visit him with my wife (he also met before my son Yossi who is an architect, as he was very interested in architecture). We came one morning, and noticed that indeed he could not communicate with any of the persons who were there, nurses, the manager and friends. I started to talk to him in Ladino, like we used to before. I told him: "Kerido Harry, saves ke otrun poko avemos Pesah i vamos a meldar la Agada kon toda nuestra familia. Te akodras komo kantavas en Ladino kuando estavas chiko kon tu papa i tu mama i toda tu familia? Es pekado ke no puedes estar kon nosotros, ma vamos a pensar a ti kuando vamos a kantar (i kanti): **"Este es el pan de la afriasion ke komieron nuestros padres en tierra de Ayifto. Todo el ken tiene ambre venga i koma. Todo el ken tiene de menester venga i paskue. Este anyo aki, a el anyo ke viene en tierra de Yisrael. Este anyo aki, siervos, a el anyo ke viene en tierra de Yisrael ijos fo-o-ros..."** When Harry heard me singing the famous Pesah song "ha lahma anyaa" in Ladino, as he used to sing when he was a kid, he burst out crying and large drops of tears came down his cheeks...

In English: "Dear Harry, you know that in a short while we'll have Pesah/Passover and we'll read the Agada with all our family. You remember how you used to sing in Ladino when you were a kid with your father and your mother and all your family? It is unfortunate that you'll not be able to be with us but we'll think about you when we'll sing (and I sang): This is the bread of affliction which our ancestors ate in Egypt. Let all who are hungry come and eat of it; all in need come and celebrate Passover. This year we observe it here; next year may we be in the Land of Israel. This year we are slaves in exile; next year may we be free men in the Land of Israel." In Aramaic: "A lakhma anya di ahalu avatana beara demitsrayim, kol dikhfin yeteh veyehol, kol ditsrikh yeteh veyifsakh, ashata aha leshana abaa beara deyisrael, ashata avdeh, leshana abaa beara deyisrael beneh horin." Written in Aramaic alphabet and translated into Hebrew:

ARAMAIC - "הָא לְחֵמָא עֲנִיא דִּי אֶכְלוּ אֲבֵהֶתְנָא בְּאַרְעָא דְּמִצְרַיִם. כָּל דְּכַפִּין יִיתִי וְיִיכּוֹל. כָּל דְּצָרִיךְ יִיתִי וְיִפְסֵחַ. הַשְּׁתָא הָכָא. לְשָׁנָה הַבְּעָה בְּאַרְעָא דְּיִשְׂרָאֵל. הַשְּׁתָא עֲבָדֵי לְשָׁנָה הַבְּעָה בְּנֵי חוֹרִין." HEBREW - "זהו לחם העוני שאכלו אבותינו בארץ מצרים. כל הרעב יבוא ויאכל, כל הצריך יבוא ויפסח (מלשון [קורבן פסח](#)). השנה (אנו) כאן, לשנה הבאה בארץ ישראל, השנה (אנו) עבדים, לשנה הבאה בני חורין."

YIDDISH, SHOLEM ALEICHEM'S NOVEL - TEVYE THE DAIRYMAN, THE MUSICAL - A FIDDLER ON THE ROOF, ANSKY'S PLAY – DYBBUK, GOLDIN'S - MIRELE EFROS

[Yiddish is written in the Hebrew alphabet](#) and is based primarily on German and Hebrew. [Yiddish](#) (ייִדיש, ייִדיש or אַיִדיש, *yidish/idish*, literally "[Jewish](#)") is the historical language of the [Ashkenazi Jews](#). It originated during the 9th century in [Central Europe](#), providing the nascent Ashkenazi community with an extensive Germanic based vernacular fused with elements taken from [Hebrew](#) and [Aramaic](#), as well as from [Slavic languages](#) and traces of [Romance languages](#).^{[4][5]} Yiddish is written with a fully vocalized alphabet based on the [Hebrew script](#). The earliest surviving references date from the 12th century and call the language לשון־אַשכּנז (loshn-ashknaz = "language of Ashkenaz") or טײַטש (*taytsh*), a variant of *tiutsch*, the contemporary name for [Middle High German](#). In common usage, the language is called מאַמע־לשון (*mame-loshn*, literally "mother tongue"), distinguishing it from Hebrew and Aramaic, which are collectively termed לשון־קודש (*loshn-koydesh*, "holy tongue"). The term "Yiddish" did not become the most frequently used designation in the literature until the 18th century. In the late 19th and into the 20th century the language was more commonly called "Jewish", especially in non-Jewish contexts, but "Yiddish" is again the more common designation for this language.

My mother tongue was [Ladino written in the Rashi alphabet](#) and based primarily on ancient Spanish and Hebrew. Ruthy – my wife's mother tongue was Yiddish, and I found many similarities between Ladino and Yiddish, the languages of the Sephardic and Ashkenazi Jews. After marrying Ruthy I learned her mother tongues Yiddish and Romanian and she learned mine – French and Ladino. But also we assimilated and absorbed each other's folklore, Ruthy went with me to the Ladino plays and shows that were very popular in those years and I went to see Yiddish plays and read Yiddish literature, the first book was – Tevye the Dairyman by Sholem Aleichem. I did not patronize the language as most Israelis did in those days, nor had inferiority complexes as many orientals had towards the Ashkenazis. Those complexes were so absorbed in the DNA, that I remember when I first rented a room in a family in Jerusalem on the first year at the university, 1961, I was 17, the owner wanted to see my father who had to guarantee payments. I didn't have an accent in Hebrew (I immigrated at the age of 9) but my father had an "Egyptian" accent, so the woman asks my father: "And from which country did the boy immigrate?", my father answered: "From Egypt, **but he is a good boy...**".

I encountered racism in all those years, but didn't suffer from it, as "luckily" I didn't have a name, an accent, the looks and the "conduct" of an oriental. Until today research has proven that if you have an Israeli name (as Eshkol) or an Ashkenazi name (as Rosenthal), you have more chances to be called to a job interview, even if you send the same CV with an oriental name (as Buzaglo). Serious judges and lawyers speak and write about the obligation to enforce the law against a public official in the same way that it is applied to the "average Joe" known in Israel as the "Buzaglo Test." It is so much in their DNA that they don't perceive the prejudice in calling the average Joe (or Dupont in French) a Buzaglo (Moroccan name) and not a Bugoslavsky (Polish name), or rather an Eshkol (Israeli name). It goes without saying that when I mention an oriental "conduct" it has nothing to do with your origins but with the prejudice that you have on the origin, as orientals are supposed to be less educated, more hotheaded, more violent, and with no manners, which is of course completely false, as when

you happen to know a person you see that those characteristics have nothing to do with origins, as to be a miser, with a big nose, exploiting gentiles have nothing to do with Jews.

So, it is no wonder that, mainly due to ignorance and prejudices, many parents were worried when their daughter dated me, although I was a student at the university, a graduate in Economics, a lieutenant at the Israel army, and one of the most intellectuals men that they have ever met. This was true even if the parents were Polish who were in the holocaust at Auschwitz. With Ruthy, my wife, and her parents Fanny and David and grandmother Rosalia/Baba, there were no such problems, they loved me at first sight as their daughter, and they were very happy when I proposed to her three weeks after we met and married her three months later, her parents facilitated the marriage instead of obstructing it. Furthermore, Romanian Jews spoke a Latin language as we did (I was "Egyptian" only de jure, but de facto I was Sephardic with European mother tongues and not Arabic), many of their habits had Turkish influence (even some words in Romanian) as we did in Ladino, and they were warm hearted "much more than the other Ashkenazis". These are of course generalities, and luckily today most of the youngsters marry regardless of the origin of their parents, a quarter to a half of the children have mixed origins (my grandchildren have ten origins...), and within a generation or two this problem will disappear. Anyhow, my attitude towards Yiddish was very favorable, I had a lot of respect to their culture, read Yiddish plays and novels first in Hebrew and then in Yiddish, and admired their folklore.

When we say Yiddish, we think, or rather a non-Jew thinks primarily of [Tevye](#), or Tevye the Dairyman, by [Sholem Aleichem](#) the most famous book written in Yiddish by the most famous Yiddish author, and the most famous musical about Jewish life, based on the book Tevye – [Fiddler on the Roof](#). Solomon Naumovich Rabinovich, better known under his pen name Sholem Aleichem (yiddish and Hebrew: שלום־עליכם ; Russian and Ukrainian: Шолом-Алэйхем) (1859 – 1916), was a leading Yiddish author and playwright. Sholem Aleichem's narratives were notable for the naturalness of his characters' speech and the accuracy of his descriptions of shtetl life. Early critics focused on the cheerfulness of the characters, interpreted as a way of coping with adversity. Later critics saw a tragic side in his writing. He was often referred to as the "Jewish Mark Twain" because of the two authors' similar writing styles and use of pen names. Both authors wrote for both adults and children, and lectured extensively in Europe and the US. When Twain heard of the writer called "the Jewish Mark Twain", he replied "please tell him that I am the American Sholem Aleichem." Both of them had of course a sharp sense of humor.

Tevye begins his literary life in 1894 with seven daughters. Over time, as Tevye "tells" Aleichem the tales of his family life, six of his seven daughters (Bielke, Chava, Hodel, Shprintze, Taybele, and Tzeitel) are named, and of these five play leading roles in Tevye's stories. The Tevye stories tell of his business dealings; the romantic dealings and marriages of several of his daughters; and the expulsion of the Jews from their village by the Russian government. The Tevye stories have been adapted for stage and film several times, including several Yiddish-language musicals. Most famously, it was adapted as the Broadway musical and later film [Fiddler on the Roof](#). The Broadway [musical was based](#) on a play written by Arnold Perl called *Tevye and his Daughters*. *Tevye the Dairyman* had 3 film adaptations; [in Yiddish \(1939\)](#), English (1971), Russian (1991). Zero Mostel and Chaim Topol are the two actors most associated with the role of Tevye, although Theodore Bikel performed it many times on stage. For the film version, the part ultimately went to Topol, as producer-director Norman Jewison felt that Mostel's portrayal was too unnecessarily comic. Critic Pauline Kael warmly embraced Topol's performance, as he had appeared in many stage revivals. He was nominated for an Academy Award for his performance.

We bring here part of the first page of the chapter - Hodl, in Yiddish, and its English translation. "You've been wandering have you, Pan Sholem Aleichem, where I've been all this time? Tevye's chaged quite a bit, you say, grown suddenly gray? Ah, if only you knew the troubles, the heartache, that I've been through! It's written that *odom yesoydoy mi'ofor vesoyfoy le'ofor*, that a man can be weaker than a fly and stronger than steel – I tell you, that's a description of me! Maybe you can tell me, though, why is it that whenever something goes wrong in this world, it's Tevye it goes wrong with. Do you think that It's because I'm a gullible fool who believes whatever he's told? If only I'd managed to remember what our rabbis said a thousand times, *kabdeyu vekhoshdeyhu* – a man mustn't trust his own dog... But what can I do, I ask you, if that's my nature? And besides, I'm a man of faith, as you know, I have no complaints against God. Not that they would do me the least bit of good if I had them! Whatever He does must be for a reason, though. It's like the prayer book says *haneshomoh lokh vehaguf shelokh* – what does a man ever know and what is he really worth? My wife and I quarrel about that. "Goldie", I'm always telling her, "it's a sin even to think such things. There's a story in the Talmud that – " "Leave me alone with your Talmud!" she says. "We have a daughter to marry off , and after her, touch wood, two others, and after them three more, if first they don't break a leg...". The full chapter and full book of [Tevye in English](#) is brought in the link in English, and the full chapter and the full book of [Tevye in Yiddish](#) is brought in the link in Yiddish.

האדל

איר הרושט זיך, פאני שלום-עליכם, אויף טביהן, וואָס מע
זעט אים נישט? ער האָט זיך, זאָגט איר, שטאַרק אַרוק געטאָן.
מיט אַ מאָל, זאָגט איר, גרוי געוואָרן? עך-עך-עך! ווען איר זאָלט
וויסן, מיט וואָס פאַר צרות, מיט וואָס פאַר ווייטאַקן אָט דער טביה
טראָגט זיך אַרום! ווי אַזוי שטייט דאָרט ביי אונז געשריפן: אדם
יסודו מעפר וסופו לעפר, אַ מענטש איז שוואַכער פון אַ פליג און
שטאַרקער פון אייזן... סאַקע נאָר אַ באַשרייבונג מיט מיר! ווי
ערגעץ אַ שלאַק, אַ צרה, אַנאַנשיקעניש – מיך אויסמיידן טאָר עס
נישט. פון וואַנען נעמט זיך עס, ווייסט איר נישט? אפשר דערפון,
וואָס טבעע בין איך אַ פתי יאמין, וואָס גלויבט איטלעכן אויף
נאמנות? טביה פאַרבעסט, וואָס אונזערע חכמים האָבן אונז געזאָגט
טויזנט מאָל: פּבדוהו והשדהו. פלשון אשכנז הייסט עס: נע וויר
טאַפּאַקי... נאָר וואָס זאָל איך טאָן, פּרעג איך אייך, אַז ס'איז ביי
מיר פאַרט אַזאַ טבעע איך בין, ווי איר ווייסט, אַ גרויסער בעל-
בטחון און האָב צו דעם, וואָס לעבט אייביק, קיין מאָל קיין טענות
נישט; ווי אַזוי ער פירט, אַזוי איז גוט; וואָרים פרוווט זיך אדרבה
פאַרקערט, האָט יאָ טענות, וועט זיך אייך עפעס העלפן? שטענדיק
טענע איך מיט איר, מיט מיינער הייסט דאָס: „נאָלדע, זאָג איך,
דו זינדיקסט! פאַראַן, זאָג איך, ביי אונז אַ מדרש... „וואָס מיר
מדרש, זאָגט זי, מיר האָבן, זאָגט זי, אַ טאַכטער אויף חתונה
צו מאַכן; און נאָך דער טאַכטער, קיין עין הרע, גייען נאָך צוויי
טעכטער; און נאָך די צוויי נאָך דריי, קיין בייז אויג זאָל נישט

Yiddish theatre consists of plays written and performed primarily by Jews in Yiddish, the language of the Central European Ashkenazi Jewish community. The range of Yiddish theatre is broad: operetta, musical comedy, and satiric or nostalgic revues; melodrama; naturalist drama; expressionist and modernist plays. At its height, its geographical scope was comparably broad: from the late 19th century until just before World War II, professional

Yiddish theatre could be found throughout the heavily Jewish areas of Eastern and East Central Europe, but also in Berlin, London, Paris, Buenos Aires and New York City.

Yiddish theatre's roots include the often satiric plays traditionally performed during religious holiday of Purim (known as Purim spiels); other masquerades such as the Dance of Death; the singing of cantors in the synagogues; Jewish secular song and dramatic improvisation; exposure to the theatre traditions of various European countries, and the Jewish literary culture that had grown in the wake of the Jewish enlightenment (Haskalah). Israil Bercovici wrote that it is through Yiddish theatre that "Jewish culture entered in dialogue with the outside world," both by putting itself on display and by importing theatrical pieces from other cultures.^[1] Themes such as immigration, assimilation and poverty can be found in many Yiddish theatre productions

To conclude this short presentation on the [folklore of Jewish diaspora](#), we chose Ansky's [Dybbuk](#), the most well-known play in [Yiddish](#), that has become since 1916 a classic performed all over the world.

<p>אין רוסלאַנד אַרײַן איז אַ דיבוק אַ רויטער. און גייט דאָרט אָן מעשים – אַ שרעק! עס טרײַבט אים דער רבי לוי דזשאָרדזש און קאַאַליצ דאָך העלפֿט קיין קמיע, עס העלפֿט קיין מחיצה.</p>	<p>A red dybbuk has entered Russia And he's up to no good there, he's a terror! Rebbe Lloyd George¹ with his coalition are exorciz But an amulet doesn't help and a partition doesn't t He does not want to leave from there.</p>
<p>ער וויל ניט פֿון דאָרטן אַוועק. עס גייט דאָרט אַ דיבוק אַרום באַלאַכאַוויטש און קעמפֿט מיט התלהבֿות, מיט מוט... ער מומלט פֿון פֿרײַהייט, פֿון כלערליי גליקן, און קאָן גאַרנישט אַנדערש באַקומען אַ תיקון, נאָר דווקא אין ייִדישן בלוט.</p>	<p>A dybbuk is lurking around Bałachowicz.² And fights with enthusiasm, with audacity He mutters about freedom, about all kinds of fortun And can obtain redress in no other way at all. Except in Jewish blood.</p>
<p>און אַרענשטיין יערזשי: ער זיצט אין „דוואַ גראַשע“. אַ דיבוק: שוין איין מאָל אַ סאָרט! ווי נעמט מען צו אים שוין, אוי מאַמעניו, פֿאַטער, אַ שפּריכוואָרט – מעג זײַן פֿון אַ רבין אַ טאַטער, וואָס זאָל אים פֿאַרטרייבן פֿון דאָרט? איך זע אים דעם דיבוק אָט ווי נאָר איך קער זיך, ער זאַפט אַלץ אין זיך ווי אַ שוואַם. אין ליטעראַטור אויך אַ דיבוק פֿאַראַנען. ער הייסט – „פֿוטוריזם“, אוי הערט נאָר אַ גראַמען: „לבֿנה־נעכט“, „ציג“ און „ביס־באַם“...</p>	<p>And Jerzy Orenstein⁴ sits in <i>Dwa Grosze</i> A dybbuk: he's one of a kind But when are they going to take to him, oh, Momm An incantation, even if the rebbe is a Tatar That will drive him away from there. I see the dybbuk wherever I turn He soaks everything up inside him like a sponge. There is also a dybbuk in literature. His name is "Futurism;" oy, just listen to these rhyt "Moonlit nights," "Goats," and "Bim, bam."</p>
<p>אין ברויט איז אַרײַן אויך אַ דיבוק, אַ דיבוק. עס ווערט פֿון אים ביטער אין מויל עס דרייען די קישקעס און זינגען אַ זמר</p>	<p>A dybbuk, a dybbuk has also gotten into the bread It leaves a bitter taste in our mouths Our guts churn and sing a song</p>

The play depicts the possession of a young woman by the malicious spirit, the Dybbuk in Jewish folklore, of her dead beloved. We can also see some pictures of the [Geshet performance of Dybbuk in Israel](#), and read below an extract of the play in Yiddish, written in

Hebrew letters, with its English translation. The play by Ansky was authored between 1913 and 1916. It was originally written in Russian and later translated into Yiddish by Ansky himself. The Dybbuk had its world premiere in that language, performed by the Vilna Troupe at Warsaw in 1920. A Hebrew version was prepared by Hayim Nahman Bialik, the Jewish most renown poet, and staged at Habima Theater, Moscow in 1922. Hanna Rovina, the First Lady of Hebrew Theater, was Leah in the first performance and has continued to play until here death in 1980, having one of the longest acting career in world history. We bring here a link [to the famous film](#) The Dybbuk, 1937, in Yiddish, with English subtitles. Dybbuk also obtained international fame.

I would like to mention also my most beloved Yiddish playwright Jacob Gordin, the Yiddish playwright who helped take Yiddish theater out of the realm of spectacle and biblical operetta into realism and naturalism in the second half of the 19th century. Ukrainian- born, he came to New York in 1891 and only then sought his livelihood in theater. Gordin's best-known work was *The Jewish King Lear*, which cast a spotlight both on Gordin and on Jacob Adler, who became the leading man of the Yiddish stage. Other Gordin plays of note (he wrote more than seventy) were [Mirele Efros](#) (which I saw [several times](#)), *The Kreutzer Sonata*, *Khasye the Orphan*, *God, Man and Devil*, and *The Oath*. Many of his works, conforming to the conventions of Yiddish theater, retained songs and dances and other “entertainment” elements, but his plots were realistic, if melodramatic, and his influence upon Yiddish theater and its actors was profound.

From the Yiddishpiel website we bring the plot of Goldin's play – Mirele Efros, which although very melodramatic is very moving, especially if it is played by outstanding actors. Mirele Efros, a rich merchantwoman from Grodno, comes to Slutzk with her two children and a retinue of servants and advisors, to marry off Yossele, her first-born son, to Sheindele, a poor but well-born girl. In Mirele's first meeting with her relatives by marriage, Reb Nachumtze and Chana Devora, she realizes she made a bad bargain. These people, who appeared to the matchmaker to be of little means but honorable, were no more than beggars and moochers, trying to build upon the match. When the situation becomes intolerable for her, she cancels the match, ordering Shalmon, her business executive, to hitch up the horses for the return to Grodno. But Yossele's stubbornness and devotion to his sweetheart defeat. Despite her uneasiness with the idea, she orders for the wedding to be held immediately.

Three years later, we return to meet the family but now in Mirele's home in Grodno. With Sheindele, the daughter-in-law, came her parents, Reb Nachumtze and Chana Devora. The family from Slutzk has not changed at all from its habits. They aspire, with Sheindele's assistance, to take over the house and property. Sheindele wants her independence and freedom, while Mirele Efros wishes to continue to rule her household and business as before. Sheindele tries to gain her ends through Yossele. First she incites him and Donya against Shalmon, the business manager. Later she pushes them to demand control of the property for themselves. Mirele, who cannot bear the continuous strife anymore, gives in and transfers all her property to her son's control.

The second act opens with Mirele Efros' richly appointed house looking completely different. Reb Nachumtze, who is now the business manager instead of Shalmon, returns drunk from a business trip, falling asleep on Mirele's couch. It soon becomes clear that he had lost 8 thousand rubles. Donya too, the younger son, who returned a few weeks earlier from a different business trip, does not want to report on the deals he made and their results. Mirele finds it difficult to stand up to the new order but bites her tongue and restrains herself, until Shalmon shows up asking for a donation towards the building of a new Jewish hospital. Not having funds of her own, she is forced to turn to Yossele, that he give her 200 rubles so aso

not to shame her publicly. Sheindele and Donya view this as a waste of money and prevent Yossele giving her the money. Mirele finds herself between the rock and a hard place. She is not willing to restrain herself any longer. She gathers together some of her things, asks Shalmon to give her sanctuary in his house, and leaves her home.

Ten years pass by. Mirele has settled into Shalmon's house and runs his affairs. On the day of Shlomele, the grandson's Bar-Mitzvah, Yossele arrives to make peace with Mirele and have her come back home. But Mirele prefers to send a present to the grandson without participating in the celebration. She is not prepared to make peace with her family who hurt her and shamed her so. Yossele leaves her shamefacedly. But Sheindele, her daughter-in-law cannot stand up to such a situation and takes the initiative. It does not matter that she is an unwelcome guest; she wants to bring her mother-in-law back home. But Mirele is not reconciled. In a sharp confrontation, they each reveal each others failings, and each one's weaknesses. And so, Sheindele too is forced to leave without achieving her object. After this confrontation, Mirele is exhausted, broken, and bewildered. Shlomele, the grandson, is the last of the visitors. In his direct and childish manner, he plays upon her heartstrings and wins her over.

Finally, we bring details on the film [Mirele Efros by Joseph Berne](#), based on the play by Goldin:

USA, 1939, 80 minutes, in Yiddish with English subtitles.

"**Mirele Efros** is likely the single most widely played piece in the Yiddish theatrical canon."

-J. Hoberman, *Bridge of Light: Yiddish Film Between Two Worlds*

Synopsis - **Mirele Efros**, "the Jewish Queen Lear," was the masterpiece of Ukrainian-born Jacob Gordin, an enormously influential Yiddish playwright whose works sought to describe and promulgate the ethos of *mentshlekheyt*: the practice of honesty, decency, and devotion toward family and community. This sophisticated version of his stage classic faithfully recreates Jewish life in turn-of-the-century Grodno, Poland. Berta Gersten gives a memorable performance as Mirele, a wealthy and pious widow whose devotion to her children extends to hand-picking a wife for her eldest son, gravely mistaking the young woman's character as giving and devout. The resulting conflict between the noble Jewish matriarch and her ungrateful, self-serving daughter-in-law provides both a cautionary tale and a lesson in the value of filial piety.

Cast

Berta Gersten (Mirele Efros), **Michael Rosenberg** (Nekhumtse), **Ruth Elbaum** (Sheyndl)
Albert Lipton (Yosele), **Sarah Krohner** (Khana-Dvoire), **Moishe Feder** (Shalmen)
Louis Brandt (Donye), **Paula Walter** (Makhle), **Jerry Rosenberg** (Sheyndl)
Ella Brouner (Dine), **Ruben Wendroff** (Badkhn), **Jacob Mestel** (Pogorelsky)
Moishe Schorr (Coachman), **Eugene Sigaloff** (Peasant), **Clara Deutchman** (Barwoman)

Director **Josef Berne**

Producer **Roman Rebush**

Script **Ossip Dymow**

Based on the play by **Jacob Gordin**

Photography **J. Bergi Contner**

Music **Vladimir Heifetz**

Editor **Leslie Vidor**

Production Company **Credo Pictures**

JEWISH FOLKLORE, FOLK SONGS IN YIDDISH, YEMENITE AND LADINO

The Jewish people in general and Israel in particular are an amalgamation of cultures and folklores with a common denominator Judaism. They comprise of three main communities – [Ashkenazi](#): Jews from Germany and Eastern Europe and later – England, the US, most of them spoke Yiddish or German, but they spoke also Russian, Polish, English, Ukrainian, Romanian, Serb, Czech, and so on. [Oriental](#) – Jews living in Arab speaking countries: Morocco, Algeria, Tunisia, Lybia, Egypt, Syria, Lebanon, Iraq, Yemen, and also Iran, Ethiopia and India. They spoke mainly Arabic or Judeo-Arabic languages, or Persian, Amhari and Hindi. [Sephardic](#): Jews originating from Spain, Portugal and Italy, and living in Italy, Greece, Bosnia, Macedonia, Bulgaria, Turkey, Israel/Palestine, France, Netherlands, the US, Latin America, speaking mainly Ladino, but also Greek, Turkish, Italian, Arabic, Bulgarian, French, Dutch, Spanish, English. There were of course countries where there were Jews from the 2 or 3 communities – as Egypt, Turkey, Bulgaria, the US, Latin America, France, England, Yugoslavia, and of course Israel.

From the Folklore chapter of the [Jewish Virtual Library](#): "Jewish folklore can be defined as the creative spiritual and cultural heritage of the Jewish people handed down, mainly by oral tradition, from generation to generation by the various Jewish communities. The process of oral transmission took place alongside the development of normative, written literature. The science of folklore ("folkloristics") is a discipline which studies the historic-geographic origin and diffusion of folklore institutions, their social backgrounds, functions, intercultural affinities, influences, changes, and acculturation processes and examines the meanings and interpretations of the institutions' individual components. The national cultural heritages of the gentile neighbors among whom the Jewish people has lived throughout its wanderings and dispersions have been assimilated into Jewish folklore. While mutual intercultural contacts are evident in many realms, Jewish folklore has certain specific features common to Eastern and Western Jews which are characteristic of the creative folk ego of the Jewish people. The Judaization and adaptation of universal traditions bear witness to the qualities, trends, and hopes of the Jewish transformers. Through a comparative study of neighboring cultures, normative Jewish religion, and folk evidence which is substantiated by the transmission of many generations and culture areas inhabited by Jews, the special character of Jewish folk tradition may be apprehended.

Best known and the most widespread among the Jewish folklore genres, the realistic tale is mostly comprised of jokes and anecdotes depicting the comic aspects of life, especially as seen through Jewish eyes. The main heroes are fools, wits, misers, liars, beggars, tricksters, and representatives of various professions. The point of the Jewish joke, seemingly concluding it, is often followed by a "hyperpoint" – some clever and sophisticated addition to the humorous story, stressing a new, often specific Jewish aspect. Though the humorous motifs are universal, there is less of visual (situational) humor in Jewish jokes than in universal jests, and there is more of verbal humor, consisting of clever retorts, wordplay, "learned" interpretations of words and sentences, jests, and witty noodle stories. In most Jewish jokes the realistic background is typically Jewish, as are the heroes – well-known local wags (Hershele Ostropoler, Motke Habad, Froyim Greydinger, Jukha, etc.) whose fame has spread far beyond the border of their original place of activity. There are also "wise" places as, for example, Chelm in Poland, Linsk in Galicia, etc., whose "wise" inhabitants (in fact,

fools) perform the same deeds as their "wise" colleagues – the inhabitants of Abdera (Greece), Schildburg (Germany), Gotham (England), etc.

Among the droll characters of the Jewish jokes, typical "Jewish" professions and types of socioeconomic failures are well represented: *schnorrers* ("beggars"), *shadḥanim* ("matchmakers"), cantors, preachers, but mostly *schlemiels* and *schlimazels*. Social misfits, their gawkishness, clumsy actions, and inability to cope with any situation in life make the listener enjoy his own superior cleverness (the feeling is often subconscious). A witty folk-saying distinguishes between the two characters: "A *schlemiel* is a man who spills a bowl of hot soup on a *schlimazel*." Whereas the word *schlimazel* seems to be a combination of the German word *schlimm* ("bad") and the Hebrew word *mazal* ("luck"), the origin of *schlemiel* is obscure and has given rise to many German-Yiddish folk etymologies. Many of Shalom Aleichem's folk types, Tevye the Milkman and Menahem Mendel, have been given the traits of an irrepressible daydreaming *schlimazel*. Benyamin the Third, a character out of the world of Mendele Mokher Seforim, is similarly portrayed. The undertone of sadness and frustration underlining many Jewish jokes is probably rooted in the ceaseless struggle for survival in an anti-Jewish society; the laughter is thus often through tears. While the jokes and anecdotes carry a note of satirical (sometimes even biting) self-criticism, they are a means of consolation as well, either through minimizing troubles and hoping for a happy end ("a Jew will find his way out"; "the troubles of many are half a consolation"), or by relating stories about rich, successful, and influential Jews - the Rothschilds, Baron Hirsch, Jewish dignitaries, with whom the poor Jewish listeners identify.

In spite of the negative attitude of normative rabbinic Judaism toward communal secular singing by both sexes, stemming from the Talmudic saying *kol be-ishah ervah* ("a woman's voice is a sexual incitement"), the secular folk song was part of the life of the individual, the family, and the society on many occasions. The lyrics are very diverse and cover all aspects of Jewish life: the biblical past, the Messianic future, the year cycle, the lifespan ("from the cradle to the grave"), problems of livelihood, work and frustration, social protest, national hope, love, separation, luck, and misfortune. Texts of the East European (Yiddish) folk song have been collected (An-Ski, Beregovski, Cahan, Ginzburg-Marek, Idelsohn, Prilutski, Rubin, Skuditski), popularized (Kipnis, Rubin), studied, and analyzed (Cahan, Idelsohn, Mlotek, Weinreich) more than any other Jewish folklore genre. Recent annotated collections (Cahan, ed. Weinreich; Pipe, ed. Noy), as well as attempts at scholarly synthesis (see in bibl. Cahan's *Studies*; Rubin's *Voices*; Mlotek), see the Yiddish folk song as a well-defined artistic folk genre, both in its melodic (cf. Idelsohn, Sekuletz) and in its poetical form and contents. The lyrics are emotional, tender, and introspective, even if some of them, especially children's rhymes, are at times coarse, satirical, and comic. The melody is, almost always, in a minor key infusing the most joyous and even frivolous words with a touch of tenderness and sadness. According to Y.L. Cahan, the oldest among the Yiddish folk songs, going probably back to the European Renaissance period, are love and dance songs. Older Hebrew influences, stemming mainly from the Song of Songs and from remnants of love songs as preserved in Talmudic literature are also evident.

The establishment of musical research institutes by universities in Israel and the development of the study of liturgical poetry and music into scholarly disciplines, mainly in the training centers for cantors of the Jewish Theological Seminary, the Hebrew Union College, and the Israel Institute for Religious Music led to the study, analysis, and elaboration of many aspects of music and song in folk traditions. Data are collected and research is being continued in the field of East European Jewish musical folklore, stressing the role of folk musicians (*klezmerim*) and folk jesters (*badḥanim*). Other aspects emphasized are the social role of folk music, the interrelationship between sacred, liturgical, and ḥasidic music and religious folk

songs (Geshuri, Vinaver), the music of the various Oriental-Jewish ethnic groups and the interrelationship of Jewish and non-Jewish folk music (Gerson-Kiwi; Idelsohn's *Thesaurus*; Tunisia-Lachman; Sephardi-Algazi; L. Levy). Many works on Jewish music and musicians (Avenary, Gradenwitz, Fater, Holde, Idelsohn, Rabinovitch, Werner) include studies on the lyrics of the folk song and on folk music. The influence of Jewish folk songs on Jewish and non-Jewish modern composers is still to be investigated. Jews are among the most important composers of American jazz and the Jewish folk heritage might have had a considerable effect on their compositions. Many Yiddish folk songs entered the main popular musical stream of the U.S. and are sung by leading performers and millions of people (*Bei Mir Bist Du Schein*, *Joseph-Joseph*, etc.): through their penetration into a foreign setting, they have become alienated from their Jewish tradition.

Only a few collections and studies deal with the non-Yiddish, Oriental-Jewish folk song. Comparatively great attention has been paid to the folk song of the Yemenite Jews (Idelsohn, Ratzhabi, Spector) and to the romance and the *copla* (Spanish ballad or popular song) as sung in Ladino-speaking Sephardi communities dispersed all over the world: Tetuan, Spanish Morocco (Alvar, Armistead-Silverman, Palacin); Salonika, Greece (Attias); Atlanta, Georgia, U.S. (MacCurdy-Stanley); etc. (cf. also Avenary, Ben-Jacob, Gerson-Kiwi, Molho, Pelayo, Shiloah). The study of the Judeo-Spanish *romancero* ("a collection of ballads or romances"; Katz), is a very young branch of Jewish ethnomusicology (cf. Ladino Literature). Modern Palestinian and Israel folk songs are currently alive in Jewish folklore. The Holocaust put a tragic end to the Yiddish folk song which has become a subject for social-historical (Dvorkin), linguistic (Hrushovski), and folkloristic (Mlotek, Noy) studies, but no longer exists as a living tradition. The assimilation and emigration of Oriental Jewish communities, uprooted from their places of birth and traditional folkways, led to a similar process with regard to the Oriental-Jewish folk song transmitted in Ladino, Aramaic (by Kurdistan Jews; cf., Rivlin), and Judeo-Arabic dialects.

The Palestinian folk song is characterized by two main traits: (1) the Hebrew lyrics; (2) the main theme, which is national. The central idea in the folk song focuses on the return of the Jewish people to their old-new homeland. The hope for the return is variously expressed and the trials and tribulations undergone are as diverse as the songs. Most of the songs were written by Palestinian authors and composers between the two world wars. Many others, dating back to the beginnings of the Jewish national revival and to the rise of the Zionist movement in 19th-century Russia, are strongly influenced by the songs of composers and bards like A. Goldfaden and E. Zunser. Some of the themes are: the yearning for Zion, the virtues of physical labor, self-defense, and pioneering in order to rebuild the land into a national home for the wandering Jew. The Palestinian folk song celebrates the struggles of the young and ardent *ḥalutz* in his homeland: defense and standing guard (*haganah* and Trumpeldor songs); road building ("*Hakh Pattish*"); and agricultural work (*Sabba Panah Oref*) and love songs (*Sahaki Sahaki Al ha-Halomot*) were imbued with idealistic pathos alluding to national duties and hopes. Many of the Palestinian folk songs served as accompaniment (with or without words) to the various folk dances. The main musical influences on Palestinian folk songs (and folk dances) have been has ḥaidic-Slavic, Oriental-Sephardi, Palestinian-Arabic, and Jewish-Yemenite (Music in Erez Israel.).

Most of the Jewish proverb collections are compilations of single statements, aphorisms, and dicta, excerpted from the talmudic-midrashic and medieval literatures, or from specific post-biblical gnomic treatises, which have been transmitted in writing. The tannaitic *Avot*, for example, inspired many similar compilations. Only in recent decades have genuine collections of folk proverbs, committed to writing from the living oral tradition of the various Jewish communities, been published. The most comprehensive among them is I. Bernstein's

collection of Yiddish proverbs, followed later by paroemiological collections and studies of Ayalti, Beem (Jewish-Dutch), Einhorn, Hurwitz, Kaplan (World War II death camps and ghettos), Landau, Mark, Rivkind, Stutshkov, Yoffie. Other culture areas and ethnic groups represented in the various proverb collections and studies are: Judeo-Arabic (Yahuda); Judeo-Spanish (Besso, Kayserling, Luna, Saporta y Beja (Salonika) Uziel, Yahuda); Bukharan (Pinhasi); Neo-Aramaic - Iraqi Kurdistan (Rivlin, Segal); North African (Attal); Samaritan (Gaster); Yemenite (Goitein, Nahum, Ratzhabi, Shealtiel); in kibbutzim, villages (Halter)."

The best Israeli folk singers are undoubtedly Chava Alberstein in Yiddish and Hebrew, Yehoram Gaon in Ladino and Hebrew, and Ofra Haza in oriental Jewish songs, mainly Yemenite, in Hebrew and also in Ladino. [Chava Alberstein's Yiddish songs](#), we bring here about fifty songs, are very loved by the Israeli public, but also by the Jewish diaspora, and she had the greatest influence to endear Yiddish songs to the young generations. One of the most well-known Yiddish songs is [Zog Nit Kayn' Mol](#), Never Say This Is The End, the Jewish partisan's song during World War II, sung by Chava Alberstein, but there are also lighter songs as [Tumbalalaika](#).

We can compare these two songs to the Ladino songs: [Arvoles yoran por luvias](#), sung by the Jews from Saloniki when they were deported to Auschwitz, here sung by Yehoram Gaon, and the lighter song [La vida do por el raki](#) sung by Glykeria. And there are of course the most known Yiddish song [My Yiddishe Mame](#), sung by Charles Aznavour in French, [Neil Sedaka](#) in English, and [Dudu Fisher](#) in Yiddish, and [Adio Kerida](#) in Ladino sung by Ofra Haza, the folk singer, and by [Enrico Macias and Yasmin Levy](#), two of the best Sephardic singers.

[Ofra Haza](#) was known worldwide as a folk singer, very successful in Europe and the Americas; during her singing career, she earned many platinum and gold discs. Her major international breakthrough came in the wake of the album *Shirei Teiman* (Yemenite songs), which she recorded in 1984. The album consisted of songs that Haza had heard in childhood, using arrangements that combined authentic Middle Eastern percussion with classical instruments. Further recognition came with the single "[Im Nin'alu](#)", taken from the album *Shaday* (1988), which won the New Music Award for Best International Album of the Year. Other well known songs are: [B'cherem Teiman](#), [Tzur Menati](#), [Galbi](#), [Shaday](#), [Kaddish](#), [Ya Be Ye](#), and others.

We cannot speak of Ladino culture and folk songs without mentioning three masterpieces, the first two – [Sephardic Romancero](#) (1968) and [Bustan Sephardi](#)/Spanish Garden (1970), two musicals based on Sephardic folklore and wrote by [Yitzhak Navon](#). *Bustan Sephardi* is the most popular play in Israel, performed more than 2000 times. It is a musical based on a musical collage telling the story of the Sephardic neighborhood of Ohel Moshe in Jerusalem in the thirties of the 20th century. The musical includes the most famous Sephardic romances from Yitzhak Levi's anthology, as well as Sephardic prayers and humorous stories on Sephardic life. Navon was one of the best Israeli presidents and is perceived as the man who revived the Ladino language. Navon is the Chairman of the Autoridad Nasionala del Ladino.

The third Ladino masterpiece is the documentary film by Yehoram Gaon "[De Toledo a Yerushalayim](#)" – From Toledo to Jerusalem, spoken in Ladino with English subtitles, in which he relates the history of the Sephardic Jews from Spain into the Diaspora until they returned to Jerusalem. The film includes most of the well known folk songs in Ladino, *Arvoles*, *La vida do por el raki*, *Irme a Yerushalayim*, *Si la mar era de leche*, etc. Gaon is indeed a Genius (Gaon in Hebrew), as he has done a tremendous job in bringing the Jewish Sephardic heritage to the consciousness of a whole generation in Israel and throughout the world and he has revived the Ladino folk songs which were almost forgotten and now are loved by every one.

A famous poem is [M'ap ekri youn powem](#) - I'm writing a poem, written by Togiram – Emil Selestén-Méji – Emile Celestin-Mégie, depicting the poverty and injustice in Haiti:

Pou gason ki twò pòv ki pa ka gen madanm – For the guy too poor to have a woman
 Pou fi ki san mari, san okenn lot soutyen, - For the woman without a husband
 without any other support

Pou timoun ki oflen, ki pa gen dlo ni pen, - For the orphan kids who don't have bread or water
 K'ap tann bon pwochen pou lonje yo lamèn, - And wait for a good neighbor to lend a hand
 M'ap ekri youn powem ki p'ap janmen fennen. – I'm writing a poem that will never wither.

For the people who are homeless who sleep in doorways, Under trees, in town squares,
 alongside rivers, on the beach, In clumps of bushes, on straw, in dust, in the mud, In the rain,
 in the wind, without any cover, I'm writing a poem that can never end.

For all the people they accuse and arrest without proof, Condemn without trial, lock up in
 cells, Innocents forced onto chain gangs, Honest people that big torturers are forever abusing,
 (Mounn onet gwo bouwo ap maltrete tout tan,) I'm writing a poem that can never end.

For the disabled and for those who are lame, For the mutes the blind the deaf and the
 diseased, For the armless, the legless, those without ears and noses, For all the infirm people
 helpless on earth, I'm writing a poem that can never end.

M'ap ekri youn powem pou tout mounn sila yo. – I'm writing a poem for all those people.
 L'ap led pou espwate, l'a led pou kriminel, - It'll be ugly for the exploiter, ugly for the
 criminal,
 Men, l'ape bel anpil pou tout mounn ki debyen- But so very beautiful for all people who are
 good
 L'ap lonng, l'ap telman longg, kan mwen va vlope li – It'll be long, so very long, even if I
 wrapped it
 Mil fwa, dimilyon fwa otou glob teres la, - A thousand times, ten millions time around the
 earth,
 Li p'ap anko kaba, pret pretann pou l'kaba!... – It won't be finished, won't even be ready to
 pretend to be done!...

And satire is also much present in Haitian's poetry like in this poem – Yo Di, They Say by Siz Bawon, Suze Baron:

Yo di san kretyen enrichi late – They say human blood enriches the soil
 Si sete vre si sete vre mezanmi – If it were so if it were so my friends
 Ala diri pitimi ak mayi ki ta genyen lan peyi d'Ayiti – Rice millet, corn would be plenty in
 Haiti

And the most salient of poems M'chouke – I'm rooted by [Rene Filoktet](#), [Rene Philoctete](#),
 asking the eternal question "why I live here", in spite of all the hardships and sorrows.

M'pa janm mande-m poukisa m'ret isit? – Do I ever ask myself why I live here?
 Tankou m'pa mande-m poukisa m'respire, - Like do I ask why I breathe,
 M'domi, sa k'fe m'pale jan m'pale ya? - Or sleep, or speak the way I speak?
 Alepouvini, poukisa m'ret isit? - Come to think of it why do I stay here?

Se petet gen youn mon yo rele mon La Sel,
 Youn chemen yo rele Kat Chemen
 Ou byen paske pa gen anpil lekòl, - Or because schools are few,
 Paske gen youn dlo yo rele Latibonit,

Youn zwazo yo rele Madan Sara,
 Ou byen paske pa gen lopital ase, - or else because hospitals are lacking,
 Paske gen youn ri yo rele ri Mirak,
 Youn fle yo rele fle dize
 Ou byen paske gen anpil moun ki lan fenwa. Or maybe because so many people stay in
 darkness
 Tout jan ou vire-l, poukisa m'ret isit? - Any way you look at it, why do I stay?

Paske FMI depatya-n, digonnen-n, degrennen-n, pije-n, For IMF jerks-pokes-squeezes us dry?
 Paske youn gad touye youn etidyan Plas Kapwa La Mo, - Because a cop killed a student
 Paske peyi ya tounen youn yoyo, youn lamadel, - Because the country turned into a yo-yo,
 Youn ke yanm san kouto. – The heart of a yam without a knife.

Men m'rete Paske gen youn pye bwa m'renmen sou wout Grandans Because there is a tree I
 love
 Youn soley ki p'ap chare soley, - A sun which doesn't play at being the sun
 Paske gen youn fanm yo rele Emeline Michel, - Because of a woman by the name of
 E.Michel
 Youn ko tambou ki pa janm rete - A chorus of drums which never stops,
 Paske gen youn chef yo rele Desalin, - Because of a leader named Dessalines,
 Paske we pa we – Because right or wrong
 Gen youn pep ki vle louvri lavi - There's a people who want to open life up.

Pourquoi ici demeuré-je?

Jamais je ne me suis demandé pourquoi je continue de vivre ici
 comme je ne me suis jamais demandé pourquoi je respire
 pourquoi je dors pourquoi je parle comme je parle
 Au fait pourquoi suis-je encore ici?

Peut-être pour ce pic appelé Morne-la-Selle,
 peut-être pour le chemin dit des Quatres-Chemins,
 ou parce qu'il manque d'écoles,
 pour ce fleuve nommé Artibonite,
 la dame-oiselle appelée Sara,
 ou pour le manque d'hopitaux,
 peut-être pour cette rue appelée rue des Miracles,
 une fleur qui fleurit a dix heures,
 peut-être pour toutes ces âmes qui vivent dans le noir.

Parce que le FMI nous abuse-atrophie-démantèle-vilipende,
 parce qu'un policier a tué un étudiant place Capois-la-Mort,
 parce que mon pays s'est fait yoyo, toupie folle,
 coeur d'igname sans couteau.

Mais je reste Pour cet arbre que j'aime à l'entrée de la Grande Anse,
 Pour mon soleil brûlant qui rit des faux soleils,
 Pour une femme nommée Emeline Michel,
 Pour ces tambours qui ne cessent de battre,
 Parce qu'il y a un héros appelé Dessalines,
 Parce que inébranlable
 il y a ici un peuple qui veut s'ouvrir à la vie.

ARABIC, QURAN, NAGUIB MAHFOUZ, LEARNING MORE LANGUAGES

After learning all those languages, which had a common ground with the languages that I already knew, this was not enough, and I decided to jump into deep water and learn languages that I always wanted to learn but I didn't have the time to do it. I started with [Arabic](#), a language that I should have known long ago. First of all, I was born in Egypt and lived there 9 years, I learned at the Lycee French school one hour of [Arabic](#) every day, I had graduated from high school with a grade of 9 in Arabic, at Insead a Syrian friend taught me Arabic, and yet I didn't know the language, which is very similar to Hebrew, the language that I know best. So, I learned spoken and literary Arabic, and after "graduating" in my teach yourself books, I started to read Naguib Mahfouz, the Egyptian Nobel Prize writer – Midaq Alley, but I am still in page 80, the book is excellent but I have a very difficult time in understanding the language. I read large segments of the Quran in English for my PhD dissertation on Business Ethics, as I wanted to prove that all the main religions have in common the same business ethics precepts. I wrote in my book on the Muslim business ethics precepts and introduced them to my curriculum, to the delight of my Arab students who were not aware of this part of the Quran. After learning again Arabic, I bought the [Quran](#) with an English translation and started to read it in Arabic. As I read in parallel many books I succeeded to read it until page 26, not so bad, taking into consideration the difficulty of the text. Here is the [Fatihah/Opening](#), that is quoted in all the Muslim mosques, the text and a compilation of 13 different reciters in a clip of mosques and celestial photos.

- ١ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
- 1 In the name of God, the Gracious, the Merciful.
- ٢ الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ
- 2 Praise be to God, Lord of the Worlds.
- ٣ الرَّحْمَنِ الرَّحِيمِ
- 3 The Most Gracious, the Most Merciful.
- ٤ مَلِكِ يَوْمِ الدِّينِ
- 4 Master of the Day of Judgment.
- ٥ إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ
- 5 It is You we worship, and upon You we call for help.
- ٦ أَهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ
- 6 Guide us to the straight path.
- ٧ صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ
- 7 The path of those You have blessed, not of those against whom there is anger, nor of those who are misguided

Surah 1

*Bismillaah ar-Rahman ar-Raheem
Al hamdu lillaahi rabbil 'alameen
Ar-Rahman ar-Raheem Maaliki yaumid Deen
Iyyaaka na'abudu wa iyyaaka nasta'een
Ihdinas siraatal mustaqeem
Siraatal ladheena an 'amta' alaihim
Ghairil maghduubi' alaihim waladaaleen
Aameen*

In the name of God, the infinitely Compassionate and Merciful.
 Praise be to God, Lord of all the worlds.
 The Compassionate, the Merciful. Ruler on the Day of Reckoning.
 You alone do we worship, and You alone do we ask for help.
 Guide us on the straight path,
 the path of those who have received your grace;
 not the path of those who have brought down wrath, nor of those who wander astray.
 Amen.

Translated by Kabir Helminski

And from the Quran we quote one of the best Arabic books which I am reading – [Midaq Alley](#) by my compatriot [Naguib Mahfouz](#), who won the Nobel Prize of Literature in 1988. Mahfouz espoused Egyptian nationalism in many of his works, and expressed sympathies for the post-World-War era Wafd Party. He was also attracted to socialist and democratic ideals early on in his youth. The influence of socialist ideals is strongly reflected in his first two novels, *Al-Khalili* and *New Cairo*, and also in many of his latter works. Parallel to his sympathy for socialism and democracy was his antipathy towards Islamic extremism as expressed by the Muslim Brotherhood in Egypt. He strongly criticized radical Islam in his works and contrasted between the merits of socialism and the demerits of Islamic extremism in his first two novels. He perceived Islamism as critically delineated and rejected it as unsuitable for all times. In his memoirs, he purportedly stated that of all the forces active in Egyptian politics during his youth, he most despised the Muslim Brotherhood. Mahfouz did not shrink from controversy outside of his work. As a consequence of his outspoken support for Sadat's Camp David peace treaty with Israel in 1978, his books were banned in many Arab countries until after he won the Nobel Prize. Like many Egyptian writers and intellectuals, Mahfouz was on an Islamic fundamentalist "death list". He defended Salman Rushdie after Ayatollah Ruhollah Khomeini condemned Rushdie to death in 1989, but also criticized his *The Satanic Verses* as "insulting" to Islam. Mahfouz believed in freedom of expression and, although he did not personally agree with Rushdie's work, he did not believe that there should be a *fatwa* condemning him to death for it. In 1989, after Ayatollah Ruhollah Khomeini's *fatwa* calling for Salman Rushdie and his publishers to be killed, Mahfouz called Khomeini a terrorist. Shortly after Mahfouz joined 80 other intellectuals in declaring that "no blasphemy harms Islam and Muslims so much as the call for murdering a writer." From this Wikipedia survey on Mahfouz we can learn that those who tend to paint all Arabs as fundamentalists and anti-democratic overlook a large segment of the population. However, it is unthinkable that most of the Egyptian intelligentsia condemned him for supporting the peace process with Israel. Out of fear from the fundamentalists or out of super nationalism the majority is often silent and the extremists have their way and this maybe the worst enemy of Arab liberal society, and only a writer of the stature of Mahfouz can dare to express his opinions. This conduct despairs the peace camp in Israel, as they see that even if there is peace and all the territories are restituted Israel does not gain anything from the peace process, and even if the Egyptian or Jordanian governments intend to maintain a cold peace, still it is at the mercy of a fundamentalist coup that may ruin peace as it almost happened in Egypt.

We bring here the first page of the book in Arabic (from the book in my library) and in English:

- ١ -

تنطق شواهد كثيرة بأن زقاق المدق كان من تحف العمود الغابرة ، وأنه تألق يوماً في تاريخ القاهرة المعزية كالكوكب الدرى . أى القاهرة أعشى ؟ .. الفاطمية ؟ .. المماليك ؟ السلاطين ؟ ، علم ذلك عند الله وعند علماء الآثار ، ولكنه على أية حال أثر ، وأثر نفيس . كيف لا وطريقه المبلط بصفائح الحجارة ينحدر مباشرة إلى الصنادقية ، تلك العطفة التاريخية ، وقهوته المعروفة بقهوة كرشة تزدان جدرانها بتهاويل الأرابيسك ، هذا إلى قدم باد ، وتهدم وتخلخل ، وروائح قوية من طب الزمان القديم الذى صار مع كروور الزمن عطارة اليوم والغد !..

ومع أن هذا الزقاق يكاد يعيش فى شبه عزلة عما يحقدق به من مسارب الدنيا ، إلا أنه على رغم ذلك يضحج بحياته الخاصة ، حياة تتصل فى أعماقها بجذور الحياة الشاملة ، وتحفظ — إلى ذلك — بقدر من أسرار العالم المنطوى .

* * *

أذنت الشمس بالمغيب ، والتف زقاق المدق فى غلالة سمراء من شفق الغروب ، زاد من سمرتها عمقا أنه منحصر بين جدران ثلاثة كالمصيدة له باب على الصنادقية ، ثم يصعد صعودا فى غير انتظام ، تحف بجانب منه دكان وقهوة وفرن ، وتحف بالجانب الآخر دكان ووكالة ، ثم ينتهى سريعا — كما انتهى مجده الغابر — بيتين متلاصقين ، يتكون كلاهما من طوابق ثلاثة .

سكنت حياة النهار ، وسرى ديب حياة المساء ، همسة هنا وهممة هناك : يارب يا معين . يارزاق يا كريم . حسن الختام يارب . كل شئ بأمره . مساء الخير يا جماعة .. تفضلوا جاء وقت السمر . اصح يا عم كامل وأغلق الدكان .

1. Many things combine to show that Midaq Alley is one of the gems of times gone by and that it once shone forth like a flashing star in the history of Cairo. Which Cairo do I mean? That of the Fatimids, the Mamlukes, or the Sultans? Only God and the archaeologists know the answer to that, but in any case, the alley is certainly an ancient relic and a precious one. How could it be otherwise with its stone-paved surface leading directly to the historic Sanadiqiya Street. And then there is its cafe known as Kirsha's. Its walls decorated with multicolored arabesques, now crumbling, give off strong odors from the medicines of olden times, smells which have now become the spices and folk cures of today and tomorrow . . . Although Midaq Alley lives in almost complete isolation from all surrounding activity, it clamors with a distinctive and personal life of its own. Fundamentally and basically, its roots

connect with life as a whole and yet, at the same time, it retains a number of the secrets of a world now past.

The sun began to set and Midaq Alley was veiled in the brown hues of the glow. The darkness was all the greater because it was enclosed like a trap between three walls. It rose unevenly from Sanadiqiya Street. One of its sides consisted of a shop, a cafe, and a bakery, the other of another shop and an office. It ends abruptly, just as its ancient glory did, with two adjoining houses, each of three stories.

The noises of daytime life had quieted now and those of the evening began to be heard, a whisper here and a whisper there: "Good evening, everyone." "Come on in; it's time for the evening get-together." "Wake up, Uncle Kamil, and close your shop!" "Change the water in the hookah, Sanker!" "Put out the oven, Jaada!" "This hashish hurts my chest." "If we've been suffering terrors of blackouts and air raids for five years it's only due to our own wickedness!"

[Midaq Alley](#) is the English Translation of [Zuqāq al-Midaq](#) by [Naguib Mahfouz](#), released in English in 1966. [The story is about](#) Midaq Alley, a teeming back street in Cairo which is a microcosm of the world. Mahfouz plays on the cultural setting. The novel is introduced with description of the Arabic culture. It centers around the list of characters described below. The novel takes place in the 1940s and represents standing on the threshold of a modern era in Cairo and the rest of the nation as a whole. Each character is expressed like a caricature in which one quality or trait is over-emphasized. Mahfouz is not satirizing the individual character – he is satirizing the character type: Kirsha, a café owner who illegally sells and uses hashish and has a predilection for young boys. Mrs. Kirsha, infamous for her temper. Uncle Kamil, good-hearted, bachelor sweets-seller, famously bloated and sleepy. Abbas, a young, kindly barber who wants to get married. Salim Alwan, the wealthy businessman who is embittered after surviving a heart attack. Sheikh Darwish, the old poet and former English teacher, who left his former life to roam the streets. Radwan Hussainy, a landlord who beats his wife and failed his al-Azhar exams, yet is revered for his high degree of education and devotion to God. He has lost all of his children. Hussain Kirsha, son of the café owner who works for the British. He marries a woman of lower class and returns home with her and her brother. Saniya Afify, widowed landlady who desires to remarry. Umm Hamida, the neighborhood matchmaker and bath attendant; Hamida's foster mother. Hamida, a beautiful young woman who dreams of a better life and has a distinctly self-centered personality, but is easily persuaded by wealth or power.

But in order to speed up my understanding of Arabic, I tried lighter texts. So, I tried "Alamir Aszair" – [the Little Prince](#) in Arabic, and [The Woman in Black](#) in Arabic, and it was much easier. The Little Prince is the book that after the Bible was translated into almost every language. I read it of course in French when I was a kid, and since then I have read it in English, Hebrew, Alsatian, and many other languages. Actually, I started to read it, at least parts of it, in dozens of languages, [there is a website in all those languages](#), and even [a website with a few sentences in hundreds of languages](#) – 230 to be exact, and I could understand at least 130 languages and dialects. I also tried to understand sentences of the Bible, or the book of Ruth, as well as prayers, and I have succeeded to understand [255+ languages and dialects](#). The easiest way for me to check if I understand a language or not is to read the United Nations' Declaration of Human Rights, there – out of the 444 languages including Ladino, [I can understand more than 70 languages](#). I have to clarify what I mean by understanding – if I read a text in Bulgarian or Icelandic, I wouldn't understand much, but if I read it with a translation, I can follow the text.

ARAMAIC, HAGGADAH, BOOK OF DANIEL, TALMUD, LANGUAGE OF JESUS

I read occasionally texts in [Aramaic](#), mainly reading the Bible in its Aramaic translation and reading in Aramaic the Talmud (which I have learned at high school) and the [Haggadah](#) on Passover, especially [Halachma Anya](#), which is [sung in Aramaic](#) and in Ladino/English/French...

הא לחמא ענינא די אכלו אבהתנא בארעא דמצרים
 כל דכפין ייתי ויכול
 כל דצריך ייתי ויפסח
 השתא חכא
 לשנה הבאה בארעא דישׂראל
 השתא עבדי
 לשנה הבאה בני חורין.

Ha lachma anya di achalu avahatana b'ara d'Mitzrayim. Kal dichfin yeitei v'yeichul. Kal ditzrich yeitei v'yifsach. Hashata hacha, l'shana haba'ah b'ara d'Yisrael. Hashata avdei. L'shana haba'ah b'nei chorin.

This is the bread of affliction that our ancestors ate in the land of Egypt. Let all who are hungry come and eat. Let all who are in need come and celebrate Passover. Now we are here. Next year in the land of Israel. Now we are slaves. Next year we will be free.

Aramaic was the common language of the Eastern Mediterranean during and after the Neo-Assyrian, Neo-Babylonian, and Achaemenid Empires (722–330 BC) and remained a common language of the region in the first century AD. In spite of the increasing importance of Greek, the use of Aramaic was also expanding, and it would eventually be dominant among Jews both in the Holy Land and elsewhere in the Middle East around 200 AD and would remain so until the Islamic expansion in the seventh century. According to Dead Sea Scrolls archaeologist, Yigael Yadin, Aramaic was the language of Hebrews until Simon Bar Kokhba's revolt (132 AD to 135 AD). Yadin noticed the shift from Aramaic to Hebrew in the documents he studied, which had been written during the time of the Bar Kokhba revolt. Apparently, Jesus also spoke in Aramaic.

The book Daniel in the Bible is written in Aramaic, and the sentence that everybody knows from this book (ch. 5) is [Menah, menah, tekel oufarsin](#) (and not as appears in this translation).

כה ודנה כתבא, די רשים: מנא מנא, תקל ופֿרסין. כו דנה, פֿשר-מלתא: מנא--מנה-אלהא מלכותך, והשלמה. כז תקל תקילת במאונגא, והשתכחת חסיר. כח פֿרס פֿריסת, מלכותך, ויהיבת, למדי ופֿרס. כט באדון אמר בלשאצר, והלבשו לדניאל ארגונגא, והמנוכא (והמניכא) די-דֿהבא, על-צנארה; והכרוז עלוהי, די-להוא שליט תלתא במלכותא. ל ביה, בגילגא, קטיל, בלאשצר מלפא כשדיא (כשדאָה).

25. "And this is the inscription that it wrote: Menah, menah, takil o parseen.
26. "Here is the meaning of the manifestation: 'Menah,' God took a reckoning of your kingdom and it was ended. 27. " 'Takel,' you were weighed in the balance and found to be lacking.
28. " 'Prass,' your kingdom was extended and offered to the Medes and the Persians."
29. Then King Belshazzar ordered them to array Daniel in purple [robes,] to hang the golden medallion on his chest and to proclaim him as the authority over a third of the kingdom.
30. In that very night the Chaldeans killed King Belshazzar.
31. And Darius the Mede received the kingdom at the age of twenty-six.

Matthew Henry's concise commentary explains those sentences in the context of the chapter: "5:18-31 Daniel reads Belshazzar's doom. He had not taken warning by the judgments upon Nebuchadnezzar. And he had insulted God. Sinners are pleased with gods that neither see, nor hear, nor know; but they will be judged by One to whom all things are open. Daniel reads the sentence written on the wall. All this may well be applied to the doom of every sinner. At

death, the sinner's days are numbered and finished; after death is the judgment, when he will be weighed in the balance, and found wanting; and after judgment the sinner will be cut asunder, and given as a prey to the devil and his angels. While these things were passing in the palace, it is considered that the army of Cyrus entered the city; and when Belshazzar was slain, a general submission followed. Soon will every impenitent sinner find the writing of God's word brought to pass upon him, whether he is weighed in the balance of the law as a self-righteous Pharisee, or in that of the gospel as a painted hypocrite."

Why is it so important to learn ancient languages as Hebrew, Aramaic, Greek, and Latin? The amount of wisdom that permeates in the writings of these languages – the Bible, the Talmud, the Odyssey or Cicero, Vergil, and Seneca writings, exceeds in many cases the wisdom in the classic and modern literature, from 1500 to 2000. I receive from the ancients the reinforcement to overcome all the problems we encounter in our Odyssey of fighting the wrongdoing and obtain social, economic and governmental justice. Most of the population and especially the unethical businessmen do not see the writing on the wall as Daniel has seen and written in Aramaic "Meneh meneh tekel oufarsin", but I see it and write about it in my books, and I'll refer to it further on in this book, like Cicero says in Latin in the Senate: "nothing they do, nothing they undertake, nothing they plan that I would not only hear but would indeed plainly see and observe." Ultimately, as is said in Hebrew Psalms 92, my favorite chapter of the Bible: "Though the wicked sprout like grass and all evildoers flourish, they are doomed to destruction forever. The righteous flourish like the palm tree and grow like a cedar in Lebanon. They are planted in the house of the Lord; they flourish in the courts of our God. They still bear fruit in old age; they are ever full of sap and green." And this concurs with Cicero's essay on old age and also with my belief: "When that end comes, all that is left is what you have achieved by virtue and good deeds. I do not regret having lived, for I have so lived that I cannot think I was born in vain. If I err in believing men's souls to be immortal, I err willingly." I rest my case, for the moment...

But most of all, Aramaic [means Talmud](#), as the [Talmud was written](#) in [Hebrew and Aramaic](#), and in this page – [folio 161a א קסא of Baba Batra](#), the page starts in Hebrew and after two lines switches to Aramaic, thus making it obligatory to master Aramaic and Hebrew if you want to learn the Talmud, unless you read it only in English. Those who want to learn this page can do it without the explanations in the links above in English and Hebrew, if they are erudite with enough hair-splitting casuistry. The reader can decide if it is worthwhile to spend an hour or two on this page in order to understand every finesse, or to read one or two pages of Anna Karenina in Russian, and what is more valuable for his soul and wisdom. Why is it so important for the ultra Orthodox Jews to study the Talmud day and night at the Yeshivot that you don't study secular studies as English, mathematics, geography or history, that you don't go to the army, and in many cases you don't work, as you continue to study the Talmud all your life? And what is the benefit that you can have in life for having studied only the Talmud, even the scholarly benefit? I leave to every reader to draw his own conclusions, as I don't want to judge such cases. I would only say that the Talmudic studies at high school were the most boring for me, and as I had to study at least one Judaic study at the university, I took the subject teaching how the Temple was built, as it is especially relevant for those who still hope that the Messiah will come and the Temple would be built. In the meantime someone has to foot the bill for all those who study it. Well, after you search Talmud on YouTube and you are exposed to such hatred, misconceptions and anti-Semitism, you wonder if after all the Hassidim are not right and you must learn the Talmud just to ensure that Jewish religion would prevail in spite of all the prejudices and hate.

מחק פסול ואע"פ שמקוים ולא אמרו מחק פסול אלא במקום שריר וקיים וכשיעור שריר וקיים ולר' ירמיה בר אבא דאמר אחורי הכתב וכנגד הכתב מבחוץ ליחוש דלמא כתיב מגואי מאי דבעי ומחתים סהדי יתירי מאבראי ואמר אנא לרבות בעדים הוא דעבדי א"ל מי סברת

עדים כסדרן חתימי עדים ממטה למעלה חתימי וליחוש דלמא מתרמיא ריעותיה בשיטה אחרונה וגייז ליה לשיטה אחרונה וגייז ליה לראובן בהדיה ומתכשר בבן יעקב עד דתנן בן איש פלוני עד כשר דכתיב ראובן בן בחד דרא ויעקב עד עלוויה וליחוש דלמא גייז ליה לראובן בן ומתכשר ביעקב עד דתנן איש פלוני עד כשר דלא כתיב עד ואיבעית אימא לעולם דכתב עד דידיעין בה דהא חתימות ידא

an erasure [however] is inadmissible¹ although it had been confirmed.² [The law,] however, [that] an erasure invalid only applies³ [to the case where it occurs] in the position [of the formula] 'firm and established'⁴ and [occupies the] same space as 'firm and established'.⁵ According to R. Jeremiah b. Abba, however, who stated, '[On] the back of the writing and corresponding to [all] the written part, on the external [side of the deed],⁶ is [there no cause] to apprehend that he might write on the inside⁷ whatever he wished and induce additional witnesses to sign on the outside;⁸ and might say, 'I did it'⁹ in order to increase the number of witnesses?'¹⁰ — He¹¹ replied to him:¹² Do you think [that] witnesses¹³ sign in the [same] order [as the lines of the deed],¹⁴ they sign [vertically] from bottom to top?¹⁵ But is [there no reason] to apprehend [that some] unfavourable condition might occur in the last line [of the deed] and he would cut off that last line, and [though] with it he would [also] cut off [the name of the witness] 'Reuben',¹⁶ [the deed] would [yet] remain valid through [the remaining part of the signature], 'son of Jacob witness';¹⁷ as we learnt: [The signature]. 'son of X, witness', is valid?¹⁸ — [The witness] writes, 'Reuben son of', across one line,¹⁹ and, 'Jacob. witness', above it.²⁰ Is [there no reason, however,] to apprehend that [though] he might cut off, 'Reuben son of', [the deed] would [yet] remain valid through [the remaining portion of the signatures]. 'Jacob, witness';²¹ as we learnt: [a signature], 'X, witness' is valid?²² — [The word], 'witness' is not written.²³ And if you wish it may be said [that a witness], in fact, does write [after his signature], 'witness', [but this is a case] where it is known that the signature

There are many Christian prayers and songs in Aramaic, as it was [the language of Jesus](#). One of the best known sayings of Jesus is his chilling saying on the cross: "Eli Eli lema sabachthani" in Aramaic, brought in Matthew 27:46 *Around the ninth hour, Jesus shouted in a loud voice, saying "Eli Eli lema sabachthani?"* which is, "My God, my God, why have you forsaken me?", and in Mark 15:34 *And at the ninth hour, Jesus shouted in a loud voice, "Eloi Eloi lama sabachthani?"* which is translated, "My God, my God, for what have you forsaken me?". This saying was true for Jesus, as for Jews dying in the Holocaust, for Muslims killed by terrorists, for all the oppressed & innocents robbed by tycoons, emprisoned by tyrants, violated in families. We bring here prayers in Aramaic: [Abwoon d'bwashmaya](#), the original Lord's [prayer in Ancient Aramaic](#), the original [Our Father in Jewish Aramaic](#), the Lord's prayer in Aramaic [with English translation](#).

As a free lancer and later on as an academic, I had periods of months without work, but instead of relaxing or go on vacation I decided to learn more and more languages – first of all the other Romance languages, this was easy as my mother tongues were Romance languages and I studied also Spanish and Italian quite easily when I was much younger. I liked the Latin peoples, their mentality, their culture, their literature, their countries, their music, their folklore. So, I learned quite quickly – Portuguese (I started with Jorge Amado's *Dona Flor e seus dois maridos*), Galician (reading at last a Harry Porter book just to practice the language), Catalan, Asturian, Occitan, Provençal (with Mistral's *Mireille*), Ladin, Friulian, Romansh, Venetian (with Goldoni's plays), Corsican, Sardinian, Interlingua, Auvergnat, Gascon, Picard, Walloon, Antilles and Haitian Creole, Papiamentu, Italian and Spanish dialects, etc., and finally Latin, reading Cicero, Vergil and Plautus in their mother tongue. I did it with teach yourself books, discs, dictionaries, finally with literature – children books, classics - original or with translations which was easier.

LATIN, VIRGIL'S AENEID, CICERO, ON OLD AGE

I enjoyed very much learning [Latin](#), as it gave me the impression of being there, in Rome, [two thousands year ago](#), sitting near [Cicero](#) in the Senate, hearing his [first oration against Catiline](#), which I quoted in my novel and case studies, as it expressed exactly my current mood on how nothing the wrongdoers do, undertake and plan is a secret to me who not only hear, but also see and observe all their schemes. This is what I have done in my academic books, my novel, play, articles and satire, to unveil the scams of the unethical tycoons, executives and businessmen. I was the first one in the world to write a dissertation and academic books on the rules of the wrongdoing to minority shareholders, I have foreseen the corporate scandals of December 2001 and onwards, the causes to the Great Recession of 2007-2010, I have denounced their conduct when no one dared to do so in Israel, the US and France, exactly like Cicero did in the past.

[1.8] Quid? cum te Praeneste Kalendis ipsis Novembribus occupaturum nocturno impetu esse¹³ confideres, sensistin illam coloniam meo iussu meis praesidiis, custodiis, vigiliis esse munitam? Nihil agis, nihil moliris, nihil cogitas, quod non ego non modo audiam, sed etiam videam planeque sentiam. IV. Recognosce tandem mecum noctem illam superiorem; iam intelleges multo me vigilare acrius ad salutem quam te ad perniciem rei publicae. Dico te priore nocte venisse inter falcarios--non agam obscure--in M. Laecae domum; convenisse eodem complures eiusdem amentiae scelerisque socios. Num negare audes? quid taces? Convincam, si negas. Video enim esse hic in senatu quosdam, qui tecum una fuerunt.

[1.8] What? When you were confident that by night assault Praeneste would be occupied by you on the 1st of November; you began to realize that upon my orders that colony was fortified by my guards and sentinels. Nothing you do, nothing you undertake, nothing you plan that I would not only hear but would indeed plainly see and observe. Recall with me please the night before last, you should realize my vigilance for the safety of the Republic was more keen than yours for its ruin. I say you, on that earlier night, entered among the Scythemakers; I should not be so vague, into the home of Marcus Laeca, met in this criminal folly with the same and, of his accomplices, several. Now do you dare deny it? Why are you silent? If you deny I shall refute. I see in fact, here in the Senate, certain men who were together with you.

I hope that my end will not be similar to Cicero's end. Cicero championed a return to the traditional republican government. Following Julius Caesar's death Cicero became an enemy of Mark Antony in the ensuing power struggle, attacking him in a series of speeches. He was proscribed as an enemy of the state by the Second Triumvirate and consequently executed by soldiers operating on their behalf in 43 BC after having been intercepted during attempted flight from the Italian peninsula. His severed hands and head were then, as a final revenge of Mark Antony, displayed in the Roman Forum. "Luckily", my works, lectures and teaching don't have the impact of Cicero's speeches, and no one bothers too much to contradict me, as I am preaching to the desert. However, I have influenced thousands of readers of my books and thousands of students, and maybe I have sowed some seeds for a future reform. My approach to old age is similar to [Cicero's who writes](#): "quo propius ad mortem accedam, quasi terram videre videar aliquandoque in portum ex longa navigatione esse venturus." As I approach nearer to death I feel like a voyager at last in sight of land and on the point of reaching harbor after a long journey. And Cicero continues – "When that end comes, all that is left is what you have achieved by [virtue and good deeds](#). Whatever span is allotted to a man he should be content. Intelligence and reason and prudence inhere in the aged; if there were no elders there could be no communities at all. That is [why old age](#) can transcend youth in courage and

fortitude. I was informed also of the discourse on the immortality of the soul delivered on the last day of his life by Socrates, whom the oracle of Apollo has pronounced the wisest of men. Or do you suppose, to take an old man's privilege of boasting, that I would have undertaken such vast labors, day and night, at home and abroad, if I were going to limit my glory by the bounds of my life? But my soul somehow always strained to look forward to posterity, as if it would really live only when it departed from life. I do not regret having lived, for I have so lived that I cannot think I was born in vain. If I err in believing men's souls to be immortal, I err willingly. [Old age is the closing](#) act of life, as of drama, & we ought to leave when the plays grow wearisome, especially if we have had our fill."

And what do I think about death, at the age of 71? I prefer to bring here the quote on what I thought about death at the age of 17 (as opposed to 71), and wrote in my Diary, which I read recently after more than 50 years... It is not quite Cicero, nor is it written in Latin, but rather in Hebrew, another ancient language. At the end of the quote, I wrote a contemporary remark: "I am not afraid of dying. I am afraid of the torments before dying. If I die suddenly – it will do me nothing. I will of course do anything that this will not happen to me, as I am not a coward and do not leave the campaign from the beginning. But if, God forbids, it will happen I will not feel sorry. I am indifferent now, at the age of 17.5 towards death and of course to what happens after dying as I think that there is nothing. If death will come to me and I could do nothing to prevent it, all the more so – let it come. I will encounter it strong and steady. That is what I say when death is far away from me. We'll see what I'll say when death will be close. If death comes, I'll go to the nothingness. Because sorrow and joy are equal in life, I'll lose nothing if I die, and then there will be no joy nor sorrow. I am afraid from agony and sickness, this yes. Now I think that torments are preferable because of the happiness that will ensue after them according to the rule of equilibrium. Life is + and -, that ultimately amount to 0. Death is always 0. But death does not disturb me too much now. There is not even one soul in the world who is so dear to me that I'll feel sorry if I leave her and die. Nothing ties me up to home, city or the word. **Who writes those lines – a boy of 17.5 or an old man of 68.5? Even today I am not afraid of death, nevertheless I'll do everything to prevent it because of the sorrow that it will bring to my wife, children and grandchildren, to some of my friends, readers, students, & to me also...**"

Latin is also the [Aeneid by Virgil](#), as Greek is the *Odyssey* by Homer. The *Aeneid* is a [Latin epic poem](#), written by [Virgil](#) between 29 and 19 BC, that tells the [legendary](#) story of [Aeneas](#), a [Trojan](#) who travelled to Italy, where he became the ancestor of the [Romans](#). It comprises 9,896 lines in [dactylic hexameter](#). The first six of the poem's twelve books tell the story of Aeneas's wanderings from Troy to Italy, and the poem's second half tells of the Trojans' ultimately victorious war upon the [Latins](#), under whose name Aeneas and his Trojan followers are destined to be subsumed. The hero Aeneas was already known to [Greco-Roman](#) legend and myth, having been a character in the *Iliad*, composed in the 8th century BC. [Virgil](#) took the disconnected tales of Aeneas's wanderings, his vague association with the foundation of [Rome](#) and a personage of no fixed characteristics other than a scrupulous [pietas](#), and fashioned this into a compelling [founding myth](#) or [national epic](#) that at once tied Rome to the legends of Troy, explained the [Punic wars](#), glorified traditional Roman virtues and legitimized the [Julio-Claudian dynasty](#) as descendants of the founders, heroes and gods of Rome and Troy. We bring here an extract and a link to the [Latin text in full](#) and [English translation in full](#):

Primus ibi ante omnis magna comitante caterva
 Laocoon ardens summa decurrit ab arce,
 et procul 'o miseri, quae tanta insania, cives?
 creditis avectos hostis? aut ulla putatis

40

dona carere dolis Danaum? sic notus Ulixes?
 aut hoc inclusi ligno occultantur Achivi, 45
 aut haec in nostros fabricata est machina muros,
 inspectura domos venturaque desuper urbi,
 aut aliquis latet error; equo ne credite, Teucri.
 quidquid id est, **timeo Danaos et dona ferentis.**'
 sic fatus ualidis ingentem viribus hastam 50
 in latus inque feri curvam compagibus alvum
 contorsit. stetit illa tremens, uteroque recusso
 insonuere cavae gemitumque dedere cavernae.
 et, si fata deum, si mens non laeva fuisset,
 impulerat ferro Argolicas foedare latebras, 55
 Troiaque nunc staret, Priamique arx alta maneres

Urge diverse counsels, and in parts divide, 46
 Lo, from the citadel, foremost of a rout,
 Breathless Laocoon runs, and from afar cries out;

"Ah! wretched townsmen! do ye think the foe 55
 Gone, or that guileless are their gifts? O blind
 With madness! *Thus* Ulysses do ye know?
 Or Grecians in these timbers lurk confined,
 Or 'tis some engine of assault, designed
 To breach the walls, and lay our houses bare,
 And storm the town. Some mischief lies behind.
 Trust not the horse, ye Teucrians. Whatso'er
 This means, **I fear the Greeks, for all the gifts they bear.**'

"So saying, his mighty spear, with all his force, 64
 Full at the flank against the ribs he drave,
 And pierced the bellying framework of the horse.
 Quivering, it stood; the hollow chambers gave
 A groan, that echoed from the womb's dark cave,
 Then, but for folly or Fate's adverse power,
 His word had made us with our trusty glaive
 Lay bare the Argive ambush, and this hour
 Should Ilion stand, and thou, O Priam's lofty tower!

We can hear not only Cicero's texts in Latin, but listen also to [Carmina Burana](#) with a translation from Latin to English, [Miserere Mei Deus](#) with a translation into Spanish, and [Mozart's Requiem](#) with an English translation. So, Latin that was once, not so long ago, a language taught at high schools in England and France, lives not only in the Vatican, but also in the concert halls. Then, I learned all the Germanic languages – this was tougher, but I knew already English and German, and I admired very much the Dutch and Scandinavian people and their political and economic regimes. So, I studied Dutch, Flemish, Afrikaans, Frisian, Plattdeutsch, Yiddish, Luxemburgish, Swedish, Norwegian, Danish and Icelandic. It was a pleasure to read in Norwegian *En Folkefiende* by Ibsen, my favorite playwright, Andersen in Danish, and *Froken Julie* by Strindberg. I had quite a problem to purchase the Diary of Anne Frank in Dutch until I discovered that in her mother tongue it is called *Het Achterhuis*. In those "tough" languages the best way to learn them was to read in parallel a translation, without recurring too much to dictionaries. Interlingua, a constructed language based on Romance languages, was a "bonus" as it is the easiest language in the world, with all its grammar condensed in one page.

ROMANIAN, GREETING TO MOTHER-IN-LAW, THE POET EMINESCU

I Am Reading in Romanian the Books - with or without translation: Imagini frumoase by Simone de Beauvoir, Fratia by John Grisham, Poetry (Mihai Eminescu...), Frumoasele Garnizoanei by Eugen Teodoru, and books **that I've read recently** - Miinile Miraculoase by Joseph Kessel, Adio, arme by Ernest Hemingway, Mary Poppins by P.L. Travers, and others.

[Romanian is very similar to the other](#) Romance languages, mainly to Italian. However, it has many Russian words. I had the advantage to hear my wife and in-laws speaking Romanian, and I soon bought a book and learned the language which I could understand quite well. There are [hundreds of thousands](#) Israeli [immigrants who](#) speak [Romanian, and you](#) can practice the language also by reading newspapers and [journals in the language](#). When I was in Taiwan, I was informed that the Taiwanese have in their negotiating team a person who spoke Hebrew. So, me and my Israeli Romanian colleague volunteered misinformation in Hebrew, while communicating in Romanian. Is it ethical or not? God knows! But, I was very much disappointed when I discovered after watching the Romanian television that I understand less than half of the language. When I analyzed the reasons I noticed that the Romanian spoken by my wife and her parents comprised a large percentage of words in Hebrew that were added over the years, as they left Romania decades ago. Unlike Yiddish and Ladino where it is legitimate to add words in Hebrew, in Romanian nobody will understand you if you say that you stayed at home cu haluku – which means in Hebrew with a gown, but with Romanian endings, but when I spoke Romanian in Israel with the Hebrew words heard at Ruthy's home everybody understood me. So, I had to learn once again the language, with my teach yourself book, in order to understand Romanian TV and books, but even then they spoke so fast that it was almost an impossible mission.

At the 80th birthday of my wife's mother Fany, I wrote and read a one-page greeting in Romanian which delighted her so much that she started crying. In this greeting I said that I love her as a son, as she is the mother of all of us, she may be aged 80 but she has the spirit of a young woman of 20, her dishes are delicious, she does not speak Hebrew so well, but she speaks Romanian, Yiddish and German perfectly, although she retired a long time ago she continues to work like a youngster, I wished her health and happiness with all her family. And indeed she lived long enough to witness the birth and growth of not less than 12 great grandchildren, 6 grandchildren and her daughters, the twins. She also convinced in extremis her last bachelor grandson to marry his sweetheart, and having achieved her goals she died peacefully. She used to come to my study and talk to me in Romanian, or read for me the newspaper, the sicker she was – the more she preferred to speak Romanian. David her husband who died at the age of 80, after ten long years of fatal strokes, could speak ultimately only Yiddish. So, knowing a language has many advantages, but the best one is probably to keep good relations with your mother-in-law...

Draga Fany,

Te iubesc ca bayatu tou/Tu iestes mama nuastra/Alu Ruty si Heli/Alui Eitan si a mea

A nepot si strenepot/La versta ta de optzeci/Cu inima si suflet de douazeci

Mancarea ta deliciuase/Si stinta ta ca o doctoreasa/Nu vorbest asa bini ivrit

Dar vorbest Romaneste, Germana si Yiddish perfect/Esti la pensia de cinciprozeci ani

Si lucrezi mai greu ca orcand/Todeuna ai asuka ca o domnisuara de treizeci de ani

Vreu sa ti orez multi shanim tovim/Safi sanatuasa si vesela/Cu tuata familia ta /Inca multi ani fericit

Well, unfortunately, I cannot be compared yet to the well-known poet [Mihai Eminescu](#), but both Romanian poets use the word optzeci – eighty – in their poems. Furthermore, [Eminescu](#) was born in Botosani, the same town where my wife Ruthy and her mother Fany were born!

DEPARTE SUNT DE TINE - 1878

Departe sunt de tine si singur lângă foc,
 Petrec în minte viata-mi lipsita de noroc,
 Optzeci de ani îmi pare în lume c-am trait,
 Ca sunt batrân ca iarna, ca tu vei fi murit.
 Aducerile-aminte pe suflet cad în picuri,
 Redesteptind în fata-mi trecutele nimicuri;
 Cu degetele-i vintul loveste în feresti,
 Se-toarce-n gindu-mi firul duioaselor povesti,
 S-atuncea dinainte-mi prin ceata parca treci,
 Cu ochii mari în lacrimi, cu mini subtiri si reci;
 Cu bratele-amindoua de gitul meu te-anini
 Si parca-ai vrea a-mi spune ceva... apoi suspini...
 Eu te string la piept averea-mi de-amor si frumuseti,
 In sarutari unim noi sarmanele vietii...
 O! glasul amintirii ramiie pururi mut,
 Să uit pe veci norocul ce-o clipa l-am avut,
 Să uit cum dup-o clipa din bratele-mi te-ai smuls...
 Voi fi batrân si singur, vei fi murit de mult!

NOW FAR I AM FROM YOU

Now far I am from you, before my fire alone,
 And read again the hours that so silently have gone,
 And it seems that eighty years beneath my feet did glide,
 That I am old as winter, that maybe you have died.
 The shadows of the past swift stream across life's floor
 The tale of all times, nothings that now exist no more;
 While the wind with clumsy fingers softly fumbles at the blind
 And sadly spins the fibre of the story in my mind...
 I see you stand before me in a mist that does enfold,
 Your eyes are full of tears and your fingers long and cold;
 About my neck caressing your arms you gently ply
 And it seems you want to speak to me, yet only sigh.
 And thus I clasp entranced my all, my world of grace,
 And both our lives are joined in that supreme embrace. .
 Oh, let the voice of memory remain for ever dumb,
 Forget the joy that was, but that nevermore will come,
 Forget how after an instant you thrust my arms aside,
 For now I'm old and lonely, and maybe you have died.

Translated by Corneliu M. Popescu

INTERLINGUA, CHEKHOV/MI VITA, ANDERSEN'S/LITTLE MATCH GIRL/DANISH

I Am Reading in Interlingua – Le ovo de Columbo e le lingua universal by Marco Waterman, Le petit prince by Antoine de Saint-Exupery. **I Have Read recently** – Le defuncte Mattia Pascal by Luigi Pirandello, Mi vita by Anton Tchekhov, Le palatio Gripsholm by Kurt Tucholsky, Cinque aventuras de Sherlock Holmes by A.C. Doyle.

Constructed languages could be a fantastic answer for the nightmare of translating 20+ languages for the European Union members, and Interlingua is probably the easiest language in the world with a one-page grammar, well, easy at least for those who are fluent in Romance languages. Esperanto, which I also learned, is an a priori failure because it is so difficult to learn. Zamenhof tried to be politically correct and the language is based on Romance, Germanic and Slavic languages. Today he would probably have added some Chinese, Japanese and Swahili as well. There are hundreds of thousands who speak Esperanto, while there are only a thousand who speak Interlingua. Yet, Interlingua is the easiest language of the world and Esperanto one of the most difficult. There is no justice in the world anyhow, where India with a population of more than a billion has the same vote in the UN as Nauru with a few thousand people. But to those who prefer Interlingua – you can be fluent in the language in a day if you have a Romance language background. And you can read now also the classics in Interlingua, and participate in low-cost seminars that gather every summer many Interlingua speakers who enjoy speaking it.

Just to illustrate how [Interlingua](#) is so simple and similar to Romance languages, and can be understood easily, we bring here from the translation of Anton Chekhov Mi Vita My Life, Moya Zhizn, the cover page of the book: "Anton Tchekhov (1860-1904) es un del grande autore russe le plus appreciate. Ille se educava a medico, ma jam durante su studios ille scribeva chronicas e historiettas, e tosto ille lassava su mestiero pro dedicar se toto al autorato. Su contos se developpava a studios penetrante del vita human, contate con humor astute e con un certe tendencia moral. Le stilo litterari es intuitive, impressionistic, sovente melancholic, sempre elegante. Aunque su dramas, le quales le ha rendite un rango prominente in le dramaturgia mundial, son plen de melancholia. Illos illustra la vita de un Russia in transformation, e ille designa con sympathia lor personages sin prospectos futur. "Mi Vita" era scribe qualque annos post que Tchekhov e su familia haveva movite a un ferma in le campania. Illo es un narration critic, ma emovente, del vita in le Russia pre-revolutioanri. Ben que non autobiographic, le intriga reflecte experientias e conflictos del autor, qui sape fascinar per su clarividencia e per su reguardo psychologic misericorde." Societate Svedese Pro Interlingua, Servicio de Libros UMI.

Unfortunately, there are not many [original texts in Interlingua](#), with one to two thousand speakers [all over the world](#) it is quite difficult to find some, but there are a lot of books, poems and stories that have been [translated into Interlingua](#). I have learned many languages by reading stories of Hans Christian Andersen, who were translated into a large number of the world's languages. We bring in this book [one of the best stories translated into Interlingua](#). As a tribute to Andersen we give also a link to the original text in Danish: [Den Lille Pige med Svovlstikkerne](#), first published in 1846, and to the [English translation: The Little Match girl](#).

Le pueretta con le flammiferos

Il faceva un tremende frigido; il nivava e comenciava annoctar,
il era etiam le ultime vespere del anno, le vigilia del anno

nove. In iste frigido e in iste tenebras iva in le strata un pueretta paupere con capite discoperte e pedes nude; es ver que illa portava pantoflas quando illa partiva del domo, sed a que bono? Le pantoflas era multo grande, su matre los habeva usate, si grande illos era e le parva los perdeva, precipitante se a transverso le strata al momento ubi duo vehiculos passava velocemente, un del pantoflas non era retrovabile, e un puero escampava con le altere; ille diceva que illo poterea servir de cuna quando ille ipse haberea infantes.

In Danish: Det var saa grueligt koldt; det sneede og det begyndte at blive mørk Aften; det var ogsaa den sidste Aften i Aaret, Nytaarsaften. I denne Kulde og i dette Mørke gik paa Gaden en lille, fattig Pige med bart Hoved og nøgne Fødder; ja hun havde jo rigtignok havt Tøfler paa, da hun kom hjemme fra; men hvad kunde det hjælpe! det var meget store Tøfler, hendes Moder havde sidst brugt dem, saa store vare de, og dem tabte den Lille, da hun skyndte sig over Gaden, i det to Vogne foer saa grueligt stærkt forbi; den ene Tøffel var ikke at finde og den anden løb en Dreng med; han sagde, at den kunde han bruge til Vugge, naar han selv fik Børn.

Ibi le pueretta iva a nude parve pedes que era rubie e blau de frigido; in un vetere avantal illa teneva un quantitate de flammiferos e un fasce illa portava in le mano; nullo habeva comprate de illa tote le die; nullo la habeva donate un soldo; affamate e refrigidate illa iva e pareva si opprimite, le povretta! Le floccos de nive cadeva in su longe capillos jalne con le belle buclas circum le nuca, sed a iste ornamento illa non pensava. Per omne fenestras brillava le lumines, e in le strata il habeva un odor deliciose de oca rostite; como dicite, il era le vigilia del anno nove, e a isto illa pensava.

In Danish: Der gik nu den lille Pige paa de nøgne smaa Fødder, der vare røde og blaa af Kulde; i et gammelt Forklæde holdt hun en Mængde Svovlstikker og eet Bundt gik hun med i Haanden; Ingen havde den hele Dag kjøbt af hende; Ingen havde givet hende en lille Skilling; sulten og forfrossen gik hun og saae saa forkuet ud, den lille Stakkel! Sneefnökkene faldt i hendes lange gule Haar, der krøllede saa smukt om Nakken, men den Stads tænkte hun rigtignok ikke paa. Ud fra alle Vinduer skinnede Lysene og saa lugtede der i Gaden saa deiligt af Gaasesteg; det var jo Nytaarsaften, ja det tænkte hun paa.

In un angulo inter duo domos, le un saliva in le strata un pauco plus que le altere, ibi illa sedeva e quattava; sed illa habeva ancora plus frigido, e illa non osava ir a domo post que illa non habeva vendite ulle flammiferos, non recipite un sol soldo, su patre la batterea, e etiam a domo il faceva frigido, illes habeva solmente le tecto directemente super se, e ibi le vento penetrava ben que palea e pannellos era mittite in le plus grande fissuras. Su parve manos era quasi torpide de frigor. Oh, un parve flammifero facerea ben. Si illa solmente osava tirar un ex le fasce, incender lo al muro e tepidar le digitos. Illa extraheva un, "ritch!" como illo vomitava scintillas, como illo ardeva! Le flamma era calide e clar como un parve candela quando illa teneva le mano circum illo; illo era un lumine estranie; il pareva al pueretta que illa sedeva ante un grande estufa de ferro con bollas e cylindro de laton; le foco ardeva si agradabile, calefaceva si ben; oh

no, que era illo?) Le parva extendeva jam le pedes pro etiam calefacer se istos, ... tunc le flamma se extingueva. Le estufa dispareva, illa sedeva con un pecietta del flammifero consumite in le mano.

Un altere era incendite, illo ardeva, illo brillava, e ubi le luce illuminava le muro, isto deveniva transparente como un velo; illa regardava directemente ad in le camera ubi le tabula stava ponite, con un blanchissime copertura de tabula, con porcellana fin, e deliciosemente fumava le oca rostite, reimplite de prunas sic e pomos; e lo que era ancora plus splendide: le oca saltava ex le platto, titubava, con furchetta e cultello in le dorso, per le solo; directemente verso le paupere puera illo veniva; tunc le flammifero se extingueva, e solmente le compacte muro frigide era visibile.

Illa incendeva ancora un. Tunc illa sedeva sub le plus belle arbore de Natal; illo era ancora plus grande e plus adornate que illo que illa per le porta vitree habeva vidite a presso del ric negociante le Natal passate; mille candelas flagrava super le verde brancas, e imagines multicolor, como illos que imbelliva le vitrinas, la regardava. Le parva extendeva ambe manos in alto) tunc le flammifero se extingueva; le multe candelas de Natal ascendeva semper plus in alto, illa videva que illos nunc era le stellas clar, un de illos cadeva e faceva un longe stria de foco super le celo.

“Nunc alicuno mori!” diceva le parva, post que le vetule granmatre, le sol qui habeva essite bon con illa, habeva dicite: Quando un stella cade, un anima ascende a Deo.

Illa incendeva de novo un flammifero al muro, illo splendeva a omne partes, e in le splendor stava le vetule granmatre, si clar, si lucente, si clemente e benedicte.

“Granmatre!” clamava le parva, “oh, prende me con te! Io sape que tu va disparer quando le flammifero se extinguer, disparer como le calide estufa, le deliciose oca rostite, e le grande benedicte arbore de Natal!” e illa incendeva in haste tote le flammiferos restante in le fasce; illa voleva retenir granmatre; e le flammiferos luceva con un tal splendor que il era plus clar que al luce diurne. Granmatre habeva nunquam essite si belle, si grande; illa levava le pueretta a in su bracio, e illas volava in splendor e jubilo si altemente, si altemente; e ibi il habeva nulle frigido, nulle fame, nulle pavor) illas era a presso de Deo.

Sed in le angulo al domo sedeva in le frigide matinata le pueretta con genas rubie, con un sorriso al bucca morte de frigido le ultime vespere del anno passate. Le matino del anno nove nasceva super le parve cadavere que sedeva con le flammiferos del quales un fasce era quasi consumite per foco. Illa ha volite calefacer se, diceva gente; nullo sapeva le belle que illa habeva vidite, in qual gloria illa con le vetule granmatre habeva entrate al jubilo del anno nove.

COSMOPOLITAN SOCIETY, BASED ON WESTERN AND EASTERN CULTURES, MOST TRANSLATED BOOKS, COSMOPOLITAN LITERATURE, PLAYS AND FILMS, TRAVEL ALL OVER THE WORLD, GANDHI'S PHILOSOPHY

This book advocates a cosmopolitan attitude, I believe that I am cosmopolitan, a World Citizen, one who embraces a multicultural approach, believing that all humanity belongs to a single ethical and moral community. My vision is that the world should become a Cosmopolitan/International/Global Society, where people of many ethnicities, religions and cultures meet, live in close proximity, and above all share the same humane ideals. In the past this term often received a pejorative connotation, as "rootless cosmopolitan", a Soviet derogatory epithet during Joseph Stalin's anti-Semitic campaign of 1949-1953. Many times anti-Semites in France, Germany and Poland accused the Jews to be cosmopolitans, rootless, as they don't have allegiance to their country, but to humanity in general. In my case I feel 100% Israeli, and my cosmopolitan attitude don't contradict but complements my Israeli/Jewish/humane identity. I have analyzed in this book many cosmopolitan pillars, I may be iconoclast on many world issues but I advocate most of the cosmopolitan cornerstones. First of all, the Bible, although I am not religious and am totally atheist, I believe that the Bible (old and new testament) is the most important book ever written, with the most influence in world history – good or bad, but the book is not to be blamed for the false interpretations that it has received over the years, exactly as the language is not to be blamed for the mischievous conduct of the people who speaks the language. The Bible has been translated into hundreds of languages – 469 complete and 2,527 partial – according to the United Bible Societies in October 2011. In my book I give links to more than 400 complete translations and to more than 1,800 partial translations or prayers. The bad news is that there are thousands more languages that have not any translation, the good news is that the Bible has been translated to 95% of the world's population, practically all the world.

Another important cosmopolitan pillar is the United Nations Universal Declaration of Human Rights that has been translated into 444 languages, including Ladino (initiated and executed by me with the collaboration of Ladinokomunita). I believe that this document is the cornerstone of the humanist facet of the world, all nations have agreed to it, many don't implement parts of it... Every time I learn a new language I try to read the Declaration in this language, with translation but with enough knowledge to follow the text, I have reached a record of 70 languages in which I can understand partially at least the Declaration, and more than 250 languages and dialects in which the Bible and the prayers were translated. After the Bible and the Declaration [the book that was translated](#) into most languages (not counting a multitude of Jehova's Witnesses books) is The Little Prince by Antoine de Saint Exupery – that was translated from the French into 253 languages, although some of the sources write that it is Pinocchio by Carlo Goldoni which was translated from Italian into more than 260 languages, but the figures are so close and cannot be so exact, that it doesn't matter. This book has devoted several chapters to analyze those four documents/books with links to most of their hundreds/thousands translations, giving texts in more than 120 languages of the Little Prince in the languages that I can understand, and links to at least 120 more languages that I can't understand, as Egyptian Hieroglyphs and Romani/Gypsy. I don't see how and why I should learn Romani, unless one of my grandchildren would marry a Gypsy, as I have learned Romanian – not to confuse with Romani – because I have married a Romanian. I almost

studied Hieroglyphs, and could have become a world specialist in this language (there are probably no more than ten, almost like business ethics professors...).

When I started my studies at the Hebrew University of Jerusalem in 1961 I asked to receive a scholarship as I had very good grades and the means of my family were very restrained. The University answered me that for Economics with hundreds of students every year I didn't have a chance, but if I wanted to learn Egyptology I could receive a full scholarship, as there were only two students starting their studies in 1961 and the University rules require at least 3 students to keep this "faculty" alive. I answered them that I didn't know Arabic although I was born in Egypt and lived there 9 years, and I don't see how I could learn a more ancient Egyptian language, unless I thought that the mummies would resuscitate as in the horror films. Maybe I made the mistake of my life as I didn't enjoy my Economics studies, but the Pharaohs behaved so badly to my people, who built for them the Pyramids as slaves, that I had to punish at least their language for their despicable conduct. In case that some of my readers don't share my peculiar sense of humor, I won't specify that it was meant as a joke, as on the contrary I believe that a language cannot be punished for the crimes of their speakers. Furthermore, I strongly oppose any kind of cultural boycott, as masterpieces of Wagner should not be banned because Wagner was an anti-Semite, and I deplore the despicable conduct of those who boycott Israeli films, authors and academics, just because they are Israelis, namely Jews, because of the alleged and completely false "war crimes" committed by the Israelis against Hamasland in Gaza, when the Israelis bombard the rockets bases, from where the Hamas send thousands of rockets against innocent Israeli civilians, and because those bases are situated in residential areas innocent Arab civilians are killed. Those boycotts are applied only towards Israelis, as other nations where hundreds of thousands people are slaughtered are not boycotted or even condemned by the United Nations.

The most translated books include also: Alice's Adventures in Wonderland by the English Lewis Carroll translated into 174 languages (I read it in Frisian), Andersen's Fairy Tales by the Danish Hans Christian Andersen translated into 153 languages (I read it in Danish, French, English, Plattdeutsch, Interlingua, Icelandic, etc.), 20,000 Leagues under the Sea by the French Jules Verne – 148, Unbelievable but the comics of The Adventures of Asterix by the French Rene Goscinny and Albert Uderzo were translated into 112 languages and The Adventures of Tintin by Belgian cartoonist Herge – 96 languages, are the most translated books after Jules Verne, what an experience to have read all those books and comics when I was a boy in French. Among the other books we find Harry Potter by the English J.K. Rowling translated into 67 languages – I am not interested at all in fantasy books, but in order to learn Galego I read one of her books. The Adventures of Huckleberry Finn by Mark Twain – 65 languages, I read it in French, Hebrew and English. The Diary of the Dutch Anne Frank – 60 languages, I read it in French and Dutch. Sherlock Holmes by the English Arthur Conan Doyle – 60 languages, I read it in English, French, Hebrew, Interlingua, Rumantsch. The Good Soldier Svejk by the Czech Jaroslav Hasek – 58 languages, I read it in Hebrew (and also saw the play and the film). A Doll's House by the Norwegian Henrik Ibsen – 56 languages, I read it in Hebrew, English and Norwegian, and saw the play and films several times, also on TV and videos. I read also Quo Vadis by the Polish Henrik Sienkiewicz – 50 languages in Hebrew and saw the film several times. Heidi by the German Johanna Spyri – 50 languages, I read the book and saw many films. The Quran – I read it partially in English and Arabic – 50 complete translations, 114 partial translations. My favorite El Ingenioso Hidalgo Don Quijote de la Mancha by the Spanish Miguel de Cervantes Saavedra – 48 languages – I read it twice in Hebrew and twice in Spanish, saw many films and a musical. The stranger by the French Albert Camus – 45 languages, I read it twice in French. The Great Gatsby by the American F. Scott Fitzgerald – 42 languages, I read it several times in English, saw several film adaptations, and it is part of my main Business Ethics course. I was pleased to learn that I

have read almost all the books that were translated into more than 40 languages, and read at least partially the most translated books/documents in tens to hundreds of languages.

Back to cosmopolitan – we have seen how this book refers to the most important issues of the cosmopolitan pillars – the Bible, the Prayers, the UN Universal Declaration of Human Rights, the most important books that were translated into tens to hundreds of languages – from children books as *The Little Prince*, Andersen's *Fairy Tales*, Alice, *Huckleberry Finn*, Heidi, Jules Verne, *Harry Potter*, best sellers as *Quo Vadis*, *Sherlock Holmes*, *Anne Frank's Diary*, to classics as *Don Quijote*, *A Doll's House*, *Svejk*, *The Stranger*, *The Great Gatsby*. I am amazed what excellent taste has the world that translates the most important books/documents as the Bible, Prayers, UN Declaration, the best children books with the best literary taste, and some of the best classics, including my favorite authors Cervantes, Ibsen, Scott Fitzgerald. But other world classics were also translated to tens of languages – Shakespeare's, Brecht's and Moliere's plays, Goethe's, Zola's, Hugo's, Balzac's, Dickens', Dumas' novels, not counting poems by the best poets, some philosophy, academic and non-fiction books. I have referred extensively to all those in this book. Those are the pillars of a cosmopolitan environment, as every intellectual throughout the world has read and can talk about all those books, plays, and documents, being the key for a true global/international/cosmopolitan world, speaking the same language, even if the intellectual has read a translated book, thus losing part or most of its flavor. I can say for sure that the Bible in Hebrew is far better than its translations, the same applies to *Don Quijote*, Goethe, or *The Great Gatsby*. While we can read the children masterpieces in translations and not lose most of their flavor, we can read the best sellers in translations and enjoy almost as in the original, it is quite impossible to translate perfectly Zola, Pagnol, Proust, Sholem Aleichem, Shai Agnon, Hugo, Balzac, Dickens, and even more – Shakespeare Brecht or Moliere. Very few are the classic authors who can be translated by a good translator and transmit the gist of the original – possibly Dumas, Steinbeck, Kafka, Lawrence, Shaw, Wilde, James, Hemingway, Sartre or Moravia.

If the Bible, the prayers, the UN Declaration, classic children books, plays and novels have contributed a lot towards the cosmopolitan world, I would like to mention more pillars that are brought in this book, namely the languages learned by hundreds of millions of non-native speakers, mainly English, French and Spanish, and to a lesser extent German, Italian, Russian, and Portuguese, and in the past Latin and Greek. Not so long ago intellectuals shared a common heritage consisting not only of the Bible, Hugo, Balzac, Shakespeare, Dante, Goethe, Cervantes, or Moliere, they spoke French in Russia, England, Poland, Spain and Italy, Greece and the Levant, in all the diplomatic service, in the academy, in the literary and painters circles. The philosophers and scientists spoke German, the musicians and artists spoke Italian, all the intellectuals spoke well Latin and Greek and shared the heritage of Homer, Cicero, Sophocles and Plautus. In the business world since the nineteenth century most of businessmen spoke English, in the countries ruled by the Germans and Austrians most of the intelligentsia spoke German, in the countries ruled by the French they spoke French, and so with English, Italian, Spanish, Russian, Arabic, Turkish, and Portuguese. Therefore it was not a rarity that people – diplomats, businessmen, intellectuals, scientists, academics spoke perfectly well 5 - 7 languages. It goes without saying that in countries of immigration people also spoke many languages, as in Egypt, Lebanon, Israel, France, US, Australia, Canada, South Africa, Argentina, Brazil.

Another cosmopolitan facet that enhances the multicultural attitude is the films. In the last century we were exposed like never before to foreign cultures in films – first of all the American culture which was predominant in films, but also the English, French, Italian, Spanish, German, Russian, Chinese, Japanese, Indian, Brazilian, Argentinian, Mexican, Canadian, Australian, Czech, Romanian, Turkish, Arabic, Polish, Swedish, Korean, Israeli, Greek, Hungarian, etc. I have just mentioned the most influential countries in the film

industry that every intellectual all over the Western world at least has seen some films from all those countries. And I am not speaking of lesser prominent countries as the Netherlands, Belgium, Portugal, Denmark, etc. Who has not seen at least the classic films of the Italian Vittorio De Sica, Federico Fellini, Michelangelo Antonioni, Bernardo Bertolucci, Franco Zeffirelli (and even Sergio Leone...), Swedish Ingmar Bergman, Bollywood but also Satyajit Ray's Indian films, the Poles Roman Polanski and Krzysztof Kieslowski, the Russians Sergei Eisenstein, Andrei Tarkowsky, the Germans Fritz Lang, Josef von Sternberg, F.W. Murnau, Werner Herzog, the Czech Milos Forman, the Spanish Luis Bunuel, the English Alfred Hitchcock, Charlie Chaplin, David Lean, Ken Loach, the French Jean Renoir, Francois Truffaut, Jean-Luc Godard, Max Ophuls, Louis Malle, Jacques Tati, the Japanese Akira Kurosawa, and finally the Americans – Elia Kazan, Oliver Stone, David Lynch, Otto Preminger, Clint Eastwood, Spike Lee, Francis Coppola, Billy Wilder, Sidney Lumet, Orson Welles, John Ford, Joel Cohen, Martin Scorsese, Buster Keaton, Frank Capra, Steven Spielberg, John Huston, Ernst Lubitsch, George Cukor, Woody Allen...

The film industry, unlike the plays by worldwide known playwrights, is a popular industry with many stratas, every one sees the genre of films he likes most – westerns, comedies, classic, drama, detective, wars, crimes, horror, but all of the viewers are exposed to a cosmopolitan industry showing us the people, scenery and culture of Japan, Taiwan, China, Egypt, Israel, India, Argentina, Brazil, Romania, Turkey, Greece, Sweden, Korea, Portugal, Poland, Hungary, cultures that without seeing their films most people would never be exposed to them. Even if you read novels or poetry from Japan or Brazil, assuming that you have never visited those countries, it cannot compare to seeing a film from those countries, hearing the specific sound of the language, learning the customs of the people, family problems, social problems, poverty, riches. You hear the music, are exposed to the folklore, the religion, the work environment, dozens of facets that seem to us selbstverstaendlich/obvious now after watching for decades films from those countries, but without the film industry we would never be exposed to those countries.

And when you say films you say also TV, even soap operas from Brazil or Mexico, the US or France, and of course documentaries, popular series, TV films, songs, musicals, plays and classic music from dozens of countries that you can see now on TV, if you have cables and are willing to pay for foreign TV stations in Spain, Lebanon, Italy, Germany, France, Turkey, Romania, Hungary or Russia. I watch sometimes those stations, even if I don't know their languages, or can't understand them as they speak so fast, but you are flown on a magic carpet to another country, and feel yourself as if you lived there. You can also learn the languages if you watch for long hours those TV stations, I have met many Israelis who learned Spanish by watching soap operas in this language. When Israel had only one TV station, half of the country watched on Friday evening the Arab film with Hebrew subtitles, and this helped much more the comprehension between the two people, avoiding misconceptions and prejudices. Unfortunately, this does not happen in the opposite way and the Israelis and the Jews are shown on Arab stations and especially Palestinian as in the most anti-Semite Nazi films, the worst crimes are attributed to us, and when Israel occupied the West Bank and Gaza the population was astonished to see that we are not the ferocious beasts depicted in their propaganda films. It goes without saying that films are very efficient for propaganda, as was proved by the Nazis films on Jews, the Soviet films on capitalism, and so on, and only the Israeli film industry is based on white doves film makers who depict all the wrongs of the Israelis, and when people see them in the world they believe the defamatory propaganda against Israel, because it is legitimized by the Israeli film makers. But Israel is a democracy, there is a free press, no censorship, and the films sometimes even receive a generous Israeli government contribution. The absurdity has reached such extremities when the director of a Norwegian film festival rejected the film of an Israeli film maker, as it did not depict the "atrocities" of the Israeli occupation. No one of course cares about the atrocities of terrorism

killing thousands of innocent Israeli civilians, as we don't have a propaganda ministry who finances such films, but in the opposite direction Anything Goes...

So, a cosmopolitan World Citizen is exposed to many languages, classic and children books translated in dozens of languages, films from dozens of countries (in every Haifa film festival I see films from twenty to thirty countries in the 50+ films which I see during the ten days of the festival), songs from many countries, and last but not least – visits to foreign countries. I am old enough to remember the times when you never visited a foreign country in your life. My mother lived until the age of 43 in Egypt and never visited another country, living in Cairo and going on vacations to Alexandria for a month every year. A generation earlier my family lived all their lives in Turkey, in Izmir, and only after the 1922 war they decided to leave Izmir and come to Egypt. We would probably never leave Egypt if there was not a revolution in 1952 that forced us to leave Egypt and immigrate to Israel. Until the age of 23 I never left Israel and so did most of my friends. I would have not travelled to France in 1967 if I was not unemployed for a few months and looked for a solution to this impasse by studying for my MBA at Insead. My wife Ruthy has never left Israel until the age of 31 and so did most of her friends. This was then – but today in Israel and in most European countries you travel at least once a year, even as a child, often you are relocated for a few years to the US, if you have a business or academic career you travel often 5 to 10 times a year abroad, sometimes for a day and sometimes for six weeks. When you retire, people go abroad often 3-5 times a year, even if you don't have much money as the "deals" are so attractive that you can go for a week to Prague, Crete, Antalia, Warsaw or Rome for \$500, and to Paris, London or Amsterdam for a little bit more. Most of the Israelis travel at least one time a year, sometimes in a short cruise to Cyprus, more often to the US or Thailand. Most of the youngsters travel for a year to Asia or South America to the exotic countries - India, Nepal, China, Vietnam, Thailand, Peru, Chile, Argentina, Brazil, Ecuador, Bolivia, as the cost of living there is so low that they can afford to live there for a year with a few thousand dollars that they have saved in the army or working just after that. Sometimes they travel for a year to more expensive countries as Japan, Australia, New Zealand, the US, Europe, Canada, but then they have to work there in order to finance their trip, not always in "legitimate" jobs as they don't have a work permit. The most adventurous travel to Africa, Indonesia, Mexico, Russia or Papua, and are exposed (more than in traditional exotic nations) to crime, accidents, illness, corruption.

What I have described above for the Israelis apply even more for the Europeans and Americans who travel more, the distances are shorter, they have more money, and they have less problems to travel to some countries than the Israelis have. The cosmopolitan edifice is now complete – the visits to foreign countries do perhaps the most in order to make us cosmopolitan, as we are exposed directly and not through books, films or TV to foreign cultures, food, folklore, men and women, flesh and blood. This is real life, especially if you travel for months and not visit as many tourists in a cruise every port or country for half a day. The young people don't speak many languages as we speak, they don't read as many books as we read, but they travel much more and are exposed more to a cosmopolitan environment. However, as they don't have much money they don't visit the Western world but exotic countries in the east and south, so instead of being exposed to Paris, Rome, London or New York, they are exposed to Mumbai, Delhi, Bangkok, Beijing, Quito, Bahia, Bogota, Lima or Katmandu. I leave to the reader to decide if it is good or bad, what enriches them most, what is the contribution of those cultures to their intellectual life.

Many intellectual people travel to India to participate in Vipassana seminars and only there achieve peace of mind, many academics and businessmen travel to Shanghai which is one of the most advanced and beautiful cities in the world, I cannot give an opinion on that as I have never travelled to India or China. I was exposed, by choice and by necessity, more to the European and American culture and way of life, and I don't regret it. Most of the youngsters

have a different opinion, they have no prejudices against the old and rich cultures of the Indians, Chinese, or Thai, so they would probably not find any interest in my book. Who is right and what is better? Anyhow as I advocate a cosmopolitan way of life, I recognize that an exposure to the Eastern and South American, African or Maoris civilizations are not less legitimate and maybe even more than an exposure to a European and American civilization. Many of those youngsters, when they come back, study at the university, start their own startups, travel to the US or Germany on business, and are exposed finally to both cultures, every one in due time. Others return confused, addicted to drugs, with exotic diseases, or are even killed in accidents which are very frequent in some of those states. I visited the "jungles" of Australia in the safest way and enjoyed it very much, although it was not so authentic as to visit the jungles of Papua, opposite to Darwin where I was, but Israelis were killed in Papua, as it is not the safest country in the world. They may be killed also in Paris or in Israel, so is it a reason to blame visits to Papua? I advocate a cosmopolitan way of life, centered in the most developed countries (including of course such Eastern countries as Japan, Korea and Singapore), as those are the countries with the "Academic, Business, Culture, Drama, Ethics" that I know, the Western civilization as defined earlier have the best academic, business and ethical results for most of their citizens. As far as culture and drama are concerned I am used, learned and enjoy more Verdi's operas than Chinese opera, European paintings and sculptures than Budha's statues and Indian painting. I appreciate Eastern culture and drama, but as I am not fluent in them, nor in their languages, I stick to the civilization I know most, to the languages that I have learned, to Rigoletto and Emile Zola.

And here I arrive to an "illumination", why do we need to chose between a cosmopolitan culture based on a western or eastern civilization? Just because my cosmopolitan attitude is based on a European culture? How can I be a true cosmopolitan, citizen of the world, international or global advocate if I adhere to only half of the cosmos? If the cosmos was only half, if planet earth had only Europe and the US it would collapse, as earth is holistic, made of all the 300 countries, rich and poor, east and west, north and south. So, if I write a book on a cosmopolitan approach it has to reach the conclusion that it includes all the cultures of the world. Probably the youngsters, including my children, who returned from India and Thailand, have seen a truth that I have not noticed until now – that the globe is one entity, that we are all part of the same humanity and share the same fate – after all this was also my conclusion in my ethical books, where I analyzed the Golden Rule which is common to all the religions, including Islam, Buddhism and the other Eastern religions. I don't understand modern painting, I don't enjoy watching Picasso's famous works, does it mean that they are uglier than the Impressionists whom I admire? And when they exposed their works in the Salon des refuses were they not the cause of contempt of all the connoisseurs who laughed at them? Who says that a cosmopolitan attitude should be based only on the Impressionists and not on the Cubists? Only on Leonardo da Vinci and not on Indian painting? In the culture which I know most – films – I appreciate very much Chinese, Japanese, Korean films, which I believe are at the forefront of the film industry and are many times much better than Hollywood or English films. So, why this should be true for films and not for novels?

I don't know much of Japanese or Chinese literature, nor do I know much of African or Maori literature. But billions of people know and enjoy those literatures, music, opera, theater, art, as much as they enjoy their films. So, I should arrive to the conclusion that this book should advocate a holistic cosmopolitan approach, comprising of all the facets of culture throughout the world, from the Aborigines in Australia to the Quechuas in Peru. The fact that I don't know much of those cultures does not mean that they are inferior to the cultures I know most, exactly like the fact that I don't know Hindi mean that it is an inferior language as compared to English. I have stated several times in this book that I don't have any racist feelings towards anybody, and the outcome of this belief should be to embrace all the cultures of the world. It is maybe too late for me to start learning Eastern languages, read Indian novels or going to

Chinese opera. But the conclusion of this book, and especially the Culture and Linguistics parts of the book, should be that a true cosmopolitan approach includes all the countries of the world. In my other book, I analyze all the 300 countries of the world, not just the West European countries, even the smallest countries, as every entity should be analyzed in the same format and seriousness as the largest and most developed entities. This approach should apply also to culture, and to tell the truth, I have started to do it during my whole career. I started to learn Chinese several times and did not continue not because of the importance of the language but because it is too difficult for me, I went several times to Chinese operas and enjoyed them quite well. In my book I quote Chinese sayings and refer many times to China, doing business there and their culture. I have chapters and references for Haitian, Arabic, Egypt, Africa, Turkey, India, Thailand cultures, I have learned Papiamentu, Haitian, Arabic, tried to learn Turkish and quote many proverbs in this beautiful language. The youngsters who visit India and Africa have found a truth that I tried to find but have only guessed it, that we are all part of the same world, entity, culture & humanity!

The main quote of my website and in many of my books is a quote of Gandhi, one of the wisest and most intelligent man in the world, I have read his biography and he is my model:

There are seven things that will destroy us: Wealth without Work, Pleasure without Conscience, Knowledge without Character, Religion without Sacrifice, Politics without Principle, Science without Humanity, Business without Ethics.

Mahatma Gandhi

Gandhi was cosmopolitan in the same way that Nehru and Tagore were. Gandhi opposed the British Empire but was willing to keep strong ties with the British nation. Gandhi drew his moral cosmopolitanism from Hindu universalism. He thought that one's right to freedom implied one's duty to allow the same freedom for all others. Gandhi believed as a cosmopolitan that the world should ultimately move toward a friendly non-warring federation of interdependent states. If he would live today he would probably advocate that the European Union is the best example for his theories. While he was an Indian patriot, exalting of Indian civilization, he was not against modernity and Western civilization. But wisdom should not be any culture's monopoly, as he was against the fetishizing of technology and science, the colonizing hegemony of the West and the mindless imitation of the West by the Indians. Or in Aristotelian terms, he opted for the middle way, he was not an Indian nationalist radical, but also not a Westernized imitator.

Gandhi is known for his advocacy of nonviolence (Ahimsa), but this was the means to attain Truth (Satya). Gandhi believed in the unity of humanity based on nonviolence and truth. Truth is both absolute and pluralistic, truth and non-violence are interrelated. Gandhi says: "It is only by firm adherence to Truth that one can live non-violently in a world which is full of violence. I can therefore derive non-violence out of truth. They are like two sides of the same coin. The golden rule of conduct is mutual toleration, seeing that we will never all think alike and we shall see Truth in fragment and from different angles of vision." Gandhi puts forth a cosmopolitan moral perspective that is ontologically grounded in a shared humanity, which requires critical self-examination and the internal transformation of consciousness. To be a cosmopolitan entails an awareness of the essential unity of humanity, and that awareness requires that we undergo an internal self-transformation that moves us from egoic centrality toward unity. This Gandhian perspective is not foreign to Western philosophy and education. It was the dominant paradigm of Ancient philosophy. There is an interconnection between a universal duty of moral consideration and internal transformation. Self-transformation increases the capacity for empathy and compassion. The more self-aware I am, the more I can be aware of the subjectivity of others, and thus, the more empathetic and compassionate I can be. Self-transformation increases one's capacity for tolerance, for restraint from doing harm. It decreases fear which is born of duality, and it drives violence. Therefore, we see how cosmopolitanism is directly linked to ethics and truth, and how there is an holistic harmony between all the components of this book.

LIST OF THE 60 COUNTRIES VISITED BY J. CORY

(B – Business, A – Academic and Studies, T – Tourism and Residence)

The following links ,with written material, photos, video and audio, to the 60+ countries are to the Encyclopaedia Britannica, but there are also links to those countries in [National Geographic Countries](#), and in BBC, Wikipedia, CIA and other websites

I. AMERICA

1. [U.S.A.](#) – B, A, T
2. [Canada](#) – B, T
3. [Venezuela](#) - T
4. [Peru](#) – B, T
5. [Brazil](#) – B, T
6. [Argentina](#) – T

II. AFRICA

1. [Egypt](#) – A, T
2. [Kenya](#) – B, T
3. [Mozambique](#) – B, T
4. [South Africa](#) – B, T
5. [Zaire \(Congo\)](#) – B, T
6. [Nigeria](#) – B, T
7. [Ghana](#) – B, T
8. [Ivory Coast/Cote d'Ivoire](#) – B, T
9. [Senegal](#) – B, T

III. ASIA

1. [Israel](#) – B, A, T
2. [Turkey](#) - T
3. [Hong Kong](#) - T
4. [Taiwan](#) – B, T
5. [Thailand](#) - T

6. [Singapore](#) – B, A, T
7. [Japan](#) – T
8. [West Bank/Judea and Samaria/Palestine](#) - T
9. [Golan Heights/Syria](#) – T

IV. OCEANIA

1. [Australia](#) - T
2. [New Zealand](#) – T

V. EUROPE

1. [Portugal](#) – B, T
2. [Spain](#) – B, T
3. [France](#) – B, A, T
4. [Monaco](#) - T
5. [Italy](#) – B, A, T
6. [Vatican](#) - T
7. [Greece](#) – B, T
8. [Cyprus](#) - T
9. [Hungary](#) - T
10. [Czech Republic](#) - T
11. [Croatia](#) - T
12. [Slovenia](#) - T
13. [Switzerland](#) – B, A, T
14. [Germany \(West\)](#) – B, A, T
15. [Germany \(East\)](#) - T
16. [Austria](#) - T
17. [United Kingdom](#) – B, A, T
18. [Belgium](#) – B, A, T
19. [Netherlands](#) – B, A, T
20. [Denmark](#) – A, T
21. [Sweden](#) - T

22. [Norway](#) - T
23. [Finland](#) - T
24. [Russia](#) - T
25. [Estonia](#) - T
26. [Andorra](#) - T
27. [Serbia](#) – T
28. [Bosnia and Herzegovina](#) – T
29. [Republika Srpska](#) – T
30. [Crna Gora/Montenegro](#) – T
31. [Albania](#) – T
32. [Macedonia](#) – T
33. [Bulgaria](#) – T
34. [Romania](#) - T

The visits to East and West Germany were when they were separate countries, to Hong Kong when it was a British colony. There were also short stays in [Iceland](#), [Ireland](#), etc, visits in territories in dispute: Golan Heights – Syria, West Bank – Jordan, etc, and visits along the borders of [Turkish Cyprus](#), [Lebanon](#), [Laos](#), [Burma-Myanmar](#), [China](#), etc.

All 60+ visits to countries were for Tourism (residence – Egypt, France, Israel), visits to 25 countries were for Business, visit to 12 countries were for – Academic, including studies at the Lycee in Egypt, studies up to BA in Israel, MBA & PhD in France, German studies in Germany, seminars in U.S.A., Switzerland, Israel, France..., Teaching and Lecturing in France, Singapore, Israel, Italy...

I am not the ultimate cosmopolitan, 60 countries may sound a lot, but I visited most of the countries for short visits of a few days and only once. I never relocated and stayed in Israel from the age of 9, more than 60 years, with a one year break when I studied at Insead, in Fontainebleau near Paris, France, in 1967/1968. The short stays of a day to a few days were in: Venezuela, Argentina, Brazil, all the African countries stated above except Egypt, Hong Kong, Japan, Vatican, Hungary, Czech Republic, Slovenia, East Germany, Austria, Sweden, Finland, Russia, Estonia, Andorra, Serbia, Bosnia and Herzegovina, Republika Srpska, Montenegro, Albania, Macedonia, Bulgaria and Romania. I have stayed for a week, two weeks and up to a month in: Peru, Turkey, Thailand, Australia, New Zealand, Portugal, Monaco, Cyprus, Croatia, Belgium, Netherlands, Denmark, and Norway. I have stayed for more than a month up to a few months in aggregate in: Canada, Taiwan, Singapore, Spain, Italy, Greece, Switzerland, West Germany/Germany, and United Kingdom. I have stayed in Egypt for 9 years, in France in the aggregate about two years, in the US in the aggregate about a year, and in Israel – about 60 years less than the periods that I traveled abroad, and short visits to the West Bank and Golan Heights.

UNITED STATES – BUSINESS AND TRAVEL

Visits to more than 25 states in the USA – Washington, California, Nevada, Utah, Arizona, Minnesota, Texas, Michigan, Illinois, Louisiana, New York, Vermont, Massachusetts, New Jersey, District of Columbia (Washington), Virginia, South Carolina, Pennsylvania, Florida, North Carolina, Ohio, New Mexico, Kansas, Alaska, Connecticut, Delaware, Maryland...

If I accumulated all the long periods that I stayed in the US on business and tourism, or visiting my son's family, it would amount to about a year, with long stays of 3 to 6 weeks. I worked with a group of 26 people on a contract with a large aerospace company at Fort Worth for 5 weeks, I traveled for months when my company got public and raised money on an IPO, in New York and on a road show from coast to coast, I acquired a company in Boston and spent weeks in negotiations and as a member of the Board of Directors of the subsidiary. As VP Finance and Sales and as a business consultant, I had plenty of business in the US – in sales, finance, M&A, turnarounds, selling know-how, but I also visited most of the country from the Grand Canyon, I was so amazed from the scenery that I stared at it for hours, to Las Vegas, hell on earth, as it represented all what I hated – gambling, Mafia, excessive heat, artificial kitsch architecture, miserable people losing all their money. I liked most San Diego and Boston, but I enjoyed also the intellectual experience of New York and Broadway, where I also visited my cousin Betty who lived there. I worked for a company in Los Angeles, visited my son Amir's family in Palo Alto and before that in Seattle...

Visits to more than 25 states in the USA – [Washington](#), [California](#), [Nevada](#), [Utah](#), [Arizona](#), [Minnesota](#), [Texas](#), [Michigan](#), [Illinois](#), [Louisiana](#), [New York](#), [Vermont](#), [Massachusetts](#), [New Jersey](#), [District of Columbia \(Washington\)](#), [Virginia](#), [South Carolina](#), [Pennsylvania](#), [Florida](#), [North Carolina](#), [Ohio](#), [New Mexico](#), [Kansas](#), [Alaska](#), [Connecticut](#), [Delaware](#), [Maryland](#)...

If I accumulated all the [long periods](#) that I [stayed in the](#) US on [business and tourism](#), or visiting [my son's family](#), it would [amount to about](#) a year, with long stays of 3 to 6 weeks. I [worked with](#) a group of 26 [people on a](#) contract [with a large](#) aerospace [company at](#) Fort Worth for 5 weeks, I [traveled for months](#) when my [company got public](#) and raised [money on an](#) IPO, in New York and [on a road](#) show [from coast to coast](#), I acquired [a company in](#) Boston and spent weeks in [negotiations and](#) as [a member of the](#) Board of Directors [of the subsidiary](#). As VP Finance and Sales [and as a business](#) consultant, [I had plenty of](#) business in the US – [in sales, finance](#), M&A, turnarounds, [selling know-how](#), but I also [visited most of](#) the [country from](#) the Grand Canyon, I [was so amazed](#) from the [scenery that I](#) stared [at it for hours](#), to Las Vegas, hell on earth, as it [represented all](#) what [I hated – gambling](#), Mafia, [excessive heat](#), artificial kitsch architecture, miserable people losing [all their money](#). I [liked most](#) San Diego [and Boston](#), but I enjoyed also the [intellectual experience](#) of [New York and](#) Broadway, [where I also](#) visited my cousin Betty who [lived there](#). I [worked for a](#) company [in Los Angeles](#), visited my son Amir's family in Palo [Alto and](#) before [that in Seattle](#)...

A METHODOLOGY OF LEARNING LANGUAGES

MY 72 LANGUAGES OF UN DECLARATION OF HUMAN RIGHTS. ON MONEY

At the age of 10 I spoke fluently 4 languages: my two mother tongues: [French](#) (learned also at the Lycee in Cairo, Egypt) and [Ladino](#) (learned at home), [Hebrew](#) (after immigrating to Israel at the age of 9, I was first of my class at 10), and [English](#) (learned at school). I also had basic knowledge of [Arabic](#), learned at school in Cairo, and could understand Spanish and Italian.

At the age of 20 I had learned for two years [Spanish](#) and [German](#) at the university and one year [Italian](#) at the Dante Alighieri School. I read fluently those 7 languages, and especially the classics – Shakespeare, Racine, Agnon, Cervantes, Goethe, Pirandello and Romances in Ladino. But I received also the final grade of 9 in Arabic at high school, I learned and could read the Talmud in [Aramaic](#), and read quite well [Portuguese](#) although I never learned the language, altogether 10 languages that I've learned/could understand, most of them fluently.

At the age of 30 I had learned intensively [Russian](#) for a few months, when I was unemployed (although I had a very partial knowledge of Russian and Arabic which were not as easy to learn as the Romance languages). I succeeded much more in [Romanian](#) and [Yiddish](#) that I learned when I married Ruthy and wanted to understand her mother tongues, while Ruthy learned French and Ladino wanting to understand my mother tongues. I could read Shalom Aleikhem in Yiddish and a Romanian newspaper. 13 languages learned, most of them fluent.

The knowledge of languages was a tremendous benefit in several aspects: 1. It enriched my multicultural approach in literature, poetry, films, media, and plays, specializing in the classics that I was delighted to read in the original language. But, also in my meetings with French, English or Italians, I could befriend them and communicate easily, understanding their mentality, culture and literature. 2. I was received at Insead, the European Institute of Business Administration at Fontainebleau, France, although I didn't have good enough grades in my BA, but I was the only Israeli student who knew well enough the three languages in which business was taught at Insead – English, French and German. I received a full scholarship from the Baron Edmond de Rothschild, which enabled me to learn there, as I didn't have any funds to finance my very expensive studies. I was very popular among the European students, speaking to them in their mother tongue, although I noticed that the Dutch and Scandinavians spoke the three Insead languages much better than me, on top of their mother tongues, while the French preferred to speak only in French. I befriended the Lebanese, although I didn't speak Arabic, but they were of course fluent in French and English, and prepared with them and the Israelis a Middle Eastern evening. Briefly, I was at last in my element, being a cosmopolitan as other polyglot students.

3. In business, as an export manager making business trips to Europe and Africa, and later on as a VP Sales and Finance at a high tech company, or a free lance consultant, making business trips also the Americas and Asia, I had a fantastic advantage, as the knowledge of languages added a lot to my credibility with no language and mentality barriers. Doing business in France and French speaking countries was of course the easiest, and I even wrote a case study on the advantages of being a polyglot and how I overcame the Anti-Semitic prejudices of a devout Catholic, speaking with him during a week about theater and literature before I started talking business. I understood excellently the American mentality that was very similar to the Israeli one, starting at once talking business and not talking about Arthur Miller or Gershwin, if I didn't want that my counterpart would think that I am a freak. In Spain, I took it easy, arriving at ten to work, going to lunches and dinners of three hours each with my customers,

speaking to them in Spanish and assimilating in the environment, sensing every time that I came to Madrid that I was at home, because of my Spanish origins. I also discovered the synagogue of Coria, after 500 years of absence, and wrote a [marvelous story](#) about that in five languages – Spanish, Ladino, English, French, Hebrew - on more than twenty newspapers and websites all over the world.

I even succeeded in conducting business in Germany, although my German was far from perfect. There, I shared the mentality of exactitude, the seriousness at work, the politeness, setting the meetings a year in advance and finishing the negotiations on time no matter what. I maybe shared with the Spanish their culture and conducted there as they did, but I preferred personally the German way of doing business, which was much more efficient, without any jokes, friendships, or small talk. Well, as a matter of fact, I didn't mind to conduct business in any of the countries I visited, as I found commonalities with each people, in Singapore I was a Singaporean, in Peru I was a Peruvian, and in Ticino I was a Ticinese. I felt at home also in Toronto, London, Brussels or Athens, but felt quite estranged in Africa. Even when I made business in Taiwan, I started learning Chinese, going to local opera, impressing my clients with Confucius sayings. Finally, I signed with them a very lucrative contract, although I didn't drink "Campe" as others. **I noticed everywhere commonalities instead of differences.**

When I decided to write a PhD dissertation on business ethics and no Israeli university was interested, and I couldn't afford to learn full time at an American university, I wrote my dissertation in French and received my PhD with distinction after answering satisfactorily in French all the questions of the CNAM jury in Paris. I taught in English at the International MBA programs and at Insead in Singapore, gave lectures in French to top level businessmen in Paris, taught of course in Hebrew, and even allowed my foreign students in Israel to write their final papers in Spanish, French, English, Italian, German and Portuguese. No one ever gave me a final paper in Ladino, but I wrote poems to my wife in this language (and to her mother in Romanian), and even initiated the translation of the UN Declaration of Human Rights into Ladino. My linguistic activities in Ladino consist of several facets, including participation in Ladino forums, writing in Ladino, and contributing substantially to the preservation of the Sephardic heritage.

When I speak of knowing a language I mean primarily that I have learned the language, mostly by myself with Teach Yourself books, sometimes with audio books, with dictionaries, and I know the language in different levels. I put Hebrew, the language I know most, as a yardstick giving it 100% (of course nobody knows a language 100%, but it is only a relative measure to assess my knowledge of languages), as I studied in Hebrew at the elementary and high schools, the Hebrew University of Jerusalem (Economics and Political Sciences), I worked all my life in Israel. I am fluent in writing, speaking and reading, and I wrote academic books, articles, case studies, business plans, a novel and a play in Hebrew. I taught at several Israeli universities, gave lectures to many forums, and was also interviewed. I would say that I know almost perfectly the language with a slight deficiency in vocabulary and grammar, as it is not my mother tongue.

I know Ladino – 95%, it is my mother tongue although spoken only occasionally by my parents between themselves. I am fluent in speaking, reading and writing the language in Latin alphabet, but only reading in Rashi alphabet. I initiated, edited and participated in the translation of the UN Universal Declaration of Human Rights into Ladino, wrote and published articles and poems, gave lectures, was interviewed on the radio. I have some deficiency in writing and speaking, in vocabulary and grammar, as I have never learned the language at school or by myself.

I know French – 90%, it is my mother tongue, and the main language that we spoke at home, I speak with my brother, my French speaking relatives, I spoke and learned during 4 years at

the Lycee elementary school in Cairo, Egypt, and I speak with my French speaking friends. I learned at Insead, Fontainebleau, France, in French, English and German Business Administration. I wrote my PhD dissertation in French with all the process of the PhD held in French at CNAM, Paris, France. I worked over the years in French in France, Belgium, Switzerland, and African countries, and during a few years I traveled every month to Paris on business. I held an extensive correspondence over the years with friends & family in French, I gave lectures in French. I didn't write my play in French and preferred to give it to translation, as I do not master slang, but edited it. I am fluent in reading, speaking and writing, but I have problems in spelling, style, and rather archaic vocabulary, as I read the classics Racine and Hugo, but lived in France only one year in 1967-1968. Bearing in mind that I studied at a French school only 4 years and that friends who studied more cannot write in French, it is a miracle how I master the language, while living in Israel since 1953 and speaking with my wife, kids, Israeli friends, at work, etc. only in Hebrew, and rarely in French. It is probably because I persevered during the years in reading most of the time in French, learning time and again French vocabulary, and visiting France/Paris very often.

I would say that I know French, Ladino and Hebrew at the level of mother tongues minus, as probably those who learned those languages exclusively as mother tongue master them better. The following languages I master at a good level, but not at the same level for all of them.

I know English – 85%. This was my second language in elementary and high schools and at the Hebrew University, the main language in which I learned at Insead Business Administration. Most of my work outside Israel and some of my work in Israel was held in English. The correspondence in many multinational companies is held in English. I worked mostly in the US, Canada and the UK, and often in other English speaking countries, but work with most of the other countries was also held in English – Taiwan, Africa, Singapore, Netherlands, Portugal... I published many academic books and articles in English, taught in English at Insead Singapore, at International MBAs in Israel, gave lectures at Insead France, and in many forums worldwide. I am fluent in reading, writing and speaking, but I have problems in vocabulary, grammar and accent. As a matter of fact, I do not excel in grammar in any of my languages, as I find the grammar rules rather tedious and superfluous, and I think that all languages should have only a very basic vocabulary like in Interlingua. Most of my correspondence is in English on business, with friends, my academic correspondence, and I would say that I excel most in reading, understanding almost everything (but much less Shakespeare), writing with minor mistakes but my books needed editing, and speaking quite well but with an Israeli/French/Egyptian accent.

I know Spanish – 80%. I learned Spanish for two years at the Hebrew University of Jerusalem, and it was quite easy for me as I master Ladino which is very close to Spanish Castellano, much closer than Yiddish to German Hochdeutsch. Yet, because of that I may have mistakes in speaking Spanish using Ladino or French words, but people understand me quite well. I held Business negotiations in Spain and Latin America mostly in Spanish, visited those countries as a tourist, and wrote articles and correspondence with my Spanish speaking friends in Spanish. I was astonished how from the start I could understand almost perfectly books that I read in Spanish (best – Cervantes who is closer to ancient Spanish/Ladino as Jews were expelled from Spain in 1492 and since then had no contacts with Spain, and least – Latin American books which have local idioms). I am fluent in reading, speaking and writing, but have problems in vocabulary, grammar and accent, although I speak Spanish with a better accent than English.

I know Interlingua – 75%. Interlingua was a pleasant surprise. After starting my teach yourself linguistics I found out that I understand almost perfectly Interlingua which is an artificial language based on Romance languages. I read it fluently and have read already many

books and articles in Interlingua, however I have never spoken or written in Interlingua, but I figure that if I go to a one week course held often in this language I could master that and the only reason that I don't do it is that I don't see the use to communicate with one thousand Interlingua speakers... What I admire in Interlingua is the one page grammar which is the easiest in the world. For me the language is very easy because I master most of the Romance languages. I hope that Interlingua would become the international language, but know that there is no chance, as English has won the battle & has become the language in which most of humanity communicate.

I know Italian – 70%. I have studied one year at the Dante Alighieri Institute in Israel 50 years ago, and I was probably the only young man at the course. So, those who are interested in meeting women should study Italian without delay. Italian is a beautiful language, probably the most beautiful language in the world. I found out that it has an excellent literature, and as a bonus you can at last understand all the libretti of the operas you love. If you learn English, French and Spanish because of practical considerations (I personally learned them because of their literature), you learn Italian because of your soul. However, I used Italian in my business and tourist trips to Italy. I read almost fluently Italian, speak with many mistakes (with French and Spanish words) but with good colloquial understanding, and have practically no sufficient experience in writing. I have of course problems in vocabulary and grammar as always.

I have good knowledge in 4 languages – English, Spanish, Interlingua, Italian, and with the three languages that I speak at a level of mother tongue – Hebrew, Ladino and French – I can say that I am quite fluent in 7 languages that are widely spoken in Europe, America and over the world (except Ladino, Hebrew and Interlingua, and not counting Chinese, Indian, Japanese & Arabic).

The languages in which I have sufficient knowledge are first of all German – 65%. German is a very difficult language, especially for me who specializes in Romance languages. I have studied the language for two years at the Hebrew University of Jerusalem with an excellent teacher. Before starting my studies at Insead I had a 5 weeks seminar at the Goethe Institute in Berlin. I can read books at two different levels: for difficult books like the books by Thomas Mann I need to read them with a translation, as it would be too difficult to read them with a dictionary, which I need once in a while for reading in Italian or Spanish, or for writing in English or French. However easier books as books by Remarque or Feuchtwanger I can read without a translation. But I remember that 50 years ago I could read even Goethe without a translation so my knowledge of German has deteriorated over the years. I conducted business in Germany, but mostly in English, however sometimes also in German, for conversations, reading letters and documents, and understanding the news. Today, I have an average knowledge in reading, speaking and writing with many mistakes, with deficient grammar and vocabulary.

I know Portuguese – 65%. I have studied the language in a teach yourself audio course and passed at 100% the examination. As the language is very close to Spanish I can read it almost fluently, but sometimes I need a dictionary. I have never used the language for writing but I believe that with a bit of practice I could write it and understand it quite well. Even now, I understand Portuguese if it is spoken slowly, and if I spend a few months in Brazil or Portugal I believe that I could speak and understand the language quite well. After I have "discovered" my Portuguese ancestry I have a special interest to master the language but I need to read more and visit more frequently Portugal (I toured it for a fortnight) and Brazil, where I have also cousins.

I know Romanian/Moldavian – 60%. I have learned the language mostly by hearing it for more than 40 years at my wife's family, until I was able to understand and speak it averagely. I also studied the language from a teach yourself book, and I can read it quite well – difficult

texts with a translation and easier texts with a dictionary. I have a very limited experience in writing although once in a while I wrote texts for family use, as greetings for my mother-in-law birthdays. When I visited at last Romania in 2015 I saw that I can communicate quite well, but as my in-laws passed away the knowledge of the language is deteriorating, with strong deficiency in vocabulary and grammar. However, I notice that I can understand also words originating from Russian and Turkish, and so the loop is closed between my wife's Romanian and my Ladino.

I know Catalan – 60%. I have studied the language in a teach yourself course, as I have studied most of the following languages. I made several trips to Barcelona and Catalunya, and understood there quite well Catalan if spoken to me slowly, although I have no experience in speaking or writing the language. I can read difficult texts with a translation and easier texts with a dictionary, however with a bit of practice I could probably master Catalan as Spanish, as it is based on Spanish and French which I master well. But there is no urge to do it soon.

I know the France Dialects/Languages averagely – 60%: Provençal, Gascon, Occitan auvergnat, Occitan Languedocien, Picard, Wallon, reading almost fluently, but with no experience in speaking and writing. The same goes with England Dialects/Languages: Old English, Scots Braid, and so on. The same goes with Spain Dialects/Languages: Asturian (Bable), Galician (Galego), Aragonese... Finally, the same applies with Aramaic, which I can read quite well but understand better with a translation into Hebrew. I do not and cannot have any experience in writing or speaking, as the language is a dead language, although some people still speak it,

I know the Italy Dialects/Languages averagely – 55%: Corsican, Sardinian, Friulian (northern Italy), Rumantsch (Switzerland), Sanmarinese (San Marino), Venetian, Sicilian, Ladin, Sardinian, Calabrese, Neapolitan, Piemontese, Lombard, etc. – reading quite well texts, better with translation, with no experience in speaking and writing. I have studied all the new languages beyond the ten first ones in order to be able to read them, with no aspirations to write or speak them, and without wanting of course to master their grammar. The same applies also to Creole and Pidgin – Kreyol (Haiti), French (Mauritius, Guadeloupe, Martinique, Guyane, Cajun...), English (Nigerian, Sranan...), Spanish, Portuguese (Papiamentu...), and others.

I know Yiddish – 50%. The language is based mainly on German and Hebrew, and has much more Hebraic words than Ladino, so it is quite easy for me to understand. Besides, I live in a Yiddish environment in Israel for more than 60 years, my wife's mother tongue is also Yiddish, and I had a strong urge to learn the language (with a teach yourself audio book) in order to read Sholom Aleichem and other prominent authors in Yiddish and understand the Yiddish plays at the theatre. It is also highly recommended when you marry to learn each others' mother tongues as Ruthy and me did, so no in-laws can talk behind your back... When I see Israelis who are married to Russians, Moroccans, Frenchs, and have not learned the language, I really cannot understand it as it is almost a prerequisite to learn your mate's culture and language in order to understand him/her better. So, I read, speak and understand Yiddish averagely, and even try once and then to write in Yiddish. Of course my vocabulary and grammar are deficient, but you are not expected to speak fluently Yiddish, especially when you are a Sephardi Jew. Which brings me to a final remark – in the past and now much less there was a discrimination by the Ashkenazis against the Sephardis, so if you speak their language you become almost one of ours!

I know Artificial Languages – 50%. There are dozens of Artificial languages. We have written about Interlingua, and we give in this book a list of many other artificial languages. I have learned Esperanto and Ido but can understand averagely many other artificial languages. However, I understand better Ido, as Esperanto is not only based on Romance and even

Germanic languages, trying to introduce words from many more languages, which make it much difficult for me to understand it. I can read the languages with a translation but with easy texts even without translations. I have no experience in writing and speaking those languages.

I know below average Germanic Dialects/Languages: 45%: Plattdeutsch (Low German), Bavarian, Kolnisch, Luxembourgish, Gothic, Old Saxon, Alsatian, Hessisch, Schwabisch, Sächsisch, Schwitzerdeutsch, Vienese, Berlinerisch – reading mostly with translation, with no experience in speaking and writing, but who can find somebody to speak with him in Old Saxon? It is easier to find a Luxembourgian or Alsatian, but I would probably speak to them in French and they would understand me perfectly well, as those languages as most of the other regional Italian and French languages tend to disappear, while some of the Spanish regional languages – Catalan, Galego, Basque - are now widely spoken in their regions.

I know below average Dutch (Nederlands) and Flemish: 45%. I learned the languages as usual with Teach Yourself audio books, and understand below average texts, requiring me to use a translation. But I read the texts quite fast using now and then the translation, not like Russian or Greek where it is much more difficult for me to read texts even with a translation. I have made business and tourists trips to the Netherlands and Belgium, and I even worked for half a year with a Dutch firm. But I have no experience in writing or speaking the languages, although with some effort I can understand colloquial Dutch if it is spoken to me very slowly.

I know Latin – 40%. This is the basis of all the Romance languages, but it is very difficult to learn, especially the grammar. The vocabulary is easier as it resembles much Italian, Spanish and French and the analogies are the same. I cannot read Latin without a translation but I believe that if I tried very hard I could do it, but as I don't intend to visit the Vatican soon I see no urgent need to speak and write Latin, and it is enough for me to read Plautus or Seneca, Cicero or Vergil, with a translation at an average speed of 4 pages an hours. If I would be assured that in Hades I would meet all of them I would invest much more in learning Latin and Ancient Greek...

I know Afrikans (South Africa, based on Dutch), Vlach (Romania), Pennsylvania Dutch, Anglo-Saxon, Frisian (in the Netherlands), etc. much below average – 35%. Reading only with a translation but not very slowly, and with no experience in speaking and writing. Here again, the main reason for learning those languages were not a sudden urge to read their excellent authors or planning to visit those countries soon, not even a need to become an Amish, but just because they were there, very close to the other languages that I have learned, like Rumantsch or Friulian with Italian. I believe that it would be much more interesting to learn Chinese or Hungarian but as those are very difficult languages (I started to learn Chinese to no avail), I did not find the time and the abilities to do that and I found more rewarding to learn quite easily Afrikans.

I know Arabic – 30%. Here is a case that with a very little effort I could double my knowledge of Arabic from 30% to 60% and know it at least as Catalan. I have studied three times Arabic, the first one in Egypt at the Lycee (after the Shabab almost burned us alive during the riots of January 1952), the second time at high school (I have a final grade of 90, when the Arab countries did not want to recognize Israel although there were no occupied territories and they started wars and terror attacks time and again), and the third time in the summer of the Second Lebanese War when all the citizens of Northern Israel stayed at home in their shelters and suffered from thousands of rockets launched by the Hizballah in thanking us that we have withdrawn totally from Lebanon, as their friends from the Hamas launched later thousands of rockets thanking us that we have withdrawn from Gaza, and as Arafat, the Nobel Peace Prize laureate, sent suicide bombers killing more than a thousand civilians after we have withdrawn from most of the West Bank following the Oslo agreements. Well, from

this "Introduction" we can understand that the subject is quite "loaded", and I suggest to leave the subject right away, as I deal with those issues at length in my book. Factually, Arabic is very similar to Hebrew, I have excellent foundations to know Arabic quite well, but at present it is enough for me to study occasionally the language enabling me to read one page an hour with a translation, with no experience in writing, almost no experience in speaking, and understanding about a third of a conversation. Hopefully, when there will be peace, when the Arabic schools would not teach Nazi-like propaganda against the Jews, when we'll be welcomed as tourists, and the Egyptian intelligentsia will not ban not only Jews but also Nobel Prize Winners as Naguib Mahfouz who advocated warm relations with Israel after we have withdrawn from every inch of Sinai, when the Arabs will not promote a boycott against Israelis, their leaders would not encourage suicide bombing, their tycoons will not finance terror, and their streets will not be named after Shahids killing dozens of innocent civilians before going to heaven to meet 72 virgins..., personally I believe that this wishful thinking will happen only at Bukra fil Mishmish/A nehtiger tug/The Messianic Age, not because I don't want it but because they don't want us, but I'll try nevertheless to learn Arabic, and my motivation will grow at the same pace of our mutual love. I hope that I'll master Arabic quite well, as I have nothing against the language or the Quran which I appreciate much, as I have also nothing against the peoples who are misled by extremist leaders and motivated by lies and anti-Semitic propaganda, often with the assistance of European and American anti-Semitic organizations who hate so much the Jews as they do not see the danger of fundamentalist Islam aimed primarily against the West and nurtured in some of the Madrasahs.

I know Swedish, Norwegian Bokmal, Norwegian Nynorsk, Danish – 30%. This is much below average, and even this is due to the similarities with German and the strong urge to study those languages with teach yourself audiobooks, as I appreciate much their people, ethics, democracy, economies, and their regimes, the Scandinavian model, as opposed to the Middle East model with mass murders and wars, corruption, terrorism, women segregation, in Syria, Iraq, Afghanistan, Yemen, Algeria, Lebanon, Palestine, Sudan... I have made Business and tourist trips to Scandinavia, and I can read much below average and only with a translation, at a pace of a few pages an hour, yet with exhilaration when I read the masterpieces by Ibsen, Strindberg and Andersen in their original languages. It goes without saying that I have no experience in speaking and writing, but my main exposure to those languages, besides reading their literature is by watching films by my favorite director Ingmar Bergman and by other excellent cineasts.

I know Icelandic, Faroese, Old Norse – 25%. It is much difficult for me to read those languages, which are even harder than the other Scandinavian languages. I studied them only because of their similarities to the others, mainly Icelandic with learning books and dictionaries.

I know Greek – 25%. It is very important for me to study Greek and I started several times to learn it, as my mother was Greek and spoke it perfectly well and my grandfather was born and lived in Larisa before emigrating to Egypt. But most of all because I exhilarate when I can read at a pace of one page an hour the Odyssey by Homer or tragedies by Sophocles. I wish to read them faster but as I am so occupied by writing books, learning new languages or reading masterpieces, going to the theater, film festivals or visiting new countries, I don't believe that I'll ever be able to read Greek faster or even at this pace as first of all I write the new books. I studied a basic course of Greek with less than satisfactory results. I enjoyed very much business and tourist trips to Greece. I have a very slight colloquial understanding, cannot write at all, and have no experience in speaking Greek. Greek is the basis of European languages, has a very difficult grammar, but part of the vocabulary can be found in French, English and German.

I know Russian – 20%. I started many times to learn Russian but I have problems to understand it as it is a very difficult language, totally different from the Romance languages and the Germanic languages. Sometimes I wish that we would live in the times of Tolstoy as about half of *War and Peace* is written in French, the leading language of Russian aristocracy. But with my luck I would be probably born to a serf and barely speak rudimentary Russian without knowing how to read and write. This time I finished two audio books and even learned some patriotic and children songs that I bring in this book, so I am supposed to know the language well. But nevertheless I read *Anna Karenina* at a pace of one page an hour and the alphabet is very difficult (this is also true for Greek and Arabic). So, I can barely read, I understand about a quarter of what I hear, actually I think that even less, I have no experience in writing, and I cannot speak at all. But I'll not give up as I have a lot of admiration to the literature and culture.

I know Slavonic languages – 15%. I have studied Polish and Ukrainian but can understand them even less than Russian, reading at a very low pace, without any ability to write and speak. I have noticed in my trips to the Balkans that I can understand some words of the Slavonic languages because of the Russian that I have learned – it applies to Macedonian, Czech, Croatian, Bulgarian, Bosnian, Serbian, Montenegrin, Slovene. And as far as I can read it applies also to Belorussian, Slovak, Palityan (Bulgaria), Sorbian (Germany), Old Church Slavonic, etc. It is not much but I don't feel estranged when I can read the Cyrillic alphabet and understand a few words. I have read texts in those languages – the UN Declaration of Human Rights, extracts from *The Little Prince*, prayers and the Bible – and I believe that I understand about 15%, however with a translation I can follow the text, and I like it very much. It goes without saying that I have no experience in writing and speaking those languages and don't think that I'll ever do it.

I know Turkish – 10%. This is the country where my father was born and lived until the age of 16. He taught me many proverbs, words and sayings, and when I read a text I can understand about 10% of the text, mainly the European and International words and the words that are similar to Arabic and Hebrew. I have not learned Turkish, barely a conversation manual, I have visited Turkey twice as a tourist. I can understand about ten percent of a conversation, and cannot even follow a text with a translation – I've tried it with the UN Declaration to no avail. Of course I cannot write or speak the language. Many words in Ladino come from Turkish and even words in Romanian come from Turkish, but black coffee is either Greek or Turkish.

I have started to learn Chinese/Mandarin and I know several proverbs and words. I have no knowledge of reading and writing. Which is more than my knowledge in Hindi or Swahili, yet in those two languages, as in some of the other African languages, there are many words originating from English (right choice), French (*monsieur le maire*), Spanish or Portuguese. Even in Albanian that I visited in 2015 I could understand about 5% of the words, because of their international origin. So, I would say that in all the European languages that I haven't learned but visited, including Hungarian, Finnish, Romani, or Estonian, I can understand about five percent of the language, because of the international words. The same applies also probably from what I can gather from texts to countries that I have not visited in Europe, as Latvian, Irish Gaelic, Lithuanian, Basque, I would say that also in African and Asian languages with Arab influence as Hausa in Nigeria, Malay in Malaysia, Indonesia Bahasa, Urdu in Pakistan, I can understand some words originating from Arabic (but also from English), maybe also about 5%.

As far as I can know there are languages that I cannot understand at all even a few words, such as Japanese, Amharic, Korean, Thai, Tibetan, Vietnamese, Armenian, Azeri, Blackfoot (North American Indian), BoBangi (Zaire), Bororo (Brazilian Indian), Burmese, Cherokee,

Eskimo, Georgian, Greenlandic, Guarani (Indian Paraguay), Hawaiian, Javanese, Kashmiri, Lapp, Lao, Luganda (Uganda), Malagasi, Maori, Mohawk, Navajo, Nepali, Nsenga (Zambia), Quechua (Bolivia Indian), Samoan, Sioux, Tahitian, Tamil, Toaripi (New Guines), Zapoteco (Mexico, Indian), Zulu, Uzbek, Houailou (New Caledonian), Habbe/Dogon (Mali), Fijian.

After all this dissertation, showing here and subsequently that I can read and follow at least with a translation more than 250 languages and dialects, if somebody asks me how do you say money in all those languages I probably would fail in the examination. I remember how I saw on TV a scholar who wrote a huge Chinese dictionary and when he was asked how you say money in Chinese he didn't know. So, I decided to examine myself and find in how many languages I know how to say money right away or even if I find it in the dictionary – if I knew the word and just forgot it. So, three levels of knowledge: immediate, knew but forgot, don't know. I think it should be easy, a piece of cake, so wait and see, as said our placid British CEO at the business game of Insead, until at the middle of the play we fired him and started to play when we saw that we were last. I should know money as I am an economist, a businessman (and an ethicist...). Money in English, as in Cabaret: "[money makes the](#) world go around". Kesef in Hebrew, does it come from the word Kisouf – yearning or Kishouf – sorcery? Actually, it comes from Silver – kesef. In French – argent, also comes from silver. In Ladino – paras, comes from Turkish para. Or like my father used to say "bu kadar para, bu kadar boya" – according to the amount of money you get the amount of shoeshine. In Romanian – bani, it does not come from silver – argent like in French, maybe from baie – bath, a bath of money, that is swell. In Spanish dinero (if you don't have money you don't dine), but in Argentine you say plata like silver, they should know as the name of their country comes from silver – argent. In Portuguese you say dinheiro for money and prata for silver, like in Spanish. In German you say Geld – has it any connection to Guilt, as very often you earn your money with a sensation of guilt, but silver is Silber. In Yiddish it is gelt like in German. In Italian soldi, it reminds me of solde/sale, as you need money to buy in the sales all what you want (not what you need, as you need much less than you want and you want much less than you buy). Silver is Argento like in French. In Latin it is pecunia (I know it from pecuniary) and silver is argentum, the root of all the other Romance languages. In Arabic I remember that money is flus/filus/fulus, but it is in colloquial Arabic, in literary Arabic you say naqd/nuqud, but I never heard of it. In Aramaic you say Kaspā, like in Hebrew. So, those are the languages that I knew the word without needing to look in a dictionary, not bad for a start. But to my surprise when I looked at the dictionaries of all other languages that I learned I knew all the words in most of the cases, and I understand the word in texts that I read.

Let's start with Interlingua – it is moneta, like money, like monnaie in French used for change, currency and monetary. In Auvergnat it is argent like in French, and so it is in Occitan, Gascon and Provençal (however in Provençal you pronounce it arje-ent and not arge' like in French). In Creole – most of the French Creoles – you say monne, like in English and in French in similar meanings, but you say also lajan. The Creoles make it simpler, as you don't pronounce in French in L'argent/the money the ending of the word, you pronounce it phonetically lajan. In Picard you say argint, almost like in French. We go south to Spain – in Asturianu it is dineru like in Spanish, in Catalan it is diners like in Spanish, but the metal is argent like in French and plata like in Spanish, no wonder as Catalunya borders with both countries. In Galego it is moeda also like in Spanish, as in Spanish you can either say dinero or moneda, but moneda is more used as currency or coin. In Corsican you say soldi like in Italian and dinari like in Spanish, but silver is like in French argentu. The word dinero comes from Latin denarii – Roman silver coin originally worth 10 asses, as denarius means containing ten (den-ten). The Arabic currency Dinar derives from denarius in Latin. In Romansch you say also daners. In Esperanto you say mono like in Interlingua, English, Spanish and French. The Germanic languages offer no surprise as you say in Alsatian Gald like in German Geld, in Plattdeutsch and Luxembourgish – Geld, and also in Dutch you say

Geld (the metal is silver like in German and English). In Afrikaans you say geld or munt (like moneta) and silver is silwer. But the Scandinavian languages use a different word that I remembered only after looking in the dictionary. Swedish – penglar, Norwegian – penge, Danish – penge, Icelandic – peningur. It goes without saying that it is hopeless to remember all the minor changes of Geld, money, argent or penglar from language to language and what is important is to remember the root words, as anyhow I learned most of the new languages only in order to read them and if I read Geld or diners I know of course that they mean money. What I don't understand is how there are Norwegians who don't understand Swedish with such minor changes. In Russian we say dengui, and I needed the dictionary to remember the word, in Polish pieniadze – I didn't know the word, which shows my poor knowledge of Polish. But in Ukrainian which I learned with Polish and is much easier and much closer to Russian money is Groshi and Valiouta, words that I know as goush is a penny in Hebrew and valeur in French is securities – from value, and anyhow there are many in Wall Street whose sole values are money. Finally, in Modern Greek it is hrimata or lefta, lefta I remember, hrimata not. But in ancient Greek the word for money is nomisma, which is derived from nomos – custom, law, because money exists not by nature but by law-nomos, according to the famous book of Aristotle – Nicomachean Ethics, which I learned for my PhD and taught in my classes, and also is dealt at length in this book. In modern Greek the word nomisma means currency. Well, to sum up, my achievements were quite good and I knew almost all of the words for money in the different languages that I have learnt.

The list of the 72 languages (out of 466 on 8.3.16) of the [UN Universal Declaration of Human Rights](#) with reading capabilities (understand most of the content with a translation) of Cory: Afrikaans, Arabic, Asturian, Belarus, Bosnian, Bulgarian, Catalan, Corsican, Crioulo (Cabo Verde), Crioulo da Guine-Bissau, Croatian, Czech, Danish, Dutch, English, Esperanto, Faroese, Forro, Francoprovençal-Fribourg, Francoprovençal-Savoie, Francoprovençal-Valais, Francoprovençal-Vaud, French, Frisian, Friulian, Galician, German, Greek, Haitian Creole, Hebrew, Icelandic, Ido, Interlingua, Italian, Krio-Sierra Leone, Ladin, Ladino, Latin, Ligurian, Low German, Luxembourgish, Macedonian, Mozarabic, Nigerian Pidgin English, Norwegian Bokmal, Norwegian Nynorsk, Occitan Auvergnat, Occitan Languedocien, Papiamentu, Picard, Pijin-Solomons, Polish, Portuguese, Provençal, Rumantsch, Romanian, Russian, Sammarinese, Sardinian, Scots, Serbian, Seselwa Creole French, Slovak, Slovenian, Spanish, Swedish, Tok Pisin – Papua New Guinea Creole, Ukrainian, Venetian, Vlach, Walloon, Yiddish. Additional entries on this subject: [The 30 articles](#) of the UN Universal Declaration of Human Rights - video; The UN Universal Declaration of Human Rights - [Full Audio Book](#); [Eleanor Roosevelt](#) on The UN Universal Declaration of Human Rights; [10 December 1948](#) - The UN Universal Declaration of Human Rights; [1948](#) - The UN Declaration of Human Rights; [A British Sign Language Translation](#)

Finally, we'll bring a list of proverbs about money, wealth, rich and poor, business and ethics:

A bird in the hand is worth two in the bush.

A fool and his money are soon parted.

A full cup must be carried steadily.

A golden key can open any door.

A king's chaff is worth more than other men's corn.

A moneyless man goes fast through the market.

A penny saved is a penny earned.

A rich man is either a scoundrel or the heir of a scoundrel.

A rising tide lifts all boats.

A wise man's day is worth a fool's life.

As the person who has health is young, so the person who owes nothing is rich.

Bad money drives out good.

Beggars can't be choosers.
 Better be safe than sorry.
 Big mouthfuls often choke.
 Cut your coat according to your cloth.
 Don't put all your eggs in one basket.
 Easy come, easy go.
 Fools build houses and wise men live in them.
 Forgetting a debt does not pay it.
 Full cup, steady hand.
 Give a thing and take a thing.
 Gold may be bought too dear.
 He who pays the piper calls the tune.
 If wishes were horses, beggars would ride.
 If you don't speculate, you can't accumulate.
 If you look after the pennies, the dollars will look after themselves.
 If you won't work you shan't eat.
 It is best to be on the safe side.
 It is better to be born lucky than rich.
 It is better to give than receive.
 Keep a thing seven years...
 Lend your money and lose your friend.
 Let the buyer beware.
 Money doesn't grow on trees. Money has no smell. Money is power. Money is the root of all evil. Money isn't everything. Money makes a man. Money makes money. Money makes the mare to go. Money talks.
 Much would have more.
 Never look a gift horse in the mouth.
 Never marry for money but marry where money is.
 No penny, no paternoster.
 Nothing ventured, nothing gained.
 Of the wealth of the world each has as much as they take.
 One law for the rich and another for the poor.
 One man's loss is another man's gain.
 Out of debt, out of danger.
 Penny wise and pound foolish.
 Spare well and have to spend.
 Take the goods the gods provide.
 The best things in life are free.
 The more you get, the more you want.
 The worth of a thing is what it will bring.
 There's no such thing as a free lunch.
 Thrift is a great revenue.
 Time is money. Waste not, want not. What you have, hold. What you've never had you never miss. When poverty comes in at the door, love flies out of the window. Whose bread I eat, his song I sing. You can have too much of a good thing. You can't take it with you when you go. You cannot lose what you never had. You cannot serve God and Mammon.

The reader can find details on the books in the following languages on Wikipedia & Encyclopaedias, on Amazon/Local Books websites, on Cory/books/authors websites

NOVELS & POETRY IN LANGUAGES WITH LIMITED READING CAPABILITIES

(Reading of 100+ simultaneously)

1. Russian (with translation) – Anna Karenina by Leo Tolstoy, Russian Stories by Pushkin, Gogol, Turgenev, Dostoevsky, Chekhov... Le petit prince: Antoine de Saint Exupery, Bible
2. Greek (with translation) – Zorba the Greek by Nikos Kazantzakis, Carmen by Prosper Merimee, Nana by Emile Zola, Greek Verse by Homer, Sappho, Seferis, Kavafis... The Bible
3. Arabic (with translation) – Bab al-Shams by Elias Khoury, Midaq alley by Naguib Mahfouz, Season of migration to the north by Tayeb Salih, The woman in black by Susan Hill, The Little Prince by Antoine de Saint-Exupery, The Bible, The Coran
- 4-5. Dutch and Flemish (with translation) – Het Achterhuis by Anne Frank, Het verdriet van Belgie, Ik schrijf je neer by Hugo Claus, De koperen tuin by Simon Vestdijk, Als er een Morgen is by Sidney Sheldon, the Bible. **Read recently** – Het testament by John Grisham
6. Norwegian (with translation) – Salme ved reisens slutt by Erik Fosnes Hansen, Sult by Knut Hamsun, Det farvede slot by William Somerset Maugham, The Bible
7. Swedish (with translation) – Liljecronas hem by Selma Lagerlof, Innan du somnar by Linn Ullmann, Vad gut forenat... by Stephen Greenleaf, The Bible
8. Danish (with translation) – Fru Marie Grubbe by J.P. Jacobsen, Stories by Hans Christian Andersen, Et by Richard Bach, The Bible
9. Icelandic (with translation) – Tiunda innsynin by James Redfield, The Bible, Stories by Hans Christian Andersen. Eirik the red and other Icelandic sagas (in English)
10. Latin (with translation) – Amphitryo by Plautus, Latin selections by Cicero, Caesar, Vergil, Ovid, Livy, Sallust, Seneca, Tacitus, St. Augustine, Apuleius, Pliny... The Bible
11. Esperanto (with translation) – La firmao de la kato kiu pilkludas by Honore de Balzac, Le petit prince by Antoine de Saint-Exupery, The Ballad of Reading Gaol by Oscar Wilde
12. Ukrainian (with translation) – Treasury of Ukrainian Love, poems, quotations & proverbs, Ukrainian Poetry (Taras Shevchenko) and Play (Olexander Irvanets), The Bible
13. Polish (with translation) – Pan Tadeusz by Adam Mickiewicz, The Bible, The Little Prince by Antoine de Saint-Exupery
14. Afrikans (with translation) – Triomf by Marlene van Niekerk
15. Luxembourgish (with translation) – Mass mat drai Haren by Guy Rewenig
16. Frisian (with translation) – Alice yn Wunderlan by Lewis Carroll
17. Plattdeutsch (with translation) – Stories by Hans Christian Andersen, Max und Moritz by Wilhelm Busch, The Bible. (without translation) – Dat Oole Siminor, een schoone Tiet by Otto Beuck, Anne Luud sund ok Luud by Johanna Kastendieck

18. Galego – O lapis do carpinteiro by Manuel Rivas, Harry Potter e a pedra filosofal by J.K. Rowling, Follas novas by Rosalia de Castro
19. Asturianu – Obra Completa by Pachin de Melas, Falanxista!!! by Nel Amaro, Zanahoriu by Jules Renard
20. Catalan (with translation) – Germinal by Emile Zola, Modern Catalan Poetry – J.V. Foix, Pere Quart... (without translation) – Purgatori by Joan Mira, Canigo by Jacint Verdaguer.
21. Yiddish (with translation) – Stempeni by Sholom-Aleichem, Poetry (Itzik Manger...), The Bible. (without translation) – Regenbogen by Wanda Wassilevska. Motel ben Peissi Hahazan by Sholom-Aleichem (in Hebrew).
Read recently – Tevie der milchiger by Sholom-Aleichem
- 22-26. Rumantsch, Ladin, Surmirans, Sutsilvans, Sursilvans – (without translation) - Prosa by Luisa Famos, Gion Mani, Peter Cadotsch, Ludivic Hendry... (with translation) - Sherlock Holmes – Peder Nair, La Lia dals chaus cotschens by Arthur Conan Doyle, The Bible.
Read recently - Poesias by Luisa Famos
27. Ido – (without translation) - Arthur Rimbaud, biografio by Rene Zwaap. (with translation) - Le petit prince by Antoine de Saint-Exupery
28. Papiamentu – (without translation) - Machu by Guillermo Rosario, Dolo di amor by Hubert Wanga. (with translation) - Sept manifestoj Dada by Tristan Tzara, The Bible
- 29-32. Occitan, Provençal, Gascon, Auvergnat (with translation) – Per ma fe! by Jacques Mallouet, Petites oeuvres povencales by Charles Dupont, La festa by Robert Lafont, Mireille by Frederic Mistral. (without translation) - Pirena by Joan-Claudi Pertuze, Margalida by Jan Gastellu-Sabalot, Poetry by Xavier Navarrot, Las Malineiras by Emilien Barreyre.
Read recently - Lo hiu tibats by Peire Bec, Dama Carcas by Joan-Claudi Pertuze.
- 33-34. Creole Antilles, Haitian (with translation): Vyolonis-la, Chouval bwa, by Isabelle et Henri Cadore, Ora lavi by Terez Leotin, The Bible, Fab Lafonten by Mont-Rosier Dejean.
Read recently - Open Gate, anthology of Haitian Creole Poetry: poems by Jan Mapou, Kapten Koukouwouj, Pye Banbou, Nounous, Denize Lotu, Gari Danyel, Boadiba...
- 35-36. Picard, Wallon – Chl'autocar du Bourq-ed-eut by Jean Leclercq. (with translation) - Proverbes et dictons (wallons) de Belgique francophone by Francoise Pirart & Pierre Maury
37. Corsican (with translation) – Prighjuneri by Marcu Biancarelli
38. Aramaic (with translation) – The Torah
39. Alsatian (with translation) – Le petit prince by Antoine de Saint-Exupery, E Struss us d'r Heimer by Georges Zink
40. Friulian (with translation) – La nuova gioventu by Pier Paolo Pasolini
- 41-70+. Reading Texts in Other Languages – Kolsch, Hessisch, Schwabisch, Bairisch, Berlinerisch, Sächsisch, Wienerisch, Schwyzerdutsch, Lombard, Veneto, Calabrese, Neapolitan, Piemontese, Roman, Sardinian, Sicilian, Nynorsk, Faroese, Lingua Franca Nova, Bulgarian, Czech, Croatian, Aragonese, Valencian, Pidgins & Creoles of French, English...

HOW TO BECOME A POLYGLOT?

The reader can find details on the books and the languages on Wikipedia & Encyclopaedias, on Amazon/Local Books websites, on Cory/books/language websites

I Am Reading BOOKS on Linguistics - The languages of the world by Kenneth Katzner, The Cambridge Encyclopedia of Language by David Crystal, I dialetti delle regioni d'Italia by Devoto and Giacomelli, Language and Culture by Shaul and Furbee, International Languages, a matter for interlingua by F.P. Gopsill, The Power of Babel: A natural history of language by John McWhorter.

I have read many books on linguistics, and have learned more than 50 languages, with reading capabilities of 200+ more (see **above in Linguistic Activities**). In linguistics, I specialize in research on the Ladino language, I read fluently Ladino books with Rashi writing, [I initiated, partially translated, and edited the UN Declaration of Human Rights in Ladino](#). I am a member of several forums on research of Ladino and attend occasionally symposiums on those subjects, Sephardic history and folklore. [I wrote in 5 languages an article on the discovery of Coria's synagogue](#) – Spanish, Ladino, French, English and Hebrew, published in more than 20 journals and websites all over the world. I [have translated from German a story on Zvi Aviel](#).

LEARNING OF NEW LANGUAGES

In 2012 – Learning Polish, Ukrainian, thus bringing the number of Languages learned with books, dictionaries, CDs, etc. to 50+, and reading books with limited reading capabilities.

Testing reading capabilities also in Czech, Bulgarian & Croatian. Reading the UN Universal Declaration of Human Rights (UDHR) in 60+ languages. Reading extracts of The Little Prince in 130+ languages and extracts of the Old & New Testament in 250+ languages.

Previously learned the following languages and started reading books in those languages: Russian, Greek, Arabic (also spoken), Swedish, Norwegian, Danish, Dutch, Afrikaans, etc.

See Details on Studies in those Languages on Cory's Website in [About Jacques Cory](#).

See Details on Translation of the UN UDHR into Ladino [on Cory's Website in Articles](#).

How can someone become a polyglot? I think that first of all you have to possess an aptitude for languages, which is similar to an aptitude for music, painting or soccer. Otherwise, how can you explain that in the same family one brother speaks perfectly a language spoken occasionally by his parents between themselves while another brother doesn't learn the language? Another condition is of course – the number of languages spoken at home or learned at school. But, here again – two friends whose parents spoke Polish at home until the age of ten – one remembers the language while the other forgets it. Even, when you live in France until the age of 8 and study two years at primary school, and then immigrate to another country – one girl remembers the language while her friend forgets it completely. Or if you study five years Arabic at school, one boy remembers the language or at least some sentences and the alphabet while his friends forgets completely the language, even if they had the same grades at school. But also psychological factors are important – if you love the language or the people who speak it you'll remember it, but if you want to forget the language or had a

traumatic experience connected with the language or the people who speak it you'll forget it for sure. If you want to assimilate among the Sabras (native Israelis) you'll forget the Hungarian or the Arabic that you spoke until the age of ten and speak only Hebrew, even if your parents still speak the language among themselves but you forbid them to speak it with you, as you don't want that your friends will categorize you as having a ghetto mentality. Or if you have a southern Provencal French accent and you come as a youngster to Paris, you may do your utmost in order to acquire a Parisian accent, and not be perceived as a "meridional", or a "pied noir" if you happen to come from Algeria, or a "Pole" if you emigrate to New York. Everybody knows the joke about the Pole who came to an English school in order to polish his English and the teacher tells him that he doesn't need to do so, as his English is Polish enough... I never had complexes about my mother tongues and although I immigrated to Israel at the age of nine I continued to speak French with my parents and family, even when my friends visited me, but many friends "dumped" their Yiddish or Arabic...

So, residing in a foreign country, learning languages at school, hearing your parents or grandparents speak a foreign language, all are excellent reasons to know many languages, but the most important reason is aptitude! That is how I know perfectly well Ladino, although my parents spoke the language only occasionally between themselves and I've never learned the language at school or with books. Friends who studied more years than me at a French school in Egypt or elsewhere have forgotten most of the language, although I never continued to learn French when I came to Israel, but on my own I kept reading my grammar books and reading classic literature in French – Racine, Corneille, Moliere, Hugo, Zola, and of course more popular novels by Dumas and Verne. Aptitude means that you can find the syllogism between words and expressions from language to language, if French stands at the base of Romance languages, it is much easier for me to learn Spanish (also because of my Ladino), Italian or Romanian.

Aptitude is when you come to a country where you never visited you can find the characteristics of the language very quickly. This is what happened to me when I visited Portugal for the first time and I understood quite well Portuguese before I ever learned it, because the guide used to tell every comment in the languages I knew – English, French, Spanish and Italian – before ending with Portuguese in favor of the Brazilians that were in our group. That is how I understood quite well Catalan immediately after visiting Barcelona for the first time in the nineties. When I visit mosques, I read the verses from the Quran on the wall, when I visit churches I read the quotes in Latin, I learned Ladino in Rashi letters almost instantly in 1962, when I read a translation of Romeo and Juliet, because I had to link my knowledge of Rashi letters with my knowledge of Ladino. I cannot understand how children of Russian immigrants in Israel who speak from childhood Russian with their parents, cannot read Russian because it is too complicate for them to decipher the Cyrillic script. I, who never knew Russian learned without problems the Cyrill script and the Greek and Arabic, but to tell the truth, it takes me more time to decipher the content than it takes me to read the same text in Latin script. I noticed the difference when I visited the Balkans, it was much easier for me to read the same texts in Croatian, Bosnian and Slovenian written in Latin alphabet than texts in Serbian, Montenegrin and Macedonian written in Cyrill script. But, the languages of the Balkans are so similar that our Israeli guide who was born in Bulgaria spoke to our driver in **Bulgarian** and the driver answered in Montenegrin. They understood each other perfectly well during the two weeks of the trip, but I noticed that our guide uses frequently words such as Siga (now) and Tuka (here), which I knew were different in the Russian that I learned. Because they were used so much I noticed the discrepancy and the guide told me that effectively those are specific Bulgarian words that don't appear in Russian. This is what I mean by aptitude. I didn't understand most of what they said, but I noticed that those two words are different in the two languages, and indeed I was right.

COSMOPOLITAN TRIFLES AND SONGS FROM ALL OVER THE WORLD

In our Balkans Trip, our Montenegrin driver understood our Bulgarian/Israeli guide, but in other cases – in restaurants or parks – the locals could not understand his language, as they did not have the aptitude to overcome the ten, twenty or thirty percents differences in the languages and complement the analogy or syllogism of the languages. The same rule applies also with Scandinavian languages that are very similar, some people can feel at home in Denmark, Norway and Sweden, even if they speak only one of the similar languages, but some other people can understand only their native language and cannot make the effort to try and understand the other similar languages. That is how, for me, when I read languages the walls come tumbling down, once I speak fluently two or three Romance languages – French, Spanish and Ladino, it wouldn't be difficult to overcome the language barriers when I study Portuguese, Catalan or Italian. Romanian is more difficult as it comprises many Slavic words which I don't understand, but on the other side it comprises Turkish words as Tavan – Ceiling, Zarzavat – Vegetables, or Capac – Lid, which are exactly the same words as in Ladino... So, if you figure the world's languages as a puzzle, the more languages you know – the more you'll be able to understand, at least in the same family of languages. The breakthrough in Romance languages came naturally because of my mother tongues, in the Germanic Languages it was difficult to learn German (although many words are similar to English and French), but afterwards it was much easier to learn Dutch or Swedish. The most difficult was to learn Russian, but when you learned it, it was much easier to understand Ukrainian, Bulgarian or Croatian. As I am allergic to Lactose, I had to say in every restaurant the same ritual – that I cannot eat butter, cheese or dairy products. As I can't say it in Serbian, I needed the assistance of the guide, and indeed when he was not there, I suffered from that because they can't understand English in most of the restaurants, but when I arrived to Bucharest, what a relief it was to say the same sentence with the same words that I learned from my mother in law – eating her excellent meals for more than forty years (m-am saturat – I am full after meal). Well, I could practice the differences in saying that sentence in 30 languages exactly like I read the comparison of an extract of *The Little Prince* on the Internet.

But you don't need only an aptitude in order to learn languages. You need also a very good memory. Dozens of years ago, a relative of Ruthy my wife, Miron, had his Bar Mitzva, and he said in his speech in Romanian (they were new immigrants) – Eu sint Mironica fara frica, sint Mironel frumosel. I am Mironica without fear, Mironel the beautiful (In Romanian it rhimes). Recently, we met Miron and Ruthy asked me if I remember him, so I answered: "How can I forget you, as you said in your Bar Mitzva's speech – Eu sint Mironica [fara frica](#), sint Mironel frumosel". I remember the words of poems that I learned in my German courses before I was 20 (as Heine's [Das Fraulein stand am Meere](#)). Songs that I learned in my Russian teach yourself [books and records](#) ([Kipuchaia maguchaia](#) nikiem nie pamiedimaia, strana maia Maskva maia ti samaia lubimaia). Songs that I learned in my youth in Spanish ([Malaguena](#), especially the second verse – si por pobre me desprecias yo the concedo razon, no te ofresco riqueza te ofresco mi coracon a cambio de mi pobreza – if you deprecate me because I am poor I give you reason, I don't offer you riches, I offer you my heart in return of my poverty, which was very actual for me in those times), in Ladino ([la ija de la vizina](#) oy sasa oy sasa, ke se yama karolina, en koriendo se kayo la tripa se le unflo – the neighbor's daughter Karolina fell when running and since then her belly is inflated – as in Ladino you can't even figure pregnancy out of wedlock). Proverbs about the fickleness of the world are so similar throughout the ages and cultures: in Latin "Sic transit gloria mundi" - "Thus passes the glory

of the world." It has been interpreted as "Worldly things are fleeting." But in Latin we can hear/read also requiems and the immortal Carmina Burana, in this [version conducted by Andre Rieu](#). In Ladino: "El mundo es un shuflete, ken lo tanya i ken lo siente" – The world is a whistle, some people blow it, some people just hear it. We continue with a proverb in Arabic that I learned from friends - [Dunya](#) zil hiyar, yaoum fi idak... - the world is like a cucumber, one day it is in your hand, and I prefer not to continue. And a Turkish proverb that I learned from my father, now almost forgotten in Turkey: "[Dünya](#) felek, çarkifelek, kiimisi ağlar, kimisi güler." - World of fortune, wheel of fortune, some cry, some laugh.

Everyone who receives instructions in many languages read them in his language and doesn't even look at the other languages. But only "crazy" polyglots like me when they receive instructions of Ikea in 30 languages, make the comparison between Deutsch (not so difficult to begin with), Dansk (how it differs from German), Suomi (no way, but I can understand by way of analogy at least 20%), Espanol (no problems), Polski (how it differs from Russian), Francais (this is my anchor), Islenska (the most difficult of all the Scandinavian languages), Svenska (and see the difference between voksen in Dansk, vuxna in Svenska and voxne in Norsk), Italiano (so simple). Lietuviu (no way, but a priori I give away), English (another anchor), Nederlands (volwassene compared to Deutsch – Erwachsenen), Norsk (I can't understand how it is so difficult to find the analogies between voxne and vuxna), Cesky (quite different from Polski), Magyar (sorry, I like your music, but no way that I would ever learn your difficult language). Portugues (if my ancestors and my Brazilian uncles learned the language so fast, why shouldn't I?), Bulgarski (quite far away from Russki), Russki (it is difficult to understand even when compared to the French text), Turkce (I don't understand a word, probably they don't include the proverbs and expressions that I learned from my Turkish father). Chinese, Japanese, Korean – Well, I have a problem here, I don't understand of course a word – but at least I can locate what are Chinese and Japanese, as they have similar signs, Korean have distinctive signs and to be on the safe side I verify on Wikipedia how you write Korean in Korean – and bingo! I was right.

But, still I haven't resolved a problem – I found Japanese and checked how it is written, but there are two kinds of Chinese writings that are written very similar and I couldn't discern if it was Mandarin, Cantonese or another language, anyhow Hindi it is not, but none of the headings means Chinese or Cantonese, although they are very similar. Now, next to it, I can see Thai, as it helps to visit Thailand several times. We continue – I heard that Bahasa Malaysia and Bahasa Indonesia are quite identical, and indeed they are very similar. Still further – Romana (mother tongue of my wife – piece of cake...), Hrvatski (the first time that I was in Croatia it took me a whole day until I figured that Hrvatski means Croatian, and for a Latin like me it means breaking my teeth. In Spanish actually you cannot even say statistics starting with two consonants and you have to say estadística, but our Croatian friends have three consonants Hrv and pronounce it without problems). Srpski (Serbian, almost identical to Croatian, so why do you need to make a civil war and separate the Croatians from the Serbs? But anything the Croatians can do – 3 starting consonants, their brothers Serbs can do better – with 5 consonants – Srpski...). Arabic (not too difficult, if you read it with the translation), Slovensky (you think that it is Slovenian, but you are wrong – it means Slovak language), Slovenscina (this is Slovene, why make life so complicate, couldn't everybody speak English or Interlingua...). Ellinika (my mother's father tongue, I tried to learn it several times, but I still can barely decipher the alphabet, and hardly can follow with a translation). How many languages altogether? 33, it took me a couple of hours to decipher all those languages and try to make sense. In this time I could have learned better a language or read 50 pages in French, 10 in Portuguese or 2 in Russian, and instead I continue to be a dilettante, knowing badly 50 languages instead of knowing well 10, and having to look in the dictionary if dilettante is written with two l or two t, or two l and two 2, or one l and two t...

When I was two years old, I sang perfectly well the sad French love song "[Mon amant de Saint Jean](#)": "Car l'on croit toujours aux doux mots d'amour quand ils sont dits avec les yeux. Moi qui l'aimais tant, mon bel amour, mon amant de Saint-Jean, il ne m'aime plus, c'est du passe, n'en parlons plus" – As you always believe in the sweet love words when they are said with the eyes. I, who loved him so, my beautiful love, my lover of Saint-Jean, he doesn't love me anymore, it is the past, don't speak of it anymore. My aunts told me, when I was much older, that I looked so pathetically serious when, at the age of two, I sang this song about the betrayal of men, and about the past of love, that my listeners thought that I have experienced all the sorrows of love in a previous reincarnation. And who knows, if more than a billion Indians believe in reincarnation maybe they are right? I have a friend who even believes in reincarnation from trees...

Well, when I was singing such tragic love songs at the age of two, other babies were singing children songs in **Polish**, which I learned 20 years afterwards from a friend, long before I learned Polish by myself:

**[Miała baba koguta, koguta, koguta,](#)
wsadziła go do buta, do buta, hej!
O mój miły kogucie, kogucie, kogucie
kogucie, kogucie, kogucie.
Czy ci dobrze w tym bucie, w tym bucie,
w tym bucie, w tym bucie jest?**

Grandma had a rooster cute, rooster cute, rooster cute.
Put it in an old brown boot, old brown boot, hey!
Oh my lovely rooster-roo, my lovely rooster-roo, my lovely rooster-roo, I love you.
Are you happy in that boot my dearest, in that boot my dearest dear!

Spirituals in Aramaic and English, songs in Hebrew, Hindi and Greek – linguistics through songs! We sing every Seder in Passover [in Aramaic Had Gadia](#), here in a beautiful performance of the children of Kibbutz Ein Harod, and for those who don't understand Aramaic (they don't know what they are losing...) we bring [a translation from the Wikipedia](#). Nowadays, when you sing in community singing you can read the words projected on the screen, but when I was young there were no screens and we knew by heart all the folk songs in Hebrew ([Shir hareut](#), [Shirat hanoded](#), Etz harimon – [etz harimon natan](#) reiho bein yam hamelah li Yeriho), and in English ([If I had a hammer](#), [We shall overcome](#), [Give me that old time religion](#) – Give me that old time religion, give me that old time religion, Give me that old time religion, It's good enough for me. It was good for Paul and Silas...). We saw in the movies Alike singing her famous cat song: "[Niaou niaou, vre gatoula](#), me ti roz mitoola, gatoula moo mikri. Niaou, se ehoone mi staxi, ki ine apo metaxi, I gouna soo i gri". Νιάου νιάου, βρε γατούλα με τη ροζ μυτούλα γατούλα μου μικρή Νιάου, σε έχουνε μη στάξει κι είναι από μετάξι η γούνα σου η γκρι. But of course, nothing compares to the unforgettable Melina Mercouri singing [Ta Pedia Tou Pirea](#) in the famous film Never on Sunday "Πώς ήθελα να είχα ένα και δύο και τρία και τέσσερα παιδιά - Pos ithela na icha ena ke dyo ke tria ke tessera pedia - [How would I want](#) to have one and two [And three and four children](#)". And Raj Kapoor singing in Hindi his famous song: "[Ichak Dana](#) Bichak Dana Dane Upar Dana Ichak Dana" in [Shree 420](#). Actually, most of the song is sung by Lata Mangeshkar and his part of the song was sung by Mukesh, but we knew that Raj Kapoor was the singer and Nargis was his counterpart, and don't confuse us with facts. Singing Indian and Greek songs make us much closer to them.

The song in Yiddish that my wife loves most, actually as it describes her perfectly, as also many Jewish mothers from all over the world, is A Yiddische Mame – about the Jewish mother who sacrifices herself for her children - A Yiddische Mame, Es gibt nisht besser oif der velt, A Yiddische Mame, Oy vey vi bitter ven zi felt. Vi shayn in likhtig iz in hoiz ven di mame iz do. Vi troyerig finster vert ven Got nemt ir oif Olam Haboh. In vasser in fayer volt zi gelofn far ihr kind, nisht halten ihr tayer, dos iz gevis di gresten zind. Oy, vi gliklekh un raykh iz der mentsh vos hot, Aza shayne matuneh geshenkt foon Got, Nor ayn altichke Yiddische Mame, Oy, Mame Mayn! - A Yiddische Mame, It doesn't get better on this earth, A Yiddische Mame, How bitter when she is missing. How nice and bright it is at home, when the Mame is here. How sad and dark it becomes, when God takes her to Olam Haba (The World to Come). In water, through fire, she would have run for her child, Not to hold her dear, is surely the greatest sin. How lucky and rich is the one who has, Such a beautiful gift presented from God, Like an old Yiddische Mame, My Yiddische Mame! Here the [well-known Regine \(on Wikipedia in English\) sings the song](#), I have met her at her famous discotheque in Paris in the early 80's (the only time that I went to a discotheque, the other nights I went to the theater).

I felt very close to the Portuguese long before I learned that probably our family comes from the Portuguese Marranos. And we sang the happy and [sad songs of the carnival](#) in Portuguese: "Manhã, tão bonita manhã, Na vida, uma nova canção, Cantando só teus olhos, Teu riso, tuas mãos, Pois há de haver um dia, Em que virás. Das cordas do meu violão, Que só teu amor procurou, Vem uma voz, Falar dos beijos perdidos, Nos lábios teus. Canta o meu coração, Alegria voltou, Tão feliz a manhã Deste amor." Morning, such a beautiful morning of carnival, In life, a new song, Only your eyes sing, your laugh, your hands, as there must be a day, when you'll come. From the cords of my guitar, that only your love has searched, comes out a voice, speaking about the lost kisses, on your lips. My heart sings, joy has returned, so happy is the morning, of this love. Actually, I learned by heart the words of dozens of more songs in more languages, or proverbs in 12 languages, not counting the songs in the languages I knew most: French, Hebrew, English, Spanish, Italian and Ladino. I tried to give a gist of some of those songs, proverbs and poems, throughout this book in hundreds of examples.

And last but not least, a song that I learned when I was a small boy, a song that my mother Pauline taught me in Italian, used to correct me until I sang it perfectly in the right accent, also a love song – so fitting small boys, instead of learning lullabies, that I remember word by word, and that I sing now and then with all my international "repertoire". We present here the Italian song with Gigliola Cinquetti - [Il tango delle capinere](#), and lyrics in Italian/English [The Lark's Tango](#). But I was not the only one in Israel who knew most of those songs and many more by heart, we were a cosmopolitan society, a society of immigrants where everybody brought his contribution, his culture, his songs – in French, Hebrew, Spanish, Portuguese, German, Polish, Russian, Arabic, Amhari, English, Italian, Hindi, Hungarian, Romanian, Bulgarian, Turkish, and 100 more languages. We heard most of the songs on the radio and we saw films from most of those countries. Unfortunately, this doesn't happen anymore.

Israel has become a one culture country – Hebrew, maybe also English, a language that most of the population speaks. That is what our forefathers intended by the melting pot, like in the US or Australia, but we lost also a lot, as nothing can compare to being cosmopolitan, without losing of course your Israeli, American or Australian roots. I enjoy to present another immortal song [Mamma with Beniamino Gigli](#) (I link it also to the [lyrics in Italian and English](#) and another performance by Luciano Pavarotti) that my father Albert loved so much, as it reminded him of his mamma, as it reminds me of my mamma and papa, and so does Ruthy, and I hope that all our children and grandchildren will remember us with songs, stories and how we loved them so much. Here I feel Italian when I sing it, as a matter of fact I feel also Afro-American when I sing spirituals, Portuguese, Greek, Polish, Ashkenazi when I sing in Yiddish, Sephardic when I sing in Ladino, and Israeli when I sing in Hebrew, a polyglot...

A SAMPLE OF DOZENS OF CULTURAL TRIPS

We bring here a sample of plays seen in London, Paris, Berlin, New York, etc. recently. Actually, I made dozens of cultural trips as in every visit of a week, ten days, or more that I made in Paris and New York I saw almost every day/night a play or sometimes two or three. In London I visited less frequently and in Berlin only once recently (not counting my stay on 1967), but I saw also plays in Rome, Los Angeles, San Francisco, Boston, Budapest, Prague...

THEATRE IN LONDON, PARIS, BERLIN, NEW YORK

(List of plays, musicals, concerts, operas, etc. seen in typical weeks)

SEPTEMBER 2006 – PLAYS SEEN IN A WEEK IN NEW YORK

1. Brooks Atkinson Theater – The Times They Are A-Changin' – Musical on Bob Dylan's songs
2. Hirschfeld Theater – The Wedding Singer, director – John Rando, with Stephen Lynch
3. Avery Fisher Hall at Lincoln Center – New York Philharmonic Orchestra, conductor – Lorin Maazel, Weber – Oberon, Mahler – Symphony no. 4 (recorded live), Mozart – Exultate jubilate
4. New York State Theater at Lincoln Center - New York City Opera – La Boheme by Puccini, James Robinson production, with Shu-Ying Li, James Valenti
5. Biltmore Theater – Losing Louie by Simon Mendes da Costa, directed by Robin Lefevre, assimilation of a Jewish family
6. 47th Street Theater – Forbidden Broadway, Special Victims Unit, Gerald Alessandrini's revue
7. Westside Theater – Jewtopia, by Brian Fogel and Sam Wolfson
8. Becket Theater – WASPs in Bed, a comedy
9. Broadhurst Theater – The History Boys by Alan Bennett, directed by Nicholas Hytner
10. In Seattle – Taproot Theater Company – Arms and the Man by George Bernard Shaw, director Karen Lund

JULY 2011 – PLAYS SEEN IN A WEEK IN NEW YORK

1. St. Luke's Theater - The Devil's Music – The Life and Blues of Bessie Smith, Musical
2. Marjorie S. Deane Little Theater - Freud's Last Session
3. Ailey Citigroup Theater - Mo Lo Ra, South Africa Theater

4. Rose Theater - The Temple of the Golden Pavilion, Japanese Theater, Lincoln Center Festival

5. St. Luke's Theater - Danny (Kaye) and Sylvia

6. Atkinson Theater - Rain, a Tribute to the Beatles

DECEMBER 2014 – PLAYS SEEN IN A WEEK IN NEW YORK

1. St. James Theater – Side Show

2. Radio City Music Hall – Christmas Spectacular

3. Theater at St. Clement - Disenchanted

4. St. Luke's Theater – Absolution

5. Acorn Theater – Wiesenthal

6. Mitzy Newhouse Theater, Lincoln Center – The Oldest Boy

7. Lunt-Fontane Theater - Motown

8. Signature Theater – A Particle of Dread, Oedipus Variations, by Sam Shepard

9. The John Golden Theater – A Delicate Balance, by Edward Albee

Subsequently in San Francisco and the Bay Area: The Nutcracker Ballet, Cirque du Soleil/Kurios...

Museums – Museum of Modern Art, Metropolitan, Frick, Guggenheim, 9/11 Memorial Museum...

JUNE 2009 – PLAYS SEEN IN A WEEK IN LONDON

1. Shakespeare's Globe – Romeo and Juliet by Shakespeare, with Adetomiwa Edun, Ellie Kendrick

2. Vaudeville Theatre – Duet For One by Tom Kempinski, with Juliet Stevenson, Henry Goodman

3. National Theatre, Olivier – England People Very Nice, a comedy on refugees in England

4. National Theatre, Lyttelton – Phedre by Racine, with Helen Mirren, directed by Nicholas Hytner

5. Garrick Theatre – A Little Night Music, a Stephen Sondheim musical, directed by Trevor Nunn

6-7. Duchess Theatre – Two plays by Ronald Harwood: Collaboration on the relationship of Richard Strauss & Stefan Zweig his Jewish librettist, directed by Philip Frank; Taking Sides, with Michael Pennington, David Horovitch, on the denazification of Wilhelm Furtwangler.

8. Duke of York's Theatre – Arcadia by Tom Stoppard

MARCH 2010 – PLAYS SEEN IN TEN DAYS IN PARIS

1. Théâtre de Paris – Seznec (procès), by Olga Vincent & Eric Rognard, directed by Robert Hossein
- 2-3. La Pépinière Théâtre – Promenade de santé, by Nicolas Bedos, with Melanie Laurent, Jérôme Kirchner; Non, je ne danse pas, by Lydie Agaesse, music by Thierry Boulanger, Patrick Laviosa
4. Comédie Française, Salle Richelieu – L'illusion comique by Corneille, directed by Galin Stoev
5. Casino de Paris – Gala pour Haiti: Réplique en Rire(s), with Anne Roumanoff, Sandrine Alexi
6. Rond-Point, Salle Renaud-Barrault – Les nouvelles brèves du comptoir, by Jean-Marie Gourio
7. Comédie des Champs-Élysées – Colombe by Jean Anouilh, directed by Michel Fagadau, with Anny Duperey, Sara Giraudeau, Rufus
8. Madeleine – Maison de poupée by Henrik Ibsen, with Audrey Tautou, Michel Fau (also director)
9. Théâtre Musical Marsoulan – Le Barbier de Séville by Rossini, director – Christophe Tzotzis
10. Follies Bergère – Zorro, musical by Stephen Clark & Helen Edmundson, based on the novel by Isabel Allende. Music by The Gipsy Kings
11. Église de la Madeleine – Concert with Orchestre Les Violons de France: Les quatre saisons by Vivaldi, Ave Maria by Schubert & Gounod, Aria by Bach, Canon by Pachelbel, Albinoni's Adagio

DECEMBER 2014 – PLAYS SEEN IN A WEEK IN PARIS

1. Comédie Française, Salle Richelieu – Le chapeau de paille d'Italie
2. Casino de Paris – Mistinguett, Reine des années folles
3. Théâtre Maxim's – Ca swing chez Maxim's (Les Frères Jacques)
4. Théâtre de Paris – Le roi se meurt, Ionesco, with Michel Bouquet
5. Théâtre de la Gaîté – Coup de Théâtre
6. Comédie Française, Théâtre du Vieux Colombier – Georges Dandin by Molière
7. Théâtre Montparnasse – La colère du tigre (about Monet et Clemenceau) with Claude Brasseur and Michel Aumont
8. Théâtre du Rond Point – Novecento, with Andre Dussolier
9. Théâtre de Paris – Kinship, with Isabelle Adjani

Museums: Musée du Luxembourg – Paul Durand-Ruel, Musée d'Orsay, Centre Pompidou, Orangerie, Louvre, Delacroix, Balzac, Musée du Moyen Age, Marmottan...

JUNE 2010 – PLAYS SEEN IN TEN DAYS IN BERLIN

1. Maxim Gorki Theater - Der Besuch den alten Dame by Duerrenmatt, directed by A. Petras
2. Berliner Ensemble – Dreigroschenoper, by Bertolt Brecht, music by Kurt Weill
3. Deutsches Theater – Faust, erster Teil, by Goethe, directed by Michael Thalheimer
4. Deutsches Theater – Der Schmerz, by Marguerite Duras, directed by Corinna Harfouch
5. Komische Oper Berlin – Shut up and dance!, Staatsballett Berlin
6. Staatsoper Unter den Linden – Staatskapelle Berlin, Sinfonien und Konzert von Schumann, conductor Daniel Barenboim
7. Deutsches Theater – Krankenzimmer Nr. 6, by Chekhov, directed by Dimiter Gotscheff
8. Berliner Ensemble – Mutter Courage und ihre Kinder by Bertolt Brecht, with C.-M. Antoni
9. Pavillon of the Berliner Ensemble - Helena, Max & Co., review on Wilhelm Busch
10. In Dresden - Dresden Oper – Macbeth by Verdi

Other plays, concerts, shows, operas, ballets, folklore, lectures, museums, films, etc. seen in more than a hundred cities and locations in all the six continents, mainly in Europe and the USA:

Los Angeles, San Francisco, Minneapolis, New Orleans, Boston, Seattle, Dallas, Fort Worth, Washington, Page, San Jose, Palo Alto, New York, Toronto, Vancouver, Victoria, Lima, Rio de Janeiro, Buenos Aires, Wellington, Sydney, Bangkok, Taipei, Tokyo, Hong Kong, Singapore, Cairo, Nairobi, Abidjan, Johannesburg, Madrid, Sevilla, Barcelona, Cordoba, Granada, Coria, Lisbon, Toledo, Montserrat, London, Edinburgh, Monte Carlo, Paris, Marseille, Avignon, Nimes, Albi, Toulouse, Giverny, Pau, Aix-en-Provence, Brussels, Amsterdam, Oslo, Copenhagen, Goteborg, Stockholm, Saint Petersburg, Tallinn, Helsinki, Frankfurt am Main, Munchen, Luebeck, Berlin, Dresden, Potsdam, Rostock, Geneve, Bern, Lucerne, Lugano, Prague, Budapest, Vienna, Rome, Milano, Napoli, Athens, Corfu, Nicosia, Istanbul, Bodrum, Haifa, Kfar Ata, Jerusalem, Tel Aviv, Zagreb, Podgorica, Belgrad, Bucharest, Veliko Tarnovo, Sarajevo, Dubrovnik, Brasov, Apolonia, Shkodra, Ohrid, Sofia, Sinaia, Novi Sad, Bran, Kotor...

ENGLISH – LITERATURE, LANGUAGES – ENGLISH, IRISH GAELIC, IMPRESSIONS, MEMORIES, CULTURE

I Am Reading in English the Books – Dubliners by James Joyce, North and South by Elizabeth Gaskell, The long day wanes by Anthony Burgess, Auto-da-Fe by Elias Canetti, In cold blood by Truman Capote, Nostromo by Joseph Conrad, The old curiosity shop by Charles Dickens, The 42nd parallel by John dos Passos, The Idiot by Fyodor Dostoyevsky, As I lay dying by William Faulkner, Homo Faber by Max Frisch, Fiesta: The sun also rises by Ernest Hemingway, The Castle by Franz Kafka, Sons and Lovers by D.H. Lawrence, The Eleventh Son by Gu Long, The complete Yes Minister by Jonathan Linn and Antony Lay, The beloved returns: Lotte in Weimar by Thomas Mann, Tender is the night by F. Scott Fitzgerald, To the lighthouse by Virginia Woolf, One day in the life of Ivan Denisovich by Alexandr Solzhenitsyn, Of human bondage by W. Somerset Maugham, The Grapes of Wrath by John Steinbeck, The home and the world by Rabindranath Tagore, Around the world in eighty days by Jules Verne, Selected Poems by William Wordsworth, Noble House by James Clavell, Dance with the Devil by Kirk Douglas, The Corrections by Jonathan Franzen, The Voyage of the Blue Vega by W. Gordon Stables, Chinese Sayings, Quotations from Chairman Mao Tse Tung, Quotations from Winston Churchill, Advise and Consent by Allen Drury, A Woman of Substance by Barbara Taylor Bradford, Elijah's Violin & Other Jewish Fairy Tales selected and retold by Howard Schwartz, 21 Great Stories by John Steinbeck, Luigi Pirandello, Lord Dunsany, Kaatje Hurlbut, Ray Bradbury, Guy de Maupassant, Edgar Allan Poe, Jack London, James Joyce, Mark Twain, Arthur Conan Doyle, James Thurber, etc.

I Have Read recently – Of mice and men by John Steinbeck, The way of all flesh by Samuel Butler, Tai-Pan by James Clavell, The mill on the floss, Daniel Deronda by George Eliot, Foucault's Pendulum by Umberto Eco, Light in August by William Faulkner, The Europeans, Daisy Miller, Washington Square, The Aspen Papers, The Turn of the Screw, The Portrait of a Lady by Henry James, Ulysses by James Joyce, Slaves of New York by Tama Janowitz, The trial, Metamorphosis and other stories, America by Franz Kafka, The unbelievable lightness of being by Milan Kundera, Babbitt, Main Street by Sinclair Lewis, The ghost of Hannah Mendes by Naomi Ragen, The catcher in the rye by J.D. Salinger, The history of the siege of Lisbon by Jose Saramago, Mrs. Dalloway by Virginia Wolf, Sense and Sensibility, Pride and Prejudice, Emma by Jane Austen, The Great Gatsby by F. Scott Fitzgerald, Freedom by Jonathan Franzen, A portrait of the artist as a young man by James Joyce.

The languages in the UK are: the national and de facto official language is English spoken by 98% of the population. The minority languages are Scots – 2.5%, Ulster Scots, Welsh (Celtic) – 1%, Cornish, Scottish Gaelic, Irish Gaelic. The main immigrant languages are Polish, Punjabi, Hindustani, Bengali, Gujarati, Arabic, French, Cantonese, Greek, Italian, Pidgins...

In 1962, one of the youngest students at the Hebrew University of Jerusalem - not yet 18, I read almost all the plays by Shakespeare bought with my meager budget, while my student friends went to parties and head fun. Other Economics students friends - the nerds - learned Economics day and night receiving the highest grades, but I preferred to attend classes in the humanities – English Poetry and Shakespeare Plays (Richard the Second), Comedies (Aristophanes, Gogol and Moliere), Art (Italian Renaissance), Philosophy (Logics), Spanish

(Cervantes), German (Goethe), and reading one by one all the classics of world literature according to a detailed list.

I like all American and English literature, modern and classic, medieval and romantic: Virginia Wolf and Jane Austen, George Eliot and Henry James. Scott Fitzgerald's *The Great Gatsby* is probably the best modern novel, and an integral part of Cory's courses on business ethics. I enjoy most reading Lawrence (I couldn't stop reading *Sons and Lovers* and *Women in Love*, not counting *Lady Chatterley's Lover* that was one of the first books read as a teenager), Hemingway (*A Farewell to Arms* and *For Whom the Bell Tolls* are my favorites), Sinclair Lewis (*Babbitt* and *Main Street* were a revelation). I enjoy reading John Dos Passos (*The 42nd Parallel*), but also Charles Dickens, and good best sellers as Tai Pan, *Exodus*, *Advise and Consent*, etc. See also a chapter describing the ethical dilemmas of *All My Sons* with the English Text in Plays.

We cannot discuss English literature without referring to Shakespeare, who is one of my favorite playwrights. At the age of 18 when most of my friends dated girls I spent my nights as a true intellectual nerd reading almost all the plays by Shakespeare and attending courses on his plays and English poetry at the University of Jerusalem. We bring here from one of my favorite plays [Julius Caesar](#), the [most dramatic](#) scene [where Brutus](#) which [I like most](#) and [have read](#) also a [biography on](#) him, [explains why](#) he, Cassius, and others made a revolution against Julius Caesar.

(Brutus) "If then that friend demand why Brutus rose against Caesar,
This is my answer: Not that I loved Caesar less, but that I loved Rome more.
Had you rather Caesar were living, and die all slaves,
Than that Caesar were dead, to live all free men?
As Caesar loved me, I weep for him;
As he was fortunate, I rejoice at it;
As he was valiant, I honour him;
But, as he was ambitious, I slew him.
There is tears for his love; joy for his fortune;
Honour for his valour; and death for his ambition.
Who is here so base that would be a bondman?
If any, speak; for him I have offended."
(Shakespeare, *Julius Caesar*, Act III, Scene II, p.834)

I deal at length in this book about anti-Semitism and I chose to teach [The Merchant of Venice](#) [in](#) most [of my business](#) ethics courses. Many say that the play and Shakespeare were anti-Semitic, but I think the opposite, they relate to anti-Semitism and those who truly understand the play perceive Shylock as the true hero of the play, while most of the others are the true rascals. One of the best known cases that illustrates anti-Semitism is the controversial case of Shylock, the Jew of Venice, who insisted on preferring justice over mercy, by getting the pound of flesh that he asked for as a collateral. This is the case of an individual who feels persecuted by the community and wants to avenge himself. This is the case of a person who knows that if he is satisfied in the short term he is going to lose in the long term. This is the case of the businessman who has his own truth, which is opposed to the [loyalty that](#) he owes to the Duke of Venice. And Shylock exposes his point of view in the well-known dialogue with Salarino, that has become a 'classic':

"I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a

Christian is? If you prick us, do we not bleed? if you tickle us do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?"

(Shakespeare, *The Merchant of Venice*, Act III, Scene I, p. 203-4)

Shakespeare's plays are the most sophisticated plays as they raise fundamental issues about the conduct of men and women, not giving always answers, letting the reader or viewer to decide by himself what is the right answer, creating protagonists who are multi faceted and not black and white as in most of the melodramas. I have analyzed at length the Merchant of Venice in my courses and books and I bring here some of my thoughts on the play which I share with my readers. The play conveys the dilemma between law and ethics, what is more important? Obedience to an immoral law: slavery laws, racial discrimination, apartheid, totalitarian laws - communist, Nazi, aristocratic laws of Louis XVI, French occupation laws in 1940, British laws in the American colonies prior to the revolution, etc. It raises the issues: Is *The Merchant of Venice* an anti-Semitic play? Can it be played by geniuses like Laurence Olivier who shows Shylock as a tragic hero, similar to Oedipus, more aristocratic than the Duke of Venice, Antonio and Bassanio? Does the play still perpetuate the pejorative ideas about Jews in business?

Bassanio, a young Venetian and close friend to Antonio, the Merchant of Venice, needs money in order to woo a beautiful and wealthy heiress Portia. Antonio wants to give him 3,000 ducats but cannot do it as all of his ships are tied at sea. They approach Shylock, a moneylender Jew, for a loan. Shylock hates Antonio because he lends money without interests thus ruining his business, he mocks and despises him and spat on him, but he proposes that if Antonio is unable to repay the loan at the specified date he can take a pound of Antonio's flesh from wherever he pleases. Antonio is surprised by the generosity of Shylock and signs the agreement. Bassanio succeeds to woo Portia, but Antonio's ships are reported lost at sea. As he is unable to repay the loan, Shylock asks at the court of the Duke of Venice to exercise the bond. Bassanio, married to the rich Portia, offers Shylock 6,000 ducats but he refuses and asks for justice. The Duke refers the case to Balthazar (the disguised Portia), supposedly a young doctor of the law. Portia asks Shylock to show Christian mercy but he still refuses. At the moment that Shylock is about to cut Antonio with his knife, Portia points out a flaw in the contract - the bond only allows Shylock to remove the flesh, not blood of Antonio. If Shylock were to shed Christian blood, his lands and goods will be forfeited under Venetian laws. The Duke pardons Shylock's life, who is forced to convert to Christianity, half of his wealth is given to the government and half of it is to be bequeathed to Jessica, Shylock's daughter who ran away and married a Christian - Lorenzo.

The main dilemmas of the play: Are Bassanio and Antonio more ethical than Shylock? Are their motives to take the loan ethical? The "close" connection between the motives of the protagonists of the play and the invisible hand of Adam Smith. Is the economy driven uniquely by rational forces, or by sentiments? Sentimental motives in the business world: hate, envy, racism, love, compassion, friendship. The pound of flesh as a parable of deals that you shouldn't do in any case: transactions with doubtful people, with the Mafia, with people you don't trust, with unethical people... Did Antonio take all the necessary precautions before taking the loan? Unnecessary risks, "it won't happen to me!", unfounded overconfidence? What kind of businessman is Shylock: sensible, balanced, wants to liquidate competition (Antonio), racist, tragic, comic, lunatic, obsessed, rational, irrational, "typically Jewish", vindictive, shark, street fighter, unethical, ethical, respectful of laws? What lessons can we draw from the play: go in the golden mean as advocated by Aristotle, don't do business with Jews as still advocated by certain Christian textbooks (in bibliography), don't take

unnecessary risks, don't be a guarantor for reckless friends, don't take loans. Why does society see the reckless Bassanio and the careless Antonio as positive figures and the industrious Shylock as negative? What would happen if Bassanio and Antonio were Jews and Shylock Christian? Who prospers more in the business world: Shylock the ant or Bassanio the grasshopper? Who is the winner who takes it all?

Is Shylock right in not belonging to the elites and not mingling socially with his business partners? What is the importance in business to belong to the same milieu, going to the same parties, operas and dinners, playing golf together? Is it ethical to honor commitments only towards "old buddies", our people, our kind? Antonio and Shylock quote frequently the Bible, but who is more attached to biblical principles (an eye for an eye), or should we differentiate between the new and the old testament? Antonio thinks of Shylock as Satan but doesn't hesitate to do business with him. Is it possible to deal with Satan, what happens to those who do so (figuratively)? Maybe he does it because he feels secured that if worse comes to worse his friend the duke of Venice and his buddies will rescue him and he will not need to reimburse the loan. Antonio asks Shylock not to do business with him as a friend but as an enemy. What happens today in the business world, is business made friendly, based on trust or not? Why does Antonio perceive the bond of a pound of flesh as a generous offer made by a Jew? Who outsmarts whom with the pound of flesh: Antonio or Shylock? Is it ethical? Ethics is very ambiguous in this play.

What are the ethical considerations in Jessica's theft of Shylock's jewels and in giving the money to Lorenzo who is willing to forgive her Judaism in return to her money? How does Shylock behave towards the stakeholders: Jessica his daughter, his servant, his clients, his colleagues, the authorities? What are the ethics of the whistleblower (Jessica) who discloses to her father's enemies Shylock's intentions? What do we think of Jessica? Does Shylock change his decision on requesting the pound of flesh after Jessica runs away with Antonio's friend Lorenzo? What is the meaning of Shylock's famous words: "I am a Jew. Hath not a Jew eyes?..." Does it reinforce the belief that all businessmen behave in the same manner or on the contrary that business conduct varies according to temperament, religion, country, gender? What is the impact of shaky health conditions, personal catastrophes, childhood traumas etc. on business conduct? Does it make people tougher or softer, how does it affect Shylock? What is the real reason of the inflexibility of Shylock towards Antonio: his Christianity, the insults he received, his friendship with Lorenzo, insolvency, or a cool business consideration? Does Shylock apply Milton Friedman's theories of maximizing profits without making other considerations, including ethical ones? Why does he decline Bassanio's generous offers of reimbursement of the loan and he insists on observing the contractual terms with the bond? Is the Duke of Venice objective and impartial towards Shylock in the trial? When are the rulers and judges truly impartial today?

Shylock who dared to sue Antonio, who belongs to the elites, not only didn't receive his money back but had to pay half of his wealth to Antonio as fine and become a Christian. Can we cite other examples that the underdogs or minority shareholders or poor stakeholders had to pay fines for daring to sue the mighty tycoons and how the judge treated their pleas as nuisance? Is there a universal ethics? Or ethics specific to Jews, Christians, Muslims, Venetians, Americans, British, French or Israelis? The issue of Ethics towards the weak parties, the minorities, the underdogs. If they don't participate as consenting victims with their aggressors those say of them that they have a harsh Jewish heart. Shylock justifies his harshness by saying that the Venetians are harsh also to their slaves. Is it a justified excuse? Everybody does it, so can I? Is Shylock the strong or the weak party in the play? What are the pros and cons. Bending of the law on behalf of the strong parties and to the detriment of the weak ones in the play (Portia in the trial), with the legalistic hair-splitting of lawyers who can

convince consenting judges that the criminals are benefactor to the victims. Are the judges in the modern business world really impartial as they are supposed to be? Are they impressed with the first rate lawyers representing the tycoons and despising towards the third rate lawyers representing the weak parties? The issue of double standards towards the Jews or the weak parties who are asked to show Christian mercy toward the strong parties. What would happen if the situation was opposite, would the Duke of Venice ask Antonio to show mercy towards Shylock if he was not able to reimburse his loan?

Shakespeare unties the drama in a manner that favors ethics as being stronger than law, morals being stronger than a given promise. But Shakespeare's ethics is quite equivocal, as it is applied against a Jew, who is treated by the Duke as a stranger. Would the same ethics be implemented if the situation was opposite, and Shylock was a poor Jew who owed money to Antonio, the Merchant of Venice, a Christian originating from an ancient Venetian family? Would we ask Antonio to conduct himself ethically toward a poor Jew in order to prove Christian mercy toward him? The issue of double standards is emphasized here in the most acerbic manner, because in order to conduct ourselves ethically we should apply our ethics first of all toward the weak, the poor, the strangers, the minority shareholders, who do not have in most cases the possibility to confront the mighty in court, as justice and law are unfortunately apart in too many cases.

True ethics is revealed only when you do not have a sympathizing Duke of Venice and a collaborating population on your side... Clemency toward the mighty at the expense of the weak is the height of hypocrisy, and unfortunately this is what is practiced in many cases where the mighty and rich are brought to justice. If a poor thief steals a few hundred dollars he is sentenced to jail for many years, but if an Israeli financial tycoon is found guilty of manipulating the price of the shares of his bank, causing the Israeli minority shareholders and the state of Israel billions of dollars in losses, he is not even sent to jail, as we have learned from recent history. So, we should inlay in golden characters the speech of Portia, who appears at the court disguised as a jurist doctor, and hang it on the walls of all the board rooms in modern companies to be applied for stakeholders and minority shareholders, on the walls of all the government ministries, as it has to be applied first of all towards the poors, the underprivileged, as mercy only towards the mighty when they are caught is unforgivable and is the peak of hipocrisy, as Portia was in fact.

“But mercy is above this sceptred sway,
It is enthroned in the hearts of kings,
It is an attribute to God himself,
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That in the course of justice none of us
Should see salvation: we do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy.”

(Shakespeare, The Merchant of Venice, Act IV, Scene I, p. 211)

We have learned that one of the richest men in the world, whose company was sued for monopolistic behavior, is a fervent admirer of one of the most important books of the 20th century '[The Great Gatsby](#)'. His [admiration is so acute that](#) his [wedding was](#) designed in the roaring 20s-style described in the novel and his very expensive home is decorated with citations of the novel. It would be interesting to learn if the following citation, which is

practically the conclusion of the novel and its main moral, appears also on his walls. Tom Buchanan, the capitalist tycoon who comes from a very rich American family, perceives Gatsby as a nouveau riche, a newcomer, who on top of this was the lover of his wife Daisy. He causes the death of Gatsby and after that washes his hands and his conscience, without any scruples, as those inferior creatures who do not belong to our clan do not matter. The author concludes: "I couldn't forgive him or like him, but I saw that what he had done was, to him, entirely justified. It was all very careless and confused. They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made... I shook hands with him; it seemed silly not to for I felt suddenly as though I were talking to a child. Then he went into the jewelry store to buy a pearl necklace – or perhaps only a pair of cuff buttons – rid of my provincial squeamishness forever... Gatsby believed in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that's no matter – to-morrow we will run faster, stretch out our arms farther... And one fine morning - So we beat on, boats against the current, borne back ceaselessly into the past." (Scott Fitzgerald, *The Great Gatsby*, p.107)

As long as the world will continue to treat the Buchanans as spoiled children who are not responsible for their actions, it will be impossible to change fundamentally the situation. But we should blame those who forgive them - usually because of cowardice. We hesitate to condemn the mighty. And we continue to shout at the donkey, as we are too afraid to confront the lion, the wolf or the fox. We cannot hope that the Buchanans of this world will all of a sudden be overcome by remorse. They will always continue to retreat in their wealth and appease their conscience by buying a pearl necklace. Therefore, it is necessary to fight and not condescend their immoral conduct, exactly as we condemn crimes performed by highway robbers. There is no difference between a bank robbery and a stakeholder or minority shareholder wrongdoing. And we have to define as theft every unethical act, even if the law cannot punish it. We could always sanction ethical crimes publicly, as this book and my other books advocate.

It is difficult for me to say what English literature I like most – American, British or Irish – it is like asking me to choose what child I like most – Joseph, Amir or Shirly. Furthermore, as I like very much most of European literature – French, Spanish, Russian, German, Italian... - and to a lesser extent world literature, the question is completely superfluous as the good authors are "All My Sons", as much as the theater fans that I encounter in New York, Paris or London are "All My Brothers". We are all members of the same family – the intellectuals, who has no boundaries as we live in the same nation, the same people, we share the same values, we don't look alike, we speak different languages, we may be white, black, or yellow, but we belong all to the same community, and above all we love each other. But, still I feel closer to Sinclair Lewis when I read *Babbitt* or *Main Street*, to Joshua Sobol when I see his plays, to Emile Zola when I read his novels. I try to find the right balance between the classics and the moderns, literature in the ten languages I read fluently, in the languages which I have learned recently. And now that I have retired finding the right balance between writing books, reading books, watching films and plays, visiting foreign countries, and of course spending precious time with my wife, children and grandchildren. I have my priorities – when I worked work was the first priority, now writing books is the first priority, but even when I don't write or work, I divide my time proportionately between all the languages, literatures, festivals, theater, films, music and art. It was much simpler in my youth when I read one book at a time, studied one language at a time. Anyhow, I like most literature about the middle class which is my class, about non conformism which is my motto, although I live as a bourgeois with a standard family, in a wealthy neighborhood, with normal friends (almost all of them live with their same wife/husband for almost 50 years...), much like the French "communistes de salon", who had communist ideas but would never liked to live in a communist country like

the Soviet Union. So, am I a "nonconformist" if I live like a conformist but think as a nonconformist? I think that the answer is affirmative, as thru all my life I acted in the important issues as a nonconformist: At the age of 11 I rebelled against my teachers, headmaster and the ministry of education when I decided not to study metalworking and for two years I didn't attend school. At the age of 15 I became an intellectual reading classical books and hearing classical music instead of going to parties, where I was not invited. At the university I read classics, learned languages, and attended courses of Shakespeare, philosophy, drama, art... instead of focusing my studies on Economics and Political Sciences, where I was a mediocre student. In my business career I worked in high tech when nobody did, raised money at a Nasdaq IPO – one of the first Israeli company to do so, having allegiance first of all to my employees and not to my management, which was completely unorthodox. I always found the right path of success in the middle way between business and ethics, which "cost" me a lot. I chose to make an academic career when all my friends continued to make a lot of money in business, reducing my income by more than 90%, writing a dissertation on ethics to minority shareholders, the first in the world to write a dissertation, write academic books, and teach this subject at universities. Even now, when I write this book, I could be like all my friends who play golf and go to the beach, and instead I am stayin at home for months writing a book who will be read only by a few if at all. So, am I a nonconformist or not? Anyhow, I read with great pleasure the books about this issue, the middle class, and ethical values, by Sinclair Lewis, Alberto Moravia (*Il conformista*), and Emile Zola (*Les Rougon-Macquart*), Balzac, Sobol, Lawrence, Cervantes...

[*Babbitt*](#), first published in 1922, is a novel by Sinclair Lewis. Largely a satire of American culture, society, and behavior, it critiques the vacuity of middle-class American life and its pressure toward conformity. An immediate and controversial bestseller, *Babbitt* was influential in the decision to award Lewis the Nobel Prize in literature in 1930. The word "Babbitt" entered the English language as a "person and especially a business or professional man who conforms unthinkingly to prevailing middle-class standards". Babbitt, the conformist, feels lonely and finds the cure for his loneliness in an attractive new client, Tanis Judique. He opens up to her about everything that happened with Paul and Zilla, and Tanis proves to be a sympathetic listener. In time, Babbitt begins to rebel against all of the standards he formerly held: he jumps into liberal politics with famous socialist litigator Seneca Doane; conducts an extramarital affair with Tanis; goes on various vacations; and cavorts around Zenith with would-be Bohemians and flappers. But each effort ends up disillusioning him to the concept of rebellion. On his excursions with Tanis and her group of friends, "the Bunch," he learns that even the Bohemians have rigid standards for their subculture. When Virgil Gunch and others discover Babbitt's activities with Seneca Doane and Tanis Judique, Virgil tries to convince Babbitt to return to conformity and join their newly founded "Good Citizens' League." Babbitt refuses. His former friends then ostracize him, boycotting Babbitt's real estate ventures and shunning him publicly in clubs.

Babbitt slowly becomes aware that his forays into nonconformity are not only futile but also destructive of the life and the friends he once loved. Yet he continues with them – even after Myra suspects Babbitt's affair, though she has no proof or specific knowledge. Unrelated to these events, Myra falls seriously ill [with acute](#) appendicitis. Babbitt, in a near-epiphany, rushes home and relinquishes all rebellion in order to care for his wife. During her long recovery, they spend a lot of time together, rekindling their intimacy. In short time, his old friends and colleagues welcome Babbitt back into the fold. The consequence of his disgruntled philosophical wanderings being met with practical events of life, he reverts into dispassionate conformity by the end; however, Babbitt never quite loses hold of the sentimentality, empathy, and hope for a meaningful life that he had developed. In the final scene, all has been righted in his life and he is back on a traditional track. He is awakened in

the night to find that his son Ted and Eunice, the daughter of his neighbor, have not returned from a party. In the morning his wife informs him that the two have been discovered in the house, having been married that night. While an assemblage of friends and family gather to denounce this development, Babbitt excuses himself and Ted to be alone. He offers his approval of the marriage stating that though he does not agree he admires the fact that Ted has chosen to lead his life by his own terms and not that of conformity. We bring here extracts from the memorable last chapter of the novel *Babbitt*.

THE Good Citizens' League had spread through the country, but nowhere was it so effective and well esteemed as in cities of the type of Zenith, commercial cities of a few hundred thousand inhabitants, most of which—though not all—lay inland, against a background of cornfields and mines and of small towns which depended upon them for mortgage-loans, table-manners, art, social philosophy and millinery.

To the League belonged most of the prosperous citizens of Zenith. They were not all of the kind who called themselves "Regular Guys." Besides these hearty fellows, these salesmen of prosperity, there were the aristocrats, that is, the men who were richer or had been rich for more generations: the presidents of banks and of factories, the land-owners, the corporation lawyers, the fashionable doctors, and the few young-old men who worked not at all but, reluctantly remaining in Zenith, collected luster-ware and first editions as though they were back in Paris. All of them agreed that the working-classes must be kept in their place; and all of them perceived that American Democracy did not imply any equality of wealth, but did demand a wholesome sameness of thought, dress, painting, morals, and vocabulary.

In this they were like the ruling-class of any other country, particularly of Great Britain, but they differed in being more vigorous and in actually trying to produce the accepted standards which all classes, everywhere, desire, but usually despair of realizing.

The longest struggle of the Good Citizens' League was against the Open Shop—which was secretly a struggle against all union labor. Accompanying it was an Americanization Movement, with evening classes in English and history and economics, and daily articles in the newspapers, so that newly arrived foreigners might learn that the true-blue and one hundred per cent. American way of settling labor-troubles was for workmen to trust and love their employers.

The League was more than generous in approving other organizations which agreed with its aims. It helped the Y.M. C.A. to raise a two-hundred-thousand-dollar fund for a new building. Babbitt, Vergil Gunch, Sidney Finkelstein, and even Charles McKelvey told the spectators at movie theaters how great an influence for manly Christianity the "good old Y." had been in their own lives; and the hoar and mighty Colonel Rutherford Snow, owner of the *Advocate-Times*, was photographed clasping the hand of Sheldon Smeeth of the Y.M.C.A. It is true that afterward, when Smeeth lisped, "You must come to one of our prayer-meetings," the ferocious Colonel bellowed, "What the hell would I do that for? I've got a bar of my own," but this did not appear in the public prints.

The League was of value to the American Legion at a time when certain of the lesser and looser newspapers were criticizing that organization of veterans of the Great War. One evening a number of young men raided the Zenith Socialist Headquarters, burned its records, beat the office staff, and agreeably dumped desks out of the window. All of the newspapers save the *Advocate-Times* and the *Evening Advocate* attributed this valuable but perhaps hasty direct-action to the American Legion. Then a flying squadron from the Good Citizens' League called on the unfair papers and explained that no ex-soldier could possibly do such a thing, and the editors saw the light, and retained their advertising. When Zenith's lone Conscientious Objector came home from prison and was righteously run out of town, the newspapers referred to the perpetrators as an "unidentified mob."

In all the activities and triumphs of the Good Citizens' League Babbitt took part, and completely won back to self-respect, placidity, and the affection of his friends. But he began to protest, "Gosh, I've done my share in cleaning up the city. I want to tend to business. Think I'll just kind of slacken up on this G.C.L. stuff now."

He had returned to the church as he had returned to the Boosters' Club. He had even endured the lavish greeting which Sheldon Smeeth gave him. He was worried lest during his late discontent he had imperiled his salvation. He was not quite sure there was a Heaven to be attained, but Dr. John Jennison Drew said there was, and Babbitt was not going to take a chance.

...

"Dad, I can't stand it any more. Maybe it's all right for some fellows. Maybe I'll want to go back some day. But me, I want to get into mechanics. I think I'd get to be a good inventor. There's a fellow that would give me twenty dollars a week in a factory right now."

"Well—" Babbitt crossed the floor, slowly, ponderously, seeming a little old. "I've always wanted you to have a college degree." He meditatively stamped across the floor again. "But I've never—Now, for heaven's sake, don't repeat this to your mother, or she'd remove what little hair I've got left, but practically, I've never done a single thing I've wanted to in my whole life! I don't know 's I've accomplished anything except just get along. I figure out I've made about a quarter of an inch out of a possible hundred rods. Well, maybe you'll carry things on further. I don't know. But I do get a kind of sneaking pleasure out of the fact that you knew what you wanted to do and did it. Well, those folks in there will try to bully you, and tame you down. Tell 'em to go to the devil! I'll back you. Take your factory job, if you want to. Don't be scared of the family. No, nor all of Zenith. Nor of yourself, the way I've been. Go ahead, old man! The world is yours!"

Arms about each other's shoulders, the Babbitt men marched into the living-room and faced the swooping family.

From Shakespeare and American literature back to English literature to two of my favorite authors – Lawrence and Henry James. [Women in Love](#) is a novel by British author [D. H. Lawrence](#) published in 1920. It is a sequel to his earlier novel [The Rainbow](#) (1915), and follows the continuing loves and lives of the Brangwen sisters, Gudrun and Ursula. Gudrun Brangwen, an artist, pursues a destructive relationship with Gerald Crich, an industrialist. Lawrence contrasts [this pair](#) with [the love](#) that develops [between Ursula](#) and Rupert Birkin, an alienated intellectual who articulates many opinions associated with the author. The emotional relationships thus established are given further depth and tension by an intense psychological and physical attraction between Gerald and Rupert. The novel ranges over the whole of British society before the [First World War](#) and eventually ends high up in the snows of the [Tyrolean Alps](#). We bring here an extract from the book with its sombre scenery and plot.

They were passing between blocks of miners' dwellings. In the back yards of several dwellings, a miner could be seen washing himself in the open on this hot evening, naked down to the loins, his great trousers of moleskin slipping almost away. Miners already cleaned were sitting on their heels, with their backs near the walls, talking and silent in pure physical well-being, tired, and taking physical rest. Their voices sounded out with strong intonation, and the broad dialect was curiously caressing to the blood. It seemed to envelop Gudrun in a labourer's caress, there was in the whole atmosphere a resonance of physical men, a glamorous thickness of labour and maleness, surcharged in the air. But it was universal in the district, and therefore unnoticed by the inhabitants. To Gudrun, however, it was potent and half-repulsive. She could never tell why Beldover was so utterly different from London and the south, why one's whole feelings were different, why one seemed to live in another sphere. Now she realised that this was the world of powerful, underworld men who spent

most of their time in the darkness. In their voices she could hear the voluptuous resonance of darkness, the strong, dangerous underworld, mindless, inhuman. They sounded also like strange machines, heavy, oiled. The voluptuousness was like that of machinery, cold and iron. It was the same every evening when she came home, she seemed to move through a wave of disruptive force, that was given off from the presence of thousands of vigorous, underworld, half-automatised colliers, and which went to the brain and the heart, awaking a fatal desire, and a fatal callousness.

There came over her a nostalgia for the place. She hated it, she knew how utterly cut off it was, how hideous and how sickeningly mindless. Sometimes she beat her wings like a new Daphne, turning not into a tree but a machine. And yet, she was overcome by the nostalgia. She struggled to get more and more into accord with the atmosphere of the place, she craved to get her satisfaction of it. She felt herself drawn out at evening into the main street of the town, that was uncreated and ugly, and yet surcharged with this same potent atmosphere of intense, dark callousness. There were always miners about. They moved with their strange, distorted dignity, a certain beauty, and unnatural stillness in their bearing, a look of abstraction and half resignation in their pale, often gaunt faces. They belonged to another world, they had a strange glamour, their voices were full of an intolerable deep resonance, like a machine's burring, a music more maddening than the siren's long ago. She found herself, with the rest of the common women, drawn out on Friday evenings to the little market. Friday was pay-day for the colliers, and Friday night was market night. Every woman was abroad, every man was out, shopping with his wife, or gathering with his pals. The pavements were dark for miles around with people coming in, the little market-place on the crown of the hill, and the main street of Beldover were black with thickly-crowded men and women.

It was dark, the market-place was hot with kerosene flares, which threw a ruddy light on the grave faces of the purchasing wives, and on the pale abstract faces of the men. The air was full of the sound of criers and of people talking, thick streams of people moved on the pavements towards the solid crowd of the market. The shops were blazing and packed with women, in the streets were men, mostly men, miners of all ages. Money was spent with almost lavish freedom. The carts that came could not pass through. They had to wait, the driver calling and shouting, till the dense crowd would make way. Everywhere, young fellows from the outlying districts were making conversation with the girls, standing in the road and at the corners. The doors of the public-houses were open and full of light, men passed in and out in a continual stream, everywhere men were calling out to one another, or crossing to meet one another, or standing in little gangs and circles, discussing, endlessly discussing. The sense of talk, buzzing, jarring, half-secret, the endless mining and political wrangling, vibrated in the air like discordant machinery. And it was their voices which affected Gudrun almost to swooning. They aroused a strange, nostalgic ache of desire, something almost demoniacal, never to be fulfilled.

The Portrait of a Lady is a novel by [Henry James](#), the American/British author, whose books I have read with great delight. This novel is one of James's most popular long novels, and is regarded by critics as one of his finest. *The Portrait of a Lady* is the story of a spirited young American woman, Isabel Archer, who in "affronting her destiny", finds it overwhelming. She inherits a large [amount of money](#) and [subsequently becomes](#) the victim of [Machiavellian](#) scheming by two American expatriates. Like many of James's novels, it is set in Europe, mostly England and Italy. Generally regarded [as the masterpiece](#) of James's early period, this novel reflects James's [continuing interest](#) in the [differences between](#) the [New World](#) and the [Old](#), often to the detriment of the former. It also treats in a profound way the themes of

personal freedom, responsibility, and betrayal. From this book I bring an extract of Chapter 42, one of the finest.

Such a resolution, however, brought her this evening but little peace, for her soul was haunted with terrors which crowded to the foreground of thought as quickly as a place was made for them. What had suddenly set them into livelier motion she hardly knew, unless it were the strange impression she had received in the afternoon of her husband's being in more direct communication with Madame Merle than she suspected. That impression came back to her from time to time, and now she wondered it had never come before. Besides this, her short interview with Osmond half an hour ago was a striking example of his faculty for making everything wither that he touched, spoiling everything for her that he looked at. It was very well to undertake to give him a proof of loyalty; the real fact was that the knowledge of his expecting a thing raised a presumption against it. It was as if he had had the evil eye; as if his presence were a blight and his favour a misfortune. Was the fault in himself, or only in the deep mistrust she had conceived for him? This mistrust was now the clearest result of their short married life; a gulf had opened between them over which they looked at each other with eyes that were on either side a declaration of the deception suffered. It was a strange opposition, of the like of which she had never dreamed—an opposition in which the vital principle of the one was a thing of contempt to the other. It was not her fault—she had practised no deception; she had only admired and believed. She had taken all the first steps in the purest confidence, and then she had suddenly found the infinite vista of a multiplied life to be a dark, narrow alley with a dead wall at the end. Instead of leading to the high places of happiness, from which the world would seem to lie below one, so that one could look down with a sense of exaltation and advantage, and judge and choose and pity, it led rather downward and earthward, into realms of restriction and depression where the sound of other lives, easier and freer, was heard as from above, and where it served to deepen the feeling of failure. It was her deep distrust of her husband—this was what darkened the world. That is a sentiment easily indicated, but not so easily explained, and so composite in its character that much time and still more suffering had been needed to bring it to its actual perfection. Suffering, with Isabel, was an active condition; it was not a chill, a stupor, a despair; it was a passion of thought, of speculation, of response to every pressure. She flattered herself that she had kept her failing faith to herself, however,—that no one suspected it but Osmond. Oh, he knew it, and there were times when she thought he enjoyed it. It had come gradually—it was not till the first year of their life together, so admirably intimate at first, had closed that she had taken the alarm. Then the shadows had begun to gather; it was as if Osmond deliberately, almost malignantly, had put the lights out one by one. The dusk at first was vague and thin, and she could still see her way in it. But it steadily deepened, and if now and again it had occasionally lifted there were certain corners of her prospect that were impenetrably black. These shadows were not an emanation from her own mind: she was very sure of that; she had done her best to be just and temperate, to see only the truth. They were a part, they were a kind of creation and consequence, of her husband's very presence. They were not his misdeeds, his turpitudes; she accused him of nothing—that is but of one thing, which was *not* a crime. She knew of no wrong he had done; he was not violent, he was not cruel: she simply believed he hated her. That was all she accused him of, and the miserable part of it was precisely that it was not a crime, for against a crime she might have found redress. He had discovered that she was so different, that she was not what he had believed she would prove to be. He had thought at first he could change her, and she had done her best to be what he would like. But she was, after all, herself—she couldn't help that; and now there was no use pretending, wearing a mask or a dress, for he knew her and had made up his mind. She was not afraid of him; she had no apprehension he would hurt her; for the ill-will he bore her was not of that sort. He would if possible never give her a pretext, never put himself in the wrong. Isabel, scanning the future with dry, fixed eyes, saw that he would have the better of her there.

She would give him many pretexts, she would often put herself in the wrong. There were times when she almost pitied him; for if she had not deceived him in intention she understood how completely she must have done so in fact. She had effaced herself when he first knew her; she had made herself small, pretending there was less of her than there really was. It was because she had been under the extraordinary charm that he, on his side, had taken pains to put forth. He was not changed; he had not disguised himself, during the year of his courtship, any more than she. But she had seen only half his nature then, as one saw the disk of the moon when it was partly masked by the shadow of the earth. She saw the full moon now—she saw the whole man. She had kept still, as it were, so that he should have a free field, and yet in spite of this she had mistaken a part for the whole.

And finally, Charles Dickens, whom I have read mainly in my youth and who probably gave me together with Emile Zola my social consciousness. One of Dickens' finest books is [A Tale of Two Cities](#) (1859), a cosmopolitan novel by [Charles Dickens](#), set in [London](#) and [Paris](#) before and during the [French Revolution](#). The novel depicts the plight of the French peasantry demoralised by the French [aristocracy](#) in the years leading up to the revolution, the corresponding brutality demonstrated by the revolutionaries toward the former [aristocrats](#) in the early years of the revolution, and many unflattering social parallels with life in London during the same period. It follows the lives of several characters through these events. *A Tale of Two Cities* was published in weekly installments from April 1859 to November 1859 in [Dickens's new](#) literary [periodical](#) titled *All the Year Round*. [With sales of](#) about 200 million copies, *A Tale of Two Cities* is the biggest selling novel in history. Everyone knows the first chapter which has become a classic:

*It was the best of times,
it was the worst of times,
it was the age of wisdom,
it was the age of foolishness,
it was the epoch of belief,
it was the epoch of incredulity,
it was the season of Light,
it was the season of Darkness,
it was the spring of hope,
it was the winter of despair,*

we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

It was the year of Our Lord one thousand seven hundred and seventy-five. Spiritual revelations were conceded to England at that favoured period, as at this. Mrs. Southcott had recently attained her five-and-twentieth blessed birthday, of whom a prophetic private in the Life Guards had heralded the sublime appearance by announcing that arrangements were made for the swallowing up of London and Westminster. Even the Cock-lane ghost had been laid only a round dozen of years, after rapping out its messages, as the spirits of this very year last past (supernaturally deficient in originality) rapped out theirs. Mere messages in the earthly order of events had lately come to the English Crown and People, from a congress of British subjects in America: which, strange to relate, have proved more important to the

human race than any communications yet received through any of the chickens of the Cock-lane brood.

France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness down hill, making paper money and spending it. Under the guidance of her Christian pastors, she entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, because he had not kneeled down in the rain to do honour to a dirty procession of monks which passed within his view, at a distance of some fifty or sixty yards. It is likely enough that, rooted in the woods of France and Norway, there were growing trees, when that sufferer was put to death, already marked by the Woodman, Fate, to come down and be sawn into boards, to make a certain movable framework with a sack and a knife in it, terrible in history. It is likely enough that in the rough outhouses of some tillers of the heavy lands adjacent to Paris, there were sheltered from the weather that very day, rude carts, bespattered with rustic mire, snuffed about by pigs, and roosted in by poultry, which the Farmer, Death, had already set apart to be his tumbrils of the Revolution. But that Woodman and that Farmer, though they work unceasingly, work silently, and no one heard them as they went about with muffled tread: the rather, forasmuch as to entertain any suspicion that they were awake, was to be atheistical and traitorous.

In England, there was scarcely an amount of order and protection to justify much national boasting. Daring burglaries by armed men, and highway robberies, took place in the capital itself every night; families were publicly cautioned not to go out of town without removing their furniture to upholsterers' warehouses for security; the highwayman in the dark was a City tradesman in the light, and, being recognised and challenged by his fellow-tradesman whom he stopped in his character of "the Captain," gallantly shot him through the head and rode away; the mail was waylaid by seven robbers, and the guard shot three dead, and then got shot dead himself by the other four, "in consequence of the failure of his ammunition:" after which the mail was robbed in peace; that magnificent potentate, the Lord Mayor of London, was made to stand and deliver on Turnham Green, by one highwayman, who despoiled the illustrious creature in sight of all his retinue; prisoners in London gaols fought battles with their turnkeys, and the majesty of the law fired blunderbusses in among them, loaded with rounds of shot and ball; thieves snipped off diamond crosses from the necks of noble lords at Court drawing-rooms; musketeers went into St. Giles's, to search for contraband goods, and the mob fired on the musketeers, and the musketeers fired on the mob, and nobody thought any of these occurrences much out of the common way. In the midst of them, the hangman, ever busy and ever worse than useless, was in constant requisition; now, stringing up long rows of miscellaneous criminals; now, hanging a housebreaker on Saturday who had been taken on Tuesday; now, burning people in the hand at Newgate by the dozen, and now burning pamphlets at the door of Westminster Hall; to-day, taking the life of an atrocious murderer, and to-morrow of a wretched pilferer who had robbed a farmer's boy of sixpence.

All these things, and a thousand like them, came to pass in and close upon the dear old year one thousand seven hundred and seventy-five. Environed by them, while the Woodman and the Farmer worked unheeded, those two of the large jaws, and those other two of the plain and the fair faces, trod with stir enough, and carried their divine rights with a high hand. Thus did the year one thousand seven hundred and seventy-five conduct their Greatnesses, and myriads of small creatures—the creatures of this chronicle among the rest—along the roads that lay before them.

[Ulysses](#) by [James Joyce](#) is [still an enigma](#) for me, having read it twice, I still don't understand it, although I like very much books written with stream of consciousness, like Proust's and Sartre's books. Possibly, it is because you must be extremely fluent in the language in order to

enjoy the book, and I am almost 100% fluent only in French and Hebrew. [Ulysses](#) chronicles the peripatetic appointments and encounters of Leopold Bloom in Dublin in the course of an ordinary day, 16 June 1904. I was born exactly 40 years later. Ulysses is the Latinised name of Odysseus, the hero of Homer's epic poem *Odyssey*, and the novel establishes a series of parallels between its characters and events and those of the poem (e.g., the correspondence of [Leopold Bloom](#) to Odysseus, [Molly Bloom](#) to Penelope, and [Stephen Dedalus](#) to Telemachus). In [Finnegans Wake](#) Joyce invented a unique polyglot-language or *idioglossia* solely for the purpose of this work. This language is composed of composite words from some sixty to seventy world languages, combined to form puns, or portmanteau words and phrases intended to convey several layers of meaning at once. This is probably the most difficult book in English literature.

We bring here a "short" description by Joyce of... water, that no one else ever wrote similarly:

“What in water did Bloom, waterlover, drawer of water, watercarrier, returning to the range, admire?”

Its universality: its democratic equality and constancy to its nature in seeking its own level: its vastness in the ocean of Mercator's projection: its unplumbed profundity in the Sundam trench of the Pacific exceeding 8000 fathoms: the restlessness of its waves and surface particles visiting in turn all points of its seaboard: the independence of its units: the variability of states of sea: its hydrostatic quiescence in calm: its hydrokinetic turgidity in neap and spring tides: its subsidence after devastation: its sterility in the circumpolar icecaps, arctic and antarctic: its climatic and commercial significance: its preponderance of 3 to 1 over the dry land of the globe: its indisputable hegemony extending in square leagues over all the region below the subequatorial tropic of Capricorn: the multisecular stability of its primeval basin: its luteofulvous bed: its capacity to dissolve and hold in solution all soluble substances including millions of tons of the most precious metals: its slow erosions of peninsulas and islands, its persistent formation of homothetic islands, peninsulas and downwardtending promontories: its alluvial deposits: its weight and volume and density: its imperturbability in lagoons and highland tarns: its gradation of colours in the torrid and temperate and frigid zones: its vehicular ramifications in continental lakecontained streams and confluent oceanflowing rivers with their tributaries and transoceanic currents, gulfstream, north and south equatorial courses: its violence in seaquakes, waterspouts, Artesian wells, eruptions, torrents, eddies, freshets, spates, groundswells, watersheds, waterpartings, geysers, cataracts, whirlpools, maelstroms, inundations, deluges, cloudbursts: its vast circumterrestrial ahorizontal curve: its secrecy in springs and latent humidity, revealed by rhabdomantic or hygrometric instruments and exemplified by the well by the hole in the wall at Ashtown gate, saturation of air, distillation of dew: the simplicity of its composition, two constituent parts of hydrogen with one constituent part of oxygen: its healing virtues: its buoyancy in the waters of the Dead Sea: its persevering penetrativeness in runnels, gullies, inadequate dams, leaks on shipboard: its properties for cleansing, quenching thirst and fire, nourishing vegetation: its infallibility as paradigm and paragon: its metamorphoses as vapour, mist, cloud, rain, sleet, snow, hail: its strength in rigid hydrants: its variety of forms in loughs and bays and gulfs and bights and guts and lagoons and atolls and archipelagos and sounds and fjords and minches and tidal estuaries and arms of sea: its solidity in glaciers, icebergs, icefloes: its docility in working hydraulic millwheels, turbines, dynamos, electric power stations, bleachworks, tanneries, scutchmills: its utility in canals, rivers, if navigable, floating and graving docks: its potentiality derivable from harnessed tides or watercourses falling from level to level: its submarine fauna and flora (anacoustic, photophobe), numerically, if not literally, the inhabitants of the globe: its ubiquity as constituting 90 percent of the human body: the noxiousness of its effluvia in lacustrine marshes, pestilential fens, faded flowerwater, stagnant

pools in the waning moon." James Joyce, *Ulysses*, 1922, written with stream of consciousness.

After describing water, Joyce describes sand, also very "shortly" in another of his masterpieces.

"What must it be, then, to bear the manifold tortures of hell forever? Forever! For all eternity! Not for a year or an age but forever. Try to imagine the awful meaning of this. You have often seen the sand on the seashore. How fine are its tiny grains! And how many of those tiny grains go to make up the small handful which a child grasps in its play. Now imagine a mountain of that sand, a million miles high, reaching from the earth to the farthest heavens, and a million miles broad, extending to remotest space, and a million miles in thickness, and imagine such an enormous mass of countless particles of sand multiplied as often as there are leaves in the forest, drops of water in the mighty ocean, feathers on birds, scales on fish, hairs on animals, atoms in the vast expanse of air. And imagine that at the end of every million years a little bird came to that mountain and carried away in its beak a tiny grain of that sand. How many millions upon millions of centuries would pass before that bird had carried away even a square foot of that mountain, how many eons upon eons of ages before it had carried away all. Yet at the end of that immense stretch time not even one instant of eternity could be said to have ended. At the end of all those billions and trillions of years eternity would have scarcely begun. And if that mountain rose again after it had been carried all away again grain by grain, and if it so rose and sank as many times as there are stars in the sky, atoms in the air, drops of water in the sea, leaves on the trees, feathers upon birds, scales upon fish, hairs upon animals – at the end of all those innumerable risings and sinkings of that immeasurably vast mountain not even one single instant of eternity could be said to have ended; even then, at the end of such a period, after that eon of time, there mere thought of which makes our very brain reel dizzily, eternity would have scarcely begun." James Joyce, *A Portrait of the Artist as a Young Man*, 1916.

Finally, water again, in another masterpiece, this time almost incomprehensible, yet moving.

"Anna was, Livia is, Plurabelle's to be. Northmen's thing made southfolk's place but how multy plurators made each one in per-son? Latin me that, my trinity scholar, out of eure sanscreed into oure eryl! Hircus Civis Eblanensis! He had buckgoat paps on him, soft ones for orphans. Ho, Lord! Twins of his bosom. Lord save us! And ho! Hey? What all men. Hot? His tittering daugh-ters of. Whawk? Can't hear with the waters of. The chittering waters of. Flitter-ing bats, fieldmice bawk talk. Ho! Are you not gone ahome? What Thom Malone? Can't hear with bawk of bats, all thim liffey-ing waters of. Ho, talk save us! My foos won't moos. I feel as old as yonder elm. A tale told of Shaun or Shem? All Livia's daughter- sons. Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night!" James Joyce, *Finnegans Wake*, 1939, his last book finished shortly before his death.

Sarcastically, I maintain that there are many affinities between me and James Joyce, who is perceived as the best author of the XXth Century. First of all, both books on *Ulysses* were written with stream of consciousness, as I have written the synopsis of my play/novel in 24 hours on 60 pages, while the protagonists dictated me what they wanted to do and what to write, in a stream of consciousness, with all the dialogues already present in the synopsis. In the next 18 days I only made final touches to my work and typed it. Both authors base their novels on the *Odyssey* – *Ulysses* – Leopold Bloom – is the modern counterpart of *Ulysses*,

like Uly Doron (the Israeli Ulysses) is. Both are tolerant, humanistic, detest violence, and live through an Odyssey in Dublin/Tel Aviv. Furthermore, both are even Jewish. Molly Bloom is Penelope and so is the Israeli Nelly. While Penelope is eternally faithful, Molly is not, having an affair with her manager, after ten years of her celibacy within the marriage. And so is Nelly, who after being faithful to her husband for 20 years, is having an affair with Uly's former manager. Both women are also Jewish, as Molly was born in Gibraltar, the daughter of Lunita Laredo, a Gibraltarian of Spanish Jewish descent, and of course Nelly is also Sephardic, but was born in Larissa, Greece.

Finally, I chose the name of my Diary – A portrait of the idealist as a young man, after Joyce's "diary" – A portrait of the artist as a young man. And if this not enough, Joyce invented a unique polyglot-language for his final book *Finnegans Wake* composed of composite words from some sixty to seventy languages, in a similar way that I use in this book texts from more than 120 languages (Anything you can do I can do better... Annie Get Your Gun), as both are polyglots and use the following languages in their texts – English, French, German, Romansh, Serbian, Croatian, Spanish, Russian, Danish, Dutch, Swedish, Icelandic, Norwegian, Italian of course as Joyce lived in Italy, Greek, Latin, Hebrew. As a matter of fact, the only language that I don't use in my book and Joyce uses is Irish Gaelic, but this is because Joyce was Irish. Well, after all, it maybe incorrect to state that I read twice *Ulysses* and did not understand it, as subconsciously it probably affected my writing in my novel, play, diary, as well as in this book.

But, as a matter of fact you can find in my library many books, plays and dictionaries in all the languages that I have learned, but also in languages that I haven't learned. And so, I once bought a long time ago a dual language book of stories by the Irish writer Padraic Pearse. I thought that I would understand the language but was completely mistaken as it is totally different from the languages that I know or want to learn. I wish to pay tribute to Irish literature that most of it was written in English – to Padraic Pearse, William Butler Yeats, John Millington Synge, but especially to some of my preferred writers who write in English – George Bernard Shaw, Oscar Wilde, Samuel Beckett, Sean O'Casey, and of course James Joyce. My favorite plays by Samuel Beckett [are Waiting for Godot](#), *Endgame*, *Happy Days*. Sean O'Casey: *Juno and the Paycock*, *Within the Gates*, *Red Roses for Me*, *Cock-a-Doodle- Dandy*, *The Shadow of a Gunman*, *The Plough and the Stars*, *The Silver Tassie*, *Purple Dust*, *Hall of Healing*. Oscar Wilde – *A Woman of No Importance*, *Lady Windermere's Fan*, *An Ideal Husband*, *The Importance of Being Earnest*, *Salome*. George Bernard Shaw – *Man and Superman*, *Arms and the Man*, *Candida*, *The Man of Destiny*, *You Never Can Tell*. All my preferred Irish playwrights wrote about social issues, siding the underprivileged, telling the truth about the rich and mighty, hypocrisy, aristocrats and working class. I have seen on stage most of Oscar Wilde's plays, some of George Bernard Shaw's plays, and as far as I recall none of Sean O'Casey's plays although those are the plays that I enjoyed most reading as they dealt with the most important issues that I care about.

One of my favorite playwrights is Samuel Beckett. **Samuel Barclay Beckett** (13 April 1906 – 22 December 1989) was an [Irish avant-garde](#) novelist, playwright, [theatre director](#), and poet, who lived in [Paris](#) for most of his adult life and wrote in both English and French. His work offers a bleak, [tragicomic](#) outlook on human existence, often coupled with [black comedy](#) and [gallows humour](#). Beckett is widely regarded as among the most influential writers of the 20th century. He is considered one of the last [modernists](#). As an inspiration to many later writers, he is also sometimes considered one of the first [postmodernists](#). He is one of the key writers in what [Martin Esslin](#) called the "[Theatre of the Absurd](#)". His work became increasingly [minimalist](#) in his later career. Beckett was awarded the 1969 [Nobel Prize in Literature](#) "for his writing, which—in new forms for the novel and drama—in the destitution of modern man acquires its elevation". Beckett is a true cosmopolitan, born in Ireland, living in Paris, writing

in French and translating his plays into English. Beckett remained in Paris following the outbreak of World War II in 1939, preferring, in his own words, "France at war to Ireland at peace". He was soon a known face in and around [Left Bank](#) cafés, where he strengthened his allegiance with Joyce and forged new ones with artists [Alberto Giacometti](#) and [Marcel Duchamp](#), with whom he regularly played [chess](#). Sometime around December 1937, Beckett had a brief affair with [Peggy Guggenheim](#), who nicknamed him "Oblomov" (after the character in [Ivan Goncharov's novel](#)).

Beckett joined the [French Resistance](#) after the 1940 occupation by Germany, in which he worked as a courier. On several occasions over the next two years he was nearly caught by the [Gestapo](#). In August 1942, his unit was betrayed and he and Suzanne fled south on foot to the safety of the small village of [Roussillon](#), in the [Vaucluse département](#) in [Provence-Alpes-Côte d'Azur](#). There he continued to assist the Resistance by storing armaments in the back yard of his home. During the two years that Beckett stayed in Roussillon he indirectly helped the [Maquis](#) sabotage the German army in the Vaucluse mountains, though he rarely spoke about his wartime work in later life. Beckett was awarded the [Croix de guerre](#) and the [Médaille de la Résistance](#) by the French government for his efforts in fighting the German occupation; to the end of his life, however, Beckett would refer to his work with the French Resistance as "boy scout stuff". While in hiding in Roussillon, he continued work on the novel [Watt](#) (begun in 1941 and completed in 1945, but not published until 1953, though an extract had appeared in the Dublin periodical [Envoy](#)).

Beckett is most famous for his play [En attendant Godot](#) (1953) ([Waiting for Godot](#)). In a much-quoted article, the critic [Vivian Mercier](#) wrote that Beckett "has achieved a theoretical impossibility—a play in which nothing happens, that yet keeps audiences glued to their seats. What's more, since the second act is a subtly different reprise of the first, he has written a play in which nothing happens, twice." Like most of his works after 1947, the play was first written in French with the title *En attendant Godot*. Beckett worked on the play between October 1948 and January 1949. He published it in 1952 and it premièred in 1953; an English translation appeared two years later. Directed by [Roger Blin](#), the play was a critical, popular, and controversial success in Paris. It opened in London in 1955 to mainly negative reviews, but the tide turned with positive reactions from Harold Hobson in [The Sunday Times](#) and, later, [Kenneth Tynan](#). In the United States, it flopped in [Miami](#) and had a qualified success in New York City. After this, the play became extremely popular, with highly successful performances in the US and Germany. It is frequently performed today. Beckett translated all of his works into English himself, with the exception of *Molloy*, for which he collaborated with Patrick Bowles. The success of *Waiting for Godot* opened up a career in theatre for its author. Beckett went on to write successful full-length plays, including *Fin de partie* ([Endgame](#)) (1957), *Krapp's Last Tape* (1958, written in English), [Happy Days](#) (1961, also written in English), and [Play](#) (1963).

Don Juan in Hell by George Bernard Shaw is probably the best philosophical discourse in a play, which exceeds by far all attempts of Goethe in *Faust*. I don't need action in a play or in a film, and of course not in a book. And as such *Man and Superman* with its third act *Don Juan in Hell* is a masterpiece. *Don Juan in Hell* lasts an hour and a half on stage and with the other three acts of *Man and Superman* it lasts like an opera by Wagner. Unfortunately I have only read several times the play, although I noticed that there were many performances of the two parts of the play, that I did not see. That is why I'll bring here only a few lines on the play from Wikipedia and an extract of the play. *Man and Superman* is a four-act [drama](#) written by [George Bernard Shaw](#) in [1903](#). The series was written in response to calls for Shaw to write a play based on the [Don Juan](#) theme. *Man and Superman* opened at [The Royal Court Theatre](#) in London on 23 May 1905, but omitted the third act. A part of the act, *Don Juan in Hell* (Act 3,

Scene 2), was performed when the drama was staged on 4 June 1907 at the Royal Court. The play was not performed in its entirety until 1915, when the Travelling Repertory Company played it at the [Lyceum Theatre, Edinburgh](#). The plot of the play is as follows: Mr. Whitefield has recently died, and his [will](#) indicates that his daughter Ann should be left in the care of two men, Roebuck Ramsden and Jack Tanner. Ramsden, a venerable old man, distrusts Jack Tanner, an eloquent youth with revolutionary ideas, saying "He is prodigiously fluent of speech, restless, excitable (mark the snorting nostril and the restless blue eye, just the thirty-secondth of an inch too wide open), possibly a little mad". In spite of what Ramsden says, Ann accepts Tanner as her [guardian](#), though Tanner doesn't want the position at all. She also challenges Tanner's revolutionary beliefs with her own ideas. Despite Tanner's professed dedication to [anarchy](#), he is unable to disarm Ann's charm, and she ultimately persuades him to marry her, choosing him over her more persistent suitor, a young man named Octavius Robinson. *Don Juan in Hell* consists of a philosophical debate between Don Juan (played by the same actor who plays Jack Tanner), and the [Devil](#), with Doña Ana (Ann) and the [Statue](#) of Don Gonzalo, Ana's father (Roebuck Ramsden) looking on. This third act is often performed separately as a play in its own right, most famously during the 1950s in a concert version, featuring [Charles Boyer](#) as Don Juan, [Charles Laughton](#) as the Devil, [Cedric Hardwicke](#) as the Commander and [Agnes Moorehead](#) as Doña Ana. This version was also released as a [spoken word album](#) on [LP](#), the complete performance recording is now available on the internet. In 1974–75, [Kurt Kaszner](#), [Myrna Loy](#), [Edward Mulhare](#) and [Ricardo Montalban](#) toured nationwide in [John Houseman](#)'s reprise of the production, playing 158 cities in six months.

Although *Man and Superman* can be performed as a light [comedy of manners](#), Shaw intended the drama to be something much deeper, as suggested by the title, which comes from [Friedrich Nietzsche](#)'s philosophical ideas about the "[Übermensch](#)". The plot centres on John Tanner, author of "The Revolutionist's Handbook and Pocket Companion", which is published with the play as a 58-page appendix. Both in the play and in the "Handbook" Shaw takes Nietzsche's theme that mankind is evolving, through [natural selection](#), towards "superman" and develops the argument to suggest that the prime mover in selection is the woman — Tanner is a confirmed bachelor despite the pursuits of Ann Whitefield and her persistent efforts to entice him to marry her. Ann is referred to as "the [Life Force](#)" and represents Shaw's view that in every culture, it is the women who force the men to marry them rather than the men who take the initiative. We bring here an extract from Don Juan in Hell, in the third act of Shaw's *Man and Superman*.

THE DEVIL. [nettled] Well, you've no capacity for enjoyment. Will that satisfy you?

DON JUAN. It is a somewhat less insufferable form of cant than the other. But if you'll allow me, I'll take refuge, as usual, in solitude.

THE DEVIL. Why not take refuge in Heaven? That's the proper place for you. [To Ana] Come, Senora! could you not persuade him for his own good to try a change of air?

ANA. But can he go to Heaven if he wants to?

THE DEVIL. What's to prevent him?

ANA. Can anybody—can I go to Heaven if I want to?

THE DEVIL. [rather contemptuously] Certainly, if your taste lies that way.

ANA. But why doesn't everybody go to Heaven, then?

THE STATUE. [chuckling] I can tell you that, my dear. It's because heaven is the most angelically dull place in all creation: that's why.

THE DEVIL. His excellency the Commander puts it with military bluntness; but the strain of living in Heaven is intolerable. There is a notion that I was turned out of it; but as a matter of fact nothing could have induced me to stay there. I simply left it and organized this place.

THE STATUE. I don't wonder at it. Nobody could stand an eternity of heaven.

THE DEVIL. Oh, it suits some people. Let us be just, Commander: it is a question of temperament. I don't admire the heavenly temperament: I don't understand it: I don't know that I particularly want to understand it; but it takes all sorts to make a universe. There is no accounting for tastes: there are people who like it. I think Don Juan would like it.

DON JUAN. But—pardon my frankness—could you really go back there if you desired to; or are the grapes sour?

THE DEVIL. Back there! I often go back there. Have you never read the book of Job? Have you any canonical authority for assuming that there is any barrier between our circle and the other one?

ANA. But surely there is a great gulf fixed.

THE DEVIL. Dear lady: a parable must not be taken literally. The gulf is the difference between the angelic and the diabolic temperament. What more impassable gulf could you have? Think of what you have seen on earth. There is no physical gulf between the philosopher's class room and the bull ring; but the bull fighters do not come to the class room for all that. Have you ever been in the country where I have the largest following—England? There they have great racecourses, and also concert rooms where they play the classical compositions of his Excellency's friend Mozart. Those who go to the racecourses can stay away from them and go to the classical concerts instead if they like: there is no law against it; for Englishmen never will be slaves: they are free to do whatever the Government and public opinion allows them to do. And the classical concert is admitted to be a higher, more cultivated, poetic, intellectual, ennobling place than the racecourse. But do the lovers of racing desert their sport and flock to the concert room? Not they. They would suffer there all the weariness the Commander has suffered in heaven. There is the great gulf of the parable between the two places. A mere physical gulf they could bridge; or at least I could bridge it for them (the earth is full of Devil's Bridges); but the gulf of dislike is impassable and eternal. And that is the only gulf that separates my friends here from those who are invidiously called the blest.

ANA. I shall go to heaven at once.

THE STATUE. My child; one word of warning first. Let me complete my friend Lucifer's similitude of the classical concert. At every one of those concerts in England you will find rows of weary people who are there, not because they really like classical music, but because they think they ought to like it. Well, there is the same thing in heaven. A number of people sit there in glory, not because they are happy, but because they think they owe it to their position to be in heaven. They are almost all English.

THE DEVIL. Yes: the Southerners give it up and join me just as you have done. But the English really do not seem to know when they are thoroughly miserable. An Englishman thinks he is moral when he is only uncomfortable.

THE STATUE. In short, my daughter, if you go to Heaven without being naturally qualified for it, you will not enjoy yourself there.

ANA. And who dares say that I am not naturally qualified for it? The most distinguished princes of the Church have never questioned it. I owe it to myself to leave this place at once.

THE DEVIL. [offended] As you please, Senora. I should have expected better taste from you.

ANA. Father: I shall expect you to come with me. You cannot stay here. What will people say?

THE STATUE. People! Why, the best people are here—princes of the church and all. So few go to Heaven, and so many come here, that the blest, once called a heavenly host, are a continually dwindling minority. The saints, the fathers, the elect of long ago are the cranks, the faddists, the outsiders of to-day.

THE DEVIL. It is true. From the beginning of my career I knew that I should win in the long run by sheer weight of public opinion, in spite of the long campaign of misrepresentation and calumny against me. At bottom the universe is a constitutional one; and with such a majority as mine I cannot be kept permanently out of office.

DON JUAN. I think, Ana, you had better stay here.

ANA. [jealously] You do not want me to go with you.

DON JUAN. Surely you do not want to enter Heaven in the company of a reprobate like me.

ANA. All souls are equally precious. You repent, do you not?

DON JUAN. My dear Ana, you are silly. Do you suppose heaven is like earth, where people persuade themselves that what is done can be undone by repentance; that what is spoken can be unspoken by withdrawing it; that what is true can be annihilated by a general agreement to give it the lie? No: heaven is the home of the masters of reality: that is why I am going thither.

ANA. Thank you: I am going to heaven for happiness. I have had quite enough of reality on earth.

DON JUAN. Then you must stay here; for hell is the home of the unreal and of the seekers for happiness. It is the only refuge from heaven, which is, as I tell you, the home of the masters of reality, and from earth, which is the home of the slaves of reality. The earth is a nursery in which men and women play at being heroes and heroines, saints and sinners; but they are dragged down from their fool's paradise by their bodies: hunger and cold and thirst, age and decay and disease, death above all, make them slaves of reality: thrice a day meals must be eaten and digested: thrice a century a new generation must be engendered: ages of faith, of romance, and of science are all driven at last to have but one prayer, "Make me a healthy animal." But here you escape the tyranny of the flesh; for here you are not an animal at all: you are a ghost, an appearance, an illusion, a convention, deathless, ageless: in a word, bodiless. There are no social questions here, no political questions, no religious questions, best of all, perhaps, no sanitary questions. Here you call your appearance beauty, your emotions love, your sentiments heroism, your aspirations virtue, just as you did on earth; but here there are no hard facts to contradict you, no ironic contrast of your needs with your pretensions, no human comedy, nothing but a perpetual romance, a universal melodrama. As our German friend put it in his poem, "the poetically nonsensical here is good sense; and the Eternal Feminine draws us ever upward and on"—without getting us a step farther. And yet you want to leave this paradise!

ANA. But if Hell be so beautiful as this, how glorious must heaven be!

The Devil, the Statue, and Don Juan all begin to speak at once in violent protest; then stop, abashed.

DON JUAN. I beg your pardon.

THE DEVIL. Not at all. I interrupted you.

THE STATUE. You were going to say something.

DON JUAN. After you, gentlemen.

THE DEVIL. [to Don Juan] You have been so eloquent on the advantages of my dominions that I leave you to do equal justice to the drawbacks of the alternative establishment.

DON JUAN. In Heaven, as I picture it, dear lady, you live and work instead of playing and pretending. You face things as they are; you escape nothing but glamor; and your steadfastness and your peril are your glory. If the play still goes on here and on earth, and all the world is a stage, Heaven is at least behind the scenes. But Heaven cannot be described by metaphor. Thither I shall go presently, because there I hope to escape at last from lies and from the tedious, vulgar pursuit of happiness, to spend my eons in contemplation—

We give here from the Internet an excellent review on the Irish Sean O'Casey's life and plays:

Sean O'Casey, a child of the Dublin slums, was born in 1880 to a Protestant family. He had a grim childhood of poverty, poor eyesight, and ill health. Sean O'Casey was an idealist with a strong sense of justice that marked his life and work. Early in his adult life he was caught up in the fervour of the Gaelic League and in the amateur theatre movement. O'Casey claimed he found his "faith" in the socialist ideals of Jim Larkin's crusade for the Irish working class. (The general strike of 1913 began the first demands for Irish liberation.) In his early forties, while continuing to support himself as a labourer, he wrote, in quick succession three realistic plays about the slums of Dublin. *The Shadow of a Gunman*, *Juno and the Paycock*, and *The Plough and the Stars* were performed at the Abbey Theatre in 1923, 1924, and 1926 respectively. The first takes up the terrors of the Black and Tans in Dublin. The second has a Civil War theme, and the last is focused on the Irish Citizen Army and the Easter Rising. These plays provoked public outcry mainly because of O'Casey's consistent refusal to glorify the violence of the nationalist movement, instead mocking the heroics of war and presenting the theme that dead heroes were far outnumbered by dead innocent people. Frank O'Connor, in *A Short History of Irish Literature: A Backward Look*, says that what unifies these plays and sets them apart from O'Casey's later works is "the bitter recognition that while the men dream, drink, drivel, dress up and go play-acting, some woman with as much brains and far more industry sacrifices herself to keep the little spark of human life from going out altogether." O'Casey followed these plays of realism with *The Silver Tassie*, which was submitted to the Abbey Theatre in 1927. It was a play considered more symbolic and expressionistic than the previous Abbey plays. While three acts were in typical lively O'Casey style, the second act included chants and dance movement.

Most of his plays which followed, filled with symbolism and fantasy, were infused with the evangelical view that became the theme of the rest of O'Casey's life. These plays include *Within the Gates*, *The Star Turns Red*, *Purple Dust*, *Red Roses for Me*, *Oak Leaves and Lavender*, and *Cock A Doodle Dandy*. With the exception of *Within the Gates*, none of the later plays had the critical acclaim or success that were given his earlier work. O'Casey's alleged communism represents another aspect of his life and work which calls for interpretation. Brooks Atkinson, in his *Introduction to The Sean O'Casey Reader*, presents a balanced view of O'Casey's professed allegiance. Like other aspects of O'Casey's creativity, Atkinson saw him as an original in his thinking, for O'Casey saw Keats, Shelley, Dickens, Whitman, even Jesus Christ as Communists. "Any man who is honest and gives all he can to the community is a Communist," O'Casey said. His only humourless play, *The Star Turns Red*, put on by a leftist group in London in 1940, was his salute to Communism. As Atkinson points out, despite O'Casey's public comments, his play, and his articles for "The London Daily Worker," the author's "Communism had a flamboyant style. But it must have perplexed orthodox Communists. As usual, he made his own rules and preserved his personal independence." O'Casey's finest writing after his self-imposed exile from Ireland in 1926 is considered to be his six volumes of autobiography: *I Knock at the Door*, *Pictures in the Hallway*, *Drums Under the Window*, *Inishfallen Fare Thee Well*, *Rose and Crown*, and *Sunset and Evening Star*. They were written as stream of consciousness works and in a brilliantly subjective style and voice of the third person named Johnny Casside.

David Krause, author of *Sean O'Casey and His World*, says of the autobiography: "Like the voluble characters in his plays, O'Casey can be profligate and exuberant with words, playing with their sounds and meanings, indulging in the Joycean game of puns, parodies, malapropisms and comic invective." Brooks Atkinson remarks that Sean O'Casey "wrote the most glorious English of his era - the English nearest in colour and strength to the

Elizabethan. . .He had the moral courage of an idealist. I think God had reason to be proud of Sean O'Casey." - <http://www.irish-society.org/home/hedgemaster-archives-2/people/o-casey-sean>

Most of the Irish writers didn't write in Irish Gaelic, a Goidelic language spoken only by 140,000 native speakers but by one million as a second language. **Irish** (*Gaeilge*), sometimes referred to as **Gaelic** or **Irish Gaelic**, is a [Goidelic language](#) of the [Indo-European languages family](#), originating in [Ireland](#) and historically spoken by the [Irish people](#). Irish is spoken as a [first language](#) by a small minority of Irish people, and as a [second language](#) by a rather larger group. Irish enjoys [constitutional](#) status as the [national and first official language](#) of the [Republic of Ireland](#), and is an officially recognised [minority language in Northern Ireland](#). It is also among official [languages of the European Union](#). The public body [Foras na Gaeilge](#) is responsible for the promotion of the language throughout Ireland. Irish was the predominant language of the Irish people for most of their recorded history, and they brought it with them to other regions, notably [Scotland](#) and the [Isle of Man](#), where through earlier branching from [Middle Irish](#) it gave rise to [Scottish Gaelic](#) and [Manx](#) respectively. It has [the oldest vernacular literature](#) – the speech of the common people - in Western Europe, dating from the 4th century.

Efforts have been made by the state, individuals and organisations to preserve, promote and revive the language, but with mixed results. I'll quote here the last lines of Pearse's beautiful and captivating short story An Bhean Chaointe – The Keening Woman in Irish people's "mother tongue", and by that I comply completely to James Joyce writings, as I have now in my book Irish Gaelic as well. James Joyce wouldn't boycott Jews or Israelis, as some of his compatriots do unfortunately, as for sure he loved and appreciated Jews, maybe because he met them and did not emit an opinion biased by a Nazi anti-Semitic propaganda as the BDS pile of lies does, and unaware people in Ireland, the UK and Scandinavia believe it.

'An rugadh riamh ar an bhfear dubh?' arsa mo dheirfiur.

'Was the stranger ever caught?'

'Ni rugadh, muis', arsa m'athair. 'Is beag an baol a bhi air.'

'No, he was in no danger.'

'Ciarbh e an fear dubh, meas tu a dheaide?' arsa mise.

'Who do you think the stranger was?'

'Creidim i lathair De,' arsa m'athair, 'gur pilear o Chaislean Bhaile Atha Cliath a bhi ann. Chonaic Cuimin O Niadh fear an-chosuil leis at tabhairt fianaise in aghaidh buachalla eile i dTuaim bliain ina dhiaidh sin.'

'I believe before God', my father said, 'that he was a peeler from Dublin Castle. Cuimin O Niadh saw a man very like him giving evidence against another boy in Tuam a year afterwards.'

'A dheaide', arsa Seainin go hobann, 'nuair a bheas mise im fhear, maroidh me an fea dubh sin.'

'Daddy,' Sean said suddenly, when I'm a man, I'll kill that stranger.'

'Sabhala Dia sinn', adeir mo mhathair.

Leag m'athair a lamh ar chloigeann Sheainin.

My father laid his hand on Sean's head.

'B'fheidir, a mhaicin,' ar seisean, 'go mbeadh muid uilig ag baint 'teaili-ho' as an arm dubh sul rachas cre orainn!'

'Maybe we'll all be taking 'tally-ho' out of the black soldiers, before we die!' he said.

'Ta se in am Paidrin,' adeir mo mhathair.

'It's time for the Rosary,' said my mother.

After typing the original text and the translation, we observe that Irish is not so stranger to other languages and that we can understand some of the text. We'll start with the omission. The translator has forgotten to translate the sentence: 'Sabhala Dia sinn', adeir mo mhathair. First of all, it's a sentence said by the mother, as in the last sentence we find "adeir mo mhathair", exactly like in the omitted sentence. So, this sentence ends with "said my mother". She said to her son Sean who wants to kill the stranger: God save us/Que Dieu nous garde/שמור/אלוהים/Auzubillah. How do I know it? First of all – intuition and then context. Sabhala must be "save", Dia is God, sinn is us. Why Dia is God, first of all because it is written in capital letter and also because in other sentences De is God. And we must not confuse sin with one n and sinn with two n... So, this is a short course in Irish Gaelic, which today is the first time that I read it carefully.

Finally, a few words about the Scots, not about their language as brought out in extracts and links in this book, but about my visit to Scotland, and the excellent education that my father Albert received at the Boy School of the Church of Scotland Mission in Smyrna. On 28th June, 1921, he received at the end of Session 1920-1921 (he was 15.5 years old) a prize – the book *The Voyage of the Blue Vega* by W. Gordon Stables awarded to Albert Cori (all the Cori family had an i ending, like in Coria, like the Italian segment of the family and even like his brother and parents, but Albert decided to Anglicize his family name with a y ending changing his name to Cory). His grades were: 2nd in Scripture History and Geography, 1st in English, Grammar, Calligraphy, Composition, French and Hebrew, with a Perfect Attendance. And this reminds me of a story that he told me about this school: when he was a younger, the pupils were required to pray every morning with closed eyes – every one to his God, as in this school studied pupils from many religions. But, as my father had a competitor for the first grades – this pupil reported him to the headmaster that he didn't close his eyes during the prayer. The headmaster punished my father but he punished the tell-tale twice as much – first of all for informing out of spite, but even more because he kept his eyes opened during the prayer, otherwise how could he have seen the event? There were once excellent educators, fair, dedicated, wise, strict, erudite, even in the cosmopolitan Smyrna, they were Scots in the case of my father, French in the case of my mother, both of them received their education at Church schools, where have those teachers vanished?

I [visited](#) extensively [England](#) – [London](#), Oxford, Cambridge, Windsor, Stonehenge, [Windermere](#), but also [made short](#) visits to Wales and [planned a long](#) trip to Scotland with my family. This was the first time (1978) that my wife Ruthy and the two kids Yossi aged 7 and Amir aged 4 went abroad and after staying a week in London, we took a train to Edinburgh, well, we thought we did. I read that the train to Edinburgh departs from platform 3 at 8.30 in the morning, so we came with all the suitcases early enough to take good seats. We arrived at 8.15 and found good places, but the train left at 8.20. That is strange, I thought, we know that the English are punctual (Phileas Fogg), but how come that the train leaves ten minutes before time? I went to the conductor who told me that the train is an express train headed south. I was astonished, all my plans were shattered, what will I do with my family who traveled for the first time abroad, how will we catch the organized tour to Scotland? Man tracht und Gott

And his grave has got no name.

Neniu nomo estas.

And there, till Christ call forth the dead,
In silence let him lie:
No need to waste the foolish tear,
Or have the windy sigh:
The man had killed the thing he loved,
And so he had to die.

Gis Krist' mortintojn vekos, pace
Atendu li la tagon:
Malsagan larmon ne malsparu,
same suspirosvagon;
l' amajon murdis li kaj donis
Per sia viv' la pagon.

And all men kill the thing they love,
By all let this be heard,
Some do it with a bitter look,
Some with a flattering word,
The coward does it with a kiss,
The brave man with a sword!

L' amajon murdas ciu homo;
Auskultu! Per okulo
Amara kelkaj, kelkaj dume
Per flato kaj simulo;
Perkise faras gin poltrono,
Perglave kuraglo.

And the final lines of *The Picture of Dorian Gray* by Oscar Wilde, one of my favorite books, that I've read, seen on screen, on stage, and that I always find new layers when reading it. It was an unjust mirror, this mirror of his soul that he was looking at. Vanity? Curiosity? Hypocrisy? Had there been nothing more in his renunciation than that? There had been something more. At least he thought so. But who could tell? And this murder,--was it to dog him all his life? Was he never to get rid of the past? Was he really to confess? No. There was only one bit of evidence left against him. The picture itself,--that was evidence. He would destroy it. Why had he kept it so long? It had given him pleasure once to watch it changing and growing old. Of late he had felt no such pleasure. It had kept him awake at night. When he had been away, he had been filled with terror lest other eyes should look upon it. It had brought melancholy across his passions. Its mere memory had marred many moments of joy. It had been like conscience to him. Yes, it had been conscience. He would destroy it. He looked round, and saw the knife that had stabbed Basil Hallward. He had cleaned it many times, till there was no stain left upon it. It was bright, and glistened. As it had killed the painter, so it would kill the painter's work, and all that that meant. It would kill the past, and when that was dead he would be free. He seized it, and stabbed the canvas with it, ripping the thing right up from top to bottom. There was a cry heard, and a crash. The cry was so horrible in its agony that the frightened servants woke, and crept out of their rooms. Two gentlemen, who were passing in the Square below, stopped, and looked up at the great house. They walked on till they met a policeman, and brought him back. The man rang the bell several times, but there was no answer. The house was all dark, except for a light in one of the top windows. After a time, he went away, and stood in the portico of the next house and watched.

"Whose house is that, constable?" asked the elder of the two gentlemen.

"Mr. Dorian Gray's, sir," answered the policeman.

They looked at each other, as they walked away, and sneered. One of them was Sir Henry Ashton's uncle. Inside, in the servants' part of the house, the half-clad domestics were talking in low whispers to each other. Old Mrs. Leaf was crying, and wringing her hands. Francis was as pale as death. After about a quarter of an hour, he got the coachman and one of the footmen and crept up-stairs. They knocked, but there was no reply. They called out. Everything was still. Finally, after vainly trying to force the door, they got on the roof, and dropped down on to the balcony. The windows yielded easily: the bolts were old. When they entered, they found hanging upon the wall a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty. Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage. It was not till they had examined the rings that they recognized who it was.

CORY'S LIST OF THE 100 BEST AUTHORS OF THE 20TH CENTURY WITH COMMENTS

I chose my own list of the [best authors of the 20th century](#), which I hope is more balanced than Le Monde's list, although it is biased to French and English authors. I think that those authors are the best, but I reckon that my list is subjective as all the others, including also primarily European languages, as well as Israeli authors and even Yiddish & Ladino authors. Yet, I reckon that about 20% of the list should be international. I include in the list books in the different languages but I don't rate the books within every language and of course I don't rate the languages. In case that an author from a different nationality writes a book in a different language I mention the nationality, for example Nabokov is a Russian author writing in English and he'll be in the list of English (the language) authors, unless in the case of Indian, Nigerian or Kenyan authors who write in English but primarily on local subjects – in this case those authors are comprised in the category of Nigerian, Indian or Kenyan. The authors are excellent and I don't think that it is possible to rate them within the category of 100 or 200 best authors – who is best Kafka or Sartre, both are excellent. Nevertheless, I put in Bold the best of the best, the crème de la crème, without rating the authors within the category of the best of the best. I put in Italics the authors who were awarded a [Nobel Prize in Literature](#). Some [of them are](#) included in my lists, but some of them are not. Nevertheless, I mention also the [Nobel Prize laureates](#) who are not in my lists, as I try to be [as objective as possible](#), and if I don't know them or have not read any of their books, it doesn't mean that they are not excellent, therefore I mention them without including them in my lists. I have also added another category for the three leading literatures – French, English and German – books in excess of the list of the best authors, as otherwise the proportion of those languages would be too great. I have read books by almost all those authors and of course I don't rate the books of every author as most of them are excellent – what is better Topaze or Marius by Marcel Pagnol? – so I include only the authors but not the books. The list of the books can be found in the list of "20th century in Literature" on Wikipedia.

THE LEADING LITERATURES – FRENCH, ENGLISH, GERMAN

1. **French/Belgian** – **Marcel Proust**, **Marcel Pagnol**, *Jean-Paul Sartre* (1964 – declined), **Jacques Prevert**, **Jean Anouilh**, *Albert Camus* (1957), **Andre Malraux**, *Andre Gide* (1947), *Francois Mauriac* (1952), **Eugene Ionesco** (Romanian), *Samuel Beckett* (1969, Irish), **Albert Cohen** (Swiss, born in Greece), Louis Aragon, Louis-Ferdinand Celine, Antoine de Saint-Exupery, Simone de Beauvoir, Jean Giraudoux, Jean Giono, Georges Duhamel, Paul Claudel, Colette, Paul Eluard, Jules Romains, Jean Genet, Andre Maurois. 25 authors, a quarter of the original list, among them 12 are the best authors of the list. My best authors, whom I read with pleasure most of their books, of course in French, are first of all Pagnol, Sartre (novels, plays, and an excellent biography), Prevert (his unique poetry), Anouilh (his excellent and modern plays), and Cohen (one of the best novelists of 20th century, his Jewish characters are unforgettable). But I enjoy reading also Gide, Camus, Maurois, Anouilh, Malraux, Mauriac, Ionesco, Duhamel and Colette. I have written at length in my book about Pagnol's plays and novels, Ionesco's Rhinoceros, etc. I could write long articles about every author in this list, on some of them I have written indeed in Hebrew, but this book is long enough anyway...

If we include other outstanding authors and authors of best sellers we add: Françoise Sagan, Jules Renard, Alain-Fournier, Guillaume Apollinaire, Herge (Belgian), Rene Goscinny and

Albert Uderzo, Raymond Queneau, Vercors, Andre Breton, Marguerite Duras, Nathalie Sarraute, Blaise Cendrars, Georges Simenon (Belgian), Georges Perec, Marguerite Yourcenar (Belgian), Jean Cocteau, whom I like very much, Marcel Ayme, Francois-Regis Bastide, Pierre Daninos, Maurice Barres, Georges Bernanos, Maurice Druon whom I like very much, Joseph Kessel...

I differ from the anti-Semitic writings of Maurice Barres and Georges Bernanos, still they are good writers worth to be included at least in the list of the authors on top of the 25. In the opposite spectrum we find two of my favorite authors – [Maurice Druon](#), author of *Les grandes familles* that I read and saw [the film](#), and his uncle [Joseph Kessel](#), author of *L'armee des ombres* and many other books that were adapted to excellent films that I saw). In 1943 Joseph Kessel and his nephew [Maurice Druon](#) translated [Anna Marly's](#) song [Chant des Partisans](#) into [French](#) from its original [Russian](#). The song became one of the anthems of the [Free French Forces](#) during the [Second World War](#). The [Chant des Partisans](#) is one of the best songs ever written, with [poignant lyrics](#) (that can be watched in the link) and music. This is probably the ultimate answer to the anti-Semitic writers that two of the best French authors who wrote the most patriotic French song were Jewish, born. But this should not surprise us as the author (lyrics and music) of the most [patriotic](#) American song [God Bless America](#) – [Irving Berlin](#) – was Jewish too, born in Russia, named Israel, who changed his name from Ballin to Berlin... This is ironic as the three authors of the most patriotic songs were Jews from Russian origin and not French or American from many generations, but their songs symbolized the spirit of World War II for the allied French and American people, and were sung by millions then and today, after 9/11 by Celine Dion.

Back to the list - *Roger Martin du Gard* (1937), Romain Gary/Emile Ajar/Roman Kacew (Russian), Jacques Lanzmann, Pierre Loti, Raymond Radiguet (died at the age of 20), Christiane Rochefort, *Romain Rolland* (1915), Elsa Triolet (Russian), Michel Zevaco, Marek Halter (Pole) – I have read with pleasure many of his books, Charles Peguy, Francis Jammes, Emile Verhaeren (Belgian), Anna de Noailles, Max Jacob, Sacha Guitry (I have seen many of his plays), Paul Valery, *Henri Bergson* (1927), Tristan Tzara (Romanian), Marcel Achard, Henri Troyat, who has written many excellent biographies. On top of the 25 authors we can find 45 more authors who were not included because I have decided to restrict arbitrarily the list of any literature in a language to 25 authors, or a quarter of the total list. So, we have three layers – 12 are the best of the best, 25 are in the list, 45 are in excess of the list, or 70 in total. We'll include those authors in the configurations of the list. Almost all the authors are French, some of them have a foreign origin. There are 4 Belgians, 2 Russians, 2 Romanians, 1 Pole, 1 Swiss and 1 Irish. I do not include Nobel Laureates in the lists beyond the 8 in the list of the 25 and the excess authors. However, there are more laureates who are not included at all in my lists but should be mentioned here: 1. *Patrick Modiano* (2014), 2. *J. M. G. Le Clezio* (2008), 3. *Claude Simon* (1985), 4. *Saint-John Perse* (1960), 5. *Anatole France* (1921) – an outstanding author whose main activities were in the 19th century. 6. *Frederic Mistral* (1904) – who wrote in Provençal, and is mentioned and quoted in the Provençal chapter of this book. 7. *Sully Prudhomme* – 1901. In total 15 (8+7) French authors were Nobel Prize Laureates in Literature. To those authors we have to add a Belgian Nobel Prize winner author - 8. *Maurice Maeterlink* (1911), so in total there are 16 (8+8) Nobel Prize laureates in French. If we add the 8 Nobel laureates not in my lists, we arrive to a total of 78 authors in French. To this number we have to add the French author who is in my cosmopolitan list (1), as well as the African authors who write in French, but write mainly about African subjects (4) amounting to 83, but we'll restrict to the original list of 70 authors, as we don't want to duplicate my lists with authors appearing in Cosmopolitan and African lists.

2. **English/American/Irish** – *Ernest Hemingway* (1954, US), **D. H. Lawrence**, **Arthur Miller** (US), **Tennessee Williams** (US), *Sinclair Lewis* (1930, US), **F. Scott Fitzgerald**

(US), *John Steinbeck* (1962, US), *James Joyce* (Irish), *William Faulkner* (1949, US), *George Bernard Shaw* (1925, Irish), *Virginia Woolfe*, *John Dos Passos* (US), *Eugene O'Neill* (1936, US), *T. S. Eliot* (1948, US/UK), Graham Greene, Aldous Huxley, George Orwell, Vladimir Nabokov (Russian), Arthur Conan Doyle, H. G Wells, J. R. R. Tolkien, Jack London (US), J. D. Salinger (US), Henry Miller (US), Salman Rushdie (Indian). 25 authors, a quarter of the original list, among them 13 are the best authors of the list. If we include also other outstanding authors and authors of best sellers we could add James Hadley Chase, Raymond Chandler (US), Leon Uris (US), James Clavell (Australia), Margaret Mitchell (US), Agatha Christie, Ayn Rand (born in Russia, US), Jack Kerouac (French Canadian), Joseph Conrad (Pole), William Styron (US), Theodor Dreiser (US), *Saul Bellow* (1976, US/Canada), Norman Mailer (US), Philip Roth (US), W. Somerset Maugham, Nelle Harper Lee (US), Richard Bach (US), Truman Capote (US), John Irving (US), Sean O'Casey (Irish), Clifford Odets (US), Robert Frost (US), Dylan Thomas, Noel Coward, Arthur Koestler (Hungarian), Alan Paton (South Africa), Bernard Malamud (US), Isaac Asimov (US), Iris Murdoch, Allen Ginsberg (US), *Harold Pinter* (2005), John Osborne, Anthony Burgess, Tom Stoppard, John Le Carre, Mario Puzo (US), *William Butler Yeats* (1923, Irish), William Saroyan (US), *Pearl S. Buck* (1938, US), A. J. Cronin, Ezra Pound (US), *Winston Churchill* (1953), *Bertrand Russell* (1950), *John Galsworthy* (1932), *Rudyard Kipling* (1907).

I like most French literature, it is my mother tongue, and I understand the language almost perfectly. However, trying to be objective, I have to admit that at least in the twentieth century the literature in English is probably much better and prolific, mainly the US literature, possibly because so many authors from all over the world wrote in English and resided in the US. I enjoy to read most, of course in English, the excellent books by Hemingway, Lewis, Lawrence. Plays by Arthur Miller and Tennessee Williams – I have read and seen most of their plays, Shaw, O'Neill and Pinter – who have written some of the best plays of the 20th century. I read less but enjoy nevertheless reading Woolfe, Faulkner, Steinbeck, Dos Passos, and Joyce. But I have read at least some of the books by the other authors of this glorious list, so varied, so good, so moving. I have written and quoted at length in this book about the books by Scott Fitzgerald, Sinclair Lewis, D. H. Lawrence, James Joyce, the plays by Arthur Miller, George Bernard Shaw, etc. I have read biographies of Arthur Miller, Tennessee Williams, Hemingway, G. B. Shaw, etc.

We have three layers: 13 are the best of the best, 25 are the best authors because I have decided arbitrarily that no more than a quarter of authors in the original list can come from any language. Authors in excess to the 25 amount here to 45, so if the list was larger it would have included 70 authors in English compared to 70 in French. In the original list of 25 we can find that half are from the US – 13, 2 are Irish, 1 Russian and 1 Indian. Thus only 8 authors are from the UK. The same proportions can be found in the list of the 45 authors in excess to the list of the 25 – 22 are from the US, 2 are Irish, 1 is Australian, 1 is Canadian, 1 South African, 1 Pole, 1 Hungarian, in total 29, and 16 are from the UK. Probably, the 70 authors writing in English have sold the largest numbers of books, which is not surprising as there are much more English speakers.

There is another category – Nobel Prize laureates who are not included in my lists (on top of the 15 who are included in my lists), but should be mentioned nevertheless, as their choice was quite objective: 1. *Patrick White* (1973) – Australian. 2. *Alice Munro* (2013) – Canadian. 3. *V. S. Naipaul* (2001) – UK/Trinidad and Tobago. 4. *Derek Walcott* – (1992) – Saint Lucia. 5. *Seamus Heaney* (1995) – Ireland. 6. *Doris Lessing* (2007) – UK. 7. *William Golding* (1983) – UK, 8. *Toni Morrison* (1993) – US. This list is much more cosmopolitan than my list, including authors that were completely unknown to me, such as Walcott, White, Naipaul, coming from Saint Lucia, Australia and Trinidad. We should mention also 3 other African writers who were awarded the Nobel Prize but are not listed in the English lists, as most of

their writings is about African topics: *Nadine Gordimer* (1991) – South Africa, *J. M. Coetzee* (2003) – South Africa. and *Wole Soyinka* (1986) – Nigeria. In total there are 23 Nobel Prize laureates authors who wrote in English (15 + 8, without the Africans), 77% more compared to the Nobel Prize laureates authors who wrote in German, and 44% more than the Nobelists in French. If we add the 8 additional Nobelist authors to our lists we arrive to 78 authors in English. To this number we have to add the English author who is in my cosmopolitan list (1), as well as the African authors who write in English, but live, operate and write mainly about African subjects (6, 3 of them are Nobelists), and we reach a total number of 85 writers (78+1+6) writing worldwide in English. The total number of Nobelists writing in English amounts to 26 (23+3 Africans). But we'll restrict to the 70 authors of my original lists, in order not to duplicate the Cory's lists.

French and English authors comprise exactly half (50) of the total authors of the 20th century, and half of them (25) – a quarter of the 100 best authors – are the best of the best authors. My list is less biased than *Le Monde's* list, but is possibly biased as well, as it reckons that the French and English (mainly American) authors are the best in the world. However, I do believe that the 20th century was mainly the century of authors in English and French who influenced most the literature and the intelligentsia of the world with giants as Sartre, Proust, Camus, Pagnol, Ionesco, Prevert, Gide, Beckett, Arthur Miller, Tennessee Williams, Hemingway, Scott Fitzgerald, James Joyce, G. B. Shaw, Faulkner, Steinbeck, Virginia Woolfe, O'Neill, and others.

3. German/Austrian/Swiss – Franz Kafka (Czech), **Thomas Mann** (1929), **Bertolt Brecht**, **Heinrich Mann**, **Sigmund Freud** (Austria), **Hans Fallada**, **Stefan Zweig** (Austria), **Friedrich Duerennmatt** (Swiss), **Heinrich Boell** (1972), **Hannah Arendt**, **Franz Werfel** (Austrian), **Arthur Schnitzler** (Austrian), Robert Musil (Austrian), Rainer Maria Rilke (Austrian), Erich Maria Remarque, Erich Kaestner, Lion Feuchtwanger, Ephraim Kishon (born in Hungary, lived in Israel and Switzerland, wrote in Hebrew and German), **Herman Hesse** (Swiss 1946), Vicky Baum (Austrian), **Guenter Grass** (1999), Peter Weiss (German, Swedish), Hans Habe (lived in Hungary, Austria, France, Switzerland and the US), Max Frisch (Swiss), Johannes Mario Simmel (Austria). 25 authors, 12 of which are the best of the best. Out of the 25 – Germans – 11, Austrians – 9, Czech – 1, Hungarian – 1, Swiss – 3. I like very much German literature, and I try to read as much as possible in German, with dictionaries or translations. However, I read most of the German books in translation – Kafka, Freud, Fallada, Duerennmatt, Arendt, Werfel, Grass, Rilke, but I read also Thomas Mann, Heinrich Mann, Bertolt Brecht, Heinrich Boell, Lion Feuchtwanger in German with a translation, and I manage to read fluently without translations books in German by Remarque, Kishon, Stephan Zweig, and Arthur Schnitzler. The German literature in the 20th century is undoubtedly one of the best ever, including the unique Kafka, Brecht, Duerennmatt, Thomas Mann, Heinrich Mann, Fallada, and the excellent Stefan Zweig, Werfel, Schnitzler (I even saw *La Ronde* in Paris with the couple Emmanuelle Beart and Daniel Auteuil), Feuchtwanger, Werfel, my favorite novel writer Remarque and the best humorist writer in the 20th century Ephraim Kishon whom I read in Hebrew and German, saw his plays & films. I have quoted and written at length in this book about the plays by Bertolt Brecht, that I teach at my business ethics courses, and I have analyzed in my books the Freudian concepts of Business Ethics. I have read biographies on Thomas and Heinrich Mann, Brecht, Kishon, Freud, etc.

I tried to be objective, but it is amazing that in a century with the fiercest anti-Semitism in history instigated by the German and Austrian Nazi party, more than half of the best authors who wrote in German were Jewish, the highest percentage of Jewish authors in any of the languages, except Hebrew... Some of the wives of the Christian authors were Jewish as well (as Thomas Mann and Heinrich Mann's wives) and most of the German and Austrian authors

had to flee their country when the Nazis took power. We bring hereafter an article on the Exile Literature.

German Exilliteratur (exile literature) is the name for a category of books in the [German language](#) written by writers of [anti-nazi](#) attitude who fled from [Nazi Germany](#) and its occupied territories between 1933 and 1945. These [dissident](#) authors, many of whom were of [Jewish origin](#) or with [communist](#) sympathies, fled abroad in 1933 after the [Nazi Party](#) came to power in Germany and after Nazi Germany [annexed Austria](#) by the [Anschluss](#) in 1938, abolished the [freedom of press](#) and started to prosecute the authors whose books were [banned](#). Many of the European countries where they found refuge were later occupied by Nazi Germany as well, which caused them again to look for safety elsewhere, by emigrating to the [United States](#) or taking cover in the "[underground](#)". Between 1933 and 1939, prolific centers of German exile writers and publishers emerged in several European cities, like Paris, Amsterdam, Stockholm, Zürich, London, Prague, Moscow as well as across the Atlantic in New York, Los Angeles, and Mexico. Well known for their publications were the publishers [Querido Verlag](#) and [Verlag Allert de Lange](#) in Amsterdam and Oprecht in Zürich. They served the German community outside Germany with critical literature, and their books were also smuggled into Nazi Germany.

The best known exile writers include [Theodor Adorno](#), [Hannah Arendt](#), [Bertolt Brecht](#), [Hermann Broch](#) (Austrian), [Ernst Bloch](#), [Alfred Döblin](#), [Lion Feuchtwanger](#), [Bruno Frank](#), [Oskar Maria Graf](#), [Hermann Hesse](#), [Max Horkheimer](#), [Heinrich Eduard Jacob](#), [Hermann Kesten](#), [Annette Kolb](#), [Siegfried Kracauer](#), [Else Lasker-Schüler](#), [Emil Ludwig](#), [Heinrich Mann](#), [Klaus Mann](#), [Erika Mann](#), [Thomas Mann](#), [Ludwig Marcuse](#), [Robert Musil](#), [Robert Neumann](#), [Erich Maria Remarque](#), [Ludwig Renn](#), [Joseph Roth](#) (Austrian), [Alice Rühle-Gerstel](#) and [Otto Rühle](#), [Nelly Sachs](#) (1966), [Felix Salten](#) (Austrian), [Anna Seghers](#), [Franz Werfel](#), [Bodo Uhse](#), [Max Brod](#) (Czech), and [Arnold Zweig](#). The authors [Walter Benjamin](#), [Walter Hasenclever](#), [Ernst Toller](#), [Kurt Tucholsky](#), [Ernst Weiss](#) (Austrian), and [Stefan Zweig](#) committed suicide in exile. I have read books by many of those authors, and those who were not included in the list of the 25 best authors, could be added as well to the list, as Kurt Tucholsky, whose book *Castle Gripsholm* I have read in Interlingua... **Max Brod** was a [German-speaking Czech Jewish](#), later [Israeli](#), author, composer, and journalist. Although he was a prolific writer in his own right, he is most famous as the friend and biographer of [Franz Kafka](#). As Kafka's [literary executor](#), Brod refused to follow the writer's instructions to burn his life's work, and had them published instead. So, we owe him the publication of Kafka's books! Without him world literature would be quite different than what it is as Kafka had a major contribution to world literature. We could live well if Stefan Zweig would not have existed, but the world literature would be much poorer without Kafka!

Most of the exile writers cited above were probably the best German writers of their epoch, and if we have to draw up a list in excess of the 25 authors, we would include most of them if not all of them. I have not found any of them that does not deserve to be included in the list of the best German authors of the twentieth century. Some of the authors appear in the list of the 25 best authors, such as Thomas Mann, Heinrich Mann, Franz Werfel, Stefan Zweig and Lion Feuchtwanger. There are 32 authors in excess of those who were included in the list of 25 (4 of them are Austrians and 1 is Czech). What is amazing is that I have tried to find good authors who collaborated with the Nazis and I have not found any. Maybe I am biased or the researchers are biased. Anyhow, what I have found is that there is an additional category of Inner Emigration – German authors who did not emigrate but remained in Germany during the war without being Nazis, sometimes retiring from their occupations in order not to clash with the government. In this category we find German authors as Hans Fallada and Erich Kästner included in the list of 25 and other authors who can be added to the authors in excess

of the 25 – Frank Thiess, Gottfried Benn, Walter von Molo (Austrian) and Werner Finck, 4 in total, 1 of them is Austrian. Another category comprises German authors who wrote mainly after the war, some of them as Guenter Grass and Heinrich Boell were included in the list of the 25. Additional authors in this category are: Paul Celan (Romanian), Sarah Kirsch (worked in DDR), Johannes Becher (DDR), Guenter Kunert (DDR and West Germany), Ingeborg Bachmann (Austrian), Rainald Goetz (postmodern), Christoph Ransmayr (Austrian), and Hans Wollschlaeger (postmodern). Bertolt Brecht (worked before and after the war, after the war in DDR, is included in the list of 25), and the Swiss Friedrich Duerrenmatt and Max Frisch, both of them included in the list of 25. In excess of the 25 – 8 in this category, 2 of them Austrians, 1 Romanian, but so are many others...

A category of his own is the Austrian/British/Jewish/Catholic [Ludwig Wittgenstein](#) (1889-1951), a philosopher who worked primarily in [logic](#), the [philosophy of mathematics](#), the [philosophy of mind](#), and the [philosophy of language](#). So, in all those categories we can find 45 additional authors on top of the 25 (32+4+8+1), 70 in total – Germans – 46, Austrians – 17, Swiss – 3, Czech – 2, Hungarian – 1, Romanian – 1. The amount of authors writing in German in excess of the 25 in my lists is 45, as in French and English, and the total number of authors in each of the 3 languages is 70. I want to reiterate that if I've limited the lists to 70.

Nobel Prize laureates in my lists are mentioned in Italics. However, there are many laureates who are not included in my lists and are mentioned here: 1. *Elfriede Jelinek* (2004) – Austrian. 2. *Herta Mueller* (2009) – Romanian. 3. *Gerhart Hauptmann* (1912). 4. *Paul Johann Ludwig Heise* (1910). 5. *Rudolph Christoff Eucken* (1908). 6. *Theodor Mommsen* (1902). And the 7. Swiss *Carl Spitteler* (1919). And *Elias Canetti* (1981), a Sephardic Jew, born in Bulgaria, who lived in England, Austria, Germany and Switzerland, and wrote in German. In my list he is categorized as Cosmopolitan. In total 13 Nobel Laureates who wrote in German (12 in my German lists) – 5 in the lists of the 25 and excess (1 of them is Swiss), 7 are not in any list (1 Austrian, 1 Romanian, 1 Swiss), and 1 in the Cosmopolitan list. All the others 4 Nobel laureates in the lists and 4 not in the lists or 8 are Germans. The three layers of German writers are 12 best of the best, 25 best authors in the list, 70 best authors if we include the 45 additional authors in the list of the exile writers and the other lists. If we add the other 7 Nobel Prize laureates who are not included in my German lists, we reach in total 77 authors in German, similar to the number of authors in English and French. Nevertheless, we'll restrict to 70 authors who wrote in German. With the cosmopolitan Canetti who wrote in German we arrive to a total of 78 German authors.

List of the Nobel Literature Prize authors who are not in my lists of the best authors:

French: France: 1. *Patrick Modiano* (2014), 2. *J. M. G. Le Clezio* (2008), 3. *Claude Simon* (1985), 4. *Saint-John Perse* (1960), 5. *Anatole France* (1921) – an outstanding author whose main activities were in the 19th century. 6. *Frederic Mistral* (1904) – who wrote in Provençal, and is mentioned and quoted in the Provençal chapter of this book. 7. *Sully Prudhomme* – 1901. To those authors we add a Belgian Nobel Prize winner author - 8. *Maurice Maeterlink* (1911). In total 8 authors in French – 7 from France & 1 from Belgium, all of them excellent.

English: 1. *Patrick White* (1973) – Australian. 2. *Alice Munro* (2013) – Canadian. 3. *V. S. Naipaul* (2001) – UK/Trinidad and Tobago. 4. *Derek Walcott* – (1992) – Saint Lucia. 5. *Seamus Heaney* (1995) – Ireland. 6. *Doris Lessing* (2007) – UK. 7. *William Golding* (1983) – UK, 8. *Toni Morrison* (1993) – US. In total 8 authors in English – 2 from the UK, 1 from the US, 1 Australian, 1 Canadian, 1 Ireland, 1 from Trinidad & Tobago (and also UK), 1 from Saint Lucia.

German: 1. *Elfride Jelinek* (2004) – Austrian. 2. *Herta Mueller* (2009) – Romanian. 3. *Gerhart Hauptmann* (1912). 4. *Paul Johann Ludwig Heise* (1910). 5. *Rudolph Christoff Eucken* (1908). 6. *Theodor Mommsen* (1902). 7. Swiss *Carl Spitteler* (1919). 7 authors in German: 4 Germans, 1 Austrian, 1 Romanian, 1 Swiss. All of them are excellent.

In total 23 authors (8+8+7) who wrote in French (and Provençal), English and German and won the Nobel Literature prize are not included in my lists. To those we add two excellent authors who won the Nobel Peace Prize: 1. [Muhammad Yunus](#) from Bangladesh (2006), a social entrepreneur, banker, economist, civil society leader and author, who wrote in English books on his Grameen Bank, microcredit, social business... I taught social and economic justice with his books and videos, as well as books and videos from Naomi Klein, Joel Bakan and Joseph Stiglitz. The [Norwegian Nobel Committee](#) noted that "lasting peace cannot be achieved unless large population groups find ways in which to break out of poverty" and that "across cultures and civilizations, Yunus and Grameen Bank have shown that even the poorest of the poor can work to bring about their own development". 2. [Elie Wiesel](#), a US citizen, born in Romania and lived also in France. He is a writer, professor, political activist, and Nobel Peace Prize Laureate (1986). Wiesel is the author of 57 books in English, French and Yiddish, mainly on the Holocaust/Shoah, including *Night*, a work based on his experiences as a Jewish prisoner in the [Auschwitz](#), Buna, and [Buchenwald concentration camps](#). The [Norwegian Nobel Committee](#) called him a "messenger to mankind," stating that through his struggle to come to terms with "his own personal experience of total humiliation and of the utter contempt for humanity shown in [Hitler's](#) death camps", as well as his "practical work in the cause of peace", Wiesel had delivered a powerful message "of peace, atonement and human dignity" to humanity. The total number of Nobel prize laureates who are not included in my lists amount therefore to 25 (23+2), and should be counted as a special important category contributing to the 20th century literature.

The twentieth century had many outstanding authors and we arrive in the three main literature languages of Europe to 75 authors, half of them – 37 are the best of the best. This leaves room to only 25 more authors if we want to restrict the list of the best authors to 100, as 75% of the authors come from the main language literatures in Europe (and in the world?) – English, French and German. Of course, this is not feasible and we would have to find a creative solution. We can divide the best authors of the twentieth century in 4 categories: 1. The Leading Literatures in French, English and German, divided almost equally between the three languages – 75 authors, 37 of them best of the best. If we add to them the 45 authors in excess of the 25 – 70 authors each, or 210 authors in total. The Nobelists in those languages wrote in: English – 23, French – 16, and German – 12. In total 51. If we add to the 210 - authors the Nobel Prize laureates who are not in my leading literature lists ($8F+8E+7G = 23$), the 2 Nobel Peace Prize laureates who wrote in English and French, and the Cosmopolitan authors who wrote in those languages (3, 1 of them Nobelists in German), and the African authors who wrote in English and French, but almost exclusively on African topics ($4F+6E=10$), we reach a total figure of about 250 (248) authors. But in order not to duplicate the findings, we'll restrict ourselves to the number of 70 authors for each of the languages, and deal separately with Cosmopolitan and African authors, without adding the 25 Nobelists who are not in my lists of the $70 \times 3 = 210$.

2. The Outstanding Literatures in Spanish, Italian, and Russian. 3. The Prominent Literatures – Dutch (Netherlands, Belgium Flemish), Czech, Portuguese, Greek, Polish, Scandinavian (Norwegian, Swedish, Danish, Finnish, Icelandic), Other European Literatures (Albanian, Bosnia/Serbian, Hungarian, Turkish, Icelandic), Cosmopolitan, Yiddish, Ladino. 4. The Non-European/American Literatures – Hebrew, Indian, Arabic, Japanese, Chinese, African, Other Asian/World Literatures. In the list of authors in the literatures that I am not an expert

of, I have based my research on Nobel Prize winners (Greek, Finnish, Danish, Japanese, Chinese, etc.), articles, etc., and on my partial knowledge of those literatures – by reading one book or a few books in Chinese, Japanese, Arabic, etc. literatures. I have not added additional Nobel Prize winners on top of those that are in my lists in the main literatures as the lists are saturated enough with dozens of books that I have read most of them, but I have mentioned all the winners.

THE OUTSTANDING LITERATURES – SPANISH, ITALIAN, RUSSIAN

4. **Spanish/Latin American – Federico Garcia Lorca** (Spain), **Jorge Luis Borges** (Argentina), **Gabriel Garcia Marquez** (1982, Colombia), **Mario Vargas Llosa** (2010, Peru), **Carlos Fuentes Macias** (Mexico), **Camilo Jose Cela** (1989, Spain), **Juan Ramon Jimenez** (1956, Spain), **Pablo Neruda** (Chile 1971), **Salvador de Madariaga** (Spain), **Romulo Gallegos** (Venezuela), Vicente Blasco Ibanez (Spain), Isabel Allende (Chile), **Gabriela Mistral** (Chile 1945), **Vicente Aleixandre** (1977, Spain), **Jacinto Benavente** (1922, Spain), **Jose Echegaray** (1904, Spain), **Jose Ortega Y Gasset** (Spain), **Antonio Machado** (Spain), **Octavio Paz Lozano** (1990, Mexico), **Miguel Angel Asturias** (1967, Guatemala). 20 authors, 10 of which are the best of the best, 11 of which are Nobel Prize laureates. Spanish literature is one of the best literatures in the world, especially because of its variety. In the list above we find excellent authors from Spain, Argentina, Colombia, Peru, Mexico, Chile, Venezuela, Guatemala – 8 countries from Latin America and Spain. The Nobel Prize laureates are also double than the Nobelists of Italian and Russian, and almost equal as the Nobelists of German. I have books of all the Spanish best of the best which I have read, and of course my favorite novelist – Vicente Blasco Ibanez. Lorca is one of my favorite playwrights and poets and I have written and quoted at length from his work in this book, as well as from Vargas Llosa and Jimenez, whom I like very much. The other authors whom I have read are good, but not as good as the best authors of French, English and German languages in the 20th century. Lorca wrote masterpieces, but it is hard to say that about the other authors of this list. Yet, I enjoy to read their books, I read them in Spanish fluently, but I have longings to Cervantes. Sartre, Pagnol, Prevert, and Proust are as good as the best French authors, poets, and playwrights of the past, except the 19th century. Arthur Miller, Eugene O'Neill, George Bernard Shaw, and Tennessee Williams are as good as Shakespeare. D. H. Lawrence, Sinclair Lewis, Scott Fitzgerald, James Joyce, and Hemingway, are as good as the best novelists of the past. Bertolt Brecht, Thomas and Heinrich Mann are as good as Goethe, and Kafka is far better than all the previous German authors. It is good to see that the twentieth century was the best century in literature, at least in the English and German literature. Only in French literature the 19th century surpassed the 20th with the best authors in world literature – Balzac, Hugo, Zola, Flaubert, Baudelaire, Vigny, Musset, Lamartine, and to a lesser extent George Sand, Alexandre Dumas pere and Jules Verne, the heroes of my youth. Yet, they are all My Sons (or My Fathers) and I like to read Isabel Allende, Pablo Neruda and Blasco Ibanez not less than Proust, Brecht or Hemingway. Everyone in his context, his language, and his readers. At those levels of excellence it is presumptuous to compare between authors, it is like comparing between sons, so I retract what I wrote before, all the authors in my lists are excellent, should be read, and if I understand less Spanish or Russian authors, it is probably because I don't have the necessary affinities to appreciate them. Anyway, Spanish authors received almost the same number of Nobel Prizes than the Germans, and the Nobel Prize committees are probably more objective than me.

5. **Italian – Alberto Moravia, Luigi Pirandello** (1934), **Umberto Eco, Primo Levi, Italo Svevo, Elsa Morante, Curzio Malaparte, Pier Paolo Pasolini**, Hugo Pratt, Eduardo de Filippo, **Dario Fo** (1997), **Eugenio Montale** (1975), **Salvatore Quasimodo** (1959), **Gracia Deledda** (1926), **Giosue Carducci** (1906), Giuseppe Ungaretti. 16 authors, 8 of which are the best of the best, 6 of which are Nobel Prize laureates. Italian literature in the twentieth century

is less known than the other five leading and outstanding literatures, but I like to read in Italian Pirandello, Moravia – one of the most modern and best authors of the 20th century, I also enjoyed reading his biography, Eco – a brilliant author, Levi – his moving novels, Svevo, Morante, Malaparte, Pasolini (films, poetry), and see plays by Pirandello, Dario Fo, Eduardo de Filippo.

6. **Russian** – **Maxim Gorky**, *Alexander Solzhenitsyn* (1970), *Boris Pasternak* (1958), **Vladimir Mayakovsky**, **Isaac Babel**, **Mikhail Bulgakov**, *Mikhail Sholokhov* (1965), **Yevgeny Yevtushenko**, Mikhail Kuzmin, *Ivan Bunin* (1933, France), Nikolai Ostrovsky, Anna Akhmatova, *Joseph Brodsky* (1987, US), Nikolai Bukharin, Osip Mandelstam, Svetlana Alexievich (2015, Belarus). Vladimir Nabokov wrote mainly in English – see writers in English. 16 authors, 8 of which are the best of the best. 6 authors in Russian are Nobel Prize laureates. The 20th century was incomparable to the 19th century of Russian literature. With all due respect to Gorky, Solzhenitsyn and Pasternak, they cannot compare to Tolstoy, Dostoevsky and Chekhov, Turgenev, Pushkin and Gogol. Maybe it was due to the Soviet regime, but the Tzars were not liberals either. I read a few books by contemporary Russian authors, in translations as it was not worth the effort to try to read in Russian, I have tried to read in Russian only the authors whom I like most - Tolstoy, Pushkin and Gogol. The contemporary Russian authors are good, but could not be compared not only to the 19th century Russian literature but also to 20th Century French, English, German literature and some of the others literature. My remark stated before applies also here, and probably if I could read the modern Russian authors in Russian and read more of them (actually, I read only a few books by those authors and my knowledge of Russian literature is mainly of the 19th century literature) I would probably appreciate them more.

Anyhow, there is an objective indicator of excellence – the Nobelists in Russian, Spanish and Italian amount to 23 as compared to the 51 Nobelists in French, English and German. So, if the Nobelists of the Outstanding Literatures are only 45% of the Nobelists of the Leading Literatures, it probably indicates that it is worthwhile to read them but after reading the Leading Literatures authors. In my lists, the Outstanding Literatures authors amount to 52, and the best of the best amount to 26, compared to 75 and 37 respectively in the lists of the Leading Literatures authors. But if we add the authors in excess to the 25 the proportions are far more significant – 210 authors of the Leading Literatures compared to 52 of the Outstanding – 4 times as much.

THE PROMINENT LITERATURES – DUTCH/FLEMISH, CZECH, GREEK, PORTUGUESE, POLISH, SCANDINAVIAN, OTHER EUROPEAN, COSMOPOLITAN, YIDDISH, LADINO

7. **Dutch/Flemish** – **Hugo Claus**, **Simon Vestdijk**, Anne Frank. 3 authors, 2 best of the best. It is amazing how the most cultivated people – the Dutch people – have not won even one Nobel Prize in Literature in more than a century. Furthermore, if someone (who is not Dutch) has ever heard about Dutch authors the first one that comes in mind is a small girl Anne Frank who wrote a diary like millions of other girls, but because of her tragic fate and good style she managed to be one of the best known authors of the world, of course after she died in 1944 in a concentration camp, as a result of a denunciation that has remained unknown until now. The first book that I read in Dutch was therefore Anne Frank (*Het Achterhuis*), I read also John Grisham's *Het Testament*, and only after I was more fluent in the language I have read some of the best authors in Dutch/Flemish – Hugo Claus and Simon Vestdijk. I have bought other books in Dutch, but it would take me years until I'll be able to read them. Nevertheless, I have great admiration to the Dutch culture (in spite of the rather mediocre film industry), its painters, its quality of life, ethics, economy, social and economic justice, ecology, and most of all its excellent people.

8. **Czech** – **Milan Kundera, Jaroslav Hasek, Karel Capek, Jaroslav Seifert** (1984). 4 authors, 2 best of the best, 1 Nobel Prize laureate. I have read and seen the film *The Good Soldier Svejk* by Hasek, which is one of the best humoristic books of the century. The *Unbearable Lightness of Being* by Kundera is a masterpiece, I have read it and saw the film. The Czech films are among the best in the world, in spite of the fact that Czech Republic is a rather small state, but the Swedish film industry, and recently the Danish one, have contributed also very much to the film industry. I have great admiration for the Czech people, and as a citizen of another small country, we compare in our literature achievements – only one Nobel Prize in literature. We could be in a worse situation, and after all literature is not the prism of everything. Small nations can excel in other fields (Israel in technology), be happy in what you have as *You Can't Win Them All!*

9. **Greek** – **Nikos Kazantzakis, Odyseas Elytis** (1979), *Giorgos Seferis* (1963). 3 authors, 1 best of the best, 2 Nobel Prize laureates. My favorite book is the *Odyssey* by Homer, I try very hard to read in Ancient Greek Homer and Sophocles, and I have more success with Nikos Kazantzakis' *Zorba the Greek*, and with the poems by Elytis and Seferis, which I have in my library. So, in spite of the thousands of years that have elapsed since Homer, I try to keep in touch with my Greek ancestors, I have learned the language and read modern novels and poetry.

10. **Portuguese/Brazilian** – **Jose Saramago** (1998, Portugal), **Jorge Amado** (Brazil), Paulo Coelho (Brazil). 3 authors, 2 best of the best, 1 Nobel Prize laureate. My roots are in Portugal and Spain, Greece and Turkey, Israel and Egypt. All those countries do not excel nowadays in their literature, although I think that we have excellent literatures maybe unknown internationally. Yet, in the past the literature of those nations and their cultures were the best in the world – the Jews gave to the world the Bible and the Talmud, the Greeks gave Homer and Euripides, all of them in ancient times. The Arabs gave much more than the Quran, they gave poetry, philosophy, mathematics, and their contribution to the world literature was very high in the Middle Ages. Portugal and Spain contributed very much throughout the centuries to world literature with the novels, poetry and plays which I have read from: Camoes, Usque, Eca de Queiros, Machado de Assis, Cervantes, Lope de Vega, Calderon de la Barca, Jose Maria de Pereda, Alarcon, etc. But I kept in touch with modern Portuguese, Spanish, Arab and Greek literature, reading extensively Spanish literature in Spanish, but also my beloved Portuguese and Brazilian authors – Jose Saramago (I've seen him at my hotel), Jorge Amado and Paulo Coelho.

11. **Polish** – **Witold Gombrowicz, Henrik Sienkiewicz** (1905) **Wislawa Szymborska** (1996), Stanislaw Lem, **Czeslaw Milosz** (1980), **Wladyslaw Reymont** (1924). 6 authors, 3 best of the best, 4 Nobel Prize laureates. My knowledge of Polish literature is quite restrained. Polish is the last language that I have learned, and practically I can't read it. I try to read *Pan Tadeusz* by Adam Mickiewicz but I got stucked at page 15 although I read it with Polish and English text side by side. He is the neighbor in my library with Arthur Miller, whom I have read almost all his plays and writings, and I perceive him as one of the best authors in all times. Nevertheless, I read *Quo Vadis* (and of course saw the film) by Sienkiewicz, read a few poems by Szymborska, and saw plays by Polish authors. So, my knowledge of Polish literature is quite restrained and I have to rely mainly on the Nobel Prize committee, who has given 4 Nobel prizes to Polish authors, to make it a prominent literature. Nevertheless, I have seen dozens of Polish films and I am a great admirer of Polish films and of course their screenplays, which are among the best in the world.

12. **Swedish** – **Ingmar Bergman, Selma Lagerlof** (1909), **Par Lagerkvist** (1951), **Verner von Heidenstam** (1916), **Tomas Transtromer** (2011), **Eyvind Johnson** (1974), **Harry Martinson** (1974), **Erik Axel Karlfeldt** (1931). 8 authors, 4 best of the best, 7 Nobel Prize

laureates. Swedish literature is known all over the world mainly because of August Strindberg, whose plays were written mostly in the 19th century. I write and quote Strindberg in Swedish, and I have learned Swedish in order to read his plays in Swedish, as well as other books with translation. I am also reading Lagerlof's books, but the best Swedish author in the 20th century is undoubtedly Ingmar Bergman. Bergman is my favorite director and script writer, and among his books one can find: *The Magic Lantern* (a masterpiece), *Scenes from a Marriage* (which I have read, seen on stage, watched the TV series, and seen the film several times – the best film ever produced, the most authentic story about marriage, the best script, best director, and best actress – my favorite Liv Ullmann). Bergmann also wrote the scripts of the following films which I have seen: *The Seventh Seal*, *Fanny and Alexander* (which I have read), *The Best Intentions* (which I have read), *Wild Strawberries*, *Persona*, *Shame*, *Autumn Sonata*, *Through a Glass Darkly*, *Saraband*... Today, Sweden is one of the most advanced countries in the world, most ethical, one of the richest, an example for us all, obtaining the best ratings in most parameters of quality of life.

13. **Norwegian** – *Knut Hamsun* (1920), *Sigrid Undset* (1928), *Bjornstjerne Bjornson* (1903). 3 authors, 1 best of the best, 3 Nobel Prize laureates. I have read several books and plays in Norwegian (with a translation), and I think that Knut Hamsun is a great author. What I admire less is his collaboration with Hitler and Goebbels. During [World War II](#), Hamsun put his support behind the German war-effort. He courted and met with high-ranking Nazi officers, including Hitler. Nazi Minister of Propaganda [Joseph Goebbels](#) wrote a long and enthusiastic diary entry concerning a private meeting with Hamsun; according to Goebbels Hamsun's "faith in German victory is unshakable". In 1940 Hamsun wrote that "the Germans are fighting for us". After Hitler's death, he published [a short obituary](#) in which he described him as "a preacher of the gospel of justice for all nations." But, Norwegian literature has given us also one of the best playwrights of all times Henrik Ibsen (died in 1906), whose play [En folkefiende](#) – *An Enemy of the People* – is the cornerstone of my courses on business ethics, and I learned Norwegian only to be able to read it. I always wonder how my students, who have seldom read or seen plays, catch the gist of the play in its stage or films versions (a film with Steve McQueen as Dr. Thomas Stockmann and the Indian film *Ganashatru* – probably the only word that I know in Hindi meaning *An Enemy of the People*). The play relates most of the dilemmas of modern business and society ethics in a captivating way, although it tells the story of a small Norwegian town 150 years ago. This is the true test of a masterpiece – his relevance beyond the limits of time and geography. It applies to Ibsen, as well as to Shakespeare, Moliere, Sophocles, Homer, Cervantes, Zola, Hugo, Balzac, Dickens, Tennessee Williams, Dante, Brecht, and the Bible...

Ibsen is the father of modern theater, he is the most humane of playwrights, but unfortunately he had to live most of his life in exile, as he was ostracized in his own country. I have read quite all of Ibsen's plays, an excellent biography on Ibsen, and I write at length and quote in this book Ibsen and his plays. I have also seen most of his plays on the stage and in films. One should not judge of course Norwegian literature by the political ideology of one of its authors. In the 20th century Norwegian has dozens of excellent authors, one of them is Erik Fosnes Hansen, whose book published in 1990 : *Salme ved reisens slutt* (*Psalm at Journey's End*) that I am reading in Norwegian (I read also *Hunger* by Hamsun) with a translation. The book describes in separate but steadily interwoven stories how the individual musicians end their careers and lives on the [Titanic](#). The book has been translated into more than twenty languages. Fosnes Hansen has also published poetry, and is a frequent contributor to contemporary public cultural debate. He is a member of the [Norwegian Academy for Language and Literature](#). Fosnes Hansen was awarded the [Riksmål Society Literature Prize](#) in 1990. Another Norwegian author whom I admire is the actress Liv Ullmann, my favorite actress in the best film ever made Ingmar Bergman's *Scenes from a Marriage*. She wrote an

excellent biography Changing that I have read, which recalls light-hearted moments from her life with Bergman, as also darker memories of life in Faro island. And most striking – showing us not to judge countries by individual conducts – Ullmann's grandfather was sent to the [Dachau concentration camp](#) during the [Second World War](#) for helping Jewish people escape from the town where he lived in Norway; he died in the camp. Today, Norway is one of the most advanced countries in the world, most ethical, one of the richest, an example for us all, obtaining the best ratings in most parameters of quality of life.

14. **Danish** – *Johannes Vilhelm Jensen* (1944), *Karl Adolph Gjellerup* (1917), *Henrik Pontoppidan* (1917). 3 authors, 1 best of the best, 3 Noble Prize laureates. The best Danish author Hans Christian Andersen lived in the 19th century. I manage to read him in Danish with translation, and I have read him in many more languages – French, English, Hebrew, Plattdeutsch, Icelandic... I am reading a historic book Fru Marie Grubbe by J. P. Jacobsen, but he lived a short life (38 years) in the 19th century. When I study a language as I did with Danish I start reading the writers in this language, but it was far easier for me to read Andersen in Danish than Jacobsen. Today, Denmark is one of the most advanced countries in the world, most ethical, one of the richest, an example for us all, with best ratings in most parameters of quality of life.

15. **Finnish** – *Frans Eemil Sillanpaa* (1939), **Eino Leino**, **Pavo Haavikko**, Pentti Saarikoski, Mika Waltari. 5 authors, 3 best of the best, 1 Nobel Prize winner. I have not learned Finnish, it is too difficult for me, yet I admire the country and have visited it shortly. I am sure that there are excellent Finnish authors, but as the language is so difficult, the authors were not translated often. From my enquiries I have found a list of excellent authors whom I have never heard of, maybe because of the problem of the language barrier. I think that the 5 authors in this list can compare to many of the authors in German or Swedish literature, but I must confess that I have not read any of their writings, and my judgement is based unically on articles on those writers. Furthermore, only the best of the best of the authors are translated while all the others are read only in Finnish. Hebrew suffers from the same problem, and if the Israeli authors would have written in English or French, German or Spanish, they would probably be exposed much more to the world, but even so some of the best Israeli authors were translated into dozens of languages. I can write about this because I have read many books in translations, and after I have learned the language I have read them in the original language, sometimes with a translation.

Most of the flavor of the books is lost in translation – in German, Spanish, French, Hebrew, Yiddish, Ladino, Russian, Italian, Portuguese, etc. With one caveat, there are some translators who are excellent authors, who have translated difficult poetry or plays even in rhyme. But it makes months if not years to make a good translation and most of the translators have not the time, the talent, or the reward to make excellent translations. If you pay well to have a good translation of a best seller novel the translation can be good, but who would pay you to make a good translation of a poems book that would be sold in 200 copies... I refer to this problem at length in this book that describes languages and literatures and their interaction. This problem of exposure applies specially to difficult languages as Hungarian, Turkish, Arabic, Chinese, Albanian, Czech, Bulgarian, Greek, Hindi, Japanese, Finnish, etc. that have been translated.

If an author as Shai Agnon has a very special style it is almost impossible to translate it, the same applies to Sholom Aleichem whom I have read in Hebrew (boring) and Yiddish (extremely funny). It applies to Don Quijote that I have read in Hebrew and Spanish, but only in Spanish you can grasp Cervantes' peculiar style. It applies of course to German – you can translate Mack the knife's ballad to whatever language, but nothing compares to the acerbity of German (Und der Haifisch, der hat Zähne Und die trägt er im Gesicht Und Macheath, der

hat ein Messer Doch das Messer sieht man nicht). I don't know if this problem affects also the Nobel Prize committee and explains why the difficult languages have got only one or two prizes, but also in Norwegian and Danish there were not many laureates. Is it because of the language, of the exposure, or because Hungarian authors (1 prize) are not as good as Swedish authors who received 7 prizes.

Today, Finland is one of the most advanced countries in the world, most ethical, one of the richest, an example for us all, with best ratings in most parameters of quality of life. I have made this remark to all the Scandinavian countries to emphasize that beyond literature you must appreciate a country by its quality of life. What is better to live in New York and be exposed to the best literature, plays, operas, concerts, or live in Helsinki or Oslo, with a much less known literature, far from the financial center, the cultural center, the academic center. We must therefore introduce the factor of the quality of life, ethics, ecology, peace, with much less crime, bribes, and pollution, and appreciate the country by the integral of all the parameters. I have dealt at length with this problem of excellence in all the parameters in my other book "Ethics Pays", but in that book I have almost not dealt with the cultural implications. Is it a coincidence that the 11 most ethical countries in the world: Denmark, New Zealand, Finland, Sweden, Norway, Switzerland, Singapore, Netherlands, Luxembourg, Canada and Australia, who have the best quality of life, least pollution, peaceful life with minimal crime and no wars, but that have also "less outstanding" literature, composers, playwrights, film industry (except Bergman who made his films in the tiny Swedish island of Faro), who have won barely one or two Nobel Prizes in literature (here again except Sweden), New Zealand, Singapore, Netherlands and Luxembourg have not won even one Nobel Prize in literature. It is obvious that the most corrupt countries have all the drawbacks and no one would want to live there. But maybe it is better to live in the second tier of ethical countries, who are not as ethical as the first 11, who have more pollution, less social and economic justice, but still have a reasonable quality of life and an excellent intellectual output in literature, films, music, theater, etc. I refer to Germany (no. 12 in the list of the most ethical countries), UK (no. 14), Japan (no. 15), US (no. 17), Austria (no. 23), France (no. 26), etc. If I was a European I would prefer to live in France rather than in Switzerland and Scandinavia, although those countries are the "perfect" countries, and France has many drawbacks. But France has also the best literature, film industry, music and theater. Those who opt for Germany, the UK, or the US, would prefer those countries. So, what is best?

16. Other European: Albanian – Ismail Kadare, 1 author. **Bosnia and Herzegovina/Serbian** – *Ivo Andric* (1961), 1 author, 1 Nobel Prize laureate. **Turkish** – *Orhan Pamuk* (2006), 1 author, 1 best of the best, 1 Nobel Prize laureate. **Icelandic** – *Halldor Laxness* (1955), 1 author, 1 Nobel Prize laureate. **Hungarian** – *Imre Kertesz* (2002), 1 author, 1 best of the best, 1 Nobel Prize laureate. In total – 5 authors, 5 countries with one author only, 2 best of the best authors, 4 Nobel Prize laureates. Possibly those countries have an excellent literature that remains unknown because of the difficult languages that are very hard to translate. I have books and dictionaries, texts and sagas in those languages, which I don't quite understand, in spite of my roots (I know many proverbs in Turkish), attempts to learn the language (it is very difficult for me to read books in Icelandic even with a translation), when I was in the Balkans I tried to understand Serbian/Croatian/Bosniak with my Russian background (which is also very poor), while Hungarian and Albanian are completely hopeless for me, as they don't resemble to anything.

17. Cosmopolitan – 3 authors, 2 best of the best, 1 Nobel Prize laureate: 1. *Elias Canetti* (1981), the ultimate cosmopolitan writer, was born in Bulgaria, from Sephardi (Spanish) Jewish ancestors, his mother tongue was Ladino. He lived most of his youth in Austria, England, Switzerland and Germany, and after the Anschluss in 1938 he left for the UK, and lived there (a citizen since 1952) and in Switzerland for the rest of his life. He wrote all his

books in German, but he spoke also Bulgarian, English and French. His brother settled in France. Canetti's most famous book is *Auto-da-Fe*. He won the Nobel Prize in Literature in 1981. 2. **Lawrence Durrell** preferred to be considered cosmopolitan, as he lived in India (where he was born from English parents), in England, Corfu - Greece, Alexandria – Egypt, France, Rhodes, Argentina, Yugoslavia, Cyprus. His most famous books are *The Alexandria Quartet*, written in English. 2 out of his 4 wives were Alexandrian Jewish women. 3. Maurice Dekobra, was a French writer and wrote in French. His real name was Maurice Tessier. His books have been translated into 77 languages. At the age of 19, he started his career as a trilingual journalist – French, English, German. During the 1914–18 War he was attached as liaison officer/interpreter first to the Indian army, and later to the United States army. The contacts he made at this time ignited his passion for travel. He attributed the origin of his pen name to an episode in North Africa when he saw a snake charmer with two cobras. Allegedly he began thinking of the "deux cobras", which led him to De-kobra, then Dekobra. The term 'dekobrisme' was coined from his fiction, which used journalistic features in his novels. Dekobra traveled all over the world, he lived in England, Germany, China, and he chose to live in the [United States](#) from 1939 to 1946. He traveled also to India, Egypt, Italy, Balkans, Turkey, Ceylon/Sri Lanka, Nepal, Japan, Pakistan... Some of his novels were made into films. His books published between the two World Wars were immensely successful, with a true enterprise of literary marketing - with launching events, posters campaigns, bookshops open at midnight. He is known as the father of the [cosmopolitan](#) literature, and was the mostly read French author between the two world wars. He sold more than 90 million books and was an international star. Dekobra wrote as a rule two books about his travels – one a voyage book and one novel. He wrote his novels with a precise geographic location, finally my father Albert Cory admired Dekobra very much, maybe because in all his life he lived only in three countries of the Middle East – Turkey, Egypt and Israel, and travelled only for a few months to Italy and a week in France. With Dekobra he could discover exotic countries where he would never stay. It goes without saying that I have books by all the three cosmopolitan authors, and I visited or lived in most of the sites (except the Indian peninsula) where those three authors lived, and admire their cosmopolitan way of life, that is probably the most cosmopolitan of all the authors in this list.

18. **Yiddish** – 1. [Isaac Bashevis Singer](#) (1978), was a [Polish](#)-born [Jewish-American](#) author. He was a leading figure in the [Yiddish literary movement](#), writing and publishing only in [Yiddish](#), and was awarded the [Nobel Prize in Literature](#) in 1978. 2. [S. Ansky](#) was a Russian [Jewish](#) author, playwright, researcher of Jewish folklore, polemicist, and cultural and political activist. He is best known for his play [The Dybbuk](#) or *Between Two Worlds*, written in 1914. 3. [Jacob Gordin](#) was a [Russian](#)-born [American](#) playwright active in the early years of [Yiddish theater](#). He is known for introducing [realism](#) and [naturalism](#) into Yiddish theater. 3 authors, 1 best of the best, 1 Nobel Prize laureate. Sholem Aleichem is the best Yiddish author ever, and I enjoyed reading his books in Yiddish. But he is also one of the best world authors, and I have not introduced his name in this list only because most of his novels and plays were written in the 19th century. Yet, this book refers extensively on Yiddish authors and quote them, in particular Sholom Aleichem.

19. **Ladino** – 1. **Yitzhak Levy** was an Israeli composer and [hazzan](#) (cantor), as well as a pioneer researcher into the long and rich history of the [Ladino](#) music and culture of [Spanish Jewry](#) and its [diaspora](#), being the editor of the Ladino language magazine [Aki Yerushalayim](#). He devoted his [life](#) to the collection and preservation of Sephardic [Jewish songs](#), which had been passed orally from generation to generation for more than five hundred years. He [published](#) four [books](#) of Sephardic romances and ten volumes of [liturgical](#) songs, [recording](#) many of them for the national radio. Two other prominent writers on the Sephardic heritage are: 2. the former Israeli President and Minister for Education [Yitzhak Navon](#) (author of two musicals based on Sephardic folklore: [Bustan Sephardi](#)/Sephardic Garden – 1970, and

[Sephardic Romoncero](#) - 1968), author of stories, a TV series on Jerusalem, articles on Ben Gurion, and 3. the Israeli actor and singer [Yehoram Gaon](#) (author of [From Toledo to Jerusalem](#), where he [traces his Sephardic](#) roots in Ladino with songs and narration). 3 authors (2 best of the best), who have contributed most to the revival of the Ladino folklore. I have humbly contributed with the translation of the UN Universal Declaration of Human Rights with Ladinokomunita into Ladino - in this book.

The best authors of the lists of the Prominent Literatures amount to 52, with 26 as best of the best, exactly the same numbers of the Outstanding Literatures, but there are 16 additional languages in this category compared to only 3 in the outstanding literatures. The Nobelists of the prominent literatures amount to 28 (including 7 Swedes), compared to 23 of the outstanding.

THE NON-EUROPEAN/AMERICAN LITERATURES – HEBREW, INDIAN, ARABIC, JAPANESE, CHINESE, AFRICAN, OTHER ASIAN/WORLD LITERATURES

20. [Hebrew](#) – 1. [Shai Agnon](#), Shmuel Yosef Agnon, S. Y. Agnon, was a [Nobel Prize laureate](#) (1966) writer and was one of the central figures of [modern Hebrew fiction](#). Agnon was born in [Galicia, Austro-Hungarian Empire](#) (today [Ukraine](#)). He later immigrated to [Mandatory Palestine](#), and died in [Jerusalem, Israel](#). His works deal with the conflict between the traditional [Jewish](#) life and language and the [modern world](#). They also attempt to recapture the fading traditions of the European [shtetl](#) (village). 2. [Moshe Shamir](#), was an [Israeli](#) author, playwright, opinion writer, and public figure. He was a prolific author, publishing in the course of his life more than 25 books. Thus he is best recognized as a novelist and a playwright. He was elected to the Knesset in the legislative elections of 1977. He supported the settling of the West Bank after its capture. 3. [Benjamin Tammuz](#) was born in [Soviet Russia](#). When he was five years old, he emigrated with his parents to Palestine. He was an [Israeli](#) writer and artist who contributed to [Israeli culture](#) in many disciplines, as a novelist, journalist, critic, painter, and sculptor. While growing up, he became a member of the [Communist](#) underground. As a youth he was a member of the [Canaanite movement](#). 4. [Amos Oz](#) is an [Israeli](#) writer, [novelist](#), [journalist](#) and intellectual. He is also a [professor](#) of [literature](#) at [Ben-Gurion University](#) in [Beersheba](#). He is regarded as Israel's most famous living author. Oz's work has been published in 42 languages, including [Arabic](#), in 43 countries. He has received many honours and awards, among them the [Legion of Honour](#) of France, the [Goethe Prize](#), the [Prince of Asturias Award in Literature](#), the [Heinrich Heine Prize](#) and the [Israel Prize](#). In 2007, a selection from the Chinese translation of [A Tale of Love and Darkness](#) was the first work of modern Hebrew literature to appear in an official Chinese textbook. Since 1967, Oz has been a prominent advocate of a [two-state solution](#) to the [Israeli–Palestinian conflict](#). 5. [Joshua Sobol](#) is an [Israeli](#) playwright, writer, and [director](#). Joshua Sobol was born in [Tel Mond](#), Israel, then Palestine. His mother's family fled the pogroms in Europe in 1922 and his father's family [immigrated](#) from Poland in 1934 to escape the Nazis. Sobol's first play was performed in 1971 by the Municipal Theatre in [Haifa](#), where Sobol worked from 1984 to 1988 as a playwright and later assistant artistic director. The performance of his play [The Jerusalem Syndrome](#), in January 1988, led to widespread protests, whereupon Sobol resigned from his post as artistic director. In 1983, after the Haifa production of his play [Weininger's Night](#) (The Soul of a Jew), he was invited to participate in the official part of the [Edinburgh Festival](#). Between 1983 and 1989 Sobol wrote three related plays: [Ghetto](#), [Adam](#) and [Underground](#), which constitute together [The Ghetto triptich](#). [Ghetto](#) became world famous shortly after its premiere in Haifa in May 1984. I was a member of the Board of Directors of the Haifa theater 15 years later. The play won the Israeli David's Harp award for best play. The Israeli opening was followed by [Peter Zadek](#)'s much acclaimed German premiere of the play in July of the same year. The play and the production were chosen by [Theater Heute](#) as best production and best foreign play of the year. The play has been translated into more than

20 languages and performed by leading theatres in more than 25 countries throughout the world. Joshua Sobol wrote a very favorable review of my play "Nelly Doron/Nelly's Choice" (that can be read in this book), and he is a friend of mine. 6. [Abraham B. Yehoshua](#) - is an Israeli novelist, essayist, and playwright, published as A. B. Yehoshua. The *New York Times* called him the "Israeli Faulkner." Avraham ("Boolie") Yehoshua was born to a fifth-generation Jerusalem family of [Sephardi](#) origin. His father, Yaakov Yehoshua, was a scholar and author specializing in the history of [Jerusalem](#). His mother, Malka Rosilio, immigrated from Morocco in 1932. Since 1972, he has taught Comparative and Hebrew Literature at the [University of Haifa](#), where he holds the rank of Full Professor. In 1975 he was a writer-in-residence at St. Cross College, Oxford. He has also been a visiting professor at Harvard (1977) the [University of Chicago](#) (1988, 1997, 2000) and [Princeton](#) (1992). Yehoshua is the author of eleven novels, three books of short stories, four plays, and four collections of essays, most recently *Ahizat Moledet* (Homeland Lesson), a book of reflections on identity and literature. His most acclaimed novel, *Mr Mani*, is a multigenerational look at Jewish identity and Israel through five conversations that go backwards in time to cover over 200 years of Jewish life in Jerusalem and around the Mediterranean basin. It was adapted for television as a five-part multilingual series by director [Ram Loevy](#). As do many of his works, his eighth novel, *Friendly Fire*, explores the nature of dysfunctional family relationships in a drama that here moves back and forth between Israel and Tanzania. His works have been published in translation in 28 countries, and many have been adapted for film, television, theatre, and opera. Yehoshua is an Israeli Peace Movement activist. He attended the signing of the [Geneva Accord](#) and freely airs his political views in essays and interviews. He is a long-standing critic of Israeli occupation but also of the Palestinians. He and other intellectuals mobilized on behalf of the dovish [New Movement](#) before 2009 elections in Israel. 6 Israeli authors, 3 best of the best, one of them is Sobol, my friend, so my judgement is subjective, 1 Nobelist. And with some sense of humor – I didn't have a dilemma whether to include me in the list, as my first book (out of 12 that I have written) was published in the 21st century, in 2001...

21. [Indian](#) – 11 authors, 6 best of the best, 1 Nobelist, writing in 5 languages - Bengali (1), Urdu (1), Hindi (5), English (3), Gujarati (1): **Rabindranath Tagore** (1913), wrote in Bengali, he was awarded the Nobel Prize in literature in 1913. **Rajinder Singh Bedi** wrote in Urdu. The authors in Hindi – **Munshi Premchand**, **Maithili Sharan Gupta**, Vishnu Prabhakar, Sarveshwar Dayal Saxena, Harivansh Rai Bachchan. Finally, **R. K. Narayan**, Mulk Raj Anand, Raja Rao – all three of them wrote in English, lived in India and wrote about India. A category of his own is **Mahatma Gandhi** who wrote extensively in Gujarati, as well as in Hindi and English. I have not read enough books by Indian authors, basically only Rabindranath Tagore and Mahatma Gandhi, so the list of the best authors could be different and longer, and could extend to dozens of excellent authors. The Indian/UK citizen Salman Rushdie is included in the English section.

22. [Arabic](#) – I have tried to remain politically correct, and although I differ strongly from the writings of some authors, I have included them in the list of the best authors. I have kept a balance between the authors in Hebrew, Yiddish and Ladino – 12, 6 best of the best, and the Arabic authors – 12, 6 best of the best. However, the Hebrew/Yiddish authors have 2 Nobelists and the Arabs only one, but I am not responsible for the Nobel Prize committee's judgement. The authors are from 5 countries: Egypt (3), Palestinians (3), Iraq (3), Lebanon (2), Sudan (1): **Naguib Mahfouz** (1988, Egyptian), **Tawfik Al-Hakim** (Egyptian), **Elias Khoury** (Lebanese), **Mahmoud Darwish** (Palestinian), **Tayeb Salih** (Sudanese), **Khalil Gibran** (Lebanese), Ibrahim Muhawi (Palestinian), Abd Al-Wahhab Al-Bayati (Iraqi), Badr Shakir Al-Sayyab (Iraqi), Muhammad Husayn Haykal (Egyptian), Nazik Al-Malaika (Iraqi), Fadwa Tuqan (Palestinian). I have not read enough books by authors in Arabic, basically only Naguib Mahfouz, Elias Khoury and Tayeb Salah, as well as a few poems in Arabic, watched a

few movies, and read translated texts into Arabic, so the list of the best authors could be different and longer, as it is based now primarily on reading articles on the topic of Arab literature in the twentieth century.

I do not quote texts of authors to whom I object, as I don't want that my book should be a platform to their writings that sometimes are causing hate and defamation. But just to illustrate the level of hate of their writings I give here a few lines from Mahmoud Darwish's poem who has a special predilection for Israelis' flesh that will be his food: *Therefore ! Record on the top of the first page: I do not hate people Nor do I encroach But if I become hungry The usurper's flesh will be my food Beware.. Beware.. Of my hunger And my anger!* (Fadwa Tuqan strongly advocates terror and prefers to eat the Israelis' liver). I do not recall such level of hate from any Israeli or Jewish author against Arabs or even against Nazis. Darwish continues with the same false mantra that Israelis have stolen Palestinian land and left for them nothing, that the country was theirs and Israelis are usurpers. While the truth is that there never was a Palestinian state before but Israel was always the Jewish homeland and was recognized by most of the nations in the 20th century. The lands that were Palestinian were bought at full price by the Jews, most of the Palestinians refugees left because they were asked to do so by their leaders who promised them to receive the lands of the Jews after they will be exterminated, and anyhow many more Jewish refugees left their homes in Iraq, Yemen, Libya, Lebanon, Egypt and Syria, and left much more assets there than the Palestinians refugees. They don't ask for a right of return to the countries where they were born, as all of the Jews were integrated in Israel and the other states where they emigrated within a few years, while the Palestinians are kept on purpose in the status of refugees, the only ones from all the refugees of the same epoch – Germans, Poles, Turks and Greeks, while billions of Arab dollars are spent on extravagant palaces in the sand, and for financing terror and wars against Israel instead of settling the refugees' problems once and for all. Israelis have settled in a land that was mostly a desert and transformed it to one of the richest, greenest, and most democratic states of the world, a high tech empire, with the combined effort of Jews and Arabs, who are in the best conditions from all their brothers in Arab states.

23. [Japanese](#) – 10 authors, 5 best of the best, 2 Noble Prize winners: **Haruki Murakami**, **Yasunari Kawabata** (1968), **Junichiro Tanizaki**, **Takaaki Yoshimoto**, **Kobo Abe**, Yukio Mishima, Ryunosuke Akutagawa, *Kenzaburo Oe* (1994), Takiji Kobayashi, Banana Yohsimoto. I have not read enough books by Japanese authors, basically only Haruki Murakami, so the list of the best authors could be different or longer. I based the lists of Asian and African authors on reading articles on literature, and I have included the two Japanese Nobel Prize Winners.

24. [Chinese](#) – **Mo Yan** (2012), **Lin Yutang** (wrote in Chinese and English), **Mu Dan**, **Gao Xingjian** (2000), **Lu Xun**, Han Shaogong, Yang Mo, Bei Dao, Wang Meng, Zhu Wen. 10 authors, 5 best of the best, 2 Nobel Prize winners. I have not read enough books by Chinese authors, basically only Mo Yan, so the list of the best authors could be different and longer. I based the lists of Asian and African authors on reading articles on literature, and I have included the two Chinese Nobel Prize Winners. I don't know also if all of them wrote in Mandarin or not.

25. [African Writers](#) – 12 authors from 9 countries – Nigeria – 2, Kenya – 1, Senegal – 1, South Africa – 3, Cote d'Ivoire – 1, Chad – 1, D. R. Congo – 1, Ethiopia – 1, Madagascar – 1. 6 best of the best – Nigeria – 1, Senegal – 1, South Africa – 3, D. R. Congo – 1. 3 Nobelists – 1 Nigeria, 2 South Africa. The best of the best authors are 6 as follows: Nigeria: 1 - Chinua Achebe. Senegal: 1 - Leopold Senghor. South Africa: 3 - Lewis Nkosi, J. M. Coetzee, Nadine Gordimer. The Democratic Republic of the Congo (former Kinshasa): 1 - Valentin-Yves

Mudimbe. Most of the authors write in English (6 in Nigeria, Kenya, South Africa) and French (4 in Senegal, Cote d'Ivoire, Chad, D. R. Congo), the official languages in their countries. However, the Ethiopian writer writes in Amhari and the Madagascar writer writes in Malagasi. **Nigeria** – 1. **Chinua Achebe**, who wrote in English, but lived, operated and wrote about Nigeria. 2. "*Wole*" *Soyinka* (1986) is a [Nigerian](#) playwright and poet. He writes in English and was awarded the 1986 [Nobel Prize in Literature](#), the first African to be honored in that category. 2 authors, 1 best of the best, 1 Nobelist. **Kenya** – 3. Ngũgĩ wa Thiong'o is a [Kenyan writer](#), formerly working in [English](#) and now working in [Gikuyu](#). 1 author. **Senegal** – 4. **Leopold Senghor**, president of Senegal, member of the Academie Francaise, renown poet who wrote in French. 1 author, 1 best of the best. **South Africa** – 5. **Lewis Nkosi** was a [South African](#) writer and essayist, who wrote in English. He was a multifaceted personality, and attempted every literary genre, literary criticism, poetry, drama, and novels. 6. **J. M. Coetzee** (2003) – South Africa. A novelist, essayist, linguist, translator and recipient of the 2003 [Nobel Prize in Literature](#). He relocated to Australia in 2002 and lives in [Adelaide](#). He became an [Australian citizen](#) in 2006. In 2013, Richard Poplak of the [Daily Maverick](#) described Coetzee as "inarguably the most celebrated and decorated living English-language author". 7. **Nadine Gordimer** (1991) was a South African writer, [political activist](#) and recipient of the 1991 [Nobel Prize in Literature](#). She was recognized as a woman "who through her magnificent epic writing has – in the words of [Alfred Nobel](#) – been of very great benefit to humanity". Gordimer's writing dealt with moral and racial issues, particularly [apartheid in South Africa](#). Under that regime, works such as [Burger's Daughter](#) and [July's People](#) were banned. She was active in the [anti-apartheid movement](#), joining the [African National Congress](#) during the days when the organization was banned. She was also active in [HIV/AIDS](#) causes. She wrote in English. 3 authors, 3 best of the best, 2 Nobelists. **Cote d'Ivoire** – 8. Ahmadou Kourouma was an [Ivorian](#) novelist who wrote in French. 1 author. **Chad** – 9. Koulsy Lamko is a [Chadian](#)-born [playwright](#), [poet](#), [novelist](#) and university lecturer, who writes in French. Born in Dadouar, Lamko left his country for [Burkina Faso](#) in 1979 due to the beginning of the [civil war](#). 1 author. **The Democratic Republic of the Congo** (former Kinshasa) – 10. **Valentin-Yves Mudimbe** is a philosopher, professor, and author of poems, novels, as well as books and articles on African culture and intellectual history, who writes in French. 1 author, 1 best of the best. **Ethiopia** – 11. **Haddis Alemayehu** was a [Foreign Minister](#) and novelist from [Ethiopia](#). His [Amharic](#) novel *Fəqər əskä Mäqabər* (*Love to the Grave*, 1968) is considered a classic of modern [Ethiopian literature](#). 1 author. **Madagascar** – 12. Elie Rajaonarison was a poet, artist, professor and civil servant from [Madagascar](#). Considered the standard-bearer for modern [Malagasy poetry](#), Rajaonarison's published poetry anthologies earned him international recognition and have been translated into [French](#) and [English](#). I have not read enough books by African authors, basically only a book from the Nigerian Chinua Achebe and poems by Leopold Senghor, so the list of the best authors could be different or longer, as I have based this entry primarily on articles that I have read about African literature and poetry. I have seen several African films, many on South Africa, and a unique film Hyenas from Senegal in French, the African version of The Visit of the Old Lady by Duerrenmatt, which is the best version of all, far better and authentic than the Hollywood version, to the delight of my business ethics students.

26. **Other Asian/World Literature** – It would be presumptuous by me to write about modern [Korean literature](#), [Persian literature](#), [Philippine literature](#), [Native American literature](#), [Oceanic literature](#), [Indonesian literature](#), [Singaporean literature](#), [Malaysian literature](#), [Vietnamese literature](#), [Thai literature](#), [Burmese literature](#), [Kazakh literature](#), etc. The reader who wants to read about those twelve literatures and many more literatures can find many entries on these subjects on Wikipedia, encyclopedias, Internet, etc. But as I have never read a book from those literatures (at least I have read some books from the Chinese, Japanese, African, Arabic, Indian literatures), some of them in the original language – Arabic, English, French - I will

not include authors from those countries, and I am aware that I am biased, as there might be excellent authors who deserve to be included in the world literature of the 20th century, but the least that I can do is to give links to all those literatures and let the reader find for himself what suits him.

The best authors of the lists of the 18 Non European/American Countries/Literatures in 12 languages amount to 61, 31 of whom are the best of the best, compared to more than 300 European languages authors, 89 of them best of the best. There are only 10 Nobel Prize laureates (3 of them wrote in English), compared to more than a hundred European languages Nobelists. Does it mean anything? That those literatures are not as good as the European/American literatures? First of all we have to bear in mind that I have not included in my lists authors from at least 12 more countries/languages – Korean, Persian, Philippine, Native American, Oceanic, Indonesia, Singaporean, Malaysian, Vietnamese, Thai, Burmese, Kazakh. If we follow the links and try to find more about those languages, and if we study more about the countries/languages that have contributed their authors to my lists – Chinese, Japanese, Arabic, Indian, Hebrew, etc. we could possibly find hundreds of excellent authors. I can estimate from the language that I know most Hebrew that we could enlarge the list of 6 authors to at least 30 excellent authors who are as good as many of the European authors in my lists. Still, probably they wouldn't receive Nobel Prizes as we have the language barrier and the fact that non-European/American authors are always less known than European authors. The total number of authors in my lists amount to 240 (75+52+52+61), 120 (37+26+26+31) of them are the best of the best. If we add to them the authors in excess from the French, English and German languages (45 each) we would reach 375 authors, and if we add to them the additional 23 (8+8+7) Nobel Literature Prize laureates and 2 Nobel Peace Prize laureates who are not in my lists, we would reach 400 authors who are the best 20th century's authors, at least in my opinion, which is less biased than others.

However, as we have decided to limit the list of authors to about 100, and as the lists include also many authors who wrote masterpieces at the end of the 19th century and others who continued to write masterpieces in the first 15 years of the 21st century, we have found that the best of the best authors in this period amount to 120, so we have decided to limit our basic list to 120, thus Cory's list includes all the 120 best of the best authors of the 20th century. And those of us who believe in symbolism – [the number 120](#) is a very important number in the Bible – this was the age of Moses when he died (Dt 34,7), it is the limit of age fixed by God for the man (Gn 6,3), and Jesus-Christ would have had 120 disciples, including the apostles. So, the number 120 marks a full lifetime, and when you want to wish somebody longevity you wish him to live until 120, as this is the ultimate blessing (well, to be healthy also). And what is curious/coincidence – I processed the writing of this survey on the best authors without knowing what will be the number of authors, I hoped it will be 100, but I noticed soon enough that if you want to include authors from all over the world and not only French and English only you have to enlarge the scope of this survey, and indeed I reached up to 400 authors. But when I tried to limit the scope to the best of the best, not only in French and English or the main European/American languages, but also in Chinese, Hindi, Japanese, Arabic and Hebrew, I thought that I would arrive to a number close to 100 and indeed I have reached exactly the number of 120...

In this list about 30% of the authors – 37 - write in the leading literature languages French, English and German, about 20% of the authors – 26 – write in the outstanding literature languages Spanish, Italian and Russian. So, about 50% of the authors come from the main 6 European languages, as compared to the list of Le Monde where 50% of the authors were French, thus making my list much less biased than Le Monde and other comparable lists. Furthermore, no country has more than 10% of the total list, not even the US (9 authors - 7.5%), and no language has more than 20% of the list, even English (17 authors – 14%). I was

inspired by the regulations of the university where I learned Business Administration – Insead in France, which was a European Union, now International university with students from all over the world, and none of the countries could have more than 10% of the students. It was meant primarily for French students, as they wanted to differ from other French business schools. It may be unfair to excellent French students who got penalized by this numerous clausus, but it helped me to get a scholarship at Insead, coming from Israel, and having average grades, but if you are looking for diversity, this is the prize that you have to pay. In fact, it was a fantastic booster for Insead, as we studied in groups case studies with 7 students from 7 countries and the classes had students from dozens of countries, which was a unique experience which enhanced my cosmopolitan approach. I should say that this rule may apply to literature, but not for Physics or Medicine, as there what counts is primarily the excellence of the discoveries, and if most of the researchers are from the US, because they are the best, the US gets all the credit. But in literature and at business schools and even at business diversity counts a lot and is equivalent at least to excellence.

About 20% of the lists or 26 authors come from the 17 prominent European languages, so three quarters of the authors in the list come from the European languages in Europe and America, as compared to about 100% in Le Monde's list, less biased, although possibly biased because I am not familiar with non-European languages except Hebrew of course. My list has 31 authors or about 25% of the list coming from non-European/American languages and countries, which is to the best of my knowledge the highest percentage of non-European authors in any comparable list. The Nobel Prize laureates from 1901 to 2015 amount to 112, a similar number to the 120 of my list, however it differs in many respects – 23 of them are not included in my list, 31 of them in my list come from non-European/American languages as opposed to 10 in the Nobel list, 21 less. And of course the [Nobel Prize laureates](#) in my lists are not confined to the list of the best of the best amounting to 120, but are comprised also in the lists of the best authors and of the excess. [The Nobel Prize laureates](#) include 51 authors from the leading languages, 23 authors from the outstanding languages, 28 authors from the prominent languages, and 10 authors from the non-European/American languages, in total 112 laureates. In the following list we can find the 111 Nobel Prize laureates by country and language. In 2015 a Belarus winner received a Nobel Prize, she writes in Russian, and she is included in my lists, so the exact figure is 112. See [List of Nobel Laureates in Literature](#).

One more word about diversity. [Diversity](#) has become nowadays a positive term, for me it was always positive, and me, my family, my friends, my town, and my country apply diversity. Diversity is [multiculturalism](#), [biodiversity](#), [cosmopolitanism](#), [cultural diversity](#), [diversity politics](#). I am a strong supporter of all those terms in theory and in practice. I may be accused of Europocentrism, though the reader can assess that this book, my indexes, my Ethics Pays book, all my other books, show my endeavors to be as cosmopolitan as possible. Even if I like most European culture – I am not confined to French, English or Spanish culture, as most Europeans do, and I read the literature, write about the cultures, learn the languages, visit the countries, watch films, art and plays, and appreciate most of the European cultures – French, English, Spanish, Italian, Portuguese, German, Austrian, Irish, Dutch, Czech, Belgian, Swedish, Norwegian, Danish, Russian, Polish, Greek, Balkans, Catalan, Provencal, Galician, Frisian, Friulian, Hebrew (it is a European culture, basis of European religion, literature– the Bible), etc... If we examine the diversity considerations in the judgement of the Nobel Prize Literature committee, we find that out of the 112 laureates almost all of them were Europeans/Americans or from European cultures (including the Israeli Shai Agnon born in Ukraine, Nadine Gordimer's parents came from Lithuania and England, and the Afrikaner J. M. Coetzee). Actually the non-Europeans/Americans winners are: 1 Arab, 2 Chinese, 2 Japanese, 2 Indians, 2 Africans, 2 Afro-Americans, 11 – less than 10%, half of them writing in English, while in my list they are more than 20%. And I am not an expert in non-European/American literatures as the diversity minded Nobel Prize

committee should be. But I cannot complain, as my in-law Dan Shechtman was awarded the Nobel Prize in Chemistry in 2011, and 22% of the Nobel Prize laureates over the years were Jews, many of them in Literature, too few of them in Peace, while Jews are only 0.2% of the world's population. So one thing is for sure, they are not anti-Semitic, bearing in mind that probably there are no Jews in the Swedish committee and almost no Jews in Sweden.

See Wikipedia's List of [Le Monde's 100 Books of the Century](#) , with links to books & authors.
 Modern Library – [The 100 Best Novels in English](#), Board's List and Readers' List.
 Modern Library – [The 100 Best Nonfiction in English](#), Board's List and Readers' List.
 Wikipedia – [20th Century in Literature](#), lists of books, authors, by years, novels, plays, poetry..
 Wikipedia – [21st Century in Literature](#), lists of books, authors, by years, novels, plays, poetry..
 Wikipedia – [19th Century in Literature](#), lists of books, authors, by years, novels, plays, poetry..
 Wikipedia – [List of Literary Works by Number of Translations](#)
 Wikipedia – [List of the Best Selling Books of All Times](#)
[The Best 452 Books by Jewish Authors](#), [The 100 Greatest Works](#) of Modern Jewish Literature, [Jewish Authors](#), [Best 100 Contemporary Jewish Books](#), [Best 190 Jewish Poets](#)
[The 50 Most Essential Works](#) of Jewish Fiction of the Last 100 Years
[274 Most Popular Jewish Non-Fiction Books](#), [100 Best Jewish](#) Authors, Poets, Screenwriters
[53% Recipients](#) of the Pulitzer Prize for General Non-Fiction, [Best Sellers in Jewish Literature and Fiction](#), [Reading Lists of Jewish Authors](#), IMDb 123 [Greatest Jewish Directors](#)
 Most Famous [339 Israeli Authors](#), Wikipedia – [List of Israeli Writers](#)
 List of Famous Jewish [Producers, Screenwriters and Creators](#)
[List of Jewish Screenwriters](#) and TV and Radio Scriptwriters
 List of [Jewish American Entertainers](#) List of [Jewish American Authors](#)
 List of [Jewish American Playwrights](#) List of [Jewish American Poets](#)
 List of [Hebrew Language Authors](#) List of [Hebrew Language Poets](#) - [Playwrights](#)
 WIKIPEDIA: [LIST OF FRENCH JEWS](#), [LIST OF AMERICAN JEWS](#), [LIST OF BRITISH JEWS](#), [GERMAN JEWS](#), [LIST - AUSTRIAN JEWS](#), [LIST OF RUSSIAN JEWS](#)

From Wikipedia's [List of Modernist Writers](#) – we bring here links to some of the best writers:
[Anna Akhmatova](#) (1889–1966), [Gabriele d'Annunzio](#) (1863–1938), [Guillaume Apollinaire](#) (1880–1918), [W. H. Auden](#) (1907–73), [Samuel Beckett](#) (1906–89), [Gottfried Benn](#) (1886–1956), [Bertolt Brecht](#) (1898–1956), [Jorge Luis Borges](#) (1899–1986), [Karel Čapek](#) (1890–1938), [Constantine P. Cavafy](#) (1863–1933), [Joseph Conrad](#) (1857–1924), [Hart Crane](#) (1899–1932), [E. E. Cummings](#) (1894–1962), [Alfred Döblin](#) (1878–1957), [T. S. Eliot](#) (1888–1965), [William Faulkner](#) (1897–1962), [Ford Madox Ford](#) (1873–1939), [E. M. Forster](#) (1879–1971), [F. Scott Fitzgerald](#) (1896–1940), [Robert Frost](#) (1874–1963), [Carlo Emilio Gadda](#) (1893–1973), [Knut Hamsun](#) (1859–1952), [Jaroslav Hašek](#) (1883–1923), [Ernest Hemingway](#) (1899–1961), [Hermann Hesse](#) (1877- 1962), [Hugo von Hofmannsthal](#) (1874–1929), [Max Jacob](#) (1876–1944), [James Joyce](#) (1882–1941), [Franz Kafka](#) (1883–1924), [Georg Kaiser](#) (1878–1945), [D. H. Lawrence](#) (1885–1930), [Federico García Lorca](#) (1898–1936), [Joaquim Maria Machado de Assis](#) (1839–1908), [Osip Mandelstam](#) (1891)–1938), [Thomas Mann](#) (1875–1955), [Katherine Mansfield](#) (1888–1923), [José Martí](#) (1853-1895), [Robert Musil](#) (1880–1942), [Vladimir Nabokov](#) (1899–1977), [Pablo Neruda](#) (1904–1973), [Yone Noguchi](#) (1875–1947), [Eugene O'Neill](#) (1888–1953), [John Dos Passos](#) (1896–1970), [Boris Pasternak](#) (1890–1960), [Fernando Pessoa](#) (1888–1935), [Luigi Pirandello](#) (1867–1936), [Katherine Anne Porter](#) (1890–1980), [Ezra Pound](#) (1885–1972), [Marcel Proust](#) (1871- 1922), [Klaus Rifbjerg](#) (1931-2015), [Rainer Maria Rilke](#) (1875–1926), [Victor Serge](#) (1890–1947), [Gertrude Stein](#) (1874–1946), [Wallace Stevens](#) (1875–1955), [Italo Svevo](#) (1861–1928), [Dylan Thomas](#) (1914–1953), [Ernst Toller](#) (1893–1939), [Federigo Tozzi](#) (1883–1920), [Paul Valéry](#) (1871–1945), [Jakob Wassermann](#) (1873-1934), [Robert Walser](#) (1878–1956), [Frank Wedekind](#) (1864–1918), [Virginia Woolf](#) (1882–1941), [Lu Xun](#) (1881–1936), [W. B. Yeats](#) (1865–1939).

CORY'S LIST OF 20TH CENTURY BEST OF THE BEST AUTHORS BY LANGUAGES

(in *Italic* - Nobel Prize laureates, in parentheses - Nobel year. There is no rating among authors.)

THE 3 LEADING LITERATURES – FRENCH, ENGLISH, GERMAN

1. **French/Belgian** – **Marcel Proust**, **Marcel Pagnol**, *Jean-Paul Sartre* (1964 – declined), **Jacques Prevert**, **Jean Anouilh**, *Albert Camus* (1957), **Andre Malraux**, *Andre Gide* (1947), *Francois Mauriac* (1952), **Eugene Ionesco** (Romanian), *Samuel Beckett* (1969, Irish), **Albert Cohen** (Swiss, born in Greece) – in total 12 authors: 9 French, 1 Romanian, 1 Irish, 1 Swiss, 5 Nobelists. Most of the authors who wrote in French are French, and only a few are not French.

2. **English/American/Irish** – *Ernest Hemingway* (1954, US), **D. H. Lawrence** (UK), **Arthur Miller** (US), **Tennessee Williams** (US), *Sinclair Lewis* (1930, US), **F. Scott Fitzgerald** (US), *John Steinbeck* (1962, US), **James Joyce** (Irish), *William Faulkner* (1949, US), *George Bernard Shaw* (1925, Irish), **Virginia Woolfe** (UK), **John Dos Passos** (US), *Eugene O'Neill* (1936, US) – in total 13 authors: 9 US, 2 UK, 2 Irish, 6 Nobelists. The main authors who influenced English literatures came from the UK, the US and Ireland, more than other nations.

3. **German/Austrian/Swiss** – **Franz Kafka** (Czech), *Thomas Mann* (1929), **Bertolt Brecht**, **Heinrich Mann**, **Sigmund Freud** (Austria), **Hans Fallada**, **Stefan Zweig** (Austria), **Friedrich Duerennmatt** (Swiss), *Heinrich Boell* (1972), **Hannah Arendt**, **Franz Werfel** (Austrian), **Arthur Schnitzler** (Austrian) – in total 12 authors: 6 Germans, 4 Austrians, 1 Czech, 1 Swiss, 2 Nobelists. Authors who influenced most German literature are Germans, Austrians and Swiss.

Total – 37 authors from 9 countries, 13 of them Nobelists, writing in 3 languages.

THE 3 OUTSANDING LITERATURES – SPANISH, ITALIAN, RUSSIAN

4. **Spanish/Latin American** – **Federico Garcia Lorca** (Spain), **Jorge Luis Borges** (Argentina), *Gabriel Garcia Marquez* (1982, Colombia), *Mario Vargas Llosa* (2010, Peru), **Carlos Fuentes Macias** (Mexico), *Camilo Jose Cela* (1989, Spain), *Juan Ramon Jimenez* (1956, Spain), *Pablo Neruda* (Chile 1971), **Salvador de Madariaga** (Spain), **Romulo Gallegos** (Venezuela) – in total 10 authors from 7 countries: 4 Spanish, 1 Argentinian, 1 Colombian, 1 Peruvian, 1 Mexican, 1 Chilean, 1 Venezuelan, 5 Nobelists.

5. **Italian** – **Alberto Moravia**, *Luigi Pirandello* (1934), **Umberto Eco**, **Primo Levi**, **Italo Svevo**, **Elsa Morante**, **Curzio Malaparte**, **Pier Paolo Pasolini** – 8 Italian authors, 1 Nobelist.

6. **Russian** – **Maxim Gorky**, *Alexander Solzhenitsyn* (1970), *Boris Pasternak* (1958), **Vladimir Mayakovsky**, **Isaac Babel**, **Mikhail Bulgakov**, *Mikhail Sholokhov* (1965), **Yevgeny Yevtushenko** – 8 authors: all of them Russians, 3 Nobelists.

Total – 26 authors from 9 countries, 9 Nobelists, writing in 3 languages.

THE PROMINENT LITERATURES – DUTCH/FLEMISH, CZECH, GREEK, PORTUGUESE, POLISH, SCANDINAVIAN, OTHER EUROPEAN, COSMOPOLITAN, YIDDISH, LADINO

7. **Dutch/Flemish** – **Hugo Claus, Simon Vestdijk** – 2 authors: 1 Belgian, 1 Dutch.
8. **Czech** – **Milan Kundera, Jaroslav Hasek** – 2 authors, all of them Czechs.
9. **Greek** – **Nikos Kazantzakis** – 1 author, Greek.
10. **Portuguese/Brazilian** – **Jose Saramago** (1998, Portugal), **Jorge Amado** (Brazil) – 2 authors, 1 Portuguese, 1 Brazilian, 1 Nobel laureate.
11. **Polish** – **Witold Gombrowicz, Henryk Sienkiewicz** (1905), **Wisława Szymborska** (1996) – 3 authors, all of them Poles, 2 Nobelists.
12. **Swedish** – **Ingmar Bergman, Selma Lagerlof** (1909), **Per Lagerkvist** (1951), **Verner von Heidenstam** (1916) – 4 authors, all of them Swedes, 3 Nobelists.
13. **Norwegian** – **Knut Hamsun** (1920) – 1 Norwegian author, Nobel laureate.
14. **Danish** – **Johannes Vilhelm Jensen** (1944) – 1 Danish author, Nobel laureate.
15. **Finnish** – **Frans Emil Sillanpaa** (1939), **Eino Leino, Pavo Haavikko** – 3 authors, all of them Finnish, 1 Nobelist.
16. **Other European – Turkish** – **Orhan Pamuk** (2006), **Hungarian** – **Imre Kertesz** (2002) – 2 authors, one Turkish, one Hungarian, 2 Nobelists. In the other lists there are also authors from other European countries.
17. **Cosmopolitan** – **Elias Canetti** (1981) wrote in German, born in Bulgaria, his ancestors were Sephardi Jews, he lived in Austria, Germany, Switzerland, UK, & was a UK citizen. **Lawrence Durrell** lived in India (where he was born from English parents), in England, Corfu - Greece, Alexandria – Egypt, France, Rhodes, Argentina, Yugoslavia, Cyprus. 2 authors, 1 Nobelist.
18. **Yiddish** – **Isaac Bashevis Singer** (1978)– wrote in Yiddish and was a US citizen, 1 Nobelist.
19. **Ladino** – **Yitzhak Levy, Yitzhak Navon** – 2 Israeli citizens who wrote in Ladino.

Total – 26 authors from 17 countries, 13 Nobelists, writing in additional 13 languages.

THE NON-EUROPEAN/AMERICAN LITERATURES – HEBREW, INDIAN, ARABIC, JAPANESE, CHINESE, AFRICAN, OTHER ASIAN/WORLD LITERATURES

20. **Hebrew** – **Shai Agnon** (1966), **Amos Oz, Joshua Sobol**. 3 Israeli authors. 1 Nobelist.
21. **Indian** – **Rabindranath Tagore** (1913) wrote in Bengali. **Rajinder Singh Bedi** wrote in Urdu. **Munshi Premchand and Maithili Sharan Gupta**, both wrote in Hindi. **R. K. Narayan**, wrote in English. **Mahatma Gandhi** wrote in Gujarati, Hindi and English. 6 authors writing in Bengali (1), Urdu (1), Hindi (2), English (1), & Gujarati (1), all of them Indians, 1 Nobelist.

22. **Arabic** - although I differ strongly from the writings of some authors, I have included them in the list of the authors. *Naguib Mahfouz* (1988, Egyptian), **Tawfik Al-Hakim** (Egyptian), **Elias Khoury** (Lebanese), **Mahmound Darwish** (Palestinian), **Tayeb Salih** (Sudanese), **Khalil Gibran** (Lebanese) – 6 authors – 2 Egyptians, 2 Lebanese, 1 Palestinian, 1 Sudanese, 1 Nobelist.

23. **Japanese** – **Haruki Murakami**, *Yasunari Kawabata* (1968), **Junichiro Tanizaki**, **Takaaki Yoshimoto**, **Kobo Abe**. 5 authors, all of them Japanese, 1 Nobelist.

24. **Chinese** – *Mo Yan* (2012), **Lin Yutang** (wrote in Chinese and English), **Mu Dan**, *Gao Xingjian* (2000), **Lu Xun**. 5 authors, all of them Chinese, 2 Nobelists.

25. **African Writers** – **Chinua Achebe** (Nigeria, wrote in English), **Leopold Senghor** (Senegal, wrote in French), **Lewis Nkosi** (South African, wrote in English), **J. M. Coetzee** (2003, South Africa, wrote in English), **Nadine Gordimer** (1991, South Africa, wrote in English), **Valentin-Yves Mudimbe** (Democratic Republic of the Congo – Kinshasa, wrote in French). 6 authors – 3 South Africans, 1 Nigerian, 1 Senegalese, 1 from the Democratic Republic of the Congo - Kinshasa, 2 Nobelists, 4 wrote in English, 2 wrote in French.

Total – 31 authors from 12 countries, 8 Nobelists, writing in additional 8 languages.

Statistics of the Lists of the Best Authors in the 20th Century

Language	120 Best of the Best (included in Best authors)	240 Best Authors	Best Authors with Authors in Excess	Nobelists (112 total)
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Leading Literatures

1. French/Belgian	12	25	70	16
2. English/US/Irish	13	25	70	23
3. German/Austrian	12	25	70	12
Total 3 Leading Liter.	37	75	210	51
+ Additional Nobelists not in Cory's List (F:8+E:8+G:7)			23	
+ Africans writing in French (4) and English (6)			10	3
+ Cosmopolitan (languages: 1 French, 1 English, 1 German)			3	1

Total number of leading authors who write in French, English and German: 246 (210+23+10+3): 83 authors in French (70+8N+1C+4A), 85 in English (70+8N+1C+6A), 78 German (70+7N+1C)

Authors in the 3 languages of French, English and German come from 11 additional countries (not counting countries in other categories of the lists): France, Belgium, Switzerland, Ireland, Romania, US, UK, Australia, Canada, Germany, Austria.

Total no. of Nobelists – 51 in French, English, German lists, 3 Africans in English, 1 in German Cosmopolitan, in total 55 Nobelists in French (16), English (23+3A=26), German (12+1C=13)

Outstanding Literatures

4. Spanish/Latin Amer.	10	20	from 8 countries	11
5. Italian	8	16		6
6. Russian	8	16		6
Total 3 Outstanding L.	26	52		23

Authors in the 3 languages - Spanish, Italian, Russian, come from 11 additional countries: Spain, Argentina, Colombia, Peru, Mexico, Chile, Venezuela, Guatemala, Italy, Russia and Belarus.

Prominent Literatures

7. Dutch/Flemish	2	3		-
8. Czech	2	4		1
9. Greek	1	3		2
10. Portuguese/Brazil	2	3		1
11. Polish	3	6		4
12. Swedish	4	8		7
13. Norwegian	1	3		3
14. Danish	1	3		3
15. Finnish	3	5		1
16. Other Europeans:				
Albanian	-	1		-
Bosnia Herz./Serbian	-	1		1
Turkish	1	1		1
Icelandish	-	1		1
Hungarian	1	1		1
Total 5 Other Europeans	2	5		4

5 languages of Total Other Europeans: Albanian, Serbian, Turkish, Icelandic, Hungarian

17. Cosmopolitan	2	3	writing in German, English, French	1
18. Yiddish	1	3		1
19. Ladino	2	3		-

Total 17 Prominent L. 26 52 Writing in 16 additional languages 28

They come from 14 additional countries: Netherlands, Czech Republic, Greece, Portugal, Brazil, Poland, Sweden, Norway, Denmark, Finland, Albania, Bosnia and Herzegovina, Turkey, Iceland, Hungary. They write in 16 additional languages: Dutch/Flemish, Czech, Greek, Portuguese, Polish, Swedish, Norwegian, Danish, Finnish, Albanian, Serbian, Turkish, Icelandic, Hungarian, Yiddish, Ladino. And I added one more prominent literature (17 in total) – Cosmopolitan, although the three authors wrote in German, English and French, but because of their cosmopolitan environment I do not perceive them as national language authors.

Non-European/American Literatures

20. Hebrew	3	6		1
21. Indian	6	11	Writing in 5 languages: Bengali, Hindi, English, Gujarati, Urdu	1
22. Arabic	6	12	from 5 countries as follows:	1
Egyptian	2	3		1
Lebanese	2	2		-
Palestinian	1	3		-
Iraqi	-	3		-
Sudanese	1	1		-
23. Japanese	5	10		2
24. Chinese	5	10		2
25. African Writers	6	12	from Countries/Languages as follows:	3
			from 9 Countries, Writing in 5 Languages: English (6, 1 of them also in Gikuyu), French (4), Amhari and Malagasi	
Nigeria	1	2		1
Kenya	-	1		-
Senegal	1	1		-
South Africa	3	3		2

Cote d'Ivoire	-	1	-
Chad	-	1	-
D. R. Congo Kinshasa	1	1	-
Ethiopia	-	1	-
Madagascar	-	1	-
Total Non-European/	31	61	10

American Literatures, in additional 11 Languages – Hebrew, Bengali, Hindi, Urdu, Gujarati, Arabic, Japanese, Chinese, Gikuyu, Amhari, Malagasi, come from 18 additional Countries – Israel, India, Egypt, Lebanon, Palestinians, Iraq, Sudan, Japan, China, Nigeria, Kenya, Senegal, South Africa, Cote d'Ivoire, Chad, Democratic Republic of the Congo, Ethiopia, Madagascar.

Total Best of the Best Literatures – 120 authors (Leading – 37, Outstanding – 26, Prominent – 26, Non-European/American – 31). Total Best Literatures – 240 authors (Leading – 75, Outstanding – 52, Prominent – 52, Non-European/American – 61) . With the authors in excess of the lists of the 240 Best authors – 135 (45 each in French, English and German) – there are 375 authors, and if we add to them the authors who are Nobelists and are not in my lists – 23, and the 2 authors who received the Nobel Peace Prize we arrive to 400 authors. There are in total 112 Nobelists (Leading – 51, Outstanding – 23, Prominent – 28, Non-European/American – 10) – 89 in my lists, and 23 who are not in my lists. The authors in my lists come from 54 countries (11 – Leading Literatures, 11 Outstanding Literatures, 14 Prominent Literatures, 18 Non-European and American Literatures), and wrote in 33 languages (3 – Leading Literatures, 3 – Outstanding Literatures, 16 Prominent Literatures, 11 Non-European/American Literatures). So, unlike the other lists that are on the Internet and the Le Monde lists my lists have much more diversity with more than 50 countries, more than 30 languages, and much less European/American centered. The lists are flexible, as they comprise 3 layers of excellence and also a Nobelists yardstick, so we can analyze all the literatures on the most concise format – the Best of the Best, the larger format – the Best, and the largest format, 120 authors, 240 authors, 400 authors, including all the Nobel Prize laureates of the 20th century and also 2 Nobel Peace Prize laureates.

CORY'S LIST OF THE BEST AUTHORS IN THE WORLD IN 1860-1899 (AND IN 2000-2015) WITH COMMENTS AND LISTS OF BOOKS

The list of the best authors in the 20th century is not the optimal list of the best modern authors. First of all, most of the best authors wrote their masterpieces in the first half of the century or latest in the 50's, only about 20% of the authors wrote most of their works in the second half of the century – Marguerite Duras, Alexander Solzhenitsyn, Mario Vargas Llosa, Saul Bellow, Primo Levi, Peter Weiss, Chinua Achebe, Truman Capote, Gabriel Garcia Marquez, Philip Roth, Milan Kundera, Nadine Gordimer, Heinrich Boell, Anthony Burgess, Georges Perec, Umberto Eco, Paulo Coelho... All of them are good authors, but in the first half of the century there were much better authors on the average, and in the second half of the 19th century we find the best authors of all times, on the average of course. Therefore, the best literature century is in my opinion the century of 1860-1959, where we can find on top of the authors that I mentioned in my lists, such gigantic authors as Victor Hugo, Emile Zola, Mark Twain, Lev Tolstoy, Fyodor Dostoyevsky, Henrik Ibsen, Anton Chekhov, Gustave Flaubert, August Strindberg, Guy de Maupassant, Oscar Wilde, Henry James, Gabriele d'Annunzio, Charles Dickens, George Eliot, Arthur Rimbaud, Emily Dickinson, Charles Baudelaire, Alexandre Dumas, Jules Verne, etc. However, there were also excellent authors in the first half of the 19th century, so we could of course chose 19th century as the best literature century ever: Balzac, Lord Byron, Jane Austen, the sisters Bronte, Chateaubriand, Johan Wolfgang von Goethe, Heinrich Heine, Nikolai Gogol, Washington Irving, John Keats, Percy Bysshe Shelley, Mikhail Lermontov, Alexander Pushkin...

Anyhow, I prefer the century of 1860-1959 as it gathers the authors whom I love and appreciate most, the most modern authors, in a century that was a breakthrough in all fields, in science, technology, democracy, independence of national entities, art – the impressionism, surrealism, expressionism, cubism, abstract – painting, sculpture, architecture, and the painters that I like most: Renoir, Monet, Manet, Degas, Cezanne, Van Gogh, Pissarro, Sisley, Morisot, Guillaumin, Caillebotte, Cassatt, Seurat, Gauguin, Toulouse-Lautrec, in the 19th century, and in the 20th – Dali, Chagall, Modigliani, Klimt, Magritte, Max Ernst, de Chirico, Munch, Tanguy, Soutine... and of course modern literature – poetry, novels, plays, biographies, philosophy. Finally, the music that I love most - [Pyotr Ilyich Tchaikovsky](#), [Antonín Dvořák](#), [Gustav Mahler](#), Max Bruch, Igor Stravinsky, Georges Bizet, Hector Berlioz, Charles Gounod, Giuseppe Verdi, Giacomo Puccini, Jacques Offenbach, Claude Debussy, Maurice Ravel, Franz Liszt, Johan Strauss the son, Johannes Brahms, Anton Bruckner, Camille Saint-Saens, Nicolai Rimsky-Korsakov, Bedrich Smetana, Edvard Grieg Jan Sibelius, Aaron Copland, and composers that I love less but were nevertheless great: Richard Wagner, Bela Bartok, Alban Berg, Sergei Prokofiev, Dmitri Shostakovich. On top of that the best music that I love is the popular and folk music, jazz, and most of all Musicals by Rodgers and Hammerstein, Lorenz Hart, Kurt Weill, Irving Berlin, Cole Porter, George Gershwin, My Fair Lady, West Side Story by Leonard Bernstein, all of them composed prior to 1959... One more personal remark – I was born in this 'century' and when it ended I was already 15, an intellectual person (as proved by my diary), reading fluently in French, English, Hebrew and Ladino, the best authors of this century in the libraries of my father Albert, my brother Haiim and the local libraries – Zola, Hugo, Tolstoy, Dostoyevsky, Dumas, Verne, Dickens, writing in 1860-1899, as well as Sartre, Gide, Maurois, Arthur Miller, Pagnol, D. H. Lawrence, Remarque, Blasco Ibanez, Aragon, Colette, writing in the 20th century.

But this was also the century of the worst tragedies in humankind – the wars between Prussia with Austria and France, wars of independence, colonial wars, First World War, Second World War, the Holocaust, Hiroshima, Nagasaki, Korean war, the Great Depression, Imperialism, Colonialism, deaths of millions in Communist Soviet Union and China, Civil wars in the US, Russia, Germany, France, Spain, China, Nazism, Fascism, Communism, neoliberal Capitalism, famine, racism, anti-Semitism, epidemics, earthquakes, unbridled crime... So, what is preferable to live in the most intellectual century which was also the most tragic, or to live in our century – the post-modern century of 1960-2059, in a democratic and educated world, with the highest standard of living ever, but with a rather tedious and boring literature, music and art, yet a century that makes them accessible to most of mankind free of charge in state museums, subsidized concert halls, online books accessible at no cost in Gutenberg Project, communications and Internet practically free of charge, the best healthcare, the highest longevity, the most ethical century in spite of all the scandals and Recessions. A century with almost no wars - except of course the Israeli-Arab and Palestinians wars with thousands of casualties on both sides military and civilians, the Arab/Muslim fratricide civil wars between fundamentalists, seculars, Shiites, Sunnis, Christians, Daesh/ISIS, Hamas, Hizballah, Muslim Brothers, with hundreds of thousands of casualties in Algeria, Syria, Libya, Iraq, Afghanistan, Yemen, Sudan, Lebanon...(and yet all the hypocrites in the West, the UN, and the Muslim nations blame Israel only), the fratricide wars in Yugoslavia, the civil wars in Africa, the dictatorships in most of the developing countries, but not in such order of magnitude as the World Wars. Well, I fear that I am mistaken here, as it suffices that a terrorist organization, or a genocide regime takes hold of nuclear weapons thus killing in one war millions of people. A fundamentalist suicide bomber would prefer of course to kill hundreds of thousands than to kill only one person with a knife, ten persons with his gun, a hundred persons with his explosives...

In the 40 years that I am adding to my list (1860-1899) there were the most significant breakthroughs in human history: 1861-1865 – The American Civil War, a tragedy that changed the face of history and enabled the US to become the strongest nation in the world. 1863 – Formation of the International Red Cross, and also London Underground opens. 1866 – Successful transatlantic telegraph cable, and also Alfred Nobel invents dynamite. 1869 – First transcontinental railroad in the US, and also Dmitri Mendeleev created the Periodic Table. Finally, the Suez Canal opens. 1870-1871 – The Franco-Prussian War results in the unifications of Germany and Italy, the collapse of the Second French Empire, and the emergence of a New Imperialism. 1871-1914 – Second Industrial Revolution. 1872 – Yellowstone, the first National Park is created. 1873 – Maxwell's A Treatise of Electricity and Magnetism is published. 1876 – 1879 – 13 million Chinese die of famine in Northern China. 1876-1914 – The massive expansion in population, territory, industry and wealth in the US is referred to as the Gilded Age. 1877 – Great Railroad Strike in the US – the world's first nationwide labour strike. 1877 – Thomas Edison invents the phonograph. 1878 – First commercial telephone exchange in New Haven, Connecticut. 1879 – Thomas Edison tests his first light bulb. 1881 – Wave of pogroms begins in the Russian Empire. 1881 – First electrical power plant and grid in Godalming Britain. 1881-1882 – France establishes free secular education. 1885 – Louis Pasteur creates the first successful vaccine against rabies. 1885 – Singer begins production of the most popular model of sewing machine. 1886 – Karl Benz sells the first commercial automobile. 1888 – Louis le Prince records the Roudhey Garden Scene, the earliest surviving film. 1889 – Eiffel Tower is inaugurated in Paris, and also – Aspirin patented. 1890 – Clement Ader attempted a flight of the Eole, that took off, reaching a height of 20 cm and flew uncontrolled for 50 m. 1892 – John Froelich develops and constructs the first gasoline-petrol-powered tractor. 1893 – New Zealand becomes the first country to enact women's suffrage. 1894 – First commercial film released by Jean Aime Le Roy. 1894 – First gramophone record. 1894-1906 – Dreyfus Affair in France. 1895 –

Wilhelm Roentgen identifies x-rays. 1896 – Olympic Games rewind in Athens. 1896 – Henri Becquerel discovers radioactivity, and also – J. J. Thomson identifies the electron. 1899-1900 – Indian famine kills over one million people. Those are therefore the most salient events.

The list of the authors in the last 40 years of the 19th century 1860-1899, comprises first of all the authors who wrote most of their works in this period, but also a few authors who wrote only some of their works in this period, a few authors who were born in this period and finally very exceptional cases of authors who were born in the 20th century but that for various reasons are included in this list and not in the list of the authors of the 20th century. We include also at the end of this list 20 authors who wrote mainly in the years 2000-2015, but many authors in my list of the 20th century wrote also in 2000-2015. The list of 20 authors is not indicative, as in this period hundreds of authors from all over the world wrote excellent books, but it is too early to judge their achievements, so I just mentioned the 20 authors in order to complement the list of the authors who wrote in the best epoch of world literature 1860-2015, a period of 156 years, not a century, not two centuries, not even 1.5 century, but this period encompasses in my opinion the best, most versatile & cosmopolitan literature that mankind has ever produced in human history.

CORY'S LIST OF THE BEST AUTHORS IN THE WORLD IN 1860-1899

The order in the lists of the authors in the last 40 years of the 19th century 1860-1899, in the following languages is not according to importance.

1. **FRENCH:** Emile Zola, Victor Hugo, Guy de Maupassant, Gustave Flaubert, Alexandre Dumas pere, Theophile Gautier, Stephane Mallarme, George Sand, Edmond Rostand, Alexandre Dumas fils, Arthur Rimbaud, Georges Courteline, Georges Feydeau, Paul Verlaine, Charles Baudelaire, Jules Verne, Eugene Labiche, Emile Augier, Henri Meilhac, Ludovic Halevy, Theodore de Banville, Leconte de Lisle, Henri de Reigner, Alfred Jarry, Joris-Karl Huysmans, Anatole France (Nobel), Alphonse Daudet, La comtesse de Segur (children books), Paul Feval, Jules Valles, Prosper Merimee, Jules Barbey d'Aurevilly, Les Freres de Goncourt (Edmond et Jules), Sully Prudhomme (Nobel), Maurice Maeterlink (Nobel, Belgium), Frederic Mistral (Nobel, wrote in Provençal), Victor Cherbuliez (Switzerland), Louis-Honore Frechette (French Canada), Oswald Durand (Haiti, wrote in Haitian), Edouard David (wrote in Picard).

In total 40 authors who wrote in 4 languages: French (37), Provençal (1), Haitian (1), Picard (1), the last three are in the French languages family. They come from 5 countries: France (36), Belgium (1), Switzerland (1), Canada (1), Haiti (1). As I know much more French literature from France and in French, the literature in the other languages and countries is merely indicative, and does not encompass the whole literature of Canada, Haiti or Belgium. However, I have studied the other languages of the French family, I read books in those languages, and in other French family languages, as Gascon, and I try at least to mention the literature in those languages and in other French speaking countries. The 40 last years of the 19th century was maybe the best period ever of the French literature with Giant Novelists as Emile Zola, Victor Hugo, Gustave Flaubert, Alexandre Dumas, Guy de Maupassant, George Sand, Anatole France, Alphonse Daudet, Jules Verne, Giant Poets as Victor Hugo, Arthur Rimbaud, Paul Verlaine, Charles Baudelaire, Stephane Mallarme, Theophile Gautier, Frederic Mistral, and Giant Playwrights as Victor Hugo, Edmond Rostand, Georges Courteline, Georges Feydeau, Eugene Labiche, Maurice Maeterlink. I prefer this epoch in French literature, painting & music over the whole period of the 20th century.

The 4 authors who received the Nobel Literature Prize were not included in the lists of the 20th century authors, as most of their works was written in the 19th century. However, when we compare the enlarged lists of the 20th century authors with all the categories including the Nobel Literature Prize laureates who were not included in my lists (400 in total), we'll subtract the 19th century authors from the list. Finally, I have limited the list of the authors in French and English – the two main languages of the literature in the 19th century (German was less prominent in the 19th century than in the 20th century) – to 40 authors in 40 years of activity: 1860-1899.

2. **ENGLISH:** Henry James (US), Charles Dickens, Oscar Wilde (Irish), Mark Twain (US), Alfred Lord Tennyson, Emily Dickinson (US), George Eliot, Samuel Butler, Thomas Hardy, Elizabeth Gaskell, Walt Whitman (US), Robert Browning, W.S. Gilbert, Robert Louis Stevenson, Howard Pyle (US), Henry Rider Haggard, Lew Wallace (US), Frances Hodgson Burnett (US), Jerome K. Jerome, Louisa May Alcott (US), Anthony Trollope, Israel Zangwill, Anthony Hope, Nathaniel Hawthorne (US), Harriet Beecher Stowe (US), Henry David Thoreau (US), Lewis Carroll, George Meredith, Herman Melville (US), William Dean Howells (US), Sheridan Le Fanu (Irish), Dante Gabriel Rossetti, B. C. Stephenson, Elizabeth Barrett Browning, John Millington Synge (Irish), Augusta Lady Gregory (Irish), Charles G. D. Roberts (Canada), Miles Franklin (Australia), Katherine Mansfield (New Zealand), Samuel Selvon (in Creolized English, Trinidad). In total 40 authors, 4 of them: James, Dickens, Wilde and Twain, were among the best authors of the English literature, and among the best world authors in all times.

The 40 authors wrote in 2 languages: English (39), Creolized English (1). They come from 6 countries: UK (19), US (13), Irish (4), Canada (1), Australia (1), New Zealand (1), Trinidad (1). As I know much more English, Irish, and American literature the literature from the other countries is merely indicative, and does not encompass the whole literature of Canada, Australia, New Zealand and the Caribbeans. I try at least to mention the literature in other English speaking countries. In the last 40 years of the 19th century the authors from England were better and more numerous, but in the 20th century the American authors took the lead. Some would say that the 20th century authors (English, Irish and American) are much better than the whole 19th century authors, but this is arguable as authors in English excel in modern style. I personally prefer by far the 20th century literature in English, and especially from the US. Finally, I have limited the list of the authors in French and English – the two main languages of the literature in the 19th century, (German was less prominent in the 19th century), to 40 authors in 40 years of activity.

3. **GERMAN:** Gerhard Hauptmann (Nobel), Theodor Mommsen (Nobel), Friedrich Nietzsche, Theodor Storm, Theodor Fontane, Gottfried Keller (Switzerland), Conrad Ferdinand Meyer (Switzerland), Detlev von Liliencron, Gustav Freitag, Wilhelm Raabe, Wilhelm Busch, Adalbert Stifter (Austria), Carl Spitteler (Nobel, Switzerland), Paul Johann Ludwig Heise (Nobel), Rudolf Christoff Eucken (Nobel), Leopold von Sacher-Masoch (Austrian), Bertha von Suttner (Nobel Peace Prize, Austrian), Marie von Ebner-Eschenbach (Austrian), Ferdinand von Saar (Austria), Peter Rosegger (Austria), Klaus Groth (in Plattdeutsch, Germany), Michel Rodange (in Luxembourgish, Luxembourg), Auguste Lustig (in Alsatian, France), Auguste Corrodi (in Schwyzerdeutsch, Switzerland). The German authors in the 20th century were by far more numerous and better than the authors in the last 40 years of the 19th century, however, if we compare the whole 19th century to the 20th century, some would say that 19th century was better.

In total 24 authors who wrote in 5 languages: German (20), Plattdeutsch (1), Luxembourgish (1), Alsatian (1), Schwyzerdeutsch (1). They come from 5 countries: Germany (12), Austria

(6), Switzerland (4), France (1), Luxembourg (1). As I know more German and Austrian literature in German, the literature in the other languages and countries is merely indicative, and does not encompass the whole literature in Plattdeutsch/Alsatian/Luxembourgish/Schwyzerdutsch in Switzerland, France, Germany, and Luxembourg. However, I have studied the other languages of the German family, I read books in those languages and in other Germanic languages, as Bavarian, and I try at least to mention the literature in those languages and in other Germanic languages countries. The 5 authors who received the Nobel Literature Prize were not in the lists of the 20th century authors, as most of their works was written in the 19th century. However, when we compare the enlarged lists of the 20th century authors with all the categories including the Nobel Literature Prize laureates who were not included in my lists (400 in total), we'll subtract the 19th century authors from the list (9 authors overall – 4 in French and 5 in German).

4. **SPANISH:** Jose Maria de Pereda, Jose Zorilla, Miguel de Unamuno, Gustavo Adolfo Becquer, Ramon de Campoamor, Gaspar Nunez de Arce, Juan Valera, Benito Perez Galdos, Leopoldo Alas "Clarín", Armando Palacio Valdes, Marcelino Menendez Y Pelayo, Jose Marti (Cuba), Ruben Dario (Nicaragua), Manuel Gonzalez Prada (Peru), Rosalia de Castro (Galego), Angel Guimera (Catalan), Pachin de Melas (Asturianu), Nikolas Ormaetxea/Orixe (Basque). In total 18 authors in 5 languages: Spanish (14), Galego (1), Catalan (1), Asturianu (1), Basque (1) and in 4 countries: Spain (15), Nicaragua (1), Cuba (1), Peru (1). As I know more Spanish literature, the literature in the other languages is merely indicative, and does not encompass the whole literature in Catalan/Galego/Asturianu/Basque. However, I have studied the other languages of the Spanish family (except Basque which is not in the Spanish family), I read books in those languages and in other Spanish languages, as Aragonese, and I try at least to mention the literature in those languages. I prefer by far the Spanish and Latin American literature of the 20th century compared to the 19th. I know also much less Latin American literature in the 19th century (and much more in the 20th century), although all of us have heard about the famous Jose Marti. A Cuban/Latin American hero, who was killed in battle against the Spaniards, wrote: "No me entierren en lo oscuro/ A morir como un traidor/ Yo soy bueno y como bueno/ Moriré de cara al sol." ("Do not bury me in darkness / to die like a traitor / I am good, and as a good man / I will die facing the sun.") His belief in the inseparability of Cuban and Latin American sovereignty and the expression thereof in his writings have contributed to the shape of the modern Latin American Identity. His works are a cornerstone of Latin American and political literature and his prolific contributions to the fields of journalism, poetry, and prose are highly acclaimed.

5. **ITALIAN:** Gabriele d'Annunzio, Giovanni Verga, Antonio Fogazzaro, Edmondo de Amicis, Carlo Collodi, Luigi Capuana, Giovanni Pascoli, Matilde Serao, Giuseppe Giacosa, Salvatore Farina, Carlo Favetti (Friulian, Italy), Peider Lansel (Rumantsch, Switzerland), Rinatu Coti (Corsican, France), Gavino Contini (Sardinian, Italy), Nino Martoglio (Sicilian, Italy). In total 15 authors in 6 languages: Italian (10), Friulian (1), Rumantsch (1), Corsican (1), Sardinian (1), Sicilian (1). From 3 countries: Italy (13), Switzerland (1), France (1). I prefer by far the Italian literature of the 20th century, and I know it better, as compared to the 19th century. As I know more Italian literature, the literature in the other languages is merely indicative, and does not encompass the whole literature in Friulian/Rumantsch/Corsican/Sardinian/Sicilian. However, I have studied the other languages of the Italian family, I read books in those languages and in other Italian languages, as Veneto, and I try at least to mention the literature in those languages.

6. **RUSSIAN:** Lev Tolstoy, Fyodor Dostoyevsky, Anton Chekhov, Ivan Turgenev, Nikolay Leskov, Nikolay Nekrasov, Alexei Konstantinovich Tolstoy, Alexander Ostrovsky, Valery Bryusov, Konstantin Balmont. In total 10 authors, 4 of them: Tolstoy, Dostoyevsky, Chekhov

and Turgenev, were the best authors ever of the Russian literature, and among the best world authors in all times. It goes without saying that I prefer by far this period with its leading authors.

7. **DUTCH:** Piet Paaltjens, Marcellus Emants, Willem Kloos, Louis Couperus, Frederik van Eeden, Hendrik Conscience (in Flemish, Belgium), Jan van Beers (in Flemish, Belgium), Fedde Schurer (in Frisian, Netherlands), N. P. van Wyk Louw (in Afrikaans, South Africa), Guillermo Rosario (in Papiamentu, Curacao). In total 10 authors in 5 languages: Dutch – 5, Flemish – 2, Frisian – 1, Afrikaans – 1, Papiamentu – 1. From 4 countries: Netherlands – 6, Belgium – 2, South Africa – 1, Curacao – 1. I must confess that I have not read any of those authors except trying to read Guillermo Rosario in Papiamentu. The authors whom I read in those languages are from the 20th century, but I have arrived to this list from researching the subject and finding that the Dutch/Flemish/Afrikaans/Frisian literature in the 19th century was very good indeed. However, I have not picked the names of the authors whom I have not read at random. I have read material on all of them from the Wikipedia and other sources, sometimes reading extracts.

8. **CZECH:** Otokar Brezina, Alois Jirasek, Karel Vaclav Rais. 3 authors writing in Czech, apparently good as I have not read them, but a worthy survey of the world literature in the 19th and 20th centuries cannot overlook the Czech literature, and we must not forget that one of the best authors in history was a Czech - Franz Kafka who wrote in German in the 20th century.

9. **GREEK:** Kostis Palamas, Aristotelis Valaoritis, Emmanuel Rhoides. In total 3 authors. I heard of those two poets and novelist from articles on Greek literature, biographies on the Wikipedia, and poems of Palamas and Valaoritis in my book *The Penguin Book of Greek Verse in Greek and English*. This book brings Homer's poetry from the Iliad and the Odyssey, Hesiod, Archilochus, Alcaeus, Sappho, Ibycus, Simonides, and many other ancient poets, as well as extracts from the works of the playwrights Aeschylus, Sophocles and Euripides, and the philosophers Plato and Aristotle. This excellent anthology encompasses also poets from the Hellenistic World, the Byzantine Empire, Turkish rule, Modern Greece - 19th and 20th centuries,

10. **PORTUGUESE:** Jose Maria de Eca de Queiroz, Fernando Pessoa, Joao de Deus, Antero de Quental, Teofilo Braga, Guerra Junqueiro, Machado de Assis (Brazil), Jose de Alencar (Brazil), Euclides da Cunha (Brazil), Aluisio Azevedo (Brazil), Raul Pompeia (Brazil), Joaquim Manuel de Macedo (Brazil). 12 authors – 6 from Portugal, 6 from Brazil. I have read some of those authors from both countries, who wrote excellent novels and poetry. It is quite sad that the excellent works by Portuguese and Brazilian authors is unknown to the world readers, and only in the 2nd half of 20th century two authors have become famous – Jorge Amado and Saramago.

11. **POLISH:** Jozef Ignacy Kraszewski, Michal Balucki, Eliza Orzeszkowa, Maria Konopnicka, Boleslaw Prus, Gabriela Zapolska. In total 6 authors, whom I have not read but researched.

12. **SWEDISH:** August Strindberg, Gustaf Froeding, Johan Ludvig Runeberg, who was a Finn writing in Swedish, but also the national poet of Finland. In total 3 authors, with a giant author August Strindberg, one of the world's (and mine) greatest playwrights of all times.

13. **NORWEGIAN:** Henrik Ibsen, Alexander Kielland, Jonas Lie. In total 3 authors, with the giant Henrik Ibsen, the best playwright ever (in my opinion), and perceived as the best

modern playwright. I taught Ibsen in my courses, especially *An Enemy of the People* & *A Doll's House*.

14. **DANISH:** Hans Christian Andersen, Georg Brandes, Jens Peter Jacobsen. In total 3 authors, with the giant Hans Christian Andersen. I read Andersen and Jacobsen, and the stories by Andersen are perceived as the best children stories ever. However I enjoyed reading them as an adult and read them in many languages, as Andersen is one of the most translated authors.

15. **FINNISH:** Aleksis Kivi, Minna Canth, Elias Lönnrot - who compiled *Kalevala*, the national epic of Finland. 3 authors whom I have not read but made research on their works and activities.

16. **CROATIAN:** Eugen Kumičić, Ksaver Sándor Gjalski, Vjenceslav Novak. 3 authors whom I have not read but made research on their works and activities. In the literature of the 20th century I wrote about an Albanian author and a Bosniak author who wrote in Serbian, and here I write about Croatian authors. But I am aware that there are excellent Balkans/Slavic authors in the 19th and 20th centuries from Croatia, Serbia, Bosnia, Montenegro, Slovenia, Slovakia, Macedonia, Belarus, Moldova, and Albania whom I have not researched for lack of knowledge and space. Nevertheless, I wrote about authors from Russia, Poland, Ukraine, Bulgaria, Romania and Greece in the 19th century, and authors from some of those countries also in the 20th century.

17. **HUNGARIAN:** Geza Gardonyi, Mor Jokai, Imre Madach. 3 authors whom I have not read but made research on their works and activities. In the 20th century I wrote about one author.

18. **YIDDISH:** Sholem Aleichem (Russian and American), Isaac Mayer Dick (Russian), Abraham Goldfaden (Russian born, Romanian), Mendele Mocher Sforim (Russian), I. L. Peretz (Poland). In total 5 authors from Russia (3), Romania (1), Poland (1). One of them Sholem Aleichem is a giant author, one of the best authors of modern times, whom I like very much to read him in Yiddish. I have read in Yiddish, English and Hebrew some of the works by these authors and seen plays by some of them. **Solomon Naumovich Rabinovich**, better known under his [pen name Sholem Aleichem](#) was a leading [Yiddish](#) author and playwright. The musical [Fiddler on the Roof](#), based on his stories about [Tevye the Dairyman](#), was the first commercially successful English-language stage production about Jewish life in [Eastern Europe](#). Isaac Mayer Dick's fame rests on his Yiddish novels, a field in which he was the first professional and the founder of a school. As he himself asserted many times, he wrote only for the purpose of spreading knowledge and morality among his readers, and in many cases he permitted this purpose to overshadow the story. Abraham Goldfaden was a [Russian-born Jewish](#) poet, playwright, stage director and actor in the languages [Yiddish](#) and [Hebrew](#), author of some 40 plays. Goldfaden is considered the father of the Jewish modern theatre. In 1876 he founded in [Romania](#) what is generally credited as the world's first professional [Yiddish-language](#) theater troupe. He was also responsible for the first [Hebrew-language](#) play performed in the United States. **Mendele Mocher Sforim**, originally **Sholem Yankev Abramovich**, was a [Jewish](#) author and one of the founders of modern [Yiddish](#) and [Hebrew literature](#). The Little Man" and the unstaged drama *Di Takse* ("The Tax") both condemned the corruption by which religious taxes This [satiric](#) tendency continued in *Die Klatshe* (*The nag*). His later work became more humane and less satiric, starting with *Fishke* and continuing with the unfinished *Maso'es Benjamin Hashlishi* ([The Travels of Benjamin III](#)), something of a Jewish [Don Quixote](#). **Isaac Leib**, best known as **I. L. Peretz**, was a [Yiddish language](#) author and playwright from [Poland](#). He is perceived together with [Mendele Mokher Seforim](#) and

[Sholem Aleichem](#) as one of the three great classical Yiddish writers. Peretz rejected cultural universalism, seeing the world as composed of different [nations](#), each with its own character. He greatly respected the [Hasidic Jews](#) for their mode of being in the world; at the same time, he understood that there was a need to make allowances for human frailty. His [short stories](#) such as "If Not Higher", "The Treasure", and "Beside the Dying" emphasize the importance of sincere piety rather than empty religiosity.

19. **LADINO:** Elia Carmona (Turkey), David Fresco (Turkey), Alexander Ben Guiat (Turkey), Moshe David Gaon (Bosnia, Israel), Moshe Attias (Greece, Israel). 5 authors, 3 of them from Turkey, 1 from Israel, and 1 from Greece. **Elia Carmona**, native of Constantinople, was the most prolific known author of original Judeo-Spanish novels (romansos). Carmona also founded and edited, El Gugeton, longest surviving of the satirical Judeo-Spanish newspapers inaugurated after the 1908 Young Turks' revolution. Carmona was one of the greatest Ladino authors and journalists in Ladino. He wrote dozens of novels that were very popular among the Sephardis. His works are perceived as one of the highlights in the Golden Age of Ladino in modern times. **David Fresco** is known mostly as the editor for almost fifty years of the Ladino newspaper in Turkey El Tiempo. David Fresco aligned with prominent anti-Zionist Rabbi [Chaim Nahum](#). Fresco argued in favour of assimilation of the Ottoman Jews into Turkish society and the promotion of the use of Turkish language. He wrote many novels and books in Ladino – El bezero de oro, La ermoza Judia de Espania... & in French - Le Sionisme. **Alexander Ben Guiat** was a Ladino journalist, author, translator, poet, playwright and publisher in Turkey and he is perceived as one of the most prominent authors in Ladino in modern times. He wrote many novels – Los suvenires del meldar, Mis tres kaveyos blankos, El jurnal de un resien kasado, La istoria de mi senior padre, Salvado por su ija, La ermosa viuda, El muerto ke esta vivo, Banios de sangre, La maldision del djidio, La kavesa del brigante, Fuego! **Moshe David Gaon** was an historian, researcher of the history of the Oriental Jews, a Bibliograph, educator, journalist and poet. He was born in Bosnia and settled in Israel/Palestine as a young man. He is the father of the Israeli actor and singer Yehoram Gaon. Gaon published many research books on the Sephardi and Oriental Jews, including the well-known "Oriental Jews in Eretz Israel in the Past and Present". He wrote in many newspapers in Ladino and other languages. He wrote poetry "Poesias" in Ladino, and the largest bibliography of newspapers in Ladino. **Moshe Attias** was born in Greece and came as a young man to Israel/Palestine. He wrote articles in many newspapers in Ladino and other languages. His most well-known books are Romansero Sephardi and Cansoniero Sephardi, giving a rich and vivid picture of songs and poems of the Sephardis. I have read novels, plays and poetry in Ladino (Rashi and Latin) from the 19th and 20th century.

20. **ROMANIAN:** Mihai Eminescu, Vasile Alecsandri, Ion Luca Caragiale, Ion Creanga, Barbu Stefanescu Delavrancea. In total 5 authors from Romania, some of them I read in Romanian and enjoyed. Mihai Eminescu was born in Botosan, hometown of my wife Ruthy and her mother.

21. **TURKISH:** Namik Kemal, Tevfik Fikret, Halid Ziya Usakligil, Ahmet Hasim, Yakup Kadri Karaosmanoglu. In total 5 authors from Turkey, that I have not read but researched them.

22. **IRISH GAELIC:** Peadar Ua Laoghaire, Patrick Padraic Pearse, Mairtin O Cadhain. In total 3 authors from Ireland writing in Irish Gaelic. Padraic Pearse I have read in English and enjoyed.

23. **UKRAINIAN:** Ivan Franko, Mikhailo Kotsiubynsky, Lesya Ukrainka, Mykhailo Starytsky, Nikolay Kostomarov (Russian who wrote in Ukrainian and Russian). In total 5

authors from Ukraine (4) and Russia (1), writing in Ukrainian. Some of them I read in Ukrainian and enjoyed.

24. **BULGARIAN:** Ivan Vazov, Pencho Slaveykov, Aleko Konstantinov, Dimcho Debelyanov, Peyo Yavorov. In total 5 authors from Bulgaria, whom I have not read but researched.

25. **HEBREW:** [Yehuda Burla](#) (Israel), [Hayim Nahman Bialik](#) (Ukraine/Palestine), [Shaul Tchernichovsky](#) (Russia/Palestine), [Abraham Mapu](#) (Lithuania), [Judah Leib Gordon](#) (Lithuania/Palestine), [Eliezer Ben Yehuda](#) (Lithuania/Palestine), [Rachel Bluwstein Sela/Rachel](#) (Russia/Palestine), [Avraham Shlonsky](#) (Russia/Israel), [Samuel David Luzzatto/Shadal](#) (Italy), [Moshe Smilansky](#) (Ukraine/Israel). In total 10 authors who wrote in Hebrew, from 5 countries, but only one of them was born in Palestine (after 1948 – Israel) and lived there all his life – Yehuda Burla. Some of them never lived in Palestine (Mapu and Luzzatto), all the others were born outside Palestine and emigrated to Palestine, only two of them lived long enough to live in Israel after 1948 (Shlonsky and Smilansky). 3 of the authors were born in Lithuania, 3 in Russia, 2 in Ukraine, 1 was born in Italy and only 1 - a Sabra born in Israel. 8 of them were Ashkenazi Jews and 2 were Sephardi Jews. All of them were born in the 19th century, some of them lived only in the 19th century and some of them lived part or most of their lives in the 20th century. I studied about all of them, and read for pleasure only some of them, as I prefer by far the 20th century Israeli authors, and the 19th century authors sound archaic. I love very much literature, also Hebrew literature of course, and I am a fervent Zionist (see next paragraph on the Zionist authors), and that's why I lived in Tel Aviv (named after the book *Altneuland* by Herzl) near streets named after most of the Hebrew/Zionist/Yiddish authors in the 19th and 20th centuries mentioned in this book. I lived in Gordon (J. L.) street corner of Ben Yehuda street, 1 minute walk from Mapu street, 2 minutes walk from Frischman, Ben Gurion, A. D. Gordon, Sholom Aleichem, Mendelei streets, 5 minutes walk from Tchernichovsky, Bialik, Jabotinsky and Usishkin streets, 10 minutes walk from Herzl, I. L. Peretz streets, and not far away from Dick, Ansky, Shlonsky, Rachel, Alterman, Shadal, Ehad Haam, Klausner, Bashevis Singer, Shai Agnon (twice one Shay and one Agnon), Shamir, Burla, Goldfaden, Begin, Rothschild, Montefiore, Grinberg streets (and parks...), and of course those are streets named after authors who died as you don't name streets after authors who are still alive. Furthermore, I lived just around the corner from the street named after the author I like most – the French Emile Zola!

26. **ZIONISM/HISTORY/POLITICAL LITERATURE:** [Theodor Herzl](#) (Austria, in German), all the others wrote in Hebrew – [Ahad Haam](#)/Asher Ginsberg (Ukraine/UK/Palestine), [Nathan Alterman](#) (Israel), [Yosef Haim Brenner](#) (Russia/Palestine), [David Frischmann](#) (Poland), [Aharon David Gordon](#) (Ukraine/Palestine), [Joseph Klausner](#) (Lithuania/Israel), [Uri Zvi Greenberg](#) (Ukraine/Israel), [Menahem Begin](#) (Belarus/Israel), [Amnon Shamosh](#) (Syria/Israel), [Yaakov Yehoshua](#) (Israel), [Yitzhaq Shami](#) (Israel), [Zeev Jabotinsky](#) (Russia, Palestine), [Menachem Usishkin](#) (Russia/Palestine), [David Ben Gurion](#) (Poland/Israel). In total 15 authors, but if we could add also philanthropists who contributed to Education, Science and Literature in Palestine, we would add [Sir Moses Montefiore](#) (Italy/UK), [Baron Edmond Benjamin James de Rothschild](#) (France), and many oriental Jews originating from Iraq and other countries, such as [Sir Ellis Kadoorie](#) (Iraq/China), but we stick to the 15 authors. The authors originate from 8 countries: Israel (3), Ukraine (3), Russia (3), Poland (2), Austria (1), Belarus (1), Lithuania (1), Syria (1). 12 are Ashkenazis, 3 are Sephardis. Most of them were born in the 19th century and operated in Palestine prior to the establishment of Israel. Herzl founded Zionism, Ben Gurion and Begin were prime ministers of Israel, some of them wrote poetry, novels, academic researches. I have learned about all of those leaders/authors, read biographies on Herzl and Ben Gurion, read books by Herzl and

anthologies on Shami, Yehoshua and Shamosh, poetry by Grinberg, Alterman, and Jabotinsky, I was exposed to the works/speeches by Ben Gurion & Begin, but I am not an expert in Zionist literature. However, I hope that youngsters know at least what I and others from my generation know about Zionism and that those founders of the state and ethos of Israel are not for them just names of streets, parks and schools in Tel Aviv, Jerusalem, and other cities of Israel... Finally, I can understand if some readers would object to include Zionist authors in a survey of world literature, but the only reason I did it is because of the wave of anti-Semitism, anti-Zionism and anti-Israeli in the world, and before someone attacks us they are invited to read the Zionist literature, read the Bible, read Hebrew literature, Yiddish and Ladino literature, and also read the large number of Jewish authors who are part of the world literature in the US, France, UK, Germany, Italy..., who won the Nobel Literature Prize, and then decide what to believe.

27. **ARABIC:** Rifaa al-Tahtawi (Egypt), Francis Marrash (Syria), Taha Hussein (Egypt), Ahmed Shawqi (Egypt), Hafez Ibrahim (Egypt), Khalil Mutran (born in Lebanon, from Palestinian parents, lived in Egypt), Jurji Zaydan (Lebanon), Zaynab Fawwaz (Lebanon/Egypt), Mikhail Naima (Lebanon/US), May Ziade (Lebanon/Palestine/Egypt). In total – 10 authors: 5 Egyptians, 3 Lebanese, 1 Syrian and 1 Palestinian. I have not read any of those authors, unlike the Arab authors of the 20th century, but I've researched this topic, like I did for the Hungarian literature.

28. **INDIAN:** Assamese: Lakshminath Bezbaroa, Bengali: Sarat Chandra Chattopadhyay, Hindi: Jaishankar Prasad and Suryakant Tripathi 'Nirala', Gujarati: Kanaiyalal Maneklal Munshi and Govardhanram Tripathi, Kannada: D. R. Bendre, Marathi: Krushnaji Prabhakar Khadilkar, Urdu: Qurratulain Hyder, Bengali/English: Michael Madhusudan Dutt, Nissim Ezekiel – a Jewish poet from Mumbai writing in English, English: Jawaharlal Nehru, the first prime minister of Indian. In total: 12 authors who wrote in 8 languages: 2 wrote in Hindi, 2 in Gujarati, 1 in Assamese, 1 in Bengali, 1 in Kannada, 1 in Marathi, 1 in Urdu and 3 in English. I was exposed only to the works/speeches by Nehru, but researched about all the other Indian authors in this list.

29. **CHINESE:** Wu Jianren/Wu Woyao, Li Baojia/Li Boyuan/ Nanting Tingzhang, Liu E/Liu O/Tieyun, Zeng Pu, Hu Shi, Chen Duxiu, Chen Sanli, Dai Wangshu, Wen Yiduo, Yan Fu. I was not exposed to any of those authors, and I decided on the list after researching this topic.

30. **JAPANESE:** Natsume Soseki, Naoya Shiga, Mori Ogai, Ozaki Koyo, Kyoka Izumi, Ichiyo Higuchi, Fukuzawa Yukichi, Tsubouchi Shoyo, Futabatei Shimei, Koda Rohan. I was not exposed to any of those authors, and I decided on the list after researching this topic.

31. **AFRICAN LITERATURE:** Ghana – Joseph Ephraim Casely Hayford, wrote in English. South Africa – Herbert Isaac Ernest Dhlomo, wrote in English. Nigeria - Christopher Okigbo, wrote in English. Kenya – Ali Mazrui, wrote in English. Senegal – Mariama Ba, wrote in French. Cameroon – Mongo Beti, wrote in French. Cote d'Ivoire – Veronique Tadjou, wrote in French. Cape Verde - Germano Almeida, wrote in Portuguese. Ethiopia - Birhanu Zerihun, wrote in Amhari. Madagascar – Dox/Jean Verdi Salomon Razakandrany, wrote in Malagasi. In total – 10 authors who wrote in 5 languages: English (4), French (3), 1 in Portuguese, 1 in Malagasi, 1 in Amhari. From 10 countries: Ghana, South Africa, Nigeria, Kenya, Senegal, Cameroon, Cote d'Ivoire, Cape Verde, Ethiopia, Madagascar. I made research on all those African authors.

THE LIST OF THE BEST AUTHORS OF THE TWENTY FIRST CENTURY (2000-2015)

As indicated above, the list of the 20 best authors in the years 2000-2015 of the 21st century is just indicative as there are already hundreds of good authors in this century and it is quite early to decide who are the best authors. We must bear in mind that a large number of the 20th century best authors continue to write and have published masterpieces also in the first years of the 21st century. My list of the best authors of the 20th century includes also all the Nobel Literature Prize laureates in the years 2000-2015. Anyhow, I have chosen 20 authors, some of them I've read.

ENGLISH

1. UK – J. K. Rowling.
2. US – Jonathan Franzen.
3. US – Laura Hillenbrand.
4. Canada – Yann Martel.
5. US/Afghanistan – Khaled Hosseini.
6. UK – Hilary Mantel.
7. US – John Grisham.
8. US – Cormac Mc Carthy.
9. US – Thomas Pynchon.
10. UK – Philip Pullman.

FRENCH

11. France – Valerie Toranian.
12. France – Claude Vigee.

GERMAN

13. Germany/UK – Charlotte Roche.

SPANISH

14. Chile – Roberto Bolano.

CHINESE

15. China – Liu Xiabo.

HEBREW

16. MEIR SHALEV
17. DAVID GROSSMAN

18. SAMI MICHAEL

19. EREZ BITON

COSMOPOLITAN

20. JACQUES CORY

To conclude my list of the best authors of modern times, I have taken the liberty to add 4 Israeli authors, who can compare with the other international authors, disregarding the proportion to the population and popularity. This addition is purely subjective, as it includes Israeli authors whom I like – Meir Shalev, David Grossman, Sami Michael and Erez Biton. Finally I have added my name as a cosmopolitan author, not because I can compare in any way to the other authors, but because it is my way to be part, if only the least and last, of the honorable list of the best authors in modern times. As I have written books (academic/novel/play/dissertation/autobiography) in three languages – Hebrew, English, French, articles/essays/poetry in those languages, as well as in Ladino and Spanish, correspondence/translations in those languages as well as in German and Italian, and various materials/translations in Romanian, Yiddish, and other languages as well, I would say that I have a contribution, even if very small, to the variety of modern cosmopolitan literature in forms of writing/languages, that was appreciated by thousands of students/readers.

In total – 20 authors, who wrote in 6 languages: English (10), French (2), German (1), Spanish (1), Chinese (1), Hebrew (5). From 8 countries: US (6), UK (3), France (2), Canada (1), Germany (1), Chile (1), China (1), Israel (5). This list is quite diversified, although most of the authors wrote in English. I have not made of course a research as on the literatures in all the languages from all the countries that I have brought up in my lists of the 19th and 20th centuries, but rather from general knowledge on the 21st century I know only about such well known authors whom I have read as Rowling, Grisham and Franzen. I have read Hebrew contemporary authors as [Meir Shalev](#), [Zeruya Shalev](#), [Aharon Appelfeld](#), [David Grossman](#), [Sami Michael](#), [Erez Biton](#), [Ronny Someck](#), and of course authors whom I've mentioned in my 20th century list as [A. B. Yehoshua](#), [Amos Oz](#), and [Yehoshua Sobol](#). I have read Ladino contemporary authors who continue to publish in the 21st century: [Matilda Koen-Sarano](#), [Margalit Matitiah](#), [Avner Perez](#), [Moshe Ha-Elion](#), [Yosef Avraam Papo](#), [Pilar Romeu Ferre](#), [Tamar Alexander](#), [Rachel Amado Bortnick](#), and [Jacques Cory](#). I can bring here also my humble contribution to Ladino publishing in the 21st century, including [the initiation, translation](#) (with Ladinokomunita), and editing (with Bortnick) of the UN Universal Declaration of Human Rights, article that I wrote in Ladino, Spanish, French, English, and Hebrew, on How I discovered the Synagogue of Coria (origin of our name Cory) in Spain, poems, satires, [articles about my Ladino activities](#), correspondence including on Ladinokomunita, lectures and speeches, and other literary activities stated above.

Statistics of the Lists of the Best Authors in the years 1860-1899 (and also in 2000-2015)

Language	Countries	Amount
1. French Languages 4 - French (37), Provencal (1), Haitian (1), Picard (1) lists	5 - France (36), Belgium (1), Canada (1),Switzerland (1), Haiti (1)	40, 4 of them are included in the Nobel Prize lists and not in my of the 20 th century

2. English Languages

2 – English (39), Creolized English (1) **7** – UK (19), US (13), Irish (4), Canada (1), Australia (1), New Zealand (1), Trinidad (1) **40**

3. Germanic Languages

included

5 – German (20), Plattdeutsch (1), Luxembourgish (1), Alsatian (1), Swiss German (1) **5** – Germany (12), Austria (6), Switzerland (4), France (1), Luxembourg (1) **24**, 5 of them are in the Nobel Prize lists and not in my lists of the 20th century

4. Spanish Languages

5 – Spanish (14), Catalan (1), Galego (1), Asturian (1), Basque (1) **4** – Spain (15), Cuba (1), Nicaragua (1), Peru (1) **18**

5. Italian Languages

6 – Italian (10), Friulian (1), Corsican (1), Sardinian (1), Sicilian (1), Rumantsch (1) **3** – Italy (13), France (1), Switzerland (1) **15**

6. Russian

Russia **10**

7. Dutch Languages

5 – Dutch (5), Flemish (2), Frisian (1), Afrikaans (1), Papiamentu (1) **4** – Netherlands (6), Belgium (2), South Africa (1), Curacao (1) **10**

8. Czech

Czech Republic **3**

9. Greek

Greece **3**

10. Portuguese

2 – Portugal (6), Brazil (6) **12**

11. Polish

Poland **6**

12. Swedish

2 – Sweden (2), Finland (1) **3**

13. Norwegian

Norway **3**

14. Danish

Denmark **3**

15. Finnish

Finland **3**

16. Croatian

Croatia **3**

17. Hungarian

Hungary **3**

18. Yiddish

3 – Russia (3), Romania (1), Poland (1) **5**

19. Ladino

3 – Turkey (3), Israel (1), Greece (1) **5**

20. Romanian

Romania **5**

21. Turkish	Turkey	5
22. Irish Gaelic	Ireland	3
23. Ukrainian	2 – Ukraine (4), Russia (1)	5
24. Bulgarian	Bulgaria	5
25. Hebrew	5 – Russia (3), Lithuania (3), Ukraine (2), Italy (1), Israel (1), but all of them (except 2) operated in Palestine/Israel	10
26. Zionist/Historic/Political	8 – Israel (3), Ukraine (3), Russia (3), Poland (2), Austria (1), Belarus (1), Syria (1), Lithuania (1), but all of them (except 2) operated in Palestine/Israel	15
27. Arabic	4 – Egypt (5), Lebanon (3), Syria (1), Palestine (1)	10
28. Indian	8 – English (3), Hindi (2), Gujarati (2), Urdu (1), Asamese (1), Bengali (1), Kannada (1), Marathi (1)	12
29. Chinese	China	10
30. Japanese	Japan	10
31. Africa	5 – English (5), French (3), Portuguese (1), Amhari (1), Malagasi (1)	10 – Ghana, South Africa, Nigeria, Kenya, Senegal, Cameroon, Cote d'Ivoire, Cape Verde, Ethiopia, Madagascar
<u>21st Century (2000-2015)</u>	8 – US (6), UK (3), Canada (1), France (2), Germany (1), Chile (1), China (1), Israel (5)	20

Different Languages	Different Countries	Different Authors
19th century (1860-1899) – 58	57	300 (309-9)
20th century – 33	54	400
21st century – 6	8	20
In the period 1860-2015 – 60+	70+	720 (300+400+20)

In the 40 last years of the 19th century – 1860-1899 – we have in our lists 300 authors. Actually, it is 309 but we deduct the 9 authors (4 French and 5 Germans) who are also in the enlarged list of the 20th century (400) with the Nobel Prize laureates who were not part of our basic lists there but 9 of them are part of our lists in the 19th century. In the 20th century we have in the enlarged lists with all the Nobel Prize laureates 400 authors. [In the 21st century](#) we have an indicative amount of 20 authors, thus amounting to a total of 720 authors, perceived in Hebrew as a lucky number, being ״ן 18 – alive, multiplied by 40, as it could be of course just a coincidence. This number could increase to 77, 80 or 100 if we would have applied all the methodology that we have done for the lists of the 40 last years of the 19th century and all the 20th century. So, if we would add all the authors in the link to the literature of the first

years of the 21st century (above), we would arrive to a total amount of authors for the period of 1860-2015 – 156 years, which I perceive as modern literature in the world, of about 780 (300+400+80) or 800 (300+400+100) authors for all this period, or about 5 authors for every year of this period. Actually, we have in this survey links and details, on any number of authors, between 700-720-777-800-888-900-999-1000-1001-even more, depending on which number you want to reach, all of them are relevant.

Actually, if we add the number of authors for each year in the [Wikipedia link of the 21st century literature](#) we would arrive to about a thousand authors, but many of them appear also in the 20th century lists or have published several books in this period. Anyhow, to be on the safe side, we should stick to our methodology and deal with the 700+ authors of the modern literature, while bearing in mind that some of them are still active in the 21st century and it is too early to judge the merits of the new authors of the 21st century. I would add with a sense of humor - including me who started to publish my books in 2001, have published until now in different formats, languages and styles 10 books in English, French and Hebrew, and have published/will publish in the near future 10 more ebooks, as specified in this book, and including of course this book – in ethics social and economic justice, geography, literature criticism, linguistics, children books, plays, philosophy, history, travel, music criticism, political sciences, economics, statistics, drama, business administration, films, innovation, and humor. Another remark, there is quite a confusion if 2000 belongs to the 20th century or the 21st century. I have decided that in this book we'll refer to 1900 as the first year of the 20th century and 2000 as the first year of the 21st century. It doesn't matter so much, as we analyze in this survey the whole period of 1860-2015.

I have made a list of all the important books of the authors who appear in my lists of 1860-1899, but as we deal with 309 of them, it is quite bulky and it would add too many pages to this book which is bulky anyway. This would compel me to do the same for the 20th century as well. I will give in the next part of this survey a sample of the best books of leading authors in my lists of the last 40 years of the 19th century. Anyhow, almost all the authors and most of their books can be found on entries of the Wikipedia, like I have made links in this survey to some of the authors. It goes without saying that we can find plenty of material on those authors also in Encyclopaedia Britannica and other encyclopaedias and of course in hundreds of entries on the Internet about most of the authors and their books. The reader is invited to read more about the authors and their work on Wikipedia in the language of their choice. It has helped me a lot to know many languages as I could gather information on the authors in my lists from the Wikipedia and other sources in English, French, Hebrew, German, Spanish, Italian, Romanian, Portuguese, Yiddish, Ladino, Dutch, Swedish, Russian, Catalan, Haitian, Provençal, and many other languages. Links to the best authors and best books in 20th century, 19th century, and the first years of 21st century can be found in this chapter in the lists from Wikipedia, the lists from Encyclopaedia Britannica, Le Monde's list of best books and authors, 100 best novels in English by the Modern Library – the Board's list and the Reader's list, links in Cory's lists, links to the Jerusalem Prize – the authors' laureates, the list of the best selling books – authors and books, Books and Authors by the number of translations, Nobel Prize for Literature lists with links to authors and books.

One should not be confused by the fact that there are 58 different languages in my lists of the 40 last years of the 19th century and 33 different languages in my lists of the 20th century, and overall there are only 60+ different languages for the whole period of 1860-2015. The reason is that I have surveyed different languages especially in the 19th century, regional languages of regions as Galego, Picard, Sicilian, Creoles, or Frisian, and literatures in the languages of less known countries as Croatian, Irish Gaelic or Bulgarian. I have decided to add at least one author for those languages and in some cases a few authors. I write at length in my book on

those languages and I thought that I have to include them in my survey at least for the period of the 19th century. As most of the languages of the 20th century appear also in the 19th century where my survey was much more wide, there are only a few languages that appear in the lists of the 20th century and do not appear in the lists of the 19th century, and so the total number of different languages is 60+. The number of countries in the 19th century is 57 and in the 20th century is 54, quite similar, as all the regional languages do not add new countries but are part of the country, as Galego, Basque, Catalan and Asturian are part of Spain, there are many languages but fewer countries. On the other side, there are many countries that speak the same language but have distinct literature, thus I have tried to include in the 19th century many such countries: Canada, Australia, New Zealand and Trinidad for English, but also in the 20th century there were many countries with Spanish literature in South America, much more than in the 19th century, where the literature in South America was less developed. Anyhow, in the case of countries the total number of countries in the whole period is therefore 70+, as there are more countries in the 20th century that are not in my lists of the 19th century (from South America, etc.).

Overall, the lists in my survey include 700+ authors for the period of modern literature (novels, dramas, non-fiction, and poetry), from more than 70 countries in more than 60 languages, while about 25% of the authors write in non-European/American languages – mainly Chinese, Japanese, Arabic, Hebrew, Indian languages, and African languages. Those lists are probably still biased as I am not an expert of non-European/American languages literatures, except Hebrew of course, but I have made research and included in my lists the best authors in those languages. My lists are to the best of my knowledge the most balanced and diversified, and even if there are excessive numbers of European/American authors (75% is still very much, although they write excellent books), I have chosen many authors from less known languages, as Ukrainian, Hungarian, Croatian, Rumantsch, Galego, Picard, Greek, Frisian, Danish & Creoles. Readers who are broad minded and want to enjoy authors who are not the most popular and known, including many authors with a social and humanitarian message, are invited to read my lists and find details on the authors on Wikipedia, Encyclopaedias, and on the Internet. The lists are based on authors that I know and books that I have read in most of the cases, and in most of the languages, but I have managed to include also authors and languages whom I don't know. The lists and the chapters of this book include a survey on the best authors of modern times as Tolstoy, Hugo, Zola, Chekhov, Pirandello, Shaw, Arthur Miller, Sartre, Ibsen, Camus, D. H. Lawrence, Hemingway, Vargas Llosa, Kafka, Thomas and Heinrich Mann, Saramago, Shai Agnon, Joshua Sobol, Mahfouz and Murakami, but also less known authors/literature but still excellent such as Pachin de Melas, Mistral, Haitian poets, Ladino romances, Eminescu, Jarry.

THE METHODOLOGY OF READING, ON HOPE, CRISES, AND BIBLIOTHERAPY

In the past, I read one book after the other, after that I decided to read every day in the week a book in a different language or a biography, then I decided to read a few books in every language on every day in the months, and at last I decided to read in parallel about 500 books in all the languages on all the topics, to get at least the flavor of all those books, and they are only a small fraction of all the books in my library. Then, I encountered health problems, and I decided to take it easy and read once again one book after the other in the languages that I can read fluently. But every time I wrote a book as I am doing now, read professional books, or had a job, I gave it priority, so the reading of the books was postponed, wanting to finish my duties the soonest.

I intend, after I finish writing this book and the book *Ethics Pays* on all its three facets, to return to a mode of "Sheer Pleasure Reading" – no more new languages to learn, as Chinese, Hungarian, Japanese or Swahili are too difficult anyhow, but reading books in difficult languages - a few pages every day in each of the languages – in a cycle of a fortnight. In addition, reading non-fiction books an hour a day in a cycle of a fortnight: in Art – Claude Monet, Salvador Dali, Italian Renaissance, Encyclopedia of Western Art, Cinema – Movie Directors' Story, Hollywood Musicals, The Jews in American Cinema, The Chronicle of the Movies, Geography/Atlases – Geographica Atlas: B&N Books, Encyclopedic Atlas of the World by Oren Nahari, Dereh Eretz: Adam Veteva/Ecology, Tracks to the Promised Land, Theater – Stella Adler on Ibsen, Strindberg and Tchekhov, The Fireside Companion to the Theater, History of Drama and the Theater, Music – The Lives of the Great Composers, Music in All Time, 100 Great Operas, Les grads createurs de Jazz, History – Power: A Political History of the 20th Century, Age of Optimism, Historic Atlas of the World by Oren Nahai, Histoire du Sionisme, Philosophy – Le systeme totalitaire by Hannah Arendt, The Philosophers: Their Lives and the Nature of Their Thought by Ben-Ami Scharfstein, Res Publica: Lectures on Political Thought by Shlomo Avineri, A Collection of Essays by Ella Shohat, Linguistics – The Languages of the World by Kenneth Katzner, The Cambridge Encyclopedia of Language by David Crystal, Language and Culture by Shaul and Furbee, The Power of Babel: A Natural History of Language by John McWhorter, Poetry – Oeuvres poetiques by Alfred de Vigny, Hugo, Paroles by Jacques Prevert (again), Romansero Sefardi by Moshe Attias (again), Introduction to Spanish Poetry (again), Science, Humor...

Reading plays – one hour a day for the soul: Ibsen, Shakespeare, Racine, Anouilh, Brecht, Euripide, Moliere, Tchekhov, Odets, Shaw, Lorca, Aristophanes, Sobol, Pagnol, Miller, Sartre, Jarry, Bergman, Hugo, Ionesco, Vega... I have a detailed plan which books to continue reading - a different book for every day in a fortnight, instead of reading in parallel 500 books in 50 languages. First – the biography of Emile Zola by Henri Mitterand in three bulky volumes of a thousand pages each, then the biography of Winston Churchill by Martin Gilbert, the biography of Marcel Pagnol, and the biography of Ingmar Bergman. Professional books: first – This Changes Everything: Capitalism versus the Climate by Naomi Klein, and then The Great Divide: Unequal Societies and What We Can Do About Them by Joseph Stiglitz, the biography of Steve Jobs, and the biography of Lee Iacocca. Vieja Nueva Tierra by Theodor Herzl – Altneuland in Ladino, and then Los Misterios de Pirei by Jak Luria, both of them in Rashi letters, La Odisea de Homer, Konsejas i Konsejikas del Mundo Djudeo Espanyol de Matilda Koen-Sarano. O guarani by Jose de Alencar in Portuguese, and then

Viagens na minha terra by Almeida Garrett, A reliquia by Eca de Queiroz, Dom Casmurro by Machado de Assis, and occasionally Consolacão as Tribulações de Israel by Samuel Usque. Mensogna e sortilegio by Elsa Morante in Italian, Piccolo mondo antico by Antonio Fogazzaro, Se non ora, quando? By Primo Levi, L'isola de giorno prima by Umberto Eco, Kaputt by Curzio Malaparte, La Noia by Alberto Moravia.

Der Zauberberg by Thomas Mann in German, and then Die Wahlverwandtschaften by Goethe, Liebe Deinen Nächsten by Erich Maria Remarque, Die Jugend des Königs Henri Quatre by Heinrich Mann, Ansichten eines Clowns by Heinrich Boll. Los años con Laura Diaz by Carlos Fuentes in Spanish and then El Señor Presidente by Miguel Ángel Asturias, La Bodega by Vicente Blasco Ibáñez, Novelas Ejemplares (again) by Miguel de Cervantes, El Aleph by Jorge Luis Borges, La familia de Pascual Duarte by Camilo José Cela, Conversación en la catedral by Mario Vargas Llosa. North and South by Elizabeth Gaskell in English, and then Dubliners by James Joyce, In Cold Blood by Truman Capote, The Old Curiosity Shop by Charles Dickens, The 42nd Parallel by John Dos Passos, Tender is the Night by F. Scott Fitzgerald, To the Lighthouse by Virginia Woolf, As I Lay Dying by William Faulkner. La vie mode d'emploi by Georges Perec in French, Les hommes de bonne volonté by Jules Romains, and then (again) L'âge de raison/Le sursis/La mort dans l'âme by Jean-Paul Sartre, Fecondite and Travail by Émile Zola, Mauprat by George Sand, Les Chouans by Honoré de Balzac, Aurelien by Aragon, Voyage au bout de la mer by Céline. To the End of the Land by David Grossman in Hebrew, and then Mr. Mani by A. B. Yehoshua, The Last Jew by Yoram Kaniuk, Yona Mehatzer Zara by Moshe Shamir, Shira (again) by Shai Agnon, Stories by Benjamin Tammuz, To Know a Woman by Amos Oz. Translations: Kafka On the Shore by the Japanese Haruki Murakami, Half of a Yellow Sun by the Nigerian Chimamanda Ngozi Adichie, The Eleventh Son by the Chinese Gu Long, The Indian Bhagavat Gita (again), novels by Bashevis Singer, Franz Werfel, Solzhenitsyn.

In the other days or in an hour of the mornings of the fortnight - reading of a few pages of books in difficult languages with a translation: Anna Karenina by Leo Tolstoy, Stories by Pushkin, Gogol, Turgenev, Dostoevsky, Chekhov in Russian. Zorba the Greek, by Nikos Kazantzakis, Greek Verse by Homer, Sappho, Seferis, Kavafis in Greek. Midaq Alley by Naguib Mahfouz, Bab al-Shams by Elias Khoury, Season of Migration to the North by Tayeb Salih, in Arabic. Het Achterhuis by Anne Frank, De koperen tuin by Simon Vestdijk in Dutch. Het verdriet van België by Hugo Claus in Flemish. Liljecronas hem by Selma Lagerlöf, Innan du sommar by Linn Ullmann in Swedish. Sult by Knut Hamsun, Salme ved reisen slutt by Erik Fosnes Hansen in Norwegian. Fru Marie Grubbe by J.P. Jacobsen, Stories by Hans Christian Andersen in Danish. Imagini frumoase by Simone de Beauvoir, Frumoasele Garnizoane by Eugen Teodoru, Frăția by John Grisham in Romanian. Le defuncte Mattia Pascal (again) by Luigi Pirandello, Le oie de Columbo e le lingua universal by Marco Waterman in Interlingua. Amphitryon by Plautus, Latin Selections by Cicero, Caesar, Vergil, Ovid, Livy, Seneca, Tacitus, St. Augustine... in Latin. Germinal by Émile Zola in Catalan, Harry Potter e a pedra filosofal by J.K. Rowling in Galego. Stempeniuk and Tevye der milchiger (again) by Sholom Aleichem, Regenbogen by Wanda Wassilevska in Yiddish. La Festa by Robert Lafont in Occitan, and other books according to the list in other languages: Afrikaners, Frisian, Icelandic, Aramaic, Ukrainian, Polish, Asturian, Luxembourgish, Plattdeutsch, Gascon, Haitian, Picard, Corsican, Friulian, Alsatian, Esperanto, Rumantsch, Ido, Papiamentu, Italian and German Dialects, Creoles dialects, Slavic languages...

Well, at least this is the plan, we have to take it easy, God knows if it can be achieved, or as said in proverbs in many of the cosmopolitan languages in Yiddish, Ladino, Turkish, Italian, Spanish, French, English, German, Romanian, Arabic, Hebrew, etc: Mann tracht und Gott

lacht, Lo ke la vieja keria en el suenio se lo via, allah büyük ama kayak küçük – God is great but the kayak is small in Turkish, il n'est jamais trop tard pour bien faire, langsam aber sicher, chi va piano va sano e va lontano, incet incet nu fugi trenu, alajala min alshaitan, الْعَجَلَةَ مِنَ الشَّيْطَانِ hastiness is from the devil in Arabic, si non e vero e ben trovato, el ke viva esperando muera..., petit a petit l'oiseau fait son nid, domani e troppo tardi, bukra fil mishmish, a nechtiger tog, a nahr bleibt a nahr, das ist ein altes stueck. Es necesario esperar, aunque la esperanza haya de verse siempre frustrada. Chi crede a sogni è matto; e chi non crede che cos' è? Ken bushka topa. Mi querida más fiel fue la esperanza que me suele engañar y no me deja. Hoy es siempre todavía. La esperanza, no obstante sus engaños, nos sirve al menos para llevarnos al fin de la existencia por un camino agradable. Que más mata esperar el bien que tarda que padecer el mal que ya se tiene. Es mejor viajar lleno de esperanza que llegar. Las decepciones no matan, y las esperanzas hacen vivir. Hope deferred makes the heart sick, but a longing fulfilled is a tree of life. Don't anxiously hope for that which isn't yet come; in Hebrew: Comfort ye, Comfort ye my people, says your God, Isaiah, 40:1 נחמו נחמו עמי יאמר . אלוהיכם, ישעיהו . So, hoping will bring me to the desired end.

Three pillars assisted me in the worst moments of my life: Bibliotherapy, Love, and Hope. I have brought in this book many cases in which bibliotherapy was instrumental in overcoming difficult events. I'll deal in this chapter at length on bibliotherapy bringing the scientific foundations of this therapy, on Wikipedia and many other bases, including the researches made by my in-law Zipora Shechtman, mother of the wife of my son Amir, and wife of Dan Shechtman who won the Nobel Prize in Chemistry in 2011. I even wrote an essay on this subject published by News1. **Bibliotherapy** is an [expressive therapy](#) that involves the reading of specific texts with the purpose of healing. It uses an individual's relationship to the content of books and [poetry](#) and other written words as [therapy](#). Bibliotherapy is often combined with [writing therapy](#). I can state from experience that the effect of writing therapy is even much stronger than the therapeutic effect of reading. In my worst moment in life when I lost most of my savings in a huge fraud committed by my best friends, and all my attempts to fight it were to no avail, I was rescued from the abyss by writing my play Nelly Doron. Even now, after I had to resign from my teaching career because I lost my hearing, this book that I am writing, together with the other books and activities, has a fantastic therapeutic effect, assisting me not to be depressed. Actually, I was never depressed in my whole life, nor I was ever bored, as I always found what to do, mainly on an intellectual basis, I read or write, worked, and always was hopeful that the situation will improve. I never gave up hope, even on the worst moments of my life. All the three pillars were interwoven. When I was almost depressed in 1969 that I will not be able to find love, I still was hopeful that the situation will change, and indeed it changed, when I met Ruthy, my love.

Let us make some order with all the therapies and the crises that were cured through those therapies, including: Bibliotherapy – reading of novels, plays, poetry, biographies, professional books, non-fiction books. Writing therapy – writing a diary, a play, a novel, academic books, poetry, correspondence, autobiography. Linguistics therapy – learning new languages, reading and writing in those languages, discovering new cultures through the languages. Music therapy – hearing songs, classical music, operas, country, folk music, pop music. Watching films therapy, watching plays therapy, watching concerts, operas, folk music, and any kind of performance music therapy. I could add of course therapy with the family – backing of parents, love of wife and children, therapy with the friends, therapy by visiting countries, having hobbies, therapy by working, by sports, by learning at the university, by hearing lectures on different topics, etc. In short, every method that assists us to overcome a crisis without using medicines, drugs, violence, or going to a psychiatrist is a recommended therapy, and I used most of those non-intrusive methods. In this way I have managed to overcome all the crises that I have encountered in life without incurring any risk,

as I have never heard of someone who suffered from bibliotherapy, but many people with depression suffered from unsuitable medicines, psychological treatment...

I bring here the major crises that I had in my life and the therapies I used with lists of books, etc.:

1. Burning of Cairo and almost burning of our own apartments building by the Egyptian Arab/Muslim Shabab, Cairo, Egypt, January 1952, when I was 7.5 years old. I was not affected because I read *Alice in the Wonderland* and I imagined that I was experiencing what she experienced in the "wonderland" (Egypt was a "wonderland"). To that I could add living in a country that was at war with our people, having a very lonely and unhappy childhood.

Bibliotherapy of my childhood in Egypt with books in French or translated into French: *Alice in the Wonderland* by Lewis Carroll in French. *Sans famille* and *En famille* by Hector Malot. Carlo Collodi – *The adventures of Pinocchio* in French. *Le petit prince* by Antoine de Saint-Exupery. Books by la comtesse de Segur: *Le general Dourakine*, *Un bon petit diable*, *Quel amour d'enfant*. *Le bossu* by Paul Feval. Books by Alphonse Daudet: *Lettres de mon moulin*, *Tartarin de Tarascon*, *Le petit chose*. Books by Jules Verne – *Autour du monde en 80 jours*, *Michel Strogoff*, *Vingt mille lieues sous les mers*, *L'île mystérieuse*, *Les enfants du capitaine Grant*.

Songs: [Mon amant de Saint-Jean](#) by Lucienne [Delyle, 1942](#). I sang this immensely popular song when I was 2 years old perfectly, and as it is a very sad love song, it always accompanied me in the harsh times in Egypt and even now I cannot hear it without vivid emotions, especially the last lines of the song: *C'est du passe n'en parlons plus* – It is the past, let us not speak about that.

2. Young Teen Ager: 10-13. When I was in a severe crisis at the age of 11 until 13, I had to fight alone (with the backing of my parents) against the Israeli Ministry of Education, my school's headmaster and teachers, and all my "friends" (I don't wish even to my enemies such friends) that wanted to force me to become a metal worker when I wanted to be a diplomat and go to the university, I was hopeful that the situation will ameliorate and indeed it did. I did not go to school for two years from 1955 to 1957 (only for a couple of hours in the afternoon for the core studies), reading classic books in the mornings, and while going to school in the afternoon for the ordeal I knew waited for me I sang the Israeli song *Habibi* – a kind of music therapy.

The books in bibliotherapy were in French, English, and translations from English, German, Italian, Dutch, Danish, and Russian into Hebrew: Victor Hugo: *Les Miserables*, *Notre-Dame de Paris*, *Bug-Jargal*, *Quatrevingt-treize*. Alexandre Dumas pere: *Les trois mousquetaires*, *Vingt ans apres*, *Le vicomte de Bragelone*, *Le comte de Monte Cristo*, *Le collier de la reine*. Emile Zola: *L'assomoir*, *Nana*, *La bete humaine*, *Germinal*, *La curee*, *Au bonheur des dammes*, *L'œuvre*, *Pot-Bouille*, *La joie de vivre*. Charles Dickens: *A tale of two cities*, *Great Expectations*, *Oliver Twist*, *Nicholas Nickelby*, *Dombey and Son*, *David Copperfield*, *Curiosity Shop*. Mark Twain: *The adventures of Tom Sawyer*, *Adventures of Huckleberry Finn*, *The prince and the pauper*. Robert Louis Stevenson: *Treasure Island*, *Dr. Jekyll and Mr. Hyde*. Howard Pyles: *The merry adventures of Robin Hood*. Henry Rider Haggard: *King Solomon's Mines*, *Allan Quartermain*, *Montezuma's Daughter*. Lew Wallace: *Ben Hur*. Jerome K. Jerome: *Three men in a boat*, *Three men of the Bummel*. Anthony Hope: *The prisoner of Zenda*. Harriet Beecher Stowe: *Uncle Tom's Cabin*. Herman Melville: *Moby Dick*, *Billy Budd*. German Hauptmann: *Till Eulenspiegel*. Wilhelm Busch; *Max und Moritz*. Edmondo de Amicis: *Cuore*. Lev Tolstoy: *War and Peace*, *Anna Karenina*, *The Kreutzer Sonata*, *Childhood*. Fyodor Dostoyevsky: *Crime and Punishment*, *The Brothers Karamazov*. *The diary of Anne Frank*. Hans Christian Andersen: *Stories*. Guy de Maupassant: *Bel Ami*,

Boule de suif, La parure, Les bijoux, Stories. Anatole France: La rotisserie de la reine Pedauque, Le crime de Sylvestre Bonnard. George Sand: La petite Fadette, Francois le champi, La mare au diable. Theophile Gautier: Le capitaine Fracasse. Gustave Flaubert: Madame Bovary, Salamambo. Karl May: Winnetou, Am Rio de la Plata.

Songs: [Habibi, by Yaffa Yarkoni](#). One of the sadest songs in the Israeli repertoire with words that fit me extremely well. It was recorded by Yaffa Yarkoni on 26.5.1955, the same year of my metal working saga in September 1955 and onwards. Here in Hebrew and English words:

חביבי, הכל עובר חביבי, אל נא תבכה חביבי, חבל על הדמעות.

חביבי, אל תצטער חביבי, חלום עובר חביבי, חבל על חלומות.

ככה זה, ככה זה.

חביבי, גלגל חוזר חביבי, ונפגשים חביבי בשני העולמות.

Habibi/Buddy, Everything passes by buddy, Don't cry buddy, It's a pity to shed tears.

Habibi/Buddy, Don't be sorry buddy, A dream passes by buddy, It's a pity to waste dreams.

It's like that, it's like that.

Habibi/Buddy, The wheel is turning buddy, And we meet again buddy, In both worlds.

3. From 1957 to 1959 I studied at an excellent school high school with fantastic friends and attended a marvelous youth movement. But at the age of 15 in 1959 we moved to Haifa and there I was the youngest, poorest, and best pupil at school – a mix that was not so good for social life, although I had some good friends, nerds as I was, and we were not part of the "society", the rich guys and dolls who danced twist and rock'n'roll. I was quite lonely from the age of 15 to 17 until 1961, but it was a fantastic opportunity to become an intellectual reading classics, as written in details in my diary, my first writing therapy. I read plays, poetry, novels by the best authors, mainly French, and instead of having an inferiority complex (social) I had a superiority complex (intellectual). I read in French most of the works by Alfred de Vigny, Racine, Corneille, Moliere, La Bruyere, Boileau, Lamartine, the plays and poetry by Victor Hugo, Alfred de Musset. I read the integral text of Don Quixote by Cervantes in Hebrew, and after studying Spanish at the university a few years later I read it in Spanish, and it was for me a revelation. I read the Greek mythology, Homer's Iliad and Odyssey. I read George Eliot's Daniel Deronda, many biographies. I was bored by the tedious best seller *Le parfum de la dame en noir* by Gaston Leroux, and wondered how can one enjoy such idiotic novels when he could read *La thebaide ou les freres enemis* or *Alexandre le grand* by Racine. I read Horace, Cinna, Polyucte by Corneille. I read *L'etranger* by Camus, *L'art poetique* by Boileau, poetry by Musset, and especially the verses:

L'homme est un apprenti, la douleur est son maitre – Man is an apprentice, pain is his master
Et nul ne se connait tant qu'il n'a pas souffert. – And none knows himself so long as he has not suffered. I knew that if I suffer from loneliness it helps me to find myself and to mould my intellectual self, making me a man. I felt as Ibn Gavirol, the illustrious Sephardi poet who wrote: I am sixteen years old but my heart is eighty years old. I read also essays by Johnson as *On Toleration*, *Friendship* by Bacon. I read *Les femmes savantes* by Moliere, and more classics.

Two other therapies assisted me in overcoming my loneliness, poverty, and estrangement. Music therapy - I liked very much Paul Anka and especially his songs *I'm just a lonely boy*, *it's time to cry*, *my way*. I liked the songs by Georges Brassens – *chanson pour l'auvergnat*, *la mauvaise reputation*, *il n'y a pas d'amour heureux*. Charles Aznavour – *la mamma, je me voyais deja*, *il faut savoir*, that fitted my melancholic mood. Yves Montand – *les feuilles mortes*, Edith Piaf – *Ah, ca ira*, Mouloudji – *comme un petit coquelicot*, Behar – *plaisir d'amour*, etc. But most of all music therapy came with the classical music. I tell the story from my diary in this book how I decided to hear classical music and operas at the age of 17 on April 30, 1961. I could not suffer anymore pop music which became very noisy and I decided to learn and love classical music. While the passion to novels, plays and films came naturally

and evolved to classics without taking any command decision – I started to love Racine, Shakespeare, Hugo and Cervantes not because of a cold decision but as an evolution, and my taste became more and more refined in those fields. However, with classical music it came by a cool decision out of disgust from the loud rock music which didn't fit my temper. It was also like finishing the puzzle of refinement with Arts, classical music and operas, which completed my intellectual education. I came from a family which read and loved the classics in literature, good films, and refined art. But nobody in my family ever heard or played classical music, so it had to come as a logical outcome of my intellectual education. And indeed, within a few months, I started to like very much classical music and even more operas. I read books about the 100 best composers, the 100 best concerti, the 100 best symphonies, the 100 best operas, and so on. I received old records and heard them, I listened to classical concerts on the radio, and went for the first time to concerts and to films with operas, ballets, and classical music, films on composers. I describe at length in this book what my preferred classical music works were, but as a whole it had a fantastic therapy effect on me, it soothed me, it made me forget my troubles, my loneliness, making me a better man. The composers who did it were mainly Beethoven, Mozart, Mendelssohn, Chopin, Grieg, Tchaikovsky, and the operas by Verdi, Offenbach, Bizet, Puccini, Gounod, and Rossini.

Finally, films and my diary therapies were for me instrumental, and complemented bibliotherapy, and music therapy. My diary had a very important value, as I wrote during four years from 1957 to 1961 30 thick notebooks with thousands of pages on my feelings, my ideas, my impressions on life, friends, love, films, music, books, plays, songs and so on. I have included in this book several chapters of this diary, and on my website I have published an important part of the diary. I have included also in the Films chapter of the books a list of 240+ good to excellent films that I have seen from 1956 to 1961 – 5.5 years, from the age of 12 to 17.5 including two periods of crises. Some of the films I've seen were excellent, but the therapeutic value of the films was beyond that, as I enjoyed also seeing musicals, comedy, Indian films, even thrillers, that made me forget the problems and loneliness. In this list, as in other lists of films in other periods with other crises, one can find the medicine to sorrow, as the films took me to enchanted worlds and made me forget the problems in this world. Some of the films were classics, but the therapeutic value of light comedies was also important, as not always serious films by Ingmar Bergman are the therapy for spleen, but rather Raj Kapoor's *The Vagabond*...

4. The University years, 17-20, from 1961 to 1964. It is quite sad to find out that in my first 20 years of existence, while others had a wonderful childhood and went through their teenager years happily, I had only two happy years from the age of 13 to 15, with good friends – boys and girls, a good school, an excellent youth movement, while I continued, when I had time, to read good books and see good films. I remember of course those years, but recently when I read my diary I noticed the contrast between the years of 13-15 as opposed to the years of 15-17, and in my diary one can find also reminiscences from the earlier unhappy periods, lonely in Cairo, and as an outcast in Israel. But God or fate wanted probably to shape my character in such a way that I will succeed in most of my endeavors in my adult life, including finding love and raising a fantastic family, reaching self fulfilment, and becoming wealthy. I have noticed that many of my friends who were very popular and successful until 20 had a miserable life afterwards as they could not cope with harsh circumstances. I would even say as Musset that early sufferance is a precondition of adult happiness. But, to be honest, I know also many cases that wicked persons had a fantastic, happy and healthy life with financial success, tremendous achievements, while rendering the lives of thousands miserable, stealing "ethically", and never being caught.

At the university I finished the shaping of my intellectual character, as I had plenty of time, and luckily no money. Plenty of time, because in most of the time I didn't find work, and the

academic studies were not too demanding, and were mostly uninteresting, especially economics. I was the youngest student, starting studies at the age of 17, and although I did not have any money (my father had to pay from a small salary for my tuition, boarding and lodgings), I could read whatever I wanted from the largest library in Israel – the library of the University of Jerusalem, and as I was too young to date female students I spent days and nights reading the best books in the world literature. I made a road map of all the authors and books that I wanted to read from the ancient Greeks to the most modern in all the languages that I spoke – Hebrew, English, French, Ladino, and after studying German and Spanish at the university also in those languages. But I was not a complete nerd as I took also a course at a dance school that gave special prices to young students, that's how I learned with Henzi de Brettschneider and her daughter: Tango, Rumba, Cha Cha Cha, Samba, Slow, Passo Doble, but I didn't have enough money to take the advanced course and learn Rock'n'roll, Twist, Charleston, I don't think that they had Salsa in those times. But this course assisted me only 3 years later, after I have graduated and moved to Tel Aviv, where I was the oldest conscript officer, lieutenant and BA on top of that, when I was at last invited to parties. So, I was a nerd with a soul of a socialite...

3 years is a lot of time and I succeeded to learn besides Economics and Political Sciences (with mediocre grades, as I was bored by the studies), 2 years of German, 2 years of Spanish, English courses on Shakespeare and poetry, Arts – Renaissance in Italy, Philosophy – Logic, Drama – Comedies, and many other courses, while reading most of the classic books in 6 languages, including the first books that I read in Ladino. I focused my readings on plays, which I discovered was the form of writing that I liked most, and this was even before I started to watch dozens of plays annually all over the world, as when I studied in Jerusalem I didn't have money to go to the theater. I read most of the plays by Shakespeare, Sophocles, Euripides, Aeschylus, Goethe, Schiller, Calderon de la Barca, Lope de Vega, Christopher Marlowe, and reread/read plays by: Racine, Corneille, Moliere, Victor Hugo, Marivaux, Pierre Beaumarchais, Edmond Rostand, [George Bernard Shaw](#), Oscar Wilde... **Moliere:** [Les précieuses ridicules](#), [L'Ecole des femmes](#), [Tartuffe](#), [Don Juan](#) [Le Misanthrope](#), [L'Avare](#), [Le Bourgeois gentilhomme](#), [Les Fourberies de Scapin](#), [Les Femmes savantes](#), [Le Malade imaginaire](#). **Racine:** [Andromaque](#), [Les Plaideurs](#), [Bérénice](#), [Bajazet](#), [Iphigénie](#), [Phèdre](#), [Britannicus](#), [Esther](#), [Athalie](#). **Corneille:** [L'illusion comique](#), [Le Cid](#), Horace, Cinna, Polyeucte, La Mort de Pompée, Le menteur, Rodogune, Héraclius. **Victor Hugo:** [Cromwell](#), [Hernani](#), [Marion Delorme](#), [Le roi s'amuse](#), [Lucrezia Borgia](#), [Marie Tudor](#), [Ruy Blas](#), [Les Burgraves](#). **Shakespeare:** [Hamlet](#), [King Lear](#), [A Midsummer Night's Dream](#), [Twelfth Night](#), [Henry IV, parts 1 and 2](#), [Julius Caesar](#), [Measure for Measure](#), [Troilus and Cressida](#), [A Winter's Tale](#), [All's Well that Ends Well](#), [Othello](#), [Macbeth](#), [Antony and Cleopatra](#), [The Tempest](#). **Oscar Wilde:** [Lady Windermere's Fan](#), [A Woman of No Importance](#), [An Ideal Husband](#), [The Importance of Being Earnest](#). **George Bernard Shaw:** [Mrs Warren's Profession](#), [Arms and the Man](#), [Candida](#), [The Man of Destiny](#), [You Never Can Tell](#), [Caesar and Cleopatra](#), [Man and Superman](#), [Androcles and the Lion](#), [Pygmalion](#), [Back to Methuselah](#), [Saint Joan](#). **Edmond Rostand:** [Cyrano de Bergerac](#), [L'Aiglon: A Play in Six Acts](#), [Chantecler: A Play in Four Acts](#). **Aeschylus:** [The Persians](#), [Seven Against Thebes](#), [The Suppliants](#), [The Oresteia](#) - a trilogy comprising [Agamemnon](#), [The Libation Bearers](#) and [The Eumenides](#), [Prometheus Bound](#). **Sophocles:** [Antigone](#), [Oedipus the King](#), [Oedipus at Colonus](#), [Ajax](#), [The Trachiniae](#), [Electra](#), [Philoctetes](#). **Euripides:** [Medea](#), [Hippolytus](#), [Electra](#), [Andromache](#), [The Trojan Women](#), [Iphigenia in Tauris](#), [Helen](#), [Iphigenia At Aulis](#) [Orestes](#), [The Bacchae](#). **Goethe:** : [Faust Part One](#), [Faust Part Two](#), [Götz von Berlichingen](#), [Die Leiden des jungen Werthers](#) (*The Sorrows of Young Werther*), novel, [Iphigenie auf Tauris](#), [Egmont](#). **Schiller:** [Die Räuber](#), [Kabale und Liebe](#), [Don Karlos](#), [Infant von Spanien](#), [Maria Stuart](#), [Die Jungfrau von Orleans](#) (*The Maid of Orleans*), [Turandot](#), [Prinzessin von China](#), [Wilhelm Tell](#). **Calderon de la Barca:** [La dama duende](#) ([The Phantom Lady](#)), [La vida es sueño](#) ([Life is a](#)

[Dream](#)), *El mayor encanto, amor* (*Love, the Greatest Enchantment*), *El mágico prodigioso* (*The Mighty Magician*). **Lope de Vega:** *El maestro de danzar* ([The Dancing Master](#)), *El perro del Hortelano* ([The Gardener's Dog](#)), *La viuda valenciana* ([The Widow from Valencia](#)), [Fuenteovejuna](#), *Mujeres y criados* ([Women and Servants](#)), *El caballero de Olmedo* ([The Knight of Olmedo](#)), [La dama boba](#) ([The Stupid Lady](#); [The Lady-Fool](#)), [El amor enamorado](#), [Las bazarrias de Belisa](#), and others.

I do not intend to repeat here all the authors and lists of books that I read during my studies at the University of Jerusalem. I'll just mention that I read the best books of the following authors that are also described at length in this book in my survey on modern literature and elsewhere: **French:** Marcel Proust, Marcel Pagnol, Jean-Paul Sartre, Jacques Prevert, Albert Camus, Andre Malraux, Andre Gide, Francois Mauriac, Albert Cohen, Louis Aragon, Simone de Beauvoir, Jean Giono, Georges Duhamel, Colette, Maurice Druon, Romain Rolland, Andre Maurois. **English:** Ernest Hemingway, D. H. Lawrence, Sinclair Lewis, F. Scott Fitzgerald, John Steinbeck, James Joyce, William Faulkner, Virginia Woolfe, Charlotte and Emily Bronte, Jane Austen, George Orwell, Arthur Conan Doyle, H G Wells, Jack London, William Thackeray.

German: Franz Kafka, Thomas & Heinrich Mann, Sigmund Freud, Stefan Zweig, Franz Werfel, Arthur Schnitzler, Erich Maria Remarque, Erich Kaestner, Lion Feuchtwanger, Vicky Baum.

Spanish: Miguel de Cervantes, Federico Garcia Lorca, Vicente Blasco Ibanez. I read also Israeli authors, mainly Shai Agnon, Italian and Russian authors, biographies, Ladino, and best sellers.

In Jerusalem I did not watch theater, as Jerusalem had no theater, and seldom went to the cinema, as I lived far away from the city's center. I went occasionally to the YMCA to see a concert, but I can state that my intellectual life consisted first of all on the plays and novels that I read, and my studies at the University, mainly to enlarge my intellectual life with new languages and new courses as stated above. I did not write either, as I ceased to write my diary, and the only material that I wrote was the studies' material. But I was totally immersed in my cultural life and felt completely estranged from all my colleagues. I did not have friends or a social life, but I did not need it either, as books and studies occupied me fully. I went home only once a month since a trip from Jerusalem to Haifa in those times was a very long trip and expensive too. As far as folk music was concerned, I became exposed to folk songs in Spanish and in German. I did not travel also abroad, as the first time that I left Israel was in 1967 to study at Insead, France. Yet, I had in the last year a very good friend Mario Diamant, who was my roommate, as in those times students lived in a family flat in a room with a roommate. Mario, coming from Argentina, taught me practical Spanish, I started to read South American Literature and even was a member of the Argentinian Film Club of Jerusalem, where we watched Argentinian films, which were as good as Israeli films. But they had a folkloric value as I became exposed to South America. Mario also taught me anti-Franco songs that I do not dare to repeat, as they contained very harsh words. I will just mention the end of one of the strophes "para que juegan los ninos de Castilla y Aragon" and let the reader imagine what is the beginning of the strophe. [Mario met](#) an Egyptian Israeli compatriot, married her, and a few years later returned to Argentina, where he became a very known Journalist. Diamant is now a very famous playwright and I read two of his plays.

5. Les gens heureux n'ont pas d'histoire – happy men don't have history and don't need bibliotherapy. That is the reason that I did not need any therapy whatsoever from the age of 20 to the age of 50. It is not that everything was easy. In the years 1964-1967 I was a lieutenant at the Israeli army, living in Tel Aviv and working as an economist. I had a very dense social life, very good friends, and at last girl friends as well – thank you dear Henzi de

Brettschneider as your dance courses assisted me to go to parties. I did not become a Nureyev, but I could dance quite well and this was enough. I did not think of marriage although many friends got married because I had no money and was never really and totally in love. I continued to read books which I borrowed from the libraries of the French Centre Culturel, the British Council, and I read also Spanish, Italian (which I learned at the Dante Institute), and German novels and plays from the language institutes. I told in one of the chapters of this book how I borrowed for a few years the opera *Rigoletto* from the American Institute, which was the closest to my apartment, and how it assisted me to attract intellectual women to my room, just to listen to Verdi, of course. I also knew by heart this opera, which was good as I didn't have money to go to discotheques anyhow. In 1967-1968 I studied at Insead in Fontainebleau France, with a full scholarship of the Baron Edmond de Rothschild, preceded by a 6 weeks course in German in Goethe Institut in West Berlin, and as an epilogue – a one month trip to the US financed by David Rockefeller. *La dolce vita* in a word, and a compensation on all the hardships that I suffered in the previous 20 years.

Back from Insead I found a rewarding job at the Israel Aircraft Industries and a few months later in April 1969 I met Ruthy, we fell in love and we married within in August 1969. However, as both of us didn't have money and we couldn't buy a house, we applied for a lottery for apartments at a low price to young couples, organized by the city of Tel Aviv where we resided in 1969. But a couple of friends who came to the lottery and had already a house told us that the drawing is fixed and they were about to win one of the apartments because of their connections. The old woman who organized the drawing tried to organize community singing but the young couples, most of them from the less favored neighborhoods of Tel Aviv and Orientals did not want to sing the Russian Oldies and preferred to sing Oriental songs. There was a tumult and finally we did not win and our friends won. I wrote a cynic article about the event for *Haaretz*, the best newspaper in those times (some think that nowadays also although it has become ultra-dovish), and the best columnist introduced it in his column with his remarks. Following that thousands of letters from angry young couples started to write angry articles as well, and I was probably the precursor of a protest movement led by young couples. A couple of years later and still without a home my boss at one of the largest Israeli companies wanted to help me and without telling me he tried to contact his connections at the Tel Aviv municipality. They were ready to oblige him but when he told them my name – his friend said: "This Cory has made us a tremendous electoral harm and he showed him hundreds of letters that followed mine". I thanked my boss but told him that we'll manage to buy our own house without the help of anyone. And indeed a few months later we bought a small apartment and 13 years later we built our spacious home on Mount Carmel without the help of corrupt organizations and illicit connections.

Five years after the lottery, in 1974, the corrupt Labour party lost the elections in Tel Aviv and the center/right parties won for the first time, eight years later, in 1977, the Labour party lost the Israeli elections and for the first time the center/right won the elections. Those days were the happiest in my public experience, the center parties did a lot for the underprivileged populations, for young couples, for orientals and ended the hegemony of the Labour bourgeois party that forgot the socialist credo of its founders and took care mainly for the welfare of the upper middle class Ashkenazis, disregarding the other segments of the population who were the majority – religious, Orientals, lower middle class, Arabs, new immigrants. But history has its irony – the Bible says: "And Jeshurun fattened and kicked" (Deuteronomy 32:15), Jeshurun is the people of Israel. Exactly like the Labour party fattened and forgot its mission, the center/right party Likud after Begin, who was much more socialist than all the socialists and made peace with Egypt withdrawing from all Sinai, what the Labour hawks were unwilling to do, turned to be a "normal" right-wing party – favoring the rich, increasing drastically inequality, becoming one of the fiercest neoliberal regimes adopting

religiously the precepts of their Guru Milton Friedman, much more than Thatcher and Reagan, and adopting an ultra-hawkish ideology. That is how when I was poor I voted for the center/right "socialist/humane capitalism" parties, and now when I am wealthy enough I vote for the Labour party "socialist/humane capitalism". My ideology has remained the same, being poor or wealthy, only the parties shifted their positions and I changed my voting accordingly throughout the years from left to right and back to left.

Anyhow, I did not need in all those years any mental or physical therapy – I was sane in body and mind, but some songs reinforced my convictions, as for example [We Shall Overcome](#), sung by Joan Baez, which was my favorite song, when I was low - the song & Baez were there for me.

1. We shall overcome/We shall overcome/We shall overcome some day

Chorus: Oh, deep in my heart/I do believe/That we shall overcome some day

2. We'll walk hand in hand/We'll walk hand in hand/We'll walk hand in hand someday –
Chorus

3. We shall all be free/We shall all be free/We shall all be free some day - Chorus

4. We are not afraid/We are not afraid/We are not afraid today - Chorus

5. We are not alone/We are not alone/We are not alone today - Chorus

6. The whole wide world around/The whole wide world around/The whole wide world around
some day – Chorus

7. We shall overcome/We shall overcome/We shall overcome some day - Chorus

6. At work I was very successful and attained summits that I haven't even dreamed of. Although I graduated from a business school I was very shy, with a very low self-esteem, probably a relic from my childhood. That is why I worked very hard and with excellent results, but my bosses received all the credit that I deserved. I decided to attend a Social Interaction Laboratory. I spent a whole week with ten colleagues whom I did not know in a course organized by a very competent organization with an excellent coach at an hotel. On the first day I received the lowest social grades and a macho manager received the highest. After a week I received the highest social grades and the macho broke completely. This reinforced my self-esteem, and I became an excellent manager with excellent relations with my employees and my bosses, provided that I respected my boss and thought highly of him. In business you can succeed only if you are a President or a Vice President of a large corporation, and I climbed steadily the hierarchy echelons until I reached the highest position of Vice President in charge of Finance and Sales of one of the largest high tech multinational companies of Israel. Yet, I did not forget from where I came and kept always the interests of the weaker sides, of the employees, until I was called the "Tribune of the People". But also the interests of the customers, the suppliers, the banks, the state, the community, and this attitude was rewarded by a complete trust by them, ultimately increasing the profitability of the company as I believe that ethics pays and corruption destroys.

I had of course many problems, many dilemmas, and I had to fight for my position. When the big boss wanted to bring his friend to be my boss, although I have succeeded on my own, I refused, he came to my office, called all my workers to be present (at this time I had only 10, but later 150), and asked me to say why I refuse to abide the nomination. I answered that it is because he brought his friend, that he was once in this position and failed, that I am much more fit for the job, I have excellent results and very good relations with my employees.

When he saw that he could not intimidate me he left and said that I have to chose – to accept his friend as a boss or leave the company. A few days later he was abroad and I brought my letter of resignation to his stand-in. He was much older than me, liked me and appreciated what I have done for the company. When he saw that I still mean to resign, he said: "Look, I have received your letter, but will not do anything with it. I advise you not to cooperate with your new boss and tell your employees to report only to you. In a few months, the big boss will be replaced by a new one, who is a good friend of you and knows your merits. Wait and See!" And this is what I did, and a year later my former "boss" reported to a manager who reported to me. The former big boss had only one subordinate my new boss, who became effectively the CEO of the company.

The first few years were an idyll, we worked very hard as we had to make a turnaround of the company that was almost bankrupt, and I was the motor and planner of the turnaround. We received many shares at the current price of half a dollar that after the turnaround were valued \$13, and with this remuneration I built a very spacious villa on Mount Carmel. But after the idyll came the intrigues, loss of ethics, power struggles, until I decided to leave my fantastic highly remunerated post. I became a free lancer, and for the first time in my life was completely free to do what I like, work with whom I like, and not compromise on ethical issues, although even when I operated in an unethical environment I kept my ethical credo, although it was harder and harder to do so. The basis of this credo and my determination to abide it at whatever cost was undoubtedly the thousands of books, films and plays, history, psychology and philosophy, that I read and watched, mostly classics with a humane message. So, it was worthwhile to suffer in my childhood and youth because it toughened me and gave me the foundations to my moral life. Bibliotherapy/intellectual structure, wife and family, and hope for the better were and still are the pillars of my existence. When I was a free lancer I didn't have assignments all the time, and in low tides I continued to read classic books, go to the theater and movies, and enjoy from classical music. I bought a subscription for 6 at the theater – for Ruthy and me, for my three children who were very young, and even for one of their friends. That is how my children too since their early ages saw *The Merchant of Venice*, *An Enemy of the People*, *All My Sons*, Israeli plays, comedies, and many other classics, and when I took them with me on business trips they saw the best plays of the international repertoire in New York, London, and other cities.

7. All the former crises and problems were only a preamble to the major crisis that I encountered in 1994, when my best friends conned me and thousands of other shareholders and I lost most of my savings. I knew from [Gordon Gekko's](#) sayings in Wall Street that "if you need a friend get a dog", this is true for Wall Street, Washington and for Israeli business as well. I did not have a dog so I suffered twice as much, although later on we adopted a cat. My employees liked me very much when I was their boss and took care of their interests but when I had later on conflicts with my boss and left they did not climb on barricades for me, but this was OK as I didn't ask that from them and I could take care of my own interests without their risking their very lucrative jobs. The friends that I had after leaving my company were mostly from there, and when the chips were down they went with the strongest side because of their interests and left me to bleed in the battlefield. My mother Pauline used to say always "Tout est interets dans la vie" – All is interest in life, but I didn't listen to her and thought that friendship do prevail in harsh moments, as I and Ruthy conducted in many instances. I was left without friends, without money, without work, as my oponents – the richest men in Israel and the largest companies – took care that nobody would employ the dissident Cory who dared oppose their wrongdoings, became a whistleblower who denounced them to the authorities, to the Israeli and American SEC, went to the press and the auditor firms but was turned down by them, as they also knew where their interests were. I tried for more than two years to make a coalition with other parties who were wronged, with banks,

companies, individuals, but all of them were compensated or terrorized and I was left alone. Luckily, not altogether alone, as I head my wife and children on my side.

So, two of the pillars did not leave me – love/family/wife and hope for the better. I was very frustrated, but in December 1994 in the middle of the fight I decided to take a risk and develop my own business in Paris. I had still some money and I started to travel at least once a month to Paris, where I had many friends, trying to make business and find consulting there. Paris was my hope, there I had good friends from the old days of Insead in 1967-1968, friendships that held on during decades. In the decade from 1994 to 2004 all the good news came from Paris – I developed excellent relations with the leading companies, banks, and universities, with the assistance of my good friends. And really, they did it altruistically as they did not have any interest besides friendship. I didn't earn much from these collaborations but it attracted me other businesses from the US and Israeli companies that were not connected with the wrongdoers. I earned much more than what I lost, and could have been among the 500 managers who were best paid in Israel in those years, but because I was a free lance I didn't appear in those lists. The companies with whom I worked in France were the largest, but in Israel and in the US were quite small, under the radar and beyond the malevolent influence of my wrongdoers. I received options which I didn't pay and when I could sell them (I paid all the taxes in Israel, but was I the only one?) I earned enough money to cease completely my business career, make a doctorate in Paris in business ethics, and devote my time fully for teaching and writing of books.

And what about the third pillar – bibliotherapy and the other therapies? Here I experienced on July 6, 1997 a revelation, almost as mystic as a religious revelation. On this day, while I was reading the *Odyssey* by Homer in my garden, the muse came to me and urged me to write a synopsis of a modern *Odyssey*, the *Odyssey* of an ethical businessman who decides to fight all the Olympic Gods from Poseidon onwards, and keep his ethical beliefs in a fight against all the corrupt Israeli Gods or semi-Gods. I did not know what would be the end – for 24 hours I wrote a synopsis in a transcendental trance, a synopsis of 60 pages written by hand, where the heroes of my play (it took finally the form of a classic 5 acts 10 hours long play) dictated me what they want to do in my play, what would be the outcome of the play, while I was completely passive and let them write for me the story in a [stream-of-consciousness](#) that depicted the multitudinous thoughts and feelings which passed through my mind, in the same manner of James Joyce's *Ulysses*, but in my case the final form of the synopsis was a play, while Joyce has chosen a novel. *Ulysses* is the [Latinised](#) name of [Odysseus](#), the hero of [Homer's](#) epic poem [Odyssey](#), and the novel establishes a series of parallels between its characters and events and those of the poem – Joyce made the correspondence of Leopold Bloom to *Odysseus*, [Molly Bloom](#) to [Penelope](#), and [Stephen Dedalus](#) to [Telemachus](#), while I made the correspondence of Uly Doron to *Ulysses/Odysseus*, Nelly Doron to *Penelope*, Arie Simon to *Poseidon*, Elie Fuchs to *Dionysos/Bacchus*, Sima Kalifa to *Calypso*, Hadas Shoten to *Hades*, etc. All of that in 24 hours! This was writing therapy at its best, it drained all the bitterness, all the venom which was in my blood, it enabled me to recover my peace of mind, as I was before extremely frustrated that I didn't succeed to overcome the schemes of the crooks, that justice was trampled so strongly... In the following 18 days I typed on my computer the 5 acts 10 hours long play, but did not proceed to do anything with it due to the strong opposition of my wife who was afraid that she will be identified with Nelly, while from the initial surprise party which took place Nelly evolved to a completely different personality, who decided to act in such a way that Ruthy would never do.

But this was not the only writing therapy – in the following years I wrote a PhD dissertation on ethics to minority shareholders in two versions – one of a few hundreds pages in French (that was turned down as explained at length in my book because my conclusions seemed unfounded while they were validated two years later in the corporate scandals), and one much

shorter but which was presented together with my two books on ethics to minority shareholders published by one of the largest academic publishers Kluwer in 2001. Those dissertations (the last one was published as a separate book in French in 2012, as well as a version of my play *Le choix de Nelly*) were very pioneering and were the first ones in the world to deal academically on the issues of ethics to minority shareholders. So, like the play, here again I was visited by the muse, but in a much more rational way, I felt elation when I wrote/published my academic books and my novel... (2001, 2004, 2008, 2009, 2010, 2012, etc.), when I prepared and taught my academic courses on all the topics, when I wrote and published my articles as a columnist and publicist, and this was indeed a rewarding writing and teaching therapy, while all the time we visited new countries – expedition therapy (Australia, New Zealand, Canada, Singapore, the Balkans, Portugal, Sweden, Finland, Russia, Estonia, Hungary, Czech Republic, Turkey, Thailand, etc.). We enjoyed also hearing concerts and lectures, watching plays and films, and bibliotherapy.

Bibliotherapy was indeed very effective, almost as writing and teaching therapy, and this time as a free lancer and later as an ethicist, I had much time to read all the books, plays and non-fiction that I always wanted to read but in most of my very busy years I didn't have time to read. This time the reading (and films) was much more focused on ethics, with about 200 professional books (and more than 150 videos) on business ethics, sustainability, social and economic justice, Corporate Social Responsibility, globalization, ethical leadership/biographies, capitalism, etc. Especially the books (details in the lists of this book) by Joseph Stiglitz, Naomi Klein, Joel Bakan, Thomas Friedman, Paul Krugman, Andrew Ross Sorkin, Erin Arvedlund, Charles Gasparino, Paul Hawken, Daniel Kahneman, Nassim Taleb, Dave Kansas, Michael Lewis, Roger Lowenstein, Muhammad Yunus, Henri-Claude de Bettignies, Al Gore, Alice Schroeder, Lee Kuan Yew, Robert Monks, Joseph Badaracco, Charles Derber, Thomas Donaldson, Amitai Etzioni, Francis Fukuyama, Meir Tamari, Manuel Velasquez, Nouriel Roubini, Noam Chomsky, Sheila Bair, Matt Taibbi, Robert Reich, Dan Ariely, Anat Admati, Thomas Piketty, and others. And the best videos on those subjects, such as *The Ascent of Money* with Niall Ferguson, *Capitalism: a Love Story*, *Sicko*, by Michael Moore, *The Corporation* by Jennifer Abbott and Mark Achbar, *The Take* by Naomi Klein and Avi Lewis, and *Inside Job* by Charles Ferguson.

I based most of my courses on plays, novels, and films, and I give in this book, in other books of mine, and on my website, full details. I enjoyed reading plays by the modern playwrights of Russia, US, UK, Ireland, Spain, Italy, France, Germany, Sweden, Norway, Israel, Switzerland, etc. Related to them but also with no connections to ethics were the plays by **Arthur Miller** – [*All My Sons*](#), [*Death of a Salesman*](#), [*The Crucible*](#), [*A View from the Bridge*](#), [*After the Fall*](#), [*Incident at Vichy*](#), [*The Price*](#), [*The Last Yankee*](#), [*Broken Glass*](#). **Tennessee Williams** – [*The Glass Menagerie*](#), [*A Streetcar Named Desire*](#), [*Summer and Smoke*](#), [*The Rose Tattoo*](#), [*Camino Real*](#), [*Cat on a Hot Tin Roof*](#), [*Orpheus Descending*](#), [*Suddenly*](#), [*Last Summer*](#), [*Sweet Bird of Youth*](#), [*The Night of the Iguana*](#). **Henrik Ibsen** – [*Pillars of Society*](#), [*A Doll's House*](#) (*Et Dukkehjem*), [*Ghosts*](#), [*An Enemy of the People*](#) (*En Folkefiende*), [*The Wild Duck*](#), [*Hedda Gabler*](#), [*The Master Builder*](#). **August Strindberg** - *Fröken Julie* (*Miss Julie*), [*The Father*](#), [*Dödsdansen*](#) ([*The Dance of Death*](#)), [*Ett drömspel*](#) ([*A Dream Play*](#)), **Marcel Pagnol** – *Merchants of Glory*, *Jazz*, [*Topaze*](#), [*Marius*](#), [*Fanny*](#), [*César*](#), [*La Femme du boulanger*](#), [*La Gloire de mon père*](#) and [*Le Château de ma mère*](#) (1957, autobiographies) [*Le Temps des secrets*](#) (1959, autobiography), [*Le Temps des amours*](#) (1977, autobiography), [*L'Eau des collines*](#) ([*Jean de Florette*](#) and [*Manon des Sources*](#)) (1964, novels). I want to mention here that from all the autobiographies that I have read the most delightfull were the four autobiographies by Marcel Pagnol. I wish that I had the talent of Marcel Pagnol, one of the best authors in history, to write such masterpieces as autobiographies. **Ionesco** – [*Rhinoceros*](#), [*The Bald Soprano*](#), [*The Lesson*](#), [*The Chairs*](#). **Jean Anouilh**: [*Le Voyageur sans bagage*](#), [*Le Bal de voleurs*](#), [*Léocadia*](#),

Eurydice, Antigone, L'Invitation au château, Colombe, La Valse des toréadors, L'Alouette, Médée, Cécile, ou L'école des pères, Becket, ou L'Honneur de Dieu.

Jean Giraudoux - *Siegfried, Amphitryon 38, The Trojan War Will Not Take Place, Electra, L'Impromptu de Paris, Ondine, The Apollo of Bellac, The Madwoman of Chaillot.* **Samuel Beckett's** *Waiting for Godot, Happy Days,* **Jean Genet's** *The Maids,* The Balcony. **Harold Pinter's** *The Room, The Birthday Party, The Homecoming.* **Edward Albee's** *The Zoo Story, Who's Afraid of Virginia Woolf?.* **Bertolt Brecht:** *The Threepenny Opera (Die Dreigroschenoper), Happy End, The Rise and Fall of the City of Mahagonny, Life of Galileo, Mother Courage and Her Children, Mr Puntilla and his Man Matti, The Good Person of Szechwan, The Resistible Rise of Arturo Ui, The Caucasian Chalk Circle.* **Federico Garcia Lorca:** *Bodas de sangre, Yerma, La casa de Bernarda Alba.* **Luigi Pirandello:** *Sei personaggi in cerca d'autore, Enrico IV, Ciascuno a suo modo, Questa sera si recita a soggetto.* **Anton Chekhov:** *Ivanov, The Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard.* **Sean O'Casey:** *Juno and the Paycock, The Plough and the Stars, The End of the Beginning, Red Roses for Me, Cock-a-Doodle Dandy.* **Clifford Odets:** *Waiting for Lefty, Awake and Sing!, Till the Day I Die, Paradise Lost, Golden Boy, Rocket to the Moon.* **Eugene O'Neill:** *Anna Christie, The Emperor Jones, The Hairy Ape, Desire Under the Elms, Strange Interlude, Mourning Becomes Electra, Ah, Wilderness!, The Iceman Cometh, Long Day's Journey Into Night, A Moon for the Misbegotten, A Touch of the Poet.* **Tom Stoppard:** *The Coast of Utopia, Rosencrantz and Guildenstern Are Dead, Night and Day, The Real Thing, Arcadia, Indian Ink, Hapgood.* **Alberto Moravia:** *La mascherata, Beatrice Cenci, Il mondo e quello che e, Gli indifferenti.* **Friedrich Duerrenmatt:** *The Visit, The Physicists: A Comedy in Two Acts.* **Joshua Sobol:** *WEININGER'S NIGHT, GHETTO, PALESTINIAN GIRL, Jerusalem Syndrome, ADAM, ALMA, Honey, Village, Strangers, Soul of a Jew, Night of the Twentieth.* **Hanoch Levin:** *Heffetz, Solomon Grip, Ya'akobi & Leidental, Schitz, Krum, The Rubber Merchants, Suitcase Packers, Job's Passion, The Great Whore of Babylon, The Lost Women of Troy, Everyone Wants to Live, and others.*

Besides plays, I read many non-fiction books on arts, cinema, theater, philosophy, poetry, geography, history, I studied languages (linguistic therapy), and read novels and plays with translations in the new/old languages that I learned since 1994, mainly Arabic, Russian, Greek, improving also Portuguese, Romanian, and learning completely new languages: Swedish, Norwegian, Danish, Dutch, Afrikans, Galego, Yiddish, Catalan, Asturianu, Haitian, Papiamentu, Frisian, Rumantsch, Friulian, Interlingua, Polish, Ukrainian, Ido, Esperanto, Icelandic, Luxembourgish, Alsatian, Occitan, Walloon, Flemish, Provençal, Gascon, Latin, Plattdeutsch... An example of the amplitude of watching dozens of plays annually, concerts, hundreds of films, and so on, can be found in this book for 2001-2013, the Haifa Film Festival, plays seen in Berlin, Paris, London, New York, Haifa, Tel Aviv, and other cities, in short - a very rewarding cultural life, partly for pleasure, partly for therapy, for finding the right balance between soul and flesh. I also had a very rewarding correspondence with good friends, Sobol, Goren, which comforted me a lot. The most therapeutical songs of this period, especially in the crisis years of 1994 to 2004 were: the Chilean Violetta Parra's Gracias a la vida – the song I like most. Durme Durme, Los bilbilicos cantan, Arvoles, Avraham Avinu, Adio, and many other Ladino ballads and songs. Spirituals and especially Louis Armstrong's Nobody knows the trouble I've seen, in the past it was Let my people go. Opera arias – first of all Nessun Dorma/Vincero from Puccini's Turandot:

Dilegua, o notte!
Tramontate, stelle!
Tramontate, stelle!
All'alba vincerò!

Vanish, o night!
Fade, you stars!
Fade, you stars!
At dawn, I will win!

Vincerò! Vincerò!

I will win! I will win!

(believing that I also will win/vincero at dawn after night). *Va pensiero/Chorus of the Hebrew Slaves from Verdi's Nabucco: o t'ispiri il Signore un concerto che ne infonda al patire virtù/* or may the Lord inspire you a harmony of voices which may instill virtue to suffering.

I also continued reading new novels from authors in many languages, mostly in the original languages – details can be found in the many lists of this book: Alberto Moravia, Elsa Morante, Umberto Eco, Italo Svevo, Luigi Pirandello, Manzoni, Jorge Amado, Eca de Queiros, Machado de Assis, Haitian poetry, Romanian Poetry and translated books, Interlingua translated books, Poetry, plays and novels in Ladino, Anthologies of German and Spanish poetry, Italian operas libretti, Selected verse of Federico Garcia Lorca, Jean-Paul Sartre, Marcel Proust, Jules Romains, most of the novels by Balzac, additional novels by Emile Zola, biographies, George Sand, Celine, Jean Cocteau, Aragon, Apollinaire, Abbe Prevost, Isaac Bashevis Singer, Sholom Aleichem, Malraux, Gide, Joseph Kessel, D H Lawrence, Andre Maurois, Lion Feuchtwanger, Flaubert, Tolstoy, Camilo Jose Cela, Gabriel Garcia Marquez, Jose Maria de Pereda, Mario Vargas Llosa, Henry James, Elias Canetti, Truman Capote, John Dos Passos, George Eliot, William Faulkner, Jose Saramago, Thomas Mann, Heinrich Mann, Franz Werfel, Sinclair Lewis, Franz Kafka, Scott Fitzgerald, James Joyce, Ernest Hemingway, Max Frisch, Jonathan Franzen, Virginia Woolf, Somerset Maugham, Erich Segal, Stefan Zweig, Goethe, Heinrich Boll, Ephraim Kishon, A B Yehoshua, Amos Oz, Moshe Shamir, Aharon Appelfeld, David Grossman, Yitzhak Gormezano Goren, Ronit Matalon, Sami Michael, Shai Agnon, Meir Shalev, Arie Avneri.

In the period since 1994 at the age of 50 until 2015/2016 in my 72th year, there were periods of high tide and low tide, and when there were no works, mainly in the period of low tide, but also in the other periods as I didn't have anymore a full schedule since becoming an independent consultant and later on a part-time academic, I had plenty of time to read, learn new languages, write a play, a novel, articles, academic dissertation and books, watching plays, concerts and films, visiting new countries. All the above mentioned books/bibliotherapy and writing therapy apply mainly for the periods in which I had plenty of time and felt lousy although I never was in a state of depression, because of the backing of Ruthy and the children, and the hope for a better future. Another fact worth mentioning is that my father Albert died on December 7, 1993 and my mother Pauline died on October 5, 1995 (when I was on a business trip in Los Angeles). So, the period of the worst crisis happened by coincidence or not in the years 1994-1995 (actually I had the first indications of the fraud since the end of 1993 but didn't pay attention to it). This period brought about the betrayal of friends, the loss of most of the savings, ostracizing from the main Israeli companies, but also finding business in Paris and from small companies in the US and Israel. Another period of low tide was 2000-2004 – when I had almost no work, PhD dissertation problems, but I published two academic books at the well-known Kluwer publishers and a novel in 2001 in Israel, and gave lectures all over the world. The third low tide period was in 2013-2015 – with health problems, no more teaching, but reacting by writing therapy – writing the ebook *Ethics Pays* and this autobiography. While the high tide were the periods of 1996-1999 – with plenty of works and very high remuneration, writing enthusiastically my PhD dissertation and most of all my play. The other high tide period was in 2004-2013 – getting at last my PhD with distinction, teaching at seven universities in Israel and abroad, receiving excellent feedbacks – as the best lecturer with a valuation of 5 out of 5, befriending the best Israeli friends which I ever had, the most intellectual, the most ethical, the most faithful and good willing. I would say that this autobiographical book that I am writing is first and foremost for me, for achieving writing therapy, and even if nobody will ever read it, it has achieved its purpose, in assisting to overcome my health and other problems successfully. I have no more income, no

pension, but I can live modestly from my savings although their value in dollars and euros is shrinking and I get no interests because of the outrageous policy of zero interest. Yet, I really don't care and I am in a very good mood, as the books that I am writing are very rewarding, and give me hope for an intellectual renaissance, and for reaching readers who would be interested to learn from my experience and get a new & better perspective for their lives.

Bibliotherapy has been shown to be effective in the treatment of [depression](#). These results have been shown to be long-lasting. In its most basic form, bibliotherapy is using books to aid people in solving the issues that they may be facing at a particular time. It consists of selecting reading material relevant to a client's life situation. Bibliotherapy has also been explained as "a process of dynamic interaction between the personality of the reader and literature-interaction which may be utilized for personal assessment, adjustment, and growth." Bibliotherapy for adults is a form of self-administered treatment in which structured materials provide a means to alleviate distress. The concept of the treatment is based on the human inclination to identify with others through their expressions in literature and [art](#). For instance, a [grieving](#) child who reads a story about another child who has lost a parent may feel less alone in the world. As most of the children books that I read were sad books, I identified with the protagonists of the books and thought how lucky am I that I don't suffer as much as they do "without a family", "being so sick" or experiencing ostracism, while at the end all is well.

The concept of bibliotherapy has widened over time, to include [self-help manuals](#) without therapeutic intervention, or a therapist "prescribing" a movie that might provide needed [catharsis](#) to a client. Well, actually, as we'll see, the Greeks provided catharsis with their plays, and since then bibliotherapy and watching plays and films are indeed a fantastic means of catharsis. There is not as much research on using fiction in bibliotherapy when compared to cognitive self-help books. The recent work of the Israeli Professor Zipora Shechtman (my in-law) has been important in investigating the use of affective literature for bibliotherapy. In her work on counseling with aggressive boys, Shechtman discusses the deficits these children exhibit and describe affect disorders with symptoms of emotional arousal, low levels of empathy, and difficulties in self-expression. Using integrative treatment whereby the patient explores the problem, gains insight, and commits to change, Shechtman found that using affective bibliotherapy techniques achieved therapeutic change while indicating gains in empathy and insight: Shechtman, Z., & Nir-Shfir, R. (2008). The Effect of Affective Bibliotherapy on Clients' Functioning in Group Therapy. *Int'l Journal of Group Psychotherapy*, 58(1), 103-117.

Bibliotherapy is an old concept in [library science](#). According to the [Greek historian Diodorus Siculus](#), in his monumental work *Bibliotheca historica*, there was a phrase above the entrance to the royal chamber where books were stored by King [Ramses II](#) of [Egypt](#). Considered to be the oldest known library motto in the world, it read: "House of Healing for the Soul." Well, I feel at home, with the ancient Egyptians, the country where I was born, with the Greek catharsis, the homeland of half my family, and with my in-law Zipora Shechtman finding the scientific foundation of bibliotherapy. What is funny is that I felt as Moliere's Le bourgeois gentilhomme who didn't know that he was speaking prose all his life, I didn't know until recently that what assisted me to overcome my problems was bibliotherapy, the prose of the formula that I thought I have invented but which was existant since Ancient Egypt and Greece. This should come as no surprise to [bibliophiles](#) that books were thought as salubrious even in Ancient Egypt. [Galen](#), the extraordinary philosopher and physician to Marcus Aurelius of Rome, maintained a medical library in first century, used not only by himself but by the staff of the Sanctuary Asclepion, a Roman spa famous for its therapeutic waters and considered to be one of the first hospital centers in the world. As far back as 1272, the Koran was prescribed reading in Al-Mansur Hospital in Cairo (my birthplace) as medical treatment.

In the early nineteenth century, [Dr. Benjamin Rush](#) favored the use of literature in hospitals for both the “amusement and instruction of patients.” By 1900 libraries were an important part of European psychiatric institutions. My problems were never so serious as to be treated by psychiatric institutions, as I never suffered from tragic situations – loss of parents, of family, poverty, serious illness, I never fought at wars, but I lived during all my life in a region stricken by wars and terrorism. After the term bibliotherapy was coined by [Samuel Crothers](#) in an August 1916 [Atlantic Monthly](#) article, it eventually found its way into the medical lexicon. By the 1920s there were training programs in bibliotherapy. Actually not all books can be included in bibliotherapy, Tarzan, Stalag stories, or Tintin have not a therapeutic function, but the books which I have read by Zola, Hugo, Scott Fitzgerald, Goethe, Cervantes, Agnon, Balzac, Sartre, Remarque, Shakespeare, Anouilh, Sophocles, Homer, Rostand, Pagnol, Arthur Miller, Ionesco, Duerrenmatt, films by Bergman or It's a Wonderful Life, have indeed a fantastic therapeutic value, as you can identify with the protagonists and find solace.

But hope was not only instrumental to me. I would say that hope saved the people of Israel throughout its whole history. In Egypt when we were slaves we hoped to return to Israel and we did, in Spain when we were persecuted we hoped that we would find a way out and indeed we found it in Greece and Turkey. At the end of the 19th century when anti-Semitism was so widespread all over Europe, and even in France, Herzl had the vision to found a country in Israel and against all odds we did. In the Holocaust the Jews all over Europe thought that they will survive, and indeed a small number did (including my wife's parents in Romania), those that hoped that we'll find a way out of the abyss. But this was the worst moment of our history, as hope did not help to the six million Jews who were exterminated by the Nazis and their collaborators. When Ben Gurion declared our independence (our national anthem Hatikva is called Hope and relates our hope to return to our homeland) in 1948 most of the world thought that we were doomed, and many Israeli peacelovings as well, as we didn't have any chance to vanquish with a population of half a million the Arab Nations with a population of a hundred millions. Most of the Arabs left the country at the instigation of their leaders, who told them that they will return soon and plunder the huge achievements of the Zionists in the twenty years of the mandate in spite of the pogroms by the Palestinians. Well, they are still hoping that one day they will achieve their goal to exterminate Israel, and many peacelovings believe their saga of the Nakba equals Holocaust, the Right of Return in order to annihilate Israel and turning us into another Syria or Iraq. The people of Israel still hoped that they will overcome the aggression of the Egyptians, Syrians and Jordans in the Six Day War, and against all odds we managed to win this time again, as our hope was translated into a fantastic victory. But I must confess that Hope, Love and Bibliotherapy are not effective if we don't assist them actively. The religious Jews think that God was on our side (where was he during the Holocaust?), but actually the Israelis and the Jews achieved all our endeavors, and I achieved mine, in working very hard to make our hopes come through. The Palestinian leaders also hope very hard but it does not help them as they opt only to destructive moves, war, terrorism, incitement, without doing much to ameliorate their situation in the West Bank and Gaza, without progressing, without solving their refugees problems as we did for our refugees – Look at the way how we solved the problems of one million Russian refugees who have become one of the pillars of our country in all fields within less than a decade, as compared to the Palestinian refugees in more than 60 years. French say: Aide-toi et le Ciel t'aidera – Help yourself and Heaven will help you. That is what we did, what I did, as you must work very hard to materialize hope, to feed love, to find a solace in books – while drawing the conclusions and act according to what you have learned in the books. Also, Sherwin Nuland – [A Meditation on Hope](#). Elie Wiesel – [On Hope, Compassion](#), and the Power of Youth. Dr. Paul Farmer – [On Hope](#). Cardinal Vincent [Nichols – On Hope](#). [On Hope and Hopelessness](#) – Murray Watts at Tedx Glasgow. [Wendell Berry](#) Reads a Poem On Hope.

BIOGRAPHIES – ON BIOGRAPHIES THAT I HAVE READ AND I AM READING

The reader can find details on the following books, authors, and eminent personalities on Wikipedia & Encyclopaedias, on Amazon/Local books/Cory's/Eminent Personalities websites

It is fascinating to read biographies of the best politicians, businessmen, composers, musicians, painters, writers, actors, kings and emperors, heads of states and ministers, economists, etc. One can learn a lot from the good and the bad examples, from [Churchill](#), [F.D. Roosevelt](#), [De Gaulle](#), [Ben Gurion](#), [Lee Kuan Yew](#), but also from Hitler, Mussolini, Franco, Mao Zedong, and Stalin. Biographies are probably the form of literature that I enjoy most, as they are a synergy between documentary and fiction. I read about ten biographies/novels of Dona Gracia, finding that probably she was responsible for rescuing my forefathers who were obliged to convert to Christianity in Portugal, and enabling them to escape to the Ottoman Empire. After reading all the books by [Emile Zola](#), my most beloved author, I read several biographies of his life, until I started reading the monumental biography of Zola by Henri Mitterand in 3 volumes of about a thousand pages each, being sure that I'll never finish it, as I read in parallel tens of other biographies, I have postponed reading literature until I finished all the 120 books about Capitalism, and I am writing presently the book Ethics Pays. But, it is very interesting to read in parallel the biographies of the leaders of the world in World War II, and notice how the conflict started and evolved from all the possible angles. I read also in parallel biographies of my most preferred authors from Shakespeare to [Thomas Mann](#), from Cervantes to [Marcel Pagnol](#). But, as I decided to focus on one book of each category, I intend to read once in ten days Zola's biography, and so I may finish it within a couple of years, but I would have to postpone for that reading the biographies of Churchill, [Proust](#), [Shaw](#), [Renoir](#), Moliere, [Verdi](#), Steve Jobs. I can of course read only biographies, but what about the languages that I will forget if I abandon Anna Karenina in Russian, the plays, the geography books, and the books in Spanish and English?

I have read and started reading more than 100 biographies in several languages. I have created my autobiography [on my website](#), with texts, links, audios, pictures and videos. My wife Ruthy mocks me by saying that my website is my pyramid (being born not far from them). I have written a diary in the years 1957-1961 (Opus 1) and an essay A Portrait of the Idealist as a Young Man. The 4'38" audioplay on the wedding anniversary in 1989 and the 1'20" screenplay on Ruthy's birthday in 1992 are also [part of Cory's autobiography](#), as well as this book and the other documents on my [website/About Jacques Cory](#). My academic books with dozens of case studies, my novel and play, etc., are also [based on my biography](#). On my website one can find articles, poetry, eulogies, appreciation letters, videos..., which are part of Cory's autobiography.

Can the writing of my autobiography bring me malocchio/evil eye, as too many people who have written their autobiography died shortly after? Yitzhak Navon, the fifth President of Israel and a renowned author in Ladino, wrote his authobiography at the advanced age of 94 and shortly after he died. But he also got married at the age of 87 with a much younger wife. When he was 90 he used to joke that when someone is 70 he is called Yashish (old), when he is 80 he is called Kashish (not hashish, very old), and when he gets 90 it is just Bakshish (tip). So, he had a 4 years tip, which is not so much – less than 5% tip, as my uncle who died at the

age of 104 and he received a tip of 14 years, more than 15%, while he caused Barclays Bank that gave him a pension for 44 years, more than the years he worked for them in Egypt and Israel, to be almost bankrupt. Charlie Chaplin published his autobiography at the age of 75 in 1964, 13 years before he died. Arthur Rubinstein published the second book of his autobiography in 1980 two years before his death at the age of 95, but he left his wife at the age of 90 for [Annabelle Whitestone](#), then 33 years old. Lee Kuan Yew published his memoirs in 2000, 15 years before he died at the age of 92. So, we can not draw any conclusion on the malocchio of writing his autobiography, because you have a span between 1 to 15 years, depending also if you have married again at the age of 90 with a woman of 33 or lived happily married for 63 years as Lee Kuan Yew - his wife died at the age of 90 in 2010. I'll take the risk anyhow, as I remember that I have written my will at the age of 40, and I am almost 72, and ceased my life insurance at the age of 50.

But death of the main protagonist is an interesting issue in world literature and I refer to it in this book. Balzac gives us an advanced notice of the death of Goriot and it comes naturally at the end of the novel. Amado on the other hand kills the husband of Dona Flor Vadinho in the first line of the first sentence of the first page of the first chapter, but his ghost visits Dona Flor throughout the book. But the most surprising death that I have ever read occurred to the Tai-Pan Struan in the middle of his life, while he was making many plans, surprisingly, as no reader expects it, and especially me, who was astonished and grieved by this death. It goes like that: 'Struan and May-may held each other tightly. "Dinna give up, Tai-tai!" "Never! I love you, Husband." And the Supreme Winds fell on them.' Nobody knows when the Supreme Winds will fall on you, it can be from a wind, an earthquake, an explosion of a chemical factory near Haifa, terror, war, sickness, with or without your wife, so if you have still a message to convey for posterity you should do it now and hope for the better afterwards. As I am not afraid of death, I dealt with those issues when I was 17 in my diary, I was much impressed by Shakespeare's Julius Caesar's words on the day that Caesar died, as the valiant never taste of death but once when it comes.

Cowards die many times before their deaths.
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear,
Seeing that death, a necessary end,
Will come when it will come.

I Am Reading Biographies in English, French, Hebrew, Italian, Spanish, German, being read by Cory in parallel: of Shai Agnon, Woody Allen, Ingmar Bergman, Ludwig van Beethoven, Bertolt Brecht, Lucrecia Borgia, Miguel de Cervantes, Chiang Kai-Shek, Winston Churchill, Leonardo da Vinci, Michelangelo Buonarroti, Alfred Dreyfus, L'annee terrible by Victor Hugo, Eine Kindheitserrinerung des Leonardo da Vinci by Sigmund Freud, Joseph Minc, Emile Zola by Henri Mitterand, The Origins of the Inquisition by Benzion Netanyahu, A History of the English Speaking People by Winston Churchill, Bob Dylan, Francisco Franco, Ernest Hemingway, Henry VIII, Heinrich Heine, Mao Zedong, La Reine Margot, Albert Einstein, A German Requiem on German Jews, Nissim Mishal – Uncensored, Zionism in Egypt, The Jews in Egypt, Isaac Newton, The years of extermination: Nazi Germany and the Jews 1939-1945 by Saul Friedlander, La Commune, histoire et souvenirs by Louise Michel, Napoleon, Moliere, Benito Mussolini, Marcel Pagnol, Pierre-Auguste Renoir, Franklin Delano Roosevelt, Rothschild, William Shakespeare, George Bernard Shaw, August Strindberg, The Brothers Mann (Heinrich and Thomas), Giuseppe Verdi, Tennessee Williams, Israel Meir Lau, The View from Nashville, Yosef Ben Matityahu – Titus Flavius Josephus – History of the Jewish War against the Romans, Hitler/Stalin, The March of Folly by Barbara Tuchman, Steve Jobs, Lee Iacocca, Lorenzo da Ponte, Marcel Proust, Augustus.

I Have Read Recently the Biographies – Don Isaac Abravanel, Dona Gracia (x10), [Don Joseph Nasi](#), Balzac, Ben-Gurion, Brutus, Charles Chaplin, [Camondo](#), Sarah Bernhardt, Coco Chanel, Marcel Dassault, Rachel, Felix Mendelssohn, [Fryderyk Chopin](#), Arthur Rubinstein, The Marranos of Spain, Charles de Gaulle, Le Baron Haussmann, Theodor Herzl, Henrik Ibsen, [Tommy Lapid](#), Lee Kuan Yew, Alma Mahler, Spain and the Jews, [Mireille](#), Karl Marx, Arthur Miller, Alberto Moravia, [Ephraim Kishon](#), Victor Hugo, Mahatma Gandhi, Cry the Corrupt Country by Arie Avneri, [Sigmund Freud](#), Federico Garcia Lorca, Liv Ullmann, [Les freres Pereire](#), George Sand, Emile Zola (x2), Jean-Paul Sartre, Talleyrand, Lev Tolstoi.

This book that I am writing is a new form of literature, as it combines an autobiography, memoirs, dissertations on the topics that I like most – linguistics (with a focus on the languages that I have learned), literature (with a focus on modern literature), drama (with a focus on the plays that I like most), music (with a focus on the composers I like most), philosophy (expanding on my views on life), geography (expanded in my other book *Ethics Pays*), films (with a focus on the films of my courses), biographies (especially of the personalities I admire most), ethics (summarizing my pioneering activities), business (focusing on case studies of my career), the Middle East conflict (expanding for the first time on my political agenda), history (a personal view on pages of history), innovation (contribution of peoples and Israel to innovation), humor and saying (focusing on the main topics of the book), arts and museums (the painters I like most), culture (my contribution to culture), cosmopolitanism (my cosmopolitan and multicultural experience), Judaism, Zionism, xenophilia, poetry, religion, my wife and family, links to photos, classical music, plays, operas, books, songs, films, personalities, history, geography, Wikis, etc. My book can be read in an hour – if one chooses from the table of contents a few topics only, a few days – if one reads the full parts of the book that interest him, a few weeks – if one reads all the book, a few months – if one reads and watches all the links of the book, a whole life – if one expands on all the personalities, issues, topics, languages, books, music, countries mentioned.

Before expanding on the biographies I admire most, we'll examine what are the definitions of autobiography, biography, memoirs... An **autobiography** (from the [Greek](#), αὐτός-*autos* self + βίος-*bios* life + γράφειν-*graphein* to write) is a written account of the life of a person written by that person. In other words, it is the story that a person wrote about themselves. In antiquity such works were typically entitled [apologia](#), purporting to be self-justification rather than self-documentation. [John Henry Newman](#)'s autobiography (first published in 1864) is entitled [Apologia Pro Vita Sua](#) in reference to this tradition. The Jewish historian [Flavius Josephus](#) introduces his autobiography (*Josephi Vita*, c. 99) with self-praise, which is followed by a justification of his actions as a Jewish rebel commander of Galilee. The [pagan rhetor Libanius](#) (c. 314–394) framed his life memoir (*Oration I* begun in 374) as one of his [orations](#), not of a public kind, but of a literary kind that could not be aloud in privacy. [Augustine](#) (354–430) applied the title [Confessions](#) to his autobiographical work, and [Jean-Jacques Rousseau](#) used the same title in the 18th century, initiating the chain of confessional and sometimes racy and highly self-critical, autobiographies of the [Romantic](#) era and beyond. In the spirit of Augustine's *Confessions* is the 12th-century [Historia Calamitatum](#) of [Peter Abelard](#), outstanding as an autobiographical document of its period. I prefer not to use the terms of apologia or confession for my autobiography because of the negative connotations of those terms nowadays.

A memoir is slightly different in character from an autobiography. While an autobiography typically focuses on the "life and times" of the writer, a memoir has a narrower, more intimate focus on his or her own memories, feelings and emotions. Memoirs have often been written by politicians or military leaders as a way to record and publish an account of their public exploits. A **memoir** (from [French](#): *mémoire*: *memoria*, meaning *memory* or *reminiscence*) is a

collection of memories that an individual writes about moments or events, both public or private that took place in the subject's life. The assertions made in the work are understood to be factual. While memoir has historically been defined as a subcategory of [biography](#) or [autobiography](#) since the late 20th century, the genre is differentiated in form, presenting a narrowed focus. A biography or autobiography tells the story *of a life*, while a memoir often tells *a story from a life*, such as [touchstone](#) events & turning points from an author's life. The author of a memoir is a *memoirist*.

One early example is that of [Julius Caesar's](#) *Commentarii de Bello Gallico*, also known as *Commentaries on the Gallic Wars*. In the work, Caesar describes the battles that took place during the nine years that he spent fighting local armies in the [Gallic Wars](#). His second memoir, *Commentarii de Bello Civili* (or *Commentary on the Civil War*) is an account of the events that took place between 49 and 48 BC in [the civil war](#) against [Gnaeus Pompeius](#) and the [Senate](#). [Leonor López de Córdoba](#) (1362–1420) wrote what is supposed to be the first autobiography in Spanish. The [English Civil War](#) (1642–1651) provoked a number of examples of this genre, including works by Sir [Edmund Ludlow](#) and Sir [John Resesby](#). French examples from the same period include the memoirs of [Cardinal de Retz](#) (1614–1679) and the [Duc de Saint-Simon](#).

Notable 18th-century autobiographies in English include those of [Edward Gibbon](#) and [Benjamin Franklin](#). Following the trend of [Romanticism](#), which greatly emphasised the role and the nature of the individual, and in the footsteps of [Jean-Jacques Rousseau's](#) *Confessions*, a more intimate form of autobiography, exploring the subject's emotions, came into fashion. [Stendhal's](#) autobiographical writings of the 1830s, *The Life of Henry Brulard* and *Memoirs of an Egotist*, are both avowedly influenced by Rousseau. An English example is [William Hazlitt's](#) *Liber Amoris* (1823), a painful examination of the writer's love-life. With the rise of education, cheap newspapers and cheap printing, modern concepts of fame and celebrity began to develop, and the beneficiaries of this were not slow to cash in on this by producing autobiographies. It became the expectation—rather than the exception—that those in the public eye should write about themselves—not only writers such as [Charles Dickens](#) (who also incorporated autobiographical elements in his novels) and [Anthony Trollope](#), but also politicians (e.g. [Henry Brooks Adams](#)), philosophers (e.g. [John Stuart Mill](#)), churchmen such as [Cardinal Newman](#), and entertainers such as [P. T. Barnum](#). Increasingly, in accordance with romantic taste, these accounts also began to deal, amongst other topics, with aspects of childhood and upbringing—far removed from the principles of "Cellinian" autobiography. [List of autobiographies](#) – of renowned autobiographies.

A **biography** or simply **bio** is a detailed description of a person's life. It involves more than just the basic facts like education, work, relationships, and death, but also portrays a subject's experience of these life events. Unlike a profile or [curriculum vitae](#) (*résumé*), a biography presents a subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality. Biographical works are usually [non-fiction](#), but fiction can also be used to portray a person's life. One in-depth form of biographical coverage is called legacy writing. Works in diverse media, from literature to film, form the [genre](#) known as biography. An **authorized biography** is written with the permission, cooperation, and at times, participation of a subject or a subject's heirs. An [autobiography](#) is written by the person himself or herself, sometimes with the assistance of a collaborator or [ghostwriter](#). Fortunately, I don't need a biographer or a ghostwriter for my book.

The list of personalities and their biographies is only a partial list of all the biographies that I have read. I have not included the dozens of biographies that I have only started to read but

just the biographies which I have read and enjoyed most. Furthermore, I have not included in this list biographies of negative personalities, but biographies of persons which I admire most, although some of them had quite many negative aspects in their life, but overall they inspired me much. I'll bring here a survey on the best biographies that I have ever read – 36 (twice י"ח or 18 – alive in Hebrew) starting with the historic figure I admire most – Dona Gracia, reading about 10 biographical books on her life, and ending with the most moving autobiography that I have ever read on another remarkable woman, or rather a child – Anne Frank. To this list we can add 36 more biographies that I have started reading, amounting to 72 biographies, in the context of the complete works of the best 72 authors (or even 720 authors in modern literature detailed in this book), works of the 72 best composers, best 72 plays, best 72 films..., as mentioned in this book.

The list of the 36 best biographies that I have read on the 36 most prominent personalities includes: [Dona Gracia](#), [Honore de Balzac](#), [David Ben-Gurion](#), [Brutus](#), [Charles Chaplin](#), [Felix Mendelssohn](#), [Arthur Rubinstein](#), [Charles de Gaulle](#), [Theodor Herzl](#), [Henrik Ibsen](#), [Lee Kuan Yew](#), [Alma Mahler](#), [Karl Marx](#), [Arthur Miller](#), [Victor Hugo](#), [Mahatma Gandhi](#), [Federico Garcia Lorca](#), [Liv Ullmann](#), [George Sand](#), [Emile Zola](#), [Jean-Paul Sartre](#), [Lev Tolstoj](#), [Rembrandt](#), [Rachel](#), [Verdi](#), [Warren Buffett](#), [Renoir](#), [Paul Hawken](#), [Disraeli](#), [Marcel Dassault](#), [Don Isaac Abravanel](#), [Coco Chanel](#), [Sarah Bernhardt](#), [Shelley](#), [Alberto Moravia](#), [Anne Frank](#). I could of course add more biographies that I have read, on [Chopin](#), [Baron Haussmann](#), [Pereire](#), [Talleyrand](#), [Camondo](#), [Kishon](#), [Freud](#), [Fouche](#), but I preferred to concentrate on the special mix of those 36 biographies chosen by the quality of the bios, excellence of personalities; their diverse professions – statesmen, painters, musicians, actors, authors/playwrights/poets, businessmen, philosophers, remarkable women (8 – 22%), leaders; from different countries – Portugal, Spain, France (11 – 30%), UK, US, Israel, Austria, Norway, Singapore, India, Germany, Poland, Italy, Russia, Netherlands; about half of them lived in the 19th century and half in the 20th, 3 during the Renaissance, and one Roman – Brutus, 3 of them are still living. Some of them were Jews (13 – 36%), 1 Hindu, 1 Buddhist, 1 Pagan, but most of them are/were Christian. I admire extremely [Muhammad Yunus](#), a Muslim from Bangladesh, but I have not read his biography, although I've read his book, speak and write extensively on him in my courses and in this book. Another woman whom I admire most is not included – [Marie Curie](#) – as I have only seen a film on her life and not read a biography. At the end of this survey I bring the additional list of the 36 biographies on most prominent figures that I have started to read. And, as stated before, those lists do not include interesting biographies on negative personalities that I have read or started to read, as [Stalin](#), [Hitler](#), [Mussolini](#), or [Franco](#), [Henry VIII](#), and after I finish all the 36 biographies that I have started to read (list – at the end of this chapter) I intend to read the biographies that are in my library waiting patiently that I'll find the time to read them: [Lucrezia Borgia](#), [Truman Capote](#), [Chiang Kai-Shek](#), [Gabriel Garcia Marquez](#), [Arthur Koestler](#), [Charles Lindbergh](#), [Mao Zedong](#), [La reine Margot](#), [Maria Stuart](#), [Marie Antoinette](#), [Madame de Sevigne](#), [Le Duc de Morny](#), [Akio Morita](#) (I've read this excellent autobiography by the founder of Sony), [Golda Meir](#)– this list includes Asian personalities from Japan, China, Israel. Altogether more than 100 biographies, not counting hundreds of shorter biographies of philosophers, statesmen, composers, musicians, painters, businessmen, film directors and actors, etc.

The best 36 biographies of the most admired personalities, that I have started reading: [Shai Agnon](#), [Woody Allen](#), [Ingmar Bergman](#), [Ludwig van Beethoven](#), [Bertolt Brecht](#), [Miguel de Cervantes](#), [Winston Churchill](#), [Leonardo da Vinci/Eine Kindheitserinnerung des Leonardo da Vinci by Sigmund Freud](#), [Michelangelo Buonarroti](#), [Alfred Dreyfus](#), [Bob Dylan](#), [Ernest Hemingway](#), [Heinrich Heine](#), [Albert Einstein](#), [Isaac Newton](#), [Napoleon](#), [Moliere](#), [Marcel Pagnol](#), [Franklin Delano Roosevelt](#), [Rothschild](#), [William Shakespeare](#), [George Bernard Shaw](#), [August Strindberg](#), [The Brothers Mann \(Heinrich and Thomas\)](#), [Tennessee Williams](#), [Yisrael](#)

[Meir Lau](#), [Steve Jobs](#), [Lee Iacocca](#), [Lorenzo da Ponte](#), [Marcel Proust](#), [Augustus](#), [Henri IV](#), [Goethe](#), [Elias Canetti](#), [Yitzhak Navon](#). I am very eager to read them, but I really don't know what to do first – Write this book, that started as an update of my CV, and reached 1,500 pages+, as every day I have new ideas. Expand my book "Ethics Pays" to include all the geographical and statistical details. Issue an expanded/updated version (in Hebrew) of my book "Social, Economic and Governmental Justice: Essays and Articles" to include all the new essays and articles that I have written since the first edition, but also the Ethical Code of Sibat/Ministry of Defense, new case studies, courses, etc. Issue an expanded/updated version (in Hebrew) that will focus on the essays and articles written on personal, literature, and current topics, including my diary, correspondence, poetry and satires, possibly with an addendum in English, French, Spanish and Ladino, and other languages. Publish my two children books in Hebrew and possibly other languages of – Ijiko/Jungle book with illustrations of Elena Gat, and Rain Fairy with illustrations of Joseph Cory. Publish the two versions of my plays in Hebrew – Nelly Doron, Nelly's Choice. Write, if I receive an adequate funding, two academic books: The Future of Capitalism in a Sustainable Society in English, The Great Recession of 2007-2010 in Hebrew. All these books in a format of ebook and printed book, published by well-known publishers or self-published by me on my website, as well as websites of leading organizations as Transparency International and Israeli organizations, Israeli and international universities (more than a thousand of them have already my former printed books), as I published my ebook on Social Justice a few years ago.

Subsequently, to continue reading novels, biographies, plays, non-fiction, poetry, professional books in the ten languages that I master and possibly in the 40 other languages with reading capabilities, as explained in this book. Watching every year dozens of plays, fifty lectures on many topics, hundreds of films, festivals, visiting new countries, attending cultural events in Europe and the US. What is more important – write this book or continue reading the biographies of Emile Zola, Churchill, Proust, Hemingway, Renoir, Allen? Write the geographic book or visit new countries, with cruises on the Mississippi, the Danube, the Volga? I can chose to take it easy as I was forced to do because of health problems – read interesting novels in Hebrew, English or French, or opting for the more difficult alternative – reading in difficult languages (for me) – Russian, Arabic, Greek, Latin, Polish, Swedish, Esperanto, Dutch and Haitian. I can do a bit of everything, continue to read 500 books in parallel or read one book at a time, or 10-15 books each day of a fortnight, and even so divide the day between difficult languages, non-fiction, plays, easy languages, going often to the theater, watching every week a lecture. Or just spend hours in trying to decide what to do, while in the meantime I don't progress in anything, reading newspapers, watching TV? So many dilemmas! At least I am not bored as everything interests me – writing in so many styles, reading in so many languages, watching classic plays and films. Not forgetting an initiative of my students who want to hear my courses and are doing their utmost to find a way with the university in which I could resume my teaching activities...

DONA GRACIA – BIOGRAPHIES: ANDREE BROOKS, CECIL ROTH, YITZHAK GOREN

We give here an example of the dozens of reviews on the biographies that I have read, the biographies of [Dona Gracia](#), one of the most prominent figures in Jewish history, who was also probably responsible of enabling my forefathers to leave Portugal where they were forced to convert to Christianity and settle in Italy, Greece and Turkey. I have read about ten books/biographies of her life, and I'll bring here only three – *The Woman Who Defied Kings – The Life and Times of Dona Gracia Nasi, a Jewish Leader During the Renaissance*, by Andree Aelion Brooks. *Cecil Roth: Dona Gracia of the House of Nasi*, and the four books on Dona Gracia by Yitzhak Gormezano Goren, who is a personal friend and Egyptian/Israeli compatriot. Dona Gracia is for me a model (being a feminist), she was proud of her heritage, she didn't have any inferiority complexes towards kings, Christians, men and businessmen, she was one of the most prominent Sephardi personalities in the last 500 years, and a precursor of Zionism. I feel a personal great empathy to Dona Gracia, and reading the excellent biographies, and especially Goren's masterpiece, I imagine that I lived at this epoch and shared with her her dilemmas.

The Woman Who Defied Kings is the first modern, comprehensive biography of Doña Gracia Nasi, an outstanding Jewish international banker during the Renaissance. A courageous leader, she used her wealth and connections to operate an underground railroad that saved hundreds of her fellow Spanish and Portuguese conversos (Jews who had been forced to convert to Catholicism) from the horrors of the Inquisition. Born in Lisbon in 1510, she later moved onto Antwerp, Venice, and Ferrara where she was constantly negotiating with kings and emperors for better conditions for her people. Doña Gracia Nasi helped lead a boycott of the Italian port of Ancona in retaliation for the burning of 23 of her people by the Inquisition - an outrageous act in an era when Jews were more accustomed to appeasement. Finally settling in Constantinople, she persuaded Sultan Suleiman the Magnificent to grant her a long-term lease on the Tiberias region of Palestine, where she spearheaded one of the earliest attempts to start an independent state for Jews in Isr'l. Doña Gracia Nasi is equally important to history because she shatters the stereotype of how women, especially Jewish women, conducted their lives during the Renaissance period. Some historians have called her the most important Jewish woman since Biblical times.

From Publishers Weekly - In an assiduously researched biography of a 16th-century Jewish woman who managed a powerful business empire, Brooks, an associate fellow at Yale, has illuminated a mostly forgotten corner of history. Famed during her lifetime both in the Sephardic Jewish community for her unstinting philanthropy and in the wider world of the Muslim Ottoman Empire, where she fled to escape the Inquisition, Beatrice de Luna Mendes, better known as Dona Gracia Nasi (1510-1569), was a woman of formidable business acumen, personal courage, outstanding altruism and devotion to the Jewish religion, which, as a Catholic converso, she practiced in secret. Widowed early, Dona Gracia managed both the complex financial affairs of her late husband's merchant empire and its secret activities. The latter included huge bribes to the Church and (never repaid) loans to several monarchs, as well as an underground escape route that rescued thousands of conversos from the Inquisition's fury in Spain, Portugal and Italy. Despite their financial power, the Mendes family were forced by the Inquisition into quick moves and narrow escapes from Lisbon to Antwerp to Venice and Ferrara, back to Venice and then to Constantinople. Brooks's research, which involved previously unavailable documents in 13 languages and seven countries,

effectively details 16th-century social, religious and economic conditions, especially as they affected the Jewish community. Her overeager attempt to lionize her subject, however, sometimes results in fulsome, even strident prose. Yet even if Dona Gracia is not a feminist heroine, as Brooks suggests, this saga of her life and times is a significant contribution to Jewish history during the Renaissance. Photos. Copyright 2002 Cahners Business Information, Inc. --*This text refers to the [Hardcover edition](#).*

Review - "An excellent read ! The story of Dona Garcia is riveting. She would be a hero in any age and a role model for women today." --Fayne Erickson, publisher, Ms. Magazine. From the Publisher *FINALIST FOR THE 2002-03 JEWISH BOOK AWARD. About the Author - ANDRÉE AELION BROOKS is a journalist, author and lecturer specializing in Jewish history topics. For nearly two decades she was a contributing columnist and news writer for the New York Times. She wrote the award-winning book *Children of Fast Track Parents*. She founded the Women's Campaign School at Yale University, where she is an Associate Fellow, and served as the director/editor of an important teaching series for 5-7th graders in Sephardic Jewish history and culture called "Out of Spain." Over forty years of published work including: more than 2,000 articles in the New York Times during an 18 year span; countless pieces in other newspapers and magazines including The New York Times Magazine, European Judaism (academic journal), Equity, McCalls, Glamour, Reform Judaism, Hadassah Magazine, Historic Preservation...

Esther Nebenzahl wrote on Roth's Dona Gracia biography on December 10, 2000 her comments:

This is the biography of Dona Gracia, a Jewish woman who lived in the 15th century and whose personality is characterized by intelligence, shrewdness, generosity, and religious devotion. Born in Spain, she went to Portugal in 1492, following the expulsion of the Jews. In Portugal she was forcibly converted to Christianity and became one amongst many "New Christians," "Marranos," or "Conversos." At the age of 18 she married Francisco Mendes, the richest merchant in Lisbon at that time. Seven years later she became a widow and successfully took over her husband's business. Determined to reach Turkey where under the protection of the Ottoman Empire she would be able to profess her faith freely, she embarked on a long journey, which took 17 years. This journey took her to London, Antwerp, Lyon, Venice, Ferrara, Ancona, Ragusa, Salonika and finally Constantinople. Throughout her perils she proved to be highly courageous and an excellent businesswoman. She used her wealth and contacts to help Jews escape the Inquisition, became the self-appointed protector of the conversos, built houses of prayer and teaching, devoted herself to good works, and was known as "the heart of her people."

There are two important factors in the history of Dona Gracia: first, she represents one of the rare examples of fight against repression to the Jews by the use of commercial tactics (the Ancona Boycott), and the first to establish a Jewish colony in Palestine (Tiberias), a self-sustaining settlement for Jews and conversos from an hostile Europe. The author Cecil Roth is a well-known historian. He clearly demonstrates his admiration for Dona Gracia, his praises are many, and openly admits to the fact that he has not been able to find any historical proof to the contrary. Despite this embellishment, Dona Gracia remains a distant character, she carries an aura of mystery which contributes to her "divinity." Had the Jewish faith room for "canonization" Dona Gracia would certainly be a downright candidate. Her name stands amongst famous Jewish women, and as her contemporary the author Samuel Usque says, "she is much a heroine as Miriam, Deborah, and Judith." Cecil Roth was editor in chief of [Encyclopaedia Judaica](#) from 1965 until his death, and an author of [more than 600 works](#).

Yitzhak Gormezano Goren was born in Alexandria, Egypt, in 1941 and immigrated to Israel as a child. He is a playwright and novelist. Goren studied English and French literature at the

Hebrew University of Jerusalem and Tel Aviv University, and received a MFA in theater direction in the United States. In 1982, he co-founded the Bimat Kedem Theater, which promotes original Israeli productions with an emphasis on non-European Jewish culture. In 1998, the company established the Bimat Kedem Publishing House. Gormezano Goren has worked as a broadcast editor and is active in the Israeli theater and film world. He has been awarded the Ramat Gan Prize for his novel, *An Alexandrian Summer* (1979), and the Prime Minister's Prize (2001). The first 3 books on the biography of Dona Gracia are:

The Holy Lie (biographical novel), Hakibbutz Hameuchad/ Siman Kriah, 2010 [Ha-Sheker Ha-Kadosh: Dona Gracia Be-Lisbo'a Portugal] – Dona Gracia in Lisboa, Portugal.

The Queen of Finance (biographical novel), Hakibbutz Hameuchad/ Siman Kriah, 2013 [Malkat Ha-Finansim: Dona Gracia Be-Anversa, – Dona Gracia in Antwerpen.

Venician Fever : Dona Gracia Mendes in Venice (biographical novel), Hakibbutz Hameuchad/ Siman Kriah, 2015 [Kadachat Venetianit: Dona Gracia Be-Venetzia]

After reading ten biographies on her life I have become a bit expert on her life. That is why I think that we should change the usual ending of her biography. Most of the biographies mention that Dona Gracia died in Istanbul in 1569, however, we don't have historical substantiation on that. One can read on the Internet the entry "Where did Dona Gracia Die?" Posted on August 22, 2011 by Dona Gracia Admin: "We don't know for sure where Doña Gracia died. Cecil Roth, the distinguished historian, always maintained she died in Tiberias, and that a special mansion had been built for her there. However, we could not find any evidence of this. We did, however, find a letter to the authorities in Dubrovnik, signed by her nephew and partner Don Joseph Nasi, informing them of her recent passing. Its language suggests she was still active in Istanbul right up until her death. I have always believed she died in the comfort of her family home there, rather than take the dangerous journey onwards to Tiberias. The confusion might have occurred because it's possible Doña Gracia left instructions for her body to be taken to holy ground in Tiberias after her death. That's one of the holiest burial places in Israel, second only to the Mt. of Olives in Jerusalem, where she had sent the bones of her late husband, who had died in Lisbon many years before." I, personally think that if Dona Gracia would have died in Istanbul we would have plenty of documentation on that as we have on other events that occurred in this city, which was the capital of the Ottoman Empire. She was one of the most prominent personalities of the capital, knew personally ambassadors and statesmen, and probably the richest person in Turkey. So, it is quite impossible that her death would not have been noticed. That is why she probably died in Tiberias, where she had a mansion, and because of that the event was not noticed in the capital. If we don't know the truth for sure, I think that one is allowed to take an [artistic license](#), and decide that she settled in Tiberias and died there. This is too good to be overlooked, a woman, a Sephardi, a conversa, was the first modern Zionist, founded Tiberias and settled there, and only because of her early death her project of Zionist settlement in the Holy Land did not last. I cannot believe that Dona Gracia preferred to remain in Istanbul when all her life's purpose was to renew the state of Israel in her times. Why did she build a mansion in Tiberias if she did not intend to settle there? Dona Gracia always set the example to all her congregation, she dared opposing the King of Portugal, Chales V Emperor of the Holy Roman Empire, the Pope. All the time she had only one aim – to return to the faith of her ancestors and to renew the Jewish settlement in Tiberias and the Holy Land. So I cannot believe, that a moment before attaining her goal she decided to remain in Istanbul instead of settling in Tiberias.

Though Dona Gracia disappeared into oblivion almost immediately and remained hardly known for the subsequent 500 years, that is now changing, possibly due to a new sense of relevance among today's women and scholars. Instrumental to keeping her rich Jewish past alive for future generations of Jews, the Habsburg Trust headed by family relatives, Baron

Corso de Palenzuela et al., have sponsored and supported historical, and testimonial exhibitions that bring to light the efforts of Dona Gracia to keeping and maintaining the Jewish civilization and legacy of the Jewish Diaspora throughout the ages. Indeed, Dona Gracia is fast becoming a cult figure on the world stage. New York City designated a Dona Gracia Day in June 2010, followed by a similar proclamation in Philadelphia a year later. Israel's political leaders honoured her for the first time in October 2010. A dedicated website was launched in 2011. She now has a Facebook page: [facebook.com/donagraciaworldwide](https://www.facebook.com/donagraciaworldwide). The Turkish government sponsored a Dona Gracia evening in New York City and has also sponsored an exhibit in Lisbon. There have been lectures, articles and festivals in her honour all over Europe. The growing numbers of women in business and the professions who attend the programs identify with her ambition, courage and even personal loneliness. An Italian white wine has been named after her. The Israeli mint has produced a commemorative medal. She now has a museum in Tiberias devoted to her life and deeds. She is idolised by the descendants of conversos she saved, now living in southern [Italy](#), the US, Central & South America. In the TV series *Muhteşem Yüzyıl*, Gracia Mendes Nasi is portrayed by Turkish actress [Dolunay Soysert](#). (A link to a [lecture on the life](#) and work of Dona Gracia.)

Gracia Mendes Nasi (*Gracia* is [Portuguese](#) and [Spanish](#) for the [Hebrew](#) *Hannah*, which means *Grace*; also known by her [Christianized](#) name **Beatrice de Luna**, 1510–1569) was one of the wealthiest [Jewish](#) women of [Renaissance Europe](#). She married Francisco Mendes/[Benveniste](#). She was the aunt and business partner of Joao Micas (alias, Hebrew name [Joseph Nasi](#)), who became a prominent figure in the politics of the [Ottoman Empire](#). She also developed an escape network that saved hundreds of [Conversos](#) from the [Inquisition](#). Beatrice de Luna was born in [Portugal](#) in 1510. The family was from [Aragon](#) in Spain and were forcibly converted Jews known as [Conversos](#) (also called Crypto-Jews, Marranos and Secret Jews). So that they could still practice Judaism, the family had fled to Portugal when the [Catholic Monarchs](#), Queen [Isabella I of Castile](#) and King [Ferdinand II of Aragon](#), [expelled the Jews in 1492](#). Five years later, in 1497, they were forcibly converted to Catholicism along with all the other Jews in Portugal at that time. Beatrice's father Alvaro de Luna was married to Philippe (Pha) Mendes [Benveniste](#). In 1528, Beatrice de Luna married her uncle, the very rich [black pepper](#) trader and new Christian in Lisbon, Francisco Mendes. Francisco also happened to belong to the same very prominent Jewish family as her mother – [Benveniste](#) from [Castile](#) and [Aragon](#) – and was also the great grandchild of Don Abraham [Benveniste](#) of [Castile](#). The couple were believed to have been married in the great cathedral of Lisbon, in a public [Catholic](#) wedding, and then to have had a [Crypto-Judaic](#) ceremony with the signing of a [ketubah](#). Francisco Mendes and his brother, Diogo, were the directors of a powerful trading company and bank of world renown, with agents across Europe and around the [Mediterranean](#). The House of Mendes/[Benveniste](#) probably began as a company trading precious objects and currency arbitrage. Following the beginning of the [Age of Discovery](#) and the finding, by the Portuguese, of a sea route to [India](#), the Mendes brothers became particularly important [spice traders](#). They also traded in silver – the silver was needed to pay the Asians for those spices. In January 1538, when Beatrice was only twenty-seven years old, Francisco died. In his will Francisco divided his fortune between Beatrice and his brother and business partner, Diogo; this bold decision put Beatrice on the path to becoming the successful business woman of the sixteenth century that we know her for today. Dona Gracia's aim was to make Tiberias into a major new centre of Jewish settlement, trade and learning. A Jewish traveler who visited Tiberias mentions how she had lent support to the Jewish community there, and how that after her death they were compelled to ask for Jewish donations elsewhere. This venture has often been called one of the earliest attempts at a modern Zionist movement. Dona Gracia (Mendes) Nasi died in [Istanbul](#) in early 1569.

PLAYS, FAVORITE PLAYWRIGHTS, 30+ LANGUAGES OF PLAYS READ BY CORY

The reader can find details on the following books, authors, plays, playwrights, on Wikipedia/Encyclopaedias/Amazon/Local books/Cory's/Plays/Playwrights websites.

I Am Reading Plays in 30+ languages: English, French, Hebrew, Spanish, Portuguese, Italian, German, Ladino, Interlingua, Dutch, Flemish, Norwegian, Swedish, Russian, Greek, Ancient Greek, Latin, Yiddish, Romanian, Haitian, Provencal, Catalan, Asturianu, Rumantsch, Veneto, Ukrainian, Polish, Luxembourgish, Esperanto, Arabic, Gascon. I have read all the plays by Jean Racine, Arthur Miller, Joshua Sobol, Tennessee Williams, Sean O'Casey, Marcel Pagnol, Henrik Ibsen, Eschyle. Cory read most of the plays by Clifford Odets, Sophocles, Euripides, Corneille, Moliere, Eugene O'Neil, Anton Tchekhov, August Strindberg, William Shakespeare, Federico Garcia Lorca, Jean Anouilh, Jean Giraudoux, Bertolt Brecht, Luigi Pirandello, George Bernard Shaw, Oscar Wilde, Aristophanes, Jean-Paul Sartre. **(I Have Read previously - 200+ plays)**

I have started to read plays by Avraham Galanti, David Pinski, H. Leivick, Lillian Hellman, Robert Anderson, Edward Albee, Michael Gazzo, Lodewig de Boer, Judith Herzberg, Arne Sierens, Karst Wondstra, Frans Strijards, Rodolfo Santana, Goldoni, T.S. Eliot, Pachin de Melas, Gaspard Zerbin, Cornado Alvaro, Yvan Goll, John Hawkes, Robert Hivnor, Boris Vian, Moshe Haelyon, Jacint Verdaguer, Yosef Avraham Papo, Francois Billetdoux, Tirso de Molina, Alfred de Vigny, Peter Weiss, Virgil – The Aeneid, Franz Werfel, W.B. Yeats, Jose Zorilla, Plautus, Georg Buchner, Pedro Calderon de la Barca, Hugo Claus, Alexandre Dumas fils, Jean Genet, Johann Wolfgang von Goethe, Nikolai Gogol, Angel Guimera, Nico Helminger, Quintus Smyrnaeus – The Fall of Troy, Victor Hugo, Eugene Ionesco, Hanoch Levin, Lope de Vega, Alberto Moravia, Alfred de Musset, Silvio Pellico, Harold Pinter, A. S. Pushkin, Fernando de Rojas, Edmond Rostand, Jules Romains, Francoise Sagan, Sholom Aleikhem, Friedrich von Schiller, Seneca, Arthur Schnitzler, Moshe Shamir, Maurice Maeterlink, Tom Stoppard, Richard Wagner, Beaumarchais, Samuel Beckett, Ingmar Bergman, Albert Camus, Chaucer, Paul Claudel, Jean Cocteau, Dante – The Divine Comedy, Homer, Friedrich Durrenmatt, Alfred Jarry, Ephraim Kishon, S. Anski, Peter Hirschman, Olexander Irvanets, Adam Mickiewicz, Anton Shamas, Luis de Camoes, Almeida Garrett, Maria-Jo Hustaix-Etchevery, J.-H. Fondeville, Pol Greisch, Juan Ruiz de Alarcon, Henry de Montherlant, Mario Diament, Andre Gide.

In the linguistic section of this book I brought examples of plays in Yiddish, and in this chapter on plays I give examples of many plays in 20 more languages. But I have read plays in many other languages, sometimes partly and with translations in parallel – in Greek - Electra by Euripides, Oedipus the King by Sophocles, Lysistrata by Aristophanes, and I have brought an extract of the Odyssey in Greek and English in the Greek chapter of this book, in Dutch - Ghosts and An Enemy of the People by Ibsen, but also Suiker by Hugo Claus, plays in Luxembourgish, Arabic, Interlingua, Polish, Ukrainian, Veneto, Gascon, and many other languages. I have learned that the best way to understand a play is to read it in its original language, and I give in this chapter many examples to this with Brecht's plays in German, plays in French, English, etc.

CORY'S SUBJECTIVE IMPRESSIONS ON READING PLAYS & WATCHING DRAMA

Of all the literary works, I prefer most the plays, as they are concise, can be imagined while reading them as you watch the play in the theater, appealing primarily to your emotions. Plays are relevant, even after 3,000 years, whether there are the Greek classics - Sophocles, Euripides, Aristophanes, Plautus; Comedia del Arte plays – Goldoni; Classical plays – Shakespeare, Racine, Moliere, Goethe, Schiller; Modern plays – Ibsen, Arthur Miller, Tchekhov, Stindberg, Anouilh, Sartre, Shaw, Lorca, Pagnol, Williams, Sobol; Avant-Garde plays – Ionesco, Beckett, Brecht, Pirandello, Levin, Genet, etc. Antigone, which is taught at school, is relevant (allegiance to your values or to the law, family ties or public peace), as can be found on the entry: [Antigone](#) on the Contemporary World Stage, with all the wonderful adaptations of the play in Argentina, Congo, Finland, Haiti, India, US, France (Anouilh) and Japan. When Antigona was playing at the National Museum of Tokyo in 2004, the adaptation focused on the dilemmas of modern Japan, comparing the Greek tragedy to the heritage of Japan in World War II. I don't understand how many young people nowadays have no idea who is Tchekhov, Ibsen or Strindberg. An educated and intellectual person should have a humanistic "suitcase" of extensive knowledge of at least the main plays of twenty playwrights, as stated above, at least the best novels of twenty authors as detailed in this book, the main poems of at least twenty poets, the main works of twenty composers, twenty painters, extensive knowledge of philosophers, history, geography, the Bible, etc. They should learn about at least a hundred classic films, visit museums, go to the theater, to concerts, operas, they should learn at least five languages fluently as stipulated in this book. And all this regardless of what are their main study subjects – electronics, physics, chemistry, biology, medicine, economics, business, political sciences, sociology or Talmud. The most important study subject of an intellectual person is plays, as the plays develop the conscience, ethics, humanism, much more than any other subject learned at school or university.

I studied at high school [Julius Caesar](#) but I didn't have the opportunity to see the play for many years, until one night that I was in Paris on business I saw that the play was performed at a huge stadium on the outskirts of the city, with the direction of Robert Hossein, one of the leading French directors. The stadium was full and the only place available was on the last row. I noticed that most of the people were young theater lovers, this was very heartening, as in Israel most of the public going to the theater are people aged 50+. I like to go to the theater in all the cities I visit and to mingle with the local intelligentsia, this is the same "public" in New York, Lima, Paris, London, Rome, Geneva, Haifa, Tel Aviv, San Francisco, Budapest, Toronto, Washington, Madrid, Frankfurt, Berlin, Sydney, Singapore, Edinburgh, Avignon, etc., not the aristocracy or nouveau-riches, coming to show off as in many instances in Opera halls. They come to the theater, pay reasonable prices (not anymore in Broadway), and enjoy an intellectual evening. So, reluctantly, I bought the last ticket, as normally I prefer to sit on rows 1-6, at a "spitting" distance from the actors. I remembered that one night I saw the last performance of [Death of a Salesman](#) with [Dustin Hoffman](#) on Broadway. At the end of the play, after a standing ovation of 10 minutes, Hoffman talked for 15 minutes, with tears in his eyes, about the play and his emotional experience. I was on the first row, and this was one of the most exhilarating nights of my life, as I get my kicks out of theater, not of champagne... But, with Julius Caesar, I wanted to see at last my youth's heroes Brutus, Cassius, Marc Anthony and Caesar. This was an avant-premiere, which explains why there were so many young people as the prices were very low. I arrived to my seat, and to my great surprise I noticed that I was seating next to Robert Hossein, the director, who gave instructions to his actors with a remote control in situ, and during all the long performance, I had the unique experience to see how a play is staged and how actors are instructed and motivated in real life – a reality show, with one of the best directors in the world!

THE THREEPENNY OPERA IN BERLIN IN GERMAN & TI'S LECTURE BASED ON IT

But this was not the only time that I saw a play on the last row, as compared to the hundreds of times that I saw plays on the first rows. When I was in Berlin in 2010, I saw ten plays, each night a play, but most of all I wanted to see my favorite play - Brecht's and Weill's [Threepenny Opera in German](#) at the same theater when it was first performed in 1928. It was also sold out, but I decided to go with Ruthy, my wife, to a performance and try to purchase at the last minute a ticket. And indeed we got two tickets in the last row at the last moment and had a fantastic and unique experience. The unique spell of this play can be achieved only in German.

On the day after, I gave a lecture on business ethics at the headquarters of Transparency International in Berlin, the largest ethical organization in the world. I based my lecture on the three acts of the play and gave a memorable speech to the top management of the organization:

Dr. Jacques Cory, gave a lecture on June 4, 2010, as Keynote Speaker to the management of Transparency International - TI - at its headquarters in Berlin. Moderator: Dr. Francois Valerian, Head of Private Sector Programmes, with the participation of Dr. Miklos Marschall, Regional Director Europe and Central Asia, and other executives. The topic of the lecture was "Drawing Lessons from the Great Recession of 2007-2010", and it was divided in three parts along the main themes of Die Dreigroschenoper, The Threepenny Opera, by Bertolt Brecht. The response to the lecture was enthusiastic, with a vivid Q&A of more than half an hour.

The first part on transparency, common to TI and Cory's books, appears in the first act of the play: The ballad singer in the Prologue - the ballad of Mack the Knife: "Und Macheath, der hat ein Messer, Doch das Messer sieht man nicht", And Macheath has got a knife, but the knife is seen by no one. Analogies between Mack the Knife and the criminals of Wall Street who hid their schemes and thefts offshore and off balance sheet, and no one saw their knives.

Und der Haifisch, der hat Zähne
Und die trägt er im Gesicht
Und MacHeath, der hat ein Messer
Doch das Messer sieht man nicht

And the shark, he has teeth
And he wears them in his face
And MacHeath, he has a knife
But the knife you don't see

An 'nem schönen blauen Sonntag
Liegt ein toter Mann am Strand
Und ein Mensch geht um die Ecke,
Den man Mackie Messer nennt

On a beautiful blue Sunday
Lies a dead man on the Strand
And a man goes around the corner
Whom they call Mack the Knife

Und Schmul Meier bleibt verschwunden
Und so mancher reiche Mann
Und sein Geld hat Mackie Messer
Dem man nichts beweisen kann

And Schmul Meier is missing
And many a rich man
And his money has Mack the Knife,
On whom they can't pin anything.

Jenny Towler ward gefunden
Mit 'nem Messer in der Brust
Und am Kai geht Mackie Messer,
Der von allem nichts gewußt

Jenny Towler was found
With a knife in her chest
And on the wharf walks Mack the Knife,
Who knows nothing about all this.

Und die minderjährige Witwe
 Deren Namen jeder weiß
 Wachte auf und war geschändet
 Mackie welches war dein Preis?

And the minor-aged widow,
 Whose name everyone knows,
 Woke up and was violated
 Mack, what was your price?

Refrain

Und die einen sind im Dunkeln
 Und die anderen sind im Licht
 Doch man sieht nur die im Lichte
 Die im Dunklen sieht man nicht

And some are in the darkness
 And the others in the light
 But you only see those in the light
 Those in the darkness you don't see

Doch man sieht nur die im Lichte
 Die im Dunklen sieht man nicht

But you only see those in the light
 Those in the darkness you don't see

The second part on the dilemma of profitability versus ethics, which according to Cory are compatible but according to many businessmen are an oxymoron. At the end of the second act Macheath and Jenny sing: "Erst kommt das Fressen, dann kommt die Moral", Voracity is the first thing, Morals follow on. We do not talk just about food, but voracity, excess, lavishness, salaries of hundreds of million dollars to the CEOs in parallel to layoffs of millions. When "Fressen" comes first, we never have time or resources for Ethics or Social Responsibility. That is why most of the translations of the play are wrong, as the following one, when they translate *Erst kommt das Fressen* by *First comes food*. My knowledge of German is quite limited by I know for sure that *fressen* is devour (and so says the dictionary), eat like an animal, like a pig. This changes completely the moral content of the play. If you translate *fressen* by *eat* or *food* you imply that those who are thieves and murderers do so out of necessity because they are hungry. But Mack the Knife was not hungry, and the crooks of Wall Street who caused unethically but legally the Great Recession are not hungry either. They devour like pigs the savings of the poors, of the middle class, of our pensions, they are rich people who steal because they are criminals, because they know that they will not be punished, that others will foot the bill of their crimes!

**Ballade über die Frage "Wovon lebt der Mensch" (What keeps mankind alive?) -
 Deutsch**

Macheath:

Ihr Herrn, die ihr uns lehrt, wie man brav leben,
 Und Sünd und Missetat vermeiden kann,
 Zuerst müsst ihr uns was zu fressen geben,
 Dann könnt ihr reden, damit fängt es an.
 Ihr, die ihr euren Wanst und unsre Bravheit liebt,
 Das eine wisset ein für allemal,
 Wie ihr es immer dreht, und wie ihr's immer schiebt,
 Erst kommt das Fressen, dann kommt die Moral.
 Erst muss es möglich sein auch armen Leuten,
 Vom grossen Brotlaib sich ihr Teil zu schneiden.

Jenny:

Denn wovon lebt der Mensch?

Macheath:

Denn wovon lebt der Mensch?

Indem er stündlich, den Menschen peinigt, auszieht, anfällt, abwürgt und frisst.
Nur dadurch lebt der Mensch,
Vergessen kann, dass er ein Mensch doch ist.

Chor:

Ihr Herren, bildet euch nur da nichts ein,
Der Mensch lebt nur von Missetat allein!

English

Macheath:

You gentlemen who tell us how to live properly,
And how to avoid all sins and crime,
Must first makes sure that we have food to eat.
Then you can resume your talking, that's where it begins.
You with your paunch and us with our bravery,
You know what's best for all of us.
No matter how much you twist it, or try to change the truth,
First comes food, then comes the morals.
And it also must be possible for the poor,
To cut themselves a slice of the bread.

Jenny:

What keeps mankind alive?

Macheath:

What keeps mankind alive?
It's a fact that hourly people torture, oppress, strangle, and eat.
Only after man goes through that,
Can he forget that he is a man.

Chorus:

Your Gentlemen, imagine there is only you,
Mankind lives on crime alone!

The third part of the lecture and of the play is at the end of the third act when Mack the Knife is "Gerettet, gerettet!", reprieved, reprieved, and instead of being hanged for all his crimes the Queen of England (or the US President, European Prime Ministers, and so on), gives Mack the castle of Marmarel, likewise a pension of ten thousand pounds, like the criminals of the Great Recession who were bailed out (they could indeed sing with Mack the Knife – bailed out, bailed out...), whose schemes cost the world more than ten trillion dollars, as they were too big to fail, transferring the losses from their companies to the governments, i.e. to us. After socializing the losses in 2008, they privatized the profits in 2009, with salaries and bonuses of billions leading the world as the pied piper of Hamelin to a Domsday Depression towards 2020, with losses of hundreds of trillions, while no government would be able to bailout them or us!

Der reitende Bote (The Riding Messenger) - Deutsch

Peachum:

Verehrtes Publikum wird sind soweit,
Und Herr Macheath wird aufgehängt,

Denn in der ganzen Christenheit,
 Da wird dem Menschen nichts geschenkt,
 Damit ihr aber nun nicht denkt,
 Das wird von uns auch mitgemacht,
 Wird Herr Macheath nich aufgehängt,
 Sondern wir haben uns einen anderen Schluss ausgedacht,
 Damit ihr wenigstens in der Oper seht,
 Wie einmal Gnade vor Recht ergeht.
 Und darum wird, weil wir's gut mit euch meinen,
 Jetzt der reitende Bote des Königs erscheinen.

Chor:

Horch, horch, horch,
 Horch, horch, horch,
 Horch, wer kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Des Königs reitender Bote
 Horch, wer kommt!
 Des Königs reitender Bote,
 Des Königs reitender Bote kommt, Bote kommt, Bote kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Des Königs reitender Bote kommt, Bote kommt, Bote kommt!
 Horch, wer kommt!
 Horch, wer kommt!
 Des Königs reitender Bot

Macheath:

Gerette gerette!
 Ja, ich wusste es ja, ich wusste es,
 Wenn die Not am höchsten, ist die Rettung am nächsten.
 Wenn die Not am höchsten, ist die Rettung am nächsten.

Polly:

Gerettet, gerettet, mein lieber Mackie ist,
 Ich bin sehr glücklich.

Frau Peachum:

So wendet alles sich am End zum Glück.
 So leicht und freidlich wäre unser Leben, wenn die reitenden Boten des Königs immer kämen.

Peachum:

Darum bleibet alle stehen, wo irh stehet,
 Und singt den Choral der Ärmsten der Armen,
 Deren schwieriges Leben ihr heute dargestellt habt.
 Denn in Wirklichkeit ist gerade ihr Ende schlimm.
 Die reitenden Boten des Königs kommen sehr selten,
 Und die getreten werden, treten wieder.

English

The public so far have been honored, And Mr. Macheath will be hanged,
 In the name of Christianity.
 Nothing is given to these people,
 And noone thinks about it.
 That why we've joined together,
 To hang Macheath.
 But we've come up with an alternative ending,
 For you just to see in the opera.
 About how righteousness is enforced.
 The king's messenger appears.

Chorus:

Hark, hark, hark!
 Hark, hark, hark!
 Hark, who comes!
 Hark, who comes!
 Hark, who comes!
 Hark, who comes!
 The king's riding messenger!
 Hark, who comes!
 The king's riding messenger!
 The king's riding messenger comes, the messenger comes, the messenger comes!
 Hark, who comes!
 Hark, who comes!
 The king's riding messenger comes, the messenger comes, the messenger comes!
 Hark, who comes!
 Hark, who comes!
 The king's riding messenger!

Macheath:

I've been rescued! I've been rescued!
 Yes! I knew it! Yes! I knew it!
 When the need is at it's highest, the rescue always comes.
 When the need is at it's highest, the rescue always comes.

Polly:

Saved! My dearest Mackie is saved!
 I am so lucky!

Mrs. Peachum:

So it all ends in luck.
 So easy and free would our lives be if the kings messenger always showed up to save the day.

Mr. Peachum:

So everyone remains standing where they are,
 Singing hymns arm in arm.
 Their difficult lives have been represented here today,
 For in reality the ending is just as bad.
 The king's riding messengers rarely come,
 Those who have treaded will tread again.

CORY'S ACADEMIC COURSES BASED ON PLAYS, NEW ETHICAL COLLEAGUES

I also had the unique experience to see a dress rehearsal of *The Crucible* at the Haifa Theater, when I was a member of its Board of Directors. I sat next to the director, and this performance alone was worth the hundreds of volunteer workhours that I did for the theater, interviewing the actors, the directors, the managers and all the others in order to prepare a strategic planning for the theater ([see Cory's website](#)), which was rejected by the mayor, but this is another story. The 4 plays mentioned above were part of Cory's Course curriculum in Business Ethics. But I taught also full courses based on plays, novels, films and documentaries, which had a longlasting influence on my students, appealing to their emotions, and giving me the best evaluation of my students at the University of Haifa, elected as the best lecturer of the whole university. My courses dealt with ethical dilemmas in works as: Wall Street and ethics with Wall Street, the CEO and ethics with All My Sons, wrongdoing to minority shareholders with [L'argent – Money by Emile Zola](#), ethical activism with Erin Brockovich, ecological issues with A Civil Action, human greed with The Visit, transparency and the media with The Insider, social responsibility and banking with It's a Wonderful Life, victims of corruption with Jean de Florette and Manon, and sessions analyzing ethical dilemmas in: Class Action, F.I.S.T., The China Syndrome, Glengarry Glen Ross, Other People's Money, Topaze, Executive Suite, Revizor, Don Quijote, The Great Gatsby, The Merchant of Venice, Rhinoceros, An Enemy of the People, Nelly's Choice, etc. The methodology of the course was based on group dynamics analyzing the ethical dilemmas of the films' protagonists.

I wrote a play Nelly's Choice, *Le choix de Nelly*, published in France, the Hebrew version is at the library of the University of Haifa, [extracts from it are on Cory's website](#), and reading of the play was performed at the Hebrew University of Jerusalem, on July 30, 2008. [The music of the play](#), prepared by Cory for the reading of the play can be heard on Cory's website. One can read the play's review by Joshua Sobol, a leading world playwright, and the book's analysis on Cory's website and book: [Selected Issues in Business Ethics and Social Responsibility](#). The original version of the play Nelly Doron was published with my eBook [Social, Economic and Governemental Justice: Essays and Articles, and the Play Nelly Doron](#).

Before focusing my interest on business ethics and writing my PhD dissertation and books on business ethics to minority shareholders, the first academic research on this subject in the whole world, my friends and acquaintances were primarily businessmen. But when I started to conduct research on those subjects, I "lost" many of my business friends and a large part of my business as well, as focusing on business ethics is not perceived so well in the business world. But, I gained better friends, outstanding people, as the world famous playwright Joshua Sobol, the Insead academic and mentor Henri-Claude de Bettignies, CNAM academic Yvon Pesqueux, and Dutch business ethics writer and professor Henk Van Luijk, the banker Harry Recanati, the writer Itzhak Gormezano Goren, the Israeli academics Ilan Meshulam, Itzhak Saporta, and Ido Landau, the poet Zvi Aviel, the government official Shahar Horev, the Transparency International Israel president Galia Saguy, the professor and Chairman of companies Meir Heth, the well known journalist Arie Avneri, Ran Lachman, Nahum Biger...

[Henri-Claude de BETTIGNIES](#), the [Aviva Chair Emeritus Professor](#) of Leadership and Responsibility and [Emeritus Professor](#) of [Asian Business](#) and Comparative Management at INSEAD is also the Distinguished Emeritus Professor of Globally Responsible Leadership at the China Europe International Business School (CEIBS) and former Director of the Euro-

China Centre for Leadership and Responsibility (ECCLAR) that he created in Shanghai, at CEIBS, in 2006. Between 1988 and 2005, with a joint appointment at Stanford University (Graduate School of Business), he shared his time equally between Europe, California and the Asia Pacific region (particularly with the INSEAD campus in Asia). He was educated at the Sorbonne (Licence ès Lettres), at the Catholic University of Paris (EPP), then at the Harvard Business School (ITP). He worked in Africa (MIFERMA, Mauritania), at the University of California (IIR, Berkeley), in New York (for IBM), and then in Tokyo for 5 years. Professor de Bettignies joined INSEAD in 1967 as Assistant Professor and initiated the development of the Organizational Behavior department. Professor since 1975, he started and developed INSEAD's activities in Japan and the Asia Pacific region which led, in 1980, to the creation of the Euro-Asia Centre, of which he was Director General until 1988. Professor de Bettignies started the development of the Ethics initiative at INSEAD, and pioneered a new approach (AVIRA) to enlighten business leaders. Over a 16 years period the AVIRA programme brought together - in Fontainebleau, California and Singapore - 900 Chairmen and CEOs from 60 countries, keen to enrich their vision and enhance their "responsible" leadership competence. Henri-Claude teaches MBAs, E-MBAs and executives at CEIBS and at INSEAD in the areas of ethics and CSR, HR management and corporate transformation, culture and management. He directs a number of executive programmes in Europe and in Asia. He is the Founder and Director of CEDRE (Centre for the Study of Development and Responsibility). **Teaching** - Managing Change & Change of Management in Asia; Strategies for Asia-Pacific; The Transformation of Japan: Implications for the World; AVIRA: Changing CEOs' Mindset; Culture and Management in Asia; Joint-Venture Management in Asia; Individual, Business and Society: The Ethical Dilemma.

7 Questions from [Henk van Luijk](#)

Step by step through a moral dilemma (Henk van Luijk)

1. What is the main moral issue?
2. Who are the participants in the case?
3. Who has to make a decision?
4. What information is needed?
5. What arguments can be provided?
6. What is my conclusion?
7. How do I feel about it?

Step 1. What is the main moral issue?

- Formulate potential key moral issues in the question form: Is it morally acceptable/necessary?...
- Select the most acute issue for further investigation.

Formulating the key moral question:

Is it morally acceptable that the person A is carrying out action X although...?

Step 2. Who are the participants in the case?

Participant groups:

- Everyone/all (stakeholders) whose values, rights, interests have to be considered in the given case

Step 3. Who has to make a decision?

- Whose task/duty is to decide?

Responsible persons and/or institutions

All those who can influence the decision in the given case and from who this can be reasonably expected.

(Don't include the persons who caused the problem/dilemma)

Step 4. What information is needed?

- Is extra information needed to make a rational decision?

Variants:

1. Information is sufficient;

2. Extra information would do good but it is not essential;
3. Extra information is needed.

Step 5. What arguments can be provided?

- List the arguments for
- List the arguments against
- Consider the arguments from the perspective of:
 - Principles
 - Consequences.

Principle-oriented perspective

“Your moral duty is to select an action alternative that does not contradict a valid moral norm, value, right, irrespective of the consequences of the choice“.

- Honesty
- Privacy (primarily – rights)
- Loyalty
- Justice

Consequences-oriented perspective

“ Your moral duty is to select an action alternative whose consequences will bring as much benefit to the participant groups as possible”

Cost-benefit type analysis, considering interests of all the participating groups

- Affect on the environment
- Performance
- Company reputation
- Workplace climate

Rule of thumb

When principles and consequences are in conflict, *priority is granted to the principles*: Unless you have a reasoned background to claim that consequences in the given situation are more important than principles.

Step 6. What is the conclusion?

6.1 Weigh all pros and contras:

- Principles
- Consequences
- Use the rule of thumb when there is a conflict between them

6.2 Formulate the conclusion which would answer the key moral issue

6.3 Determine sequence of actions which would not vary from the conclusion and consider the counterarguments (minimize the “moral remainder”)

Step 7. How do I feel?

(Listening to the conscience)

- Am I ready to voice my position in public/a discussion with the participating persons?
- Would I behave the same in a similar situation in the future?

(Thank to Prof Raminta Pucetaite from Lithuania for this)

Joshua (Yehoshua) Sobol (יהושע סובול) (born 24/8/1939), is an Israeli playwright, writer, and [director](#). Joshua Sobol was born in [Tel Mond](#). His mother's family fled the pogroms in Europe in 1922 and his father's family [immigrated](#) from Poland in 1934 to escape the Nazis. Sobol is married to Edna, set and costume designer. They have a daughter, Neta, and a son, [Yahli Sobol](#), a singer and writer. Sobol studied at the [Sorbonne](#), Paris, and graduated with a diploma in [philosophy](#). Sobol's first play was performed in 1971 by the Municipal Theatre in [Haifa](#), where Sobol worked from 1984 to 1988 as a playwright and later assistant artistic director. The performance of his play *The [Jerusalem Syndrome](#)*, in January 1988, led to widespread protests, whereupon Sobol resigned from his post as artistic director. In 1983, after the Haifa production of his play *Weininger's Night* (The Soul of a Jew), he was invited to participate in the official part of the [Edinburgh Festival](#). Between 1983 and 1989 Sobol wrote three related

plays: [Ghetto](#), *Adam* and *Underground*, which constitute together The Ghetto triptich. *Ghetto* premiered in Haifa in May 1984. It won the David's Harp award for best play. That year, [Peter Zadek](#)'s German version of the play was chosen by *Theater Heute* as best production and best foreign play of the year. It has since been translated into more than 20 languages and performed in more than 25 countries. Following [Nicholas Hytner](#)'s production of the English-language version by [David Lan](#) at the [Royal National Theatre](#) of Great Britain in 1989, the play won the [Evening Standard](#) and the London Critics award for Best Play of the Year and was nominated for the [Olivier Award](#) in the same category. It was coldly received in New York, however. Since 1995, Sobol has collaborated with Viennese director [Paulus Manker](#) on a number of projects exploring new forms of the theatrical experience.

In 1995, *Der Vater* (The Father) a work by [Niklas Frank](#) and Joshua Sobol commissioned for the Wiener Festwochen (Vienna Festival) opened at the Theater an der Wien under the direction of [Paulus Manker](#). The play is about Niklas Frank's father, [Hans Frank](#), who was [Hitler](#)'s Governor general in Poland and was hanged in [Nuremberg](#) in 1946. In 1996, they created *Alma* for the Wiener Festwochen. *Alma* is a polydrama based on the life of [Alma Mahler-Werfel](#). It played in [Vienna](#) for six successive seasons and toured to [Venice](#), [Lisbon](#), Los Angeles, Berlin, [Jerusalem](#) and [Prague](#). In the Vienna production, the scenes of Alma's life were performed simultaneously on all floors and in all rooms of a former Jugendstil sanatorium near Vienna. The guests were invited to abandon the immobilized position of *spectator* in a conventional drama, replace it with the mobile activity of *traveller*, thus partaking in a "theatrical journey". By choosing the events, the path, and the person to follow after each event, each participant constructed her or his personal version of the "Polydrama". In 2000, Sobol and Manker created *F@LCO – A CYBER SHOW*, a multimedia musical about the Austrian pop singer [Falco](#). See also - [Culture of Israel](#).

Society's Expectations of Corporate Performance - Today (Some Discussions about a 'Global Performance') - [Yvon Pesqueux](#) (Wikipedia in French), [Full CV](#), [CNAM](#).

Abstract: Society's expectations regarding the performance of major corporations could not really have been examined before now. This is to say that, within the political context of the modern world, society had no expectations of corporations, which were considered as one social construct among others. From a broad political perspective, societal expectations could be seen expressed in the exercise of representative democracy. The political context (the 'liberal moment' herein), which has developed since the early 1980s actually changed the general perspective. (1st argument) The main consequence is a shift in the dominant representation of the corporation, so that it is currently considered a vector of profit rather than a 'socio-technical' system. (2nd argument). Of course, the ambiguity of the very notion of performance did make it possible to integrate expectations beyond just profits (3rd argument); nonetheless, these expectations must be judged both in terms of hope and reality.

Professor Ilan Meshulam - During his colorful career, Prof. Ilan Meshulam held senior management and consulting positions at Intel (Israel), as Co-General Manager/Finance & Administration Executive, and VP Management Resources at Indigo, a global leader in digital printing. Prof. Meshulam held the post of Assistant Professor, followed by a full professorship, in the Faculty of Industrial and Management Engineering, at the Technion, Israel Institute of Technology, and served as Professor, at the Graduate School of Management of the University of Haifa. Earlier in his career, he served as a consultant to large Israeli corporations, including Tower Semiconductors, Rafael, Strauss, NICE, Spandex, TIM, Rafael, Elbit, Clalit Health Services, and others. Prof. Meshulam holds a BA in Accounting, from the University of Haifa, an MBA in Business Administration and Behavioral Science (Cum Laude), from Boston University, and a DBA, Business

Administration, (Dissertation: Human Resources Strategy) from Boston University. In 2005, he was awarded the Human Resources prize for professional leadership.

Yitzhak Gormezano Goren was born in Alexandria, Egypt, in 1941 and immigrated to Israel as a child. He is a playwright and novelist. Goren studied English and French literature at the Hebrew University of Jerusalem and Tel Aviv University, and received a MFA in theater direction in the United States. In 1982, he co-founded the Bimat Kedem Theater, which promotes original Israeli productions with an emphasis on non-European Jewish culture. In 1998, the company established the Bimat Kedem Publishing House. Gormezano Goren has worked as a broadcast editor and is active in the Israeli theater and film world. He has been awarded the National Council for Culture and the Arts Prize for his play, *The Gospel According to Midorus* (1966), the Ramat Gan Prize for his novel, *An Alexandrian Summer* (1979), the Govinska-Baratz Prize for his play, *A Simple Tale*, based on Agnon's novel (1979), the Prime Minister's Prize (2001) and the Arik Einstein Prize (2015). Author of the biography of Dona Gracia: The Holy Lie, The Queen of Finance, Venician Fever : Dona Gracia Mendes in Venice, a 4th book to be published.

[Alexandrian Summer](#) By Yitzhak Gormezano Goren, Translated by Yardenne Greenspan, New Vessel Press, 200 pages, Review by Joshua Furst, Forward.

Late in Israeli writer Yitzhak Gormezano Goren's luminous 1978 novel "Alexandrian Summer," which has just been published for the first time in English in a fluid translation by Yardenne Greenspan, a tired rabbi watches disapprovingly as a group of Egyptian-Jewish society ladies play cards on the Sabbath. He weakly reproaches them, though he knows that his words will have no sway over their behavior. "When his father, God have mercy on his soul, was the head rabbi of the community," Goren writes, "people would be ashamed to be seen taking part in sacrilege. Times have changed, and Jews have changed. He was different from his father, too." And with that, the rabbi closes his eyes in exhaustion and lets go of the impulse to chastise them further. The moment touches on a number of the central ideas with which "Alexandrian Summer" is concerned. The rabbi's resignation at the way cultural norms and social expectations change, his wish for a past that can't be recovered, his recognition that this wish reasserts itself with every generation— it all points to the tension between assimilation and piety that has pulled at the Jewish people for a millennium. It asks the eternally debated question: Does faith or culture define who we are?

Goren, an Egyptian-Jewish novelist and playwright whose family immigrated to Israel in 1951, comes down firmly on the side of culture. The culture he cherishes is not the stereotypical Jewish culture of *bubbes* and latkes and Yiddish-inflected jokes about ailing digestive tracts. Neither is it the ascendant Jewish culture of Israel with its promise of a land of our own (though Israel and the challenge it presents to Jewish identity hammers persistently at the edges of the story). Rather, Goren longs for the chaotic polyglot Egypt of his youth, "the Alexandria of the days of King Farouk... which has been feeding [his] imagination for over twenty years." With its mix of Arab and Greek and Turkish and Coptic influences, it's Sephardic Jews who, in 1951, when the story is set, felt every bit as entitled (and sometimes more entitled) to the decadent Mediterranean leisure the city offered as anyone else who called it home.

Harry Recanati was the eldest son of the founder of Discount Bank in Israel, Leon Recanati. The Israel Discount Bank added the international merchant banks of Ralli Brothers to its portfolio of private banks, although Harry Recanati left when the other Directors chose to [list](#) the banking group publicly on the [Tel Aviv Stock Exchange](#), in 1970. The Israel Discount Bank became insolvent in 1983 and was controversially [nationalised](#) by the Treasury of the

Government of Israel. Recanati had retained ownership of the Swiss [private bank](#) of Ralli Brothers (Bankers) S.A. which he later sold to [Security Pacific Bank](#) of [California](#), using the proceeds to found a number of public museums. These Ralli Museums are free, non-profit galleries, of contemporary Latin-American art. Harry Recanati wrote the first book on business ethics in Israel. I met often Harry Recanati at the [Caesarea Ralli Museum](#) where he lived often.

Moral Rupture in Israeli Leadership, 1/5/2014, Arie Avneri, Chairman of Ometz

Ehud Olmert's conviction of a serious crime would seem extraordinary and disappointing. For the first time in the history of the State, a former prime-minister might find himself incarcerated. This conviction has been followed by the citizens' ominous sense of frustration, even despair, at regime corruption that might occasionally change shape but in fact never ceases. Present regime corruption appears serious indeed and signifies defilement that has been ongoing for far too many years and only gets worse. A fish begins to stink at the head. The late President of Israel Ezer Weizman had to resign after being exposed as having received favors from a tycoon. Another President has been convicted of sex crimes and sentenced to a lengthy prison term. Olmert is not the only prime-minister entangled with the law and acting in twilight for years. Three others – Ariel Sharon, Ehud Barak and Benjamin Netanyahu – were subject to police criminal investigation regarding various corruption affairs and barely escaped indictment.

In the State's present dismal reality, where the dealings of past and present prime-ministers are overlooked and ignored, none of the three deserves a clear bill. This black list includes former government ministers who served prison sentences (Gonen Segev, Aryeh Deri, Rafael Pinhasi, Avraham Hirschson, and Shlomo Benizri) as well as former ministers who have been convicted without calumny (Tzachi Hanegbi, Haim Ramon). The list of public criminals and suspects who have fallen and broken faith is too replete with names. Among others it includes deputy ministers, Members of Knesset past and present who have been duly prosecuted, former Chief Rabbis who have strayed, ousted police chiefs and superintendents, Chiefs of Staff, generals and senior security officials who tripped, convicted mayors, and senior members of the judiciary who have fallen as well, public servants in key positions who embezzled, CEOs of large public bodies who were corrupted, and on and on. The fact that some of them were not prosecuted for lack of evidence, and others pronounced not guilty for benefit of the doubt, or controversially acquitted, does not mean they are innocent – far from it. Sometimes this is due to faulty investigation apparatuses that failed to collect vital evidence.

At other times considerable leniency has been exercised in formulating the indictment, let alone the exaggerated mercy shown by judges to senior public figures or tycoons of the first rank facing them as defendants. Shame has vanished from the flawed norms that have taken hold of the State, and it is replaced by flattery and kowtowing. Convicted senior political criminals are highly desired lecturers at events held by state and public bodies, and take part in public occasions, receiving handshakes, pats on the back and kisses galore. The prominent example of this is Ehud Olmert. Even prior to his conviction for accepting bribery, while he was still convicted for the lighter offense of breach of faith and was acquitted of other crimes under controversial circumstances, Olmert was still the darling of the social elite and academia, and closely linked with the political sector. This is the way of the world, and no one protested. ...

JOSHUA SOBOL'S GHETTO (HEBREW)

Joshua Sobol has written dozens of plays that are performed all over the world, and the most [known of them is Ghetto](#). The ethical and moral dilemmas in this play are excruciating, and I chose to focus in my courses on the business ethics dilemmas of this outstanding play. *Ghetto* (Hebrew: גטו) is a play by Israeli playwright Joshua Sobol about the experiences of the Jews of the Vilna Ghetto during Nazi occupation in World War II. The play focuses on the Jewish theatre in the ghetto, incorporating live music and including as characters historical figures such as Jacob Gens, the chief of the Jewish Police and later Head of the ghetto. It is part of a triptych of plays about the resistance movement, which also includes *Adam* and *Underground*. *Ghetto* premiered at the Haifa Municipal Theatre in Israel, and the Freie Volksbühne, Berlin, in 1984, with folk and jazz singer, Esther Ofarim as Hayyah. It was performed in the Olivier Theatre at the Royal National Theatre, London, in an English-language version by David Lan, based on a translation by Miriam Schlesinger. This production opened on 27 April 1989. It was directed by Nicholas Hytner and designed by Bob Crowley. Alex Jennings played Kittel, Jonathan Cullen played Srulik, and Maria Friedman played Hayyah. It won the 1989 Evening Standard Award for Best Play. A production directed by Gedalia Besser opened at the Circle in the Square Theatre in New York on 30 April 1989. The business ethics dilemmas of this multi-layers masterpiece focus mainly on the question: can you conduct business with unethical people and can you collaborate with them, and at what cost. When having to make ethical choices how far can you go, and should you risk even your own life in order not to compromise with your principles.

Joshua Sobol gave an excellent review on Cory's play *Nelly's Choice*, and Cory reviewed most of Sobol's plays, both reviews are included in Cory's books – see links - [Correspondence between Joshua Sobol, one of the leading playwrights in the world, and Jacques Cory, in Hebrew. Review of Cory's play "Nelly's Choice" by Joshua Sobol \(emails translated into English\)](#).

The tragedy of the Holocaust is the closest to Sobol's heart. *Ghetto* is a masterpiece, and a theatrical perfection. The protagonists' ethical dilemmas are fascinating with endless ramifications. I couldn't be Gens, the Jewish head of the Ghetto, in any circumstance, as I don't agree with the Utilitarians that you can measure utility, I'm Kantian and I believe that in no way you have to make very unethical acts in order to achieve a more ethical result. Or in a popular way – to steal a bank in order to distribute the money to the poors, or according to *Sophie's Choice* to sacrifice your elder child in order to save your younger child, or to sacrifice Iphigenia in order to win the Trojan War. If a Nazi would order me to chose between one of my children and save him, I'd prefer to die with all my children. Anyhow, I know for sure, that in no way you have to sign a pact with the devil, the Mafia, or unethical tycoons and politicians, because in most, if not all of the cases, it is useless and he'll con you, so you lose with them in any case, as we see also in *Sophie's case* and in *Ghetto* with the hopeless attempt of Gens to save at least part of the Jews by sacrificing all the others. If a Nazi would offer me to head the Ghetto I would tell him that I know that their intention is to kill all of us and I am not going to cooperate with him, as his intention is only to make it easier for the Nazis the murder of all the Jews. Even if I knew that he is willing to free a few thousands of Hungarian Jews in return for trucks I wouldn't cooperate either as you don't make pacts with the devil in any case, and this is absolute, even if you are Faust and you are promised youth and love, or in other cases wealth and power.

My experience with unethical businessmen was that whenever I tried it I always losed, when they promised me to compensate me for my losses that were due to their wrongdoing and we

reached an agreement they backed out of this agreement at the last moment and in the meanwhile they benefited from the fact that I didn't sue them while they were raising tens of millions of dollars from the public, and after they raised the money they were not afraid of the negative publicity, so they cancelled the agreement. If you are a utilitarian you might agree with the Nazis and back them as they benefited the majority of the German population by confiscating the money of the minority of Jews and employed it to build Autobahns and give work to the masses. There should be a compass that gives you an ethical direction, whether it is God and the Bible, Aristotle, your conscience, or your ethical leader. You shouldn't commit a crime in any case, this is absolute and applies also if you have to invest \$11 per car in order to retrofit all the Ford Pintos, even if the result is more expensive than to give indemnities to the 300 victims that would die if you don't make the retrofit. You should always ask yourself what if among the victims were you wife, you child, your mother, or God forbids even you. This is called personification, and is the most efficient vehicle for ethical thought as it applies to all of us.

The world is indifferent when hundreds of thousands children are killed in the Arab civil wars but when one small child is drowned and found dead in a Turkish coast (of all places in Bodrum where we stayed a few years ago at Club Med) the world is flabbergasted from one picture of this dead child. I personally think that it is completely irrational, as I am shocked by the news in the same way than by a photo, unless the photo would be substituted in your mind by the photo of your dead child and would personify for you the tragedy of the event. Israel suffered from that dilemma as we never allowed to show the victims of the suicide bombing, the hundreds of children killed by the Palestinians terrorists backed by Arafat and his government during the Second Intifada. But when one Palestinian child was killed inadvertently by the Israeli forces they published his picture over and over, and the world was shocked by this picture and could not grasp the tragedy of the hundreds of Israeli children killed on purpose by the Palestinians, because we didn't publish the atrocious pictures, or because they are indifferent to Jewish casualties as many of them were during World War II. But sometimes the personification works on behalf of the Jews also, as in the case of Anne Frank, that I bring in this book as well.

Anne's diary was translated into dozens of languages and moves Japanese girls as well as Israeli girls, much more than the fate of hundreds of thousands Jewish or African children killed by inhumane armies even if they were killed in a more atrocious way or suffered much more than Anne Frank. Everyone can personify the fate of Anne as she speaks in our language but very few can personify the fate of an anonymous African child, sometimes because of racism or even if not you cannot imagine plagues, rapes and beheaded victims, unless you see it of course in Daesh's films. What is the difference between a beheaded victim or a victim burned atrociously and another victim killed by disease in a concentration camp – it is more photogenic or what? Anyhow, I am shocked in the same way, because I remember and I grasped since childhood the fate of the thousands of beheaded victims of the French revolution and of my Spanish and Portuguese forefathers burned by the Inquisition. And all of them belong to the same "people" – the people who believe that they are right, who thinks that they have to burn the Conversos or behead the kings or even revolutionaries as Danton, because God, Christian or Moslem, or The Cause asked them to do so, and they invite the masses of citizens to the [Place de la Concorde](#) in Paris to watch the beheaded king, or the heretics at the [Auto-da-fes on Plaza Mayor](#) in Madrid, or the [Daesh victims](#) that you can watch nowadays on the Internet, the new Plaza Mayor.

In short, Joshua Sobol brings forward in his immortal plays the eternal dilemmas – the [Categorical Imperative](#)/Universal Law of Kant A categorical imperative denotes an absolute, unconditional requirement that must be obeyed in all circumstances and is justified as an end in itself. It is best known in its first formulation: Act only according to that maxim whereby

you can, at the same time, will that it should become a universal law – that all human beings should be treated as if they were your sons, in an ethical way, and we shouldn't do to others what we don't want to be done to us – the Golden Rule. So, for us, the philosophers and practitioners of Business Ethics, Ghetto describes the situations that we encounter in our everyday life, in business, in society, in the family, with our friends, neighbors or enemies – but he does so in the extreme conditions of the Ghetto when the Jews know that the Germans who rule effectively the Ghetto (Kittel) with the collaboration of Gens, and the question that Sobol raises is how far you should go in compromising with the devil, is Gens a positive hero, a negative hero, or even a more negative hero than the German Kittel. But Sobol, as always, is not categoric, as he does not write soap operas, his protagonists are complex characters, with positive and negative traits, and the reader/watcher of the play should draw his own conclusion on the play's dilemmas as I did.

Out of Sobol's Ghetto version in English – we chose to bring the characters and music:

Characters

Srulik- the narrator, whose memory of the last days of the ghetto serves as the crux of the story. He is the artistic director of the ghetto theatre and a ventriloquist, who is never seen without his wise-cracking dummy

Kittel- the SS commander in charge of the ghetto. He is a paradox- he is vicious in his treatment of the residents, but has an artistic and sensitive side and is often seen carrying his saxophone case along with his schmeisser

Hermann Kruk- the librarian of the ghetto and a socialist. He is working on a chronicle of life in the ghetto and rarely sets foot outside the library, preferring to ensure that the events taking place around him are preserved for posterity. The character is based on a real person, also named Herman Kruk, whose diaries chronicled life in the Vilna ghetto. In the 2000 Seattle Public Theater production, director Lauren Marshall created a second lead female character by recasting Kruk as the female Hannah Kruk, thus introducing a degree of sexual tension into (her) relationship with Gens and Dr. Paul.

Weiskopf- an entrepreneur and former factory worker, who ensures that a new workshop for mending Nazi uniforms is established in the Ghetto. He is selfish and power-hungry, and only interested in making a name for himself among the ghetto leadership

Hayyah- a former singer, who is admired by Kittel for her excellent voice and haunting beauty. Srulik and Kruk also harbor romantic feelings for her, but neither are given the chance to act on them

Jacob Gens- Chief of the Jewish police and later Head of the ghetto. A deeply conflicted man who always does his best to save the lives that he can, even if it means working with the Nazis and letting some die so that others may live. He has a good working relationship with Kittel, who sees him as his protege. This allows Gens to arrange for lives to spare that might not be otherwise. He is deeply patriotic and a Zionist.

Dr. Ernst Paul- a professor of Judaica at the Rosenberg Institute for the Study of Judaism without Jews. He is focused on "preserving the Jewish culture" before the inevitable destruction of their race, and forces Kruk to help him catalog Vilna's cultural treasures. He is played by the same actor who plays Kittel.

Numerous minor characters that may be played each by individuals or by an ensemble as small as 15, including

the Hasid- a fortune teller

Ooma and Judith- actresses

3 actors- playing ghetto citizens and numerous stage roles

Elia Geivish

Yitzhok Geivish

Yankel Polikanski- 3 young black marketeers who are hanged for murdering the Hasid

Dessler- a Jewish ghetto policeman and later head of the Jewish police

A small musical ensemble is also required, at least including 2 violins, accordion, trumpet, clarinet, guitar and percussion. A bass, a trombone and a clarinet may be added to the ensemble.

Music

The play incorporates traditional Jewish songs with jazz numbers and other traditional songs, all performed live on the stage by the actors and the musical ensemble.

Act I

- Unter dayne vayse shtern (German: Unter deinen weissen sternchen) (In the sky the Stars All Glisten)- Hayyah
- Hot zich mir di shich zerissn (Someone Stole My Overcoat)- Dummy, Srulik and Hayyah
- Haikin's Tango¹- Band
- Vei zu di teg (A Curse on the Day)- Ensemble
- Swanee²- Hayyah
- Shtiler, shtiler (Go to Sleep My Little Flower)- Ensemble
- Lullaby- Ooma

Act II

- Yidishe brigades- Helena, Ensemble
- Isrulik- Elia, Gevish
- Shtiler, Shtiler (Reprise)- Judith, Ooma
- Friling (German:Frühling)(Springtime)- Hayyah
- Je t'aime, c'est fou- Hayyah
- Mir lebn eibik (We'll live forever)- Hayyah
- Dremlen feigl (Birds Are Dreaming in the Treetops)- Hayyah
- May Day Song- Hayyah
- Zog nit keinmol (Never Say the Final Journey is at Hand)- Hayyah and Ensemble
- The Final Performance- Ensemble, Band
- Ode to Joy³- Ensemble, Band
- Pak Zich Ain (Move Along)- Dummy

" חיה: איזה תועלת יש בתיאטרון במצב שלנו?

קרוק: גם אני חשבתי כך בהתחלה. שללתי את הקמת התיאטרון בגטו. היום אני מודה בטעותי.

חיה: זאת לא הייתה טעות אתה צדקת. התיאטרון מעניק לאנשים אשליה, מסיח את דעתם מהעיקר.

קרוק: זה לא כל כך פשוט. הפאשיזם מנסה לשלול את ערך האדם. לטעת באדם הרגשה שהוא פחות מבהמה. ליצור היררכיה בין בני אדם. רק כך יכול להתבסס הפאשיזם; על בני אדם שהתבהמו. המאבק נגד הפאשיזם מתחיל בסירוב להשלים עם חלוקת בני האדם לעליונים ולנחותים, ולהתבהם.

חיה: מה לזה ולתיאטרון?

קרוק: מול ספר טוב, מול יצירה גדולה- אין אדון ואין עבד. כל אמנות גדולה מחזירה לאדם את ממדיו האמיתיים, מזכירה לבני אדם שהם שווים. הפעילות התרבותית שאנו מקיימים בגטו, ובכלל זה התיאטרון, הם חלק מהמאבק שלנו לשמור על צלם האדם. הפאשיסטים יכולים להרוג אותנו, זה קל. אבל אנחנו, פה בגטו, הוכחנו

שבדבר העיקרי הם נכשלו: הם לא הצליחו לשלול מאיתנו את צלם האדם. את השאיפה לרוחני. לאמת, לטוב וליפה. הם אסרו עלינו להכניס פרחים לגטו, ואנחנו מגישים איש לרעהו עלי שלכת. אולי אלה הפרחים הכי יפים שבני אדם הגישו מימיהם."

What is the benefit of a theater in the Ghetto?
The theater gives to the people an illusion, a break out of their miserable situation. Fascism tries to give people the feeling that they are worth than animals, to establish a hierarchy among men. The struggle against fascism starts when we refuse to categorize people as superior and inferior. In front of a masterpiece there is no master and slave, it brings to men their real dimensions. Reminds them that all men are equal, that we are human. They can kill us, it is easy, but we have proven here in this ghetto that they will not break us, that we are still human.

Awards received by Joshua Sobol:

- 1976 – NIGHT OF THE TWENTIETH – David's Harp Award – Best Play of the Year
- 1976 – NIGHT OF THE TWENTIETH – David Pinski Award
- 1979 HOMEWARDS ANGEL – David's Harp Award – Israel's Best Play of the Year
- 1980 THE LAST WORKER – David's Harp Award – Israel's Best Play of the year
- 1982 WEININGER'S NIGHT – David's Harp Award – Israel's Best Play of the Year
- 1983 WEININGER'S NIGHT – Meskin Award for Best Play of the Year
- 1984 GHETTO – David's Harp Award – Israel's Best Play of the Year
- 1985 GHETTO – Theater Heute German Critics' Choice – Best Foreign Play
- 1986 THE PALESTINIAN GIRL – Issam Sirtawi Award
- 1989 GHETTO – The Evening Standard award for Best Play of the Year. London
- 1989 GHETTO – [Critics' Circle Theatre Awards](#) – Best New Play
- 1990 GHETTO – Laurence Olivier Awards – Award Nomination – Best Play
- 1995 GHETTO – Mainichi Art Prize – Best play of the year – Tokyo, Japan
- 1996 GHETTO – Yumiuri Shimbun Grand Prize best play of the year, Tokyo, Japan
- 1996 GHETTO – Yoshiko Yuasa Prize – Best play of the year. Tokyo, Japan
- 2001 SILENCE – Sapir Award Nomination – Best Novel of the Year

Teaching:

- 1995–2002 [Tel Aviv University](#) – Workshop Director: Writing Drama
- 1997–98 [Ben Gurion University](#), Beer Sheva – Lectures on Drama; Workshop: Writing Drama
- 1996–99 Sam Spiegel Film & TV School, Jerusalem – Script Writing Workshop
- 2000 [Wesleyan University](#), Connecticut, USA – Documentary drama
- 2001 Tel Aviv University, Department of Literature – Lectures on Modern and contemporary Theatre
- 2003 [Bezalel](#) School of Architecture – Ethics and Art
- Ben Gurion University Beer Sheva
- 2012 [University of Washington](#) – Guest Faculty: Playwriting

ANALYSIS- ARTHUR MILLER'S ALL MY SONS (ENGLISH) IN CORY'S BOOKS/COURSES

The best example of an analysis of ethical dilemmas of a play, a course and a book by Jacques Cory is my analysis of Arthur Miller's [All My Sons](#), that concludes my first book: *Business Ethics: The Revolution of Minority Shareholders*, published by Kluwer in 2001, pp. 238-241:

"The monumental play of Arthur Miller, *All My Sons*, can be treated as a case study in business ethics as it summarizes the principal themes of the book. From each scene one can draw a conclusion that refers to one of the chapters of the book. This book has tried to juxtapose professional literature on ethics, classical literature with ethical subjects, and real life cases of ethical dilemmas in American, French and Israeli companies. The conclusion of the book will be faithful to this method, which emphasizes the reality of fiction.

Joe Keller is a rich American industrial, who has sent during the war defective aircraft parts to the Air Force, causing the death of 21 pilots. His son, Larry, a pilot himself, who hears those news during the war, disappears with his aircraft. By the end of this unforgettable play, we learn that before dying, Larry has sent to his fiancée Ann a farewell letter explaining to her that he can no longer live with a guilty conscience of his father's crime. Joe is an ethics criminal, but legally he has managed to be acquitted. He returns home after the acquittal, and society exculpates him.

"Everybody knew I was getting out that day; the porches were loaded. Picture it now; none of them believed I was innocent. The story was, I pulled a fast one getting myself exonerated. So I get out of my car, and I walk down the street. But very slow. And with a smile. The beast! I was the beast, the guy who sold cracked cylinder heads to the Army Air Force; the guy who made twenty-one P-40's crash in Australia. Kid, walkin' down the street that day I was guilty as hell. Except, I wasn't, and there was a court paper in my pocket to prove I wasn't, and I walked... past... the porches. Result? Fourteen months later I had one of the best shops in the state again, a respected man again; bigger than ever." (Six Great Modern Plays, Arthur Miller, *All My Sons*, p. 381-2)

His environment forgives him, as he is rich, has a lot of nerve, is self-confident, he managed to outsmart the court, and who cares if he has caused the death of 21 pilots... Society is therefore an accessory to Joe Keller's crime, with its benevolence to ethics criminals. Conclusion, as long as society will let criminals get away with their ethical crimes and will not ostracize them, it will be very difficult to fight effectively ethical crimes, as the law will almost always exculpate the criminals, who are often the strongest and smartest, and have at their disposal the best lawyers and the largest funds.

Joe Keller, is worried that Ann intends to marry his son Chris, that Ann's father who was his partner and his crime accomplice is going to be released from prison, and that Ann's brother, George Deever, suspects his complicity. Joe tries to corrupt them by offering a job in his factory to George and to his father, they try to marry George with a friend, they embrace him with attention. When it does not succeed, Joe threatens George and blames his father for the crime he himself has committed. Conclusion, all is permitted to safeguard your interests - corruption, threats, deceit. You blame the others for your own crimes. The victims are the 'speculators' of Joe Keller, the lambs are treated as wolves, and the wolves are disguised as innocent grandmothers. From the moment we start to behave unethically, there are no more limits.

But one should nevertheless keep up appearances, even at the price of self deceit. Kate Keller, Joe's wife, who knows perfectly well that Joe is guilty, refuses to admit that Larry is dead, because if she admits it, it would mean that Joe had murdered his own son. She is therefore forced to oppose the wedding of Chris with Ann, as Larry has to remain alive and disappeared. It is her compromise with her conscience, but it is exactly this lie that is the basis of the denouement, as it is impossible to base your existence on lies. Her conscience allows her to admit that her husband has murdered 21 'anonymous' pilots, but does not let her admit that he murdered his own son, as if there was a difference between blood and blood. "Your brother's alive, darling, because if he's dead your father killed him. Do you understand me now? As long as you live, that boy is alive. God does not let a son be killed by his father." (Miller, *All My Sons*, p. 418)

Conclusion, one can always compromise with his conscience on all degrees of ethical and other crimes. Joe is convinced that he did not murdered the pilots, as he does not know them personally, he does not personify them, exactly like in Marcel Pagnol's *papet*. We can commit a crime against Jean de Florette as he is a stranger, we can kill 21 pilots, we can wrong the rights of minority shareholders, as we do not know them, they are weak and cannot retaliate.

Chris, Joe's son who works with his father, suspects the culpability of his father. He is the member of the second generation of ethics criminals, a precursor of Michael, the son of Don Corleone, who has started his career with good intentions but who was ultimately corrupted by his environment. In 1947, the year Miller wrote his masterpiece, as in the year 2000, the ethical dilemma is the same. Chris appeases his conscience by saying that everything is permitted in the business world: "This is the land of the great big dogs, you don't love a man here, you eat him! That's the principle; the only one we live by – it just happened to kill a few people this time, that's all. The world's that way, how can I take it out on him? What sense does that make? This is a zoo, a zoo!" (Miller, *All My Sons*, p. 429) But even Chris has his scruples and he cannot solve the dilemma between his conscience and the love and respect he owes to his father.

And as Joe does not succeed in convincing his son Chris, he tries the well-known stratagem, by telling him that 'everybody does the same', therefore - *vox populi vox dei*, a doctrine that led to the most violent crimes in history, as you do not measure your conduct according to your conscience or ethics, but according to what you perceive or you fool yourself to believe are the norms of society: "Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. Did they ship a gun or a truck outa Detroit before they got their price? Is that clean? It's dollars and cents, nickels and dimes; war and peace, it's nickels and dimes, what's clean? Half the Goddam country is gotta go if I go!" (Miller, *All My Sons*, p. 430) And everybody continues to join the parade... Conclusion, everything is allowed if it is the norm of society even if it is unjust, as you cannot survive otherwise in the business world. Everything consists in dollars, francs or shekels, there is no other thing, war, peace, morals, ethics, family, friends, country. From the moment that we admit that everything is based on profits, everything is really permitted. It is therefore the complete bankruptcy of the business world, an obscure world, dangerous, merciless, without compassion, where everybody is a wolf to the other, where everything is allowed as long as you earn nickels and dimes.

At the end of the play, Joe learns that his son Larry has not disappeared but has committed suicide, without being able to forgive his father on his crime and assassination of 21 pilots, and his last words in his farewell letter to Ann are - that if he could he would have killed his own father for what he did. Joe is at last affected by his crime, which is personalized by the curse of his son. He quits his wife and his life, and before committing suicide he says: "Sure, he was my son. But I think to him they were all my sons. And I guess they were, I guess they were." (Miller, *All My Sons*, p. 432). Conclusion, from the moment that you admit that all are

your sons and brothers, that you should not do unto the other what you would not want to be done to you, we return to the biblical, philosophical and literary precepts of love of others, which should be at the basis of the business world, and destroy the last vestiges of autocracy and cannibalism, of belligerence and corruption. In a world where 'cut throat competition' is a leit motive, where 'street fighter' is a hero, where the CEO is king, and where there are no scruples, one always murders ultimately his son and one has to commit suicide, at least virtually, by suppressing his conscience and killing it completely.

And the moral of the play and the book, is in the last words of Chris: "You can be better! Once and for all you can know there's a universe of people outside and you're responsible to it, and unless you know that, you threw away your son because that's why he died." (Miller, *All My Sons*, p. 432) The conclusion in our context is that beyond the company, the board of directors, the executives and the majority shareholders, there are also the stakeholders, the employees, the suppliers, the customers, the community, the nation, and also the minority shareholders. From the moment you forget them, when you only see your own portrait in the silver mirror, when you disregard the world, the environment and others, when you are no longer responsible toward your brothers and you are looking only after your own interests, it is equivalent to the murder of your own sons. And those of us who do not want to murder their sons, their conscience, their neighbors, have to resort to ethics that will guide them to a happy life, as maintained by Aristotle, a life of moderation, psychological, spiritual, and emotional equilibrium, that maybe will not give them the maximum profitability but will ensure them a successful combination of profitability with a peace of mind. The majority, the privileged, the people who control society have already reached the conclusion that the best way to govern a country is through democracy, where every minority, the weak and the underprivileged have also a fair share of the country governance."

Arthur Asher Miller (October 17, 1915 – February 10, 2005) was a prolific American playwright, essayist, and prominent figure in twentieth-century [American theatre](#). Among his most popular plays are [All My Sons](#) (1947), [Death of a Salesman](#) (1949), [The Crucible](#) (1953) and [A View from the Bridge](#) (1955, revised 1956). He also wrote several [screenplays](#) and was most noted for his work on [The Misfits](#) (1961). The drama [Death of a Salesman](#) is often numbered on the short list of finest American plays in the 20th century alongside [Long Day's Journey into Night](#) and [A Streetcar Named Desire](#). Miller was often in the public eye, particularly during the late 1940s, 1950s and early 1960s. During this time, he was awarded the [Pulitzer Prize for Drama](#); testified before the [House Un-American Activities Committee](#); and was married to [Marilyn Monroe](#). He received the [Prince of Asturias Award](#) and the Praemium Imperiale prize in 2002 and the [Jerusalem Prize](#) in 2003, as well as the Dorothy and Lillian Gish Lifetime Achievement Award and the Pulitzer Prize. In 1947, Miller's play [All My Sons](#), the writing of which had commenced in 1941, was a success on Broadway (earning him his first [Tony Award, for Best Author](#)) and his reputation as a playwright was established. Years later, in a 1994 interview with [Ron Rifkin](#), Miller said that most contemporary critics regarded [All My Sons](#) as "a very depressing play in a time of great optimism" and that positive reviews from [Brooks Atkinson](#) of [The New York Times](#) had saved it from failure. In 1948, Miller built a small studio in [Roxbury, Connecticut](#). There, in less than a day, he wrote Act I of [Death of a Salesman](#). Within six weeks, he completed the rest of the play, one of the classics of world theater.^{[12][24]} [Death of a Salesman](#) premiered on Broadway on February 10, 1949 at the Morosco Theatre, directed by [Elia Kazan](#), and starring [Lee J. Cobb](#) as [Willy Loman](#), [Mildred Dunnock](#) as Linda, [Arthur Kennedy](#) as Biff, and [Cameron Mitchell](#) as Happy. The play was commercially successful and critically acclaimed, winning a [Tony Award for Best Author](#), the [New York Drama Circle Critics' Award](#), and the [Pulitzer Prize](#) for Drama. It was the first play to win all three of these major awards. The play was performed 742 times.

CORY'S FIRST MEMORY – EDMOND ROSTAND'S PLAY L'AIGLON (FRENCH)

My earliest memory was of a play I saw with my parents at the age of 3 or 4. La Comedie Francaise, the best French theater, has come on tour to Cairo, the French Diaspora, with Edmond Rostand's L'Aiglon. A very long play of more than 3 hours with 6 acts, yet for the young boy it was a revelation, the best childhood experience I ever had, and I remembered well the play, staying awake until the end, and hearing among the last verses of the play, those immortal lines of [L'Aiglon](#). [L'Aiglon](#) is a play in six acts by [Edmond Rostand](#) based on the life of [Napoleon II](#), who was the son of Emperor [Napoleon I](#) and his second wife, Empress [Marie Louise](#). The title of the play comes from a nickname for Napoleon II, the [French](#) word for "eaglet" (a young [eagle](#)). The title role was created by [Sarah Bernhardt](#) in the play's premiere on 15 March 1900 at the [Théâtre Sarah Bernhardt](#). In October of the same year, the play (in an English translation by [Louis N. Parker](#)) premiered at New York's [Knickerbocker Theatre](#), with [Maude Adams](#) in the title role. Its first performance in London was at [Her Majesty's Theatre](#) in 1901, with Bernhardt again playing the leading role. Rostand had written [L'Aiglon](#) specifically for Bernhardt, and it became one of her signature roles. [Arthur Honegger](#) and [Jacques Ibert](#) composed an [opera](#) in five acts, also with the title [L'Aiglon](#), to a libretto by [Henri Cain](#), based on Rostand's play. It was first performed at the [Opéra de Monte-Carlo](#) in [1937](#).

Napoleon II, the son of the emperor, died in Vienna, sick and hopeless. He says that he lived between his cradle and his death bed, without encountering any glory. History will not remember the sick young prince, but will always recall the baby who held the globe as a ball. Before dying, L'Aiglon forgives his mother who betrayed his father, left him to return with the child to Vienna, to her father the Emperor. But then he forgives the Empress...

*“Oh! comme mon berceau touche mon lit de mort!
(Il met la main entre le berceau et le lit en murmurant :)
Ma vie est là dans la ruelle.
[...]Et le sort,
Dans la ruelle mince - oh! trop mince et trop noire!-
N'a pu laisser tomber une épingle de gloire!”*

Alas ! how near my cradle to my death-bed !

[He points to the gap between the cradle and the

bed.]

And all my life lies in that narrow space !

THERESA.

Oh!

THE DUKE.

In that gap, too narrow and too dark,
Fate ne'er let fall a single pin of glory.

Lay me upon the bed.

*“Et l’Histoire, d’ailleurs, ne se souviendra pas
Du prince que brûlaient toutes les grandes fièvres...
Mais elle reverra, dans sa voiture aux chèvres,
L’enfant au col brodé qui, rose, grave, et blond,
Tient le globe du monde ainsi qu’un gros ballon!”*

*“ Inspirez-moi, mon Dieu,
La parole profonde et cependant légère
Avec laquelle on peut pardonner à sa mère!”*

*“(Vivement, et posant avec une noblesse infinie la main sur les cheveux de
Marie Louise agenouillée.)
De l’Impératrice!
(A ce mot qui pardonne et qui la recouronne, la mère éclate en
sanglots.)”*

I tried to find a record of this performance during many hours on the Internet, the only thing that I found was that the Comedie Francaise was on tour in Cairo in 1950 (in this case it was not my earliest memory as I was six years old), and that Jean Weber who was most of his life an actor at the Comedie Francaise acted in L'Aiglon in 1949 at the Theatre des Celestins and in 1950 at the Theatre Sarah Bernhardt, but not at the Comedie Francaise, although of course he played the role of Napoleon II L'Aiglon [in a film](#) of 1931 when he was 25. [Sarah Bernhardt](#), the best known French actress, was the first actor of L'Aiglon in 1900 at the age of 56 and she [continued to play](#) the role until she was 70, although the role is of a young man aged 21. I saw also several times the [best known](#) play of [Edmond](#) Rostand *Cyrano de Bergerac* ([play/film](#)).

I saw many performances at the Comedie Francaise when I studied at Insead in 1967 and 1968, and later on when I came to Paris on business, tourism, or for my PhD dissertation, and to many other theaters as well, most of it excellent theaters, with unforgettable plays, remarkable actors and directors, performing the best classical and modern plays. I remembered most my visit at the Odeon, where [Jean-Louis Barrault](#) directed the best plays, and he acted with his wife Madeleine Renaud. In the past Barrault performed there in 1960 the premiere of Ionesco's *Rhinoceros*. He was Berenger and directed the play. On the same year he was Cassius in *Julius Caesar*, Trofimov in Tchekhov's *The Cherry Orchard*, and also played in a comedy by Feydeau. But in May 1968, during the Students' Revolution in Paris, where I participated, Barrault opened his theater l'Odeon to the students who occupied it during a month. I was there, of course, and I heard Barrault trying to explain to the students that his theater was relevant in the class struggle and was not a frozen vestige of the past, irrelevant to the sufferings of French society, students and workers. What a long way for Cory, since L'Aiglon and the Lycee in Cairo...

BEST BUSINESS ETHICS NOTION: AN ENEMY OF THE PEOPLE (NORWEGIAN)

In order to summarize this chapter on Plays, we chose to bring the last lines of [An Enemy of the People](#) in [Norwegian](#) and English. No play has succeeded to give the reader and viewer a better notion on business ethics than this play, which I have seen several times in Israel and abroad, read many times in Norwegian and other languages (Ibsen wrote it in [Danish](#)...), seen the film in an English version with Steve McQueen (!) and in an [Indian version](#) (with a happy ending...), taught it to my students, showing them extracts of the plays and films. Ibsen wrote the play in 1882, describing Norway which was extremely unethical. Yet, a hundred years later, Norway is the most ethical country in the world, due in a large part to Ibsen's play. Ibsen, who was ostracized in his country and had to work abroad in Italy and Germany, was the forefather of modern ethics, like the Jewish prophets thousands of years ago. Outside Scandinavia, in the US, Israel and neoliberal countries, teachers of business ethics continue to be ostracized or marginalized, but ethics will prevail everywhere not in 100 years, but hopefully within 10 years.

Ibsen illustrates in a dramatic way the ethical dilemma of Dr. Stockman, the officer of the municipal Baths, who has discovered that the water of the Baths is polluted, and announces it publicly at the risk of alienating himself from his whole town, which could be ruined as a result of his discovery. He is indeed called The Enemy of the Public, dismissed from his job and ostracized by his community. In a decisive confrontation with the citizens' assembly, Dr. Stockman maintains that the majority has not the monopoly over truth and morality, and he advocates with vehemence the right of the minority to embrace the truth, which can be opposed to that of the majority, but which nevertheless is the unique moral truth, over which he will fight without heeding the consequences. Stockman, the individualist, who fights alone against everybody else, has even a predestined name very relevant to this book, as he is called stock-man, the man with a stock, the individual shareholder.

“I propose to raise a revolution against the lie that the majority has the monopoly of the truth. What sort of truths are they that the majority usually supports? They are truths that are of such advanced age that they are beginning to brake up. And if a truth is as old as that, it is also in a fair way to become a lie, gentlemen. (Laughter and mocking cries.) Yes, believe me or not as you like; but truths are by no means as long-lived as Methuselah – as some folk imagine. A normally constituted truth lives, let us say, as a rule seventeen or eighteen, or at most twenty years; seldom longer. But truths as aged as that are always worn frightfully thin, and nevertheless it is only then that the majority recognizes them and recommends them to the community as wholesome moral nourishment. These ‘majority truths’ are like last year’s cured meat – like rancid, tainted ham; and they are the origin of the moral scurvy that is rampant in our communities.” (Ibsen, *An Enemy of the People*, p. 256-7)

If the majority of businessmen maintains that you cannot argue with success and that everything is permitted to obtain this success, there could still exist a minority that maintains that the absolute value is ethics and it is despicable to succeed by despoiling the rights of minority shareholders, stakeholders and, ultimately, everybody. The author of this book believes that this minority is probably right. They will ridicule us as they have done to Don Quixote, they will fight us as they have done to The Enemy of the People, but finally, the truth of the minority will be perceived as self-evident, as democracy, as Human Rights, as equality of mankind, black, yellow or white, men and women, Christians, Muslims or Jews,

Americans, French, British, Dutch or Israelis. The play ends with the following lines brought here in Norwegian and English.

MORTEN

Men hvad skal vi gøre, når vi er ble't fri og fornemme mænd da?

DOKTOR STOCKMANN

Da skal I jage alle gråbenene over til det fjerne vesten, gutter!

Ejlif ser noget betænkelig ud; Morten hopper og råber hurra.

FRU STOCKMANN

Ak, bare det ikke blir disse her gråbenene, som jager dig, Tomas.

DOKTOR STOCKMANN

Er du rent gal, Katrine! *Jage mig! Nu*, da jeg er byens stærkeste mand!

FRU STOCKMANN

Den stærkeste – *nu?*

DOKTOR STOCKMANN

Ja, jeg tør sige så stort et ord, at *nu* er jeg en af de stærkeste mænd i hele verden.

MORTEN

Å nej da!

DOKTOR STOCKMANN *sænker stemmen*

Hys; I skal ikke tale om det endnu; men jeg har gjort en stor opdagelse.

FRU STOCKMANN

Nu igen?

DOKTOR STOCKMANN

Ja visst, ja visst! (*samlers dem om sig og siger fortroilig*) Sagen er den, ser I, at den stærkeste mand i verden, det er han, som står mest alene.

FRU STOCKMANN *smiler og ryster på hodet*

Å du Tomas –!

PETRA *trøstigt, griber hans hænder*

Far!

Morten. And what are we going to do, when you have made liberal-minded and high-minded men of us?

Dr. Stockmann. Then you shall drive all the wolves out of the country, my boys!
(EJLIF looks rather doubtful about it; MORTEN jumps about crying "Hurrah!")

Mrs. Stockmann. Let us hope it won't be the wolves that will drive you out of the country, Thomas.

Dr. Stockmann. Are you out of your mind, Katherine? Drive me out! Now—when I am the strongest man in the town!

Mrs. Stockmann. The strongest—now?

Dr. Stockmann. Yes, and I will go so far as to say that now I am the strongest man in the whole world.

Morten. I say!

Dr. Stockmann (lowering his voice). Hush! You mustn't say anything about it yet; but I have made a great discovery.

Mrs. Stockmann. Another one?

Dr. Stockmann. Yes. (Gathers them round him, and says confidentially:) It is this, let me tell you—that the strongest man in the world is he who stands most alone.

Mrs. Stockmann (smiling and shaking her head). Oh, Thomas, Thomas!

Petra (encouragingly, as she grasps her father's hands). Father!

Henrik Johan Ibsen (20 March 1828 – 23 May 1906) was a major [19th-century](#) Norwegian [playwright](#), theatre director, and [poet](#). He is often referred to as "the father of [realism](#)" and is one of the founders of [Modernism](#) in theatre. His major works include [Brand](#), [Peer Gynt](#), [An Enemy of the People](#), [Emperor and Galilean](#), [A Doll's House](#), [Hedda Gabler](#), [Ghosts](#), [The Wild Duck](#), [Rosmersholm](#), and [The Master Builder](#). He is the most frequently performed dramatist in the world after [Shakespeare](#), and *A Doll's House* became the world's most performed play by the early 20th century. Several of his later dramas were considered scandalous to many of his era, when European theatre was expected to model strict morals of family life and propriety. Ibsen's later work examined the realities that lay behind many façades, revealing much that was disquieting to many contemporaries. It utilized a critical eye and free inquiry into the conditions of life and issues of morality. The poetic and cinematic early play *Peer Gynt*, however, has strong [surreal](#) elements. Ibsen is often ranked as one of the truly great playwrights in the European tradition. Richard Hornby describes him as "a profound poetic dramatist—the best since [Shakespeare](#)". He is widely regarded as the most important playwright since Shakespeare. He influenced other playwrights and novelists such as [George Bernard Shaw](#), [Oscar Wilde](#), [Arthur Miller](#), [James Joyce](#), [Eugene O'Neill](#) and [Miroslav Krleža](#). Ibsen was nominated for the [Nobel Prize in Literature](#) in 1902, 1903 and 1904. Ibsen wrote his plays in [Danish](#) (the common written language of [Denmark](#) and [Norway](#)) and they were published by the Danish publisher [Gyldendal](#). Although most of his plays are set in Norway—often in places reminiscent of [Skien](#), the port town where he grew up—Ibsen lived for 27 years in [Italy](#) and [Germany](#), and rarely visited Norway during his most productive years. Born into [a merchant family](#) connected to the [patriciate](#) of Skien, his dramas were shaped by his family background. He was the father of Prime Minister [Sigurd Ibsen](#). Ibsen's dramas continue in their influence upon contemporary culture and film with notable film productions including *A Doll's House* featuring Jane Fonda and [A Master Builder](#).

It was a pleasure visiting Scandinavia, Norway – beautiful Oslo, rainy Bergen, the Fjords, enjoying especially Flom, where me and my family spent a few days; Sweden – Goteborg, beautiful Stockholm trying to figure the recent event where Cory's in-law Dan Shechtman received the Chemistry Nobel-prize, the museums, the streets, the palaces; Finland where we visited Helsinki and a farm nearby; Denmark – wonderful Copenhagen, that I describe as the paradise on earth as everything there is perfect, ethical, beautiful, the people, the scenery, the palaces, culture, ecology, and Denmark but also Sweden, Finland, Norway, get the best scores on all the parameters, except the climate of Scandinavia where it rains and is cold most of the time.

INTRODUCTION TO MODERN PLAYS AND TRANSLATIONS IN 21 LANGUAGES

I enjoy most modern plays (which I define as written after 1850, as I am so old fashioned that modern for me starts more than 150 years ago), but seriously I enjoy most avant garde plays by authors of my generation and my parents' generation, written since 1920: Sartre, Ionesco, Miller, Williams, Billeldoux, Albee, O'Neil, O'Casey, Pagnol, Odets, Lorca, Pirandello, Anouilh, Girandoux, Brecht, Genet, Levin, Sobol, Shamir, Pinter, Beckett, Bergman, Camus, Cocteau, Durrenmatt, Kishon, Gide, Moravia, Diamant. But I enjoy also very much playwrights from the two older generations, written from 1850 to 1920 – Ibsen, Strindberg, Rostand, Chekhov, Shaw, Wilde, Sholom Aleikhem. I enjoy most all those playwrights, but honestly I appreciate and admire very much all the other playwrights as well and I read and see their plays with sheer pleasure: Shakespeare, Corneille, Moliere, Hugo, Racine, Aeschylus, Sophocles, Euripides, Aristophanes, Lope de Vega, Tirso de Molina, Virgil (The Aeneid), Calderon, Dumas fils, Goethe, Seneca, Gogol, Pushkin, Schiller, Beaumarchais, Chaucer, Dante (The Divine Comedy), Homer (The Iliad and Odyssey), etc. They are all my sons (or my fathers) and I enjoy reading all of them, but especially the newborns (I mean after 1850...). I read most of those playwrights in their original language – French, English, Spanish, Italian, Hebrew, Ladino, Yiddish, German, but I read all the plays in Russian, Norwegian/Danish (Ibsen wrote in Danish), Swedish, Greek and Latin in translations, as I read them before learning their languages, but even now it takes me a lot of time to read Ibsen in Norwegian and I do it only when I have enough time and patience.

Yet, It is very easy to read plays in foreign languages as there are no long descriptions and the dialogues are colloquial, in prose and in a simple language, especially in modern plays since 1850. I brought above texts of modern plays in English - All My Sons by Arthur Miller, French - L'Aiglon by Rostand, Norwegian - An Enemy of the People by Ibsen, Yiddish - The Dybbuk by Ansky (in the Yiddish chapter of Linguistics), German - The Threepenny Opera by Brecht, Hebrew - Ghetto by Sobol. Out of the plays in my library and on the Internet in 30 languages, we'll bring now extracts from modern plays in Italian by Pirandello - Six Characters in Search of an Author, Spanish by Lorca - The House of Bernarda Alba, Swedish by Strindberg - Miss Julie, Russian by Chekhov - Three Sisters, Ladino by Avraam Papo - The Vineyard of Navot, Catalan by Guimera - Terra Baixa, Portuguese by Garrett - Frei Luis de Sousa, Latin by Seneca - Medea (well, he may be dead for a long time, but his plays are as modern as ever), and modern translations of classical plays – Athalie by Racine in Ladino, Tartuffe by Moliere in Haitian and Romanian, Shakespeare - The Tempest in Esperanto and Romeo and Juliet in Icelandic. To this list we add finally three more languages – an original play in Asturian – Juan Looks for a Servant and Nothing Else by Pachin de Melas, an original play in Gascon – La Pastoral de Paisan by J.H.Fondeville, and a translation into Rumantsch of Francesca da Rimini by Silvio Pellico, with the Italian original. An outstanding cosmopolitan collection of a sample of the best plays and translations, altogether 21 plays in 21 languages, giving the gist of the dramas in each of those languages, modern classics staged all over the world and translated into dozens of languages, loved by millions, what can be more rewarding than to read in this book extracts of such masterpieces in their original languages and translations – All My Sons, L'Aiglon, An Enemy of the People, The Dybbuk, The Threepenny Opera, Ghetto, Six Characters in Search of an Author, The House of Bernarda Alba, Miss Julie, Three Sisters, Medea, Athalie, Tartuffe, The Tempest, Romeo & Juliet, to specific audiences masterpieces in Portuguese, Catalan, Asturian, Ladino, Gascon, and translation into Romanian, Haitian, Esperanto, Rumantsch, Icelandic...

ON COINCIDENCE IN LIFE, ALL THE WORLD'S A STAGE, WE ARE PLAYERS

All the world's a stage, and all the men and women merely players; they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages. [William Shakespeare](#)

“Life is what happens to you while you're busy making other plans.”
— [Allen Saunders](#)

As You Like It, Act II, Scene VII [All the world's a stage] - William Shakespeare, 1564 - 1616

Jaques to Duke Senior

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloons,

With spectacles on nose and pouch on side;
 His youthful hose, well saved, a world too wide
 For his shrunk shank, and his big manly voice,
 Turning again toward childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness and mere oblivion,
 Sans teeth, sans eyes, sans taste, sans everything.

When I am contemplating my life I arrive to the conclusion that a substantial part of it was not a result of a planned program but rather a series of coincidences, lucky and unlucky, a play/reality, written by a masterful playwright. I couldn't have written a better one on my life as the coincidences were really extraordinary, and luckily most of them were positive. So, if I am a player in my life's play I presume that in due time I'll return to the manager of the world's stage, bow 6 times to the public, and after a standing ovation bow for a 7th and last time, one bow for each of my ages, receive a Tchapha/Kafa/High Five as we say in Hebrew/Arabic from my fellow players and from the manager and if there is a reincarnation I'll be assigned to my next job. If there is nothing after the play – this book and my website will be my memorial/pyramid, as I'll remain sans teeth, sans eyes, sans taste, feelingless, speechless, motionless, sans hearing (it has already occurred), sans writing, sans reading and watching, sans loving, sans caring for all my beloved, sans everything! But who is this Jaques, that by a strange coincidence shares my name and many similar traits.

Jaques is one of the main characters in Shakespeare's [As You Like It](#). The 'Melancholy Jaques' as he's always being called is one of Duke Senior's noblemen who lives with him in the [Forest of Arden](#). The role has long been a favorite for famous Shakespearean actors. Jaques' distinguishing characteristic is his unmitigated cynicism. He is the only purely contemplative character in Shakespeare. He thinks, and does nothing. His whole occupation is to amuse his mind, and he is totally regardless of his body and his fortunes. [Hazlitt](#) describes him as "the prince of philosophical idler; his only passion is thought; he sets no value upon anything but as it serves as food for reflection". Jaques' role in the play is more of an observer than an actor. Early in the play, Jaques remains a mystery to the audience, being discussed extensively by fellow characters. Once he appears, Jaques' thematic importance and memorable presence in [As You Like It](#) is quite impressive. Though much about Jaques' past is obscure, his conversations with [Rosalind](#) show that he lost his optimism while traveling the world. Whatever the root of his bitterness, Jaques always places himself outside the group of happy characters who populate Arden. His function seems to be to provide a sharp foil for the wit of other characters, but also to create a shadow within the sunny forest. Jaques is a constant reminder that in the real world time is not suspended, and grief, sorrow and death provide a counterpoint to all human joys, a kind of embodied presentiment of Poussin's 'et in arcadia ego'. Duke Senior is particularly interested in Jaques as he finds Jaques as a moral philosopher when he's in a melancholic mood. Jaques on the other hand constantly criticizes the Duke. He humorously curses the Duke because he and the other noblemen had to lose their wealth and comfort to please the stubborn Duke and live an uncomfortable life in the Forest of Arden. Jaques leaves the Duke, as soon as he is restored to his sovereignty, to seek his brother, Duke Frederick, who has stepped down and turned hermit.

Before my marriage and before finding Ruthy my love, I was known for my unmitigated cynicism, melancholy, I contemplated life from outside, contributing very little to society and to the economy, to other people and to my friends. I was a philosophical idler, with thought as my only passion, in a word – an observer rather than an actor. I lost my optimism not by traveling the world but by traveling society, always outside the group of happy characters, creating a shadow within the sunny forest, reminding that grief, sorrow and death provide a counterpoint to all human joys. I cannot forget that, as it is all written in my Diary, where I spoke vehemently on sorrow and death at the age of 17. When my friends were dating girls, reading detective stories, and watching westerns, I read the classics, learned languages, and studied at the university. I was a moral philosopher when I was in a melancholy mood then and after the crisis, when I lost all my savings by a scheme devised by my best friends, being in a melancholy mood on society, ethics, tycoons, turning again to acute pessimism towards the future of economy and society.

So, what [are the seven stages/ages/coincidences of my life](#)? Are they set by Divine Providence, coincidence, fate, destiny, luck, willpower? I never went to an astrologer, I am an atheist, and I prefer to believe that most of what happened to me was due to my willpower and if not – to coincidence. Yet, I reckon that many events cannot be explained rationally, but even if you are unlucky you can still fight against your "fate" and not compromise. If you are unlucky in love ten or twenty times you can continue your attempts until you find the "chosen" one. If you fail in an examination 4 times you can still try for the fifth time (and in order to assist fate a little bit – study this time with a genius who masters the subject). If you fail in your driving tests six times you can still try for the seventh time and (Thanks God) not be involved in an accident for forty years, although friends tell you that when they see you driving they don't know if you drive forwards, in reverse or you are just parking. The French say "Aide toi el le Ciel t'aidera" – Help yourself and God will help you. This is probably my motto in life, as I am aware that fate can override your will (L'homme propose et Dieu dispose – Man plans and God decides), but if you try once and again – God, fate, destiny or coincidence will come your way. But what if in spite of all your attempts you fail – you were conned and after a couple of years of attempts you reach the conclusion that it is hopeless as you are fighting much stronger opponents. Even then - you can go to another direction win much more in other ventures and start a brilliant career in business ethics that otherwise you would never attempt to try. And, luckily enough, find that you have the motivation to read hundreds of academic books, write ten books, teach thirty courses to thousands of students, and be reckoned as one of the leading figures in Business Ethics. Everything in my life was planned consciously or subconsciously as can be seen from my Diary, except of course all the things that were not planned that were substantial and very important, nevertheless, and I prefer to call them coincidences rather than fate, destiny, or God Will.

The first coincidence was in 1952, when I felt an outsider in my childhood studying and speaking in French in an Arabic country, in a Zionist family loving Israel that was the worst enemy of Egypt, and on top of that experiencing at the age of 7 the burning of the European Cairo by the Shabab/mob who almost killed us as well, reading on our balcony chapter 8 of Alice in the Wonderland, feeling that I live in a nightmare where the Queen of Cards wants to behead everybody ("Off with his head!" which she utters at the slightest dissatisfaction with a subject), and experiencing bibliotherapy, seeing Cairo burning like Nero saw Rome, but without playing the harp. The coincidence was due to the fact that on the street floor was a shop owned by a Greek grocer who convinced the rioters that his shop and the building should be spared as the Greeks are friends of the Arabs, maybe he even gave them a bakshish to enforce his arguments, and there are no English, French or Jewish families in his building. If he was not Greek but Jewish I could have become a casualty statistics. We emigrated to

Israel and there also I felt most of the time as an outsider but for different reasons, mainly cultural, without true friends, true love, true meaning for life.

As a matter of fact, if I believed in astrology, I'll start the list of coincidences upon my birth date – June 5, 1944. This was of course D Day, or almost – 6.6.1944. You can draw a lot of conclusions from this occurrence – you can say that all your life you almost attained your goals but not quite, as you were born almost on D Day, you almost became a CEO, almost earned millions, almost got your play on stage, almost achieved a big success as an academic, etc. But this is of course nonsense, as I perceive that I have achieved in my life much more than I expected, much more than any of my family and friends, at least in my view, and if you examine the whole spectrum of achievement: career, culture, love, family, wealth, self fulfillment. I never intended to be a CEO, I never tried hard to become very rich, it is almost unheard of that an "anonymous" person manage to publish ten books, without being a well-known academic, novelist or playwright. On the other hand, you can draw the conclusion that being born one day before D Day is an omen that you'll be a precursor, a pioneer – and this turned to be quite true, as I was a precursor in attending Insead when it was a small business school, that very few heard about, least of all in Israel, the university of the European Union, an EU that turned to be from 1967, when I studied at Insead, until 2000 one of the best economic successes in world history.

I was a precursor in starting to work for Elbit in 1973, one of the very few high tech companies, and a quite small company, that turned to be one of the ten leading companies in Israel selling billions of dollars, while high tech was the biggest economic success of the state of Israel. I was also a precursor at Elbit in introducing profitability criteria to an engineering company, in focusing on humane management, as a CFO, initiating and leading one of the first Israeli companies' IPO on Wall Street, leading mergers as one of the first Israeli companies to acquire a company in the US. I was a precursor in working from home as a self employed and succeeding very much in the projects and financially. I was the first in the world to write a dissertation and academic books on ethics to minority shareholders, that turned to be the "hot" item in business and investment of the last 15 years. And of course I am one of the few who has such a wide scope of activities – intellectual and professional. Last but not least, I discovered (fate, coincidence?) the synagogue of Coria in Spain, and I initiated, participated, and edited the translation into Ladino of the UN Universal Declaration of Human Rights. Well, anyhow, June 5 is also the day when the Six Day War started, on the same day the well known economists Adam Smith (1723) and John Maynard Keynes (1883) were born and this is why perhaps I chose to study economics, while I didn't know this coincidence until recently, and June 5 was chosen as the World Environment Date – a subject that I taught and wrote about extensively (unfortunately there is no Ethics Date yet). And to finish this topic with a little humor – D Day was planned to be on June 5 but due to unfavorable weather conditions it was postponed by a day, so my parents were right in their planning or the "stars" were right, but the stars are always right as all know...

The second coincidence occurred in June 1967, when I felt an Israeli who loved his country, when the same [Shabab](#) from Egypt, Syria, Jordan, with Nasser as their leader, threatened to invade Israel, and on the date of my birthday June 5, I saw the last ship leaving Israel from my balcony, where I could have been as I had a ticket for the trip and the possibility to start a new life with a work in Switzerland, which I declined and chose to remain in Israel my country that was experiencing an extermination war that miraculously changed into the best victory ever. Another coincidence that occurred in the same month was that I was received at Insead in Fontainebleau, France, after a friend who worked on the same floor brought to my attention that I could receive a scholarship for Insead, as I was by coincidence one of the few

Israelis of my age who knew the three languages of study at Insead – English, French, and German.

The third coincidence occurred in 1969, when I met Ruthy at a party and we decided to marry 3 weeks later, marrying 3 months later. I almost did not meet her as I was supposed to relocate to Belgium on behalf of Israel Aircraft Industries in a merger that was cancelled a couple of days before my departure, in the same week of the meeting with Ruthy. I could have been living in Switzerland, Belgium, France or the US, as many of my Insead friends chose to do, but because of a series of coincidences – the Six Day War, the cancellation of the merger with Sabca and Cobelda because of the Boycott (at last a boycott that benefited me...) – I chose to remain in Israel, I met Ruthy and all my future changed accordingly. Another coincidence occurred in 1973 when I decided to work at Elbit in Haifa leaving Tel Aviv and a rewarding job, because I sensed that I wanted to live in Haifa and educate there my children, in a way of life that suited us much more, as it was not hedonistic like in Tel Aviv. The coincidence was due to the fact that one of my interviewers at Elbit knew me from childhood as I used to return the balls that were thrown out of the basketball court, and this was good enough for a recommendation much more than my MBA as I was told by the interviewer... Elbit was a turning point in my life, when at last I worked in a company where I fitted very well and enabled me to spread out my wings, become a Vice President of a leading high tech company, contributing much to its success, and obtaining financial rewards that enabled me to buy a house at the best neighborhood in Haifa. I took a very high risk when I chose this move, which proved very successful to my future.

The fourth coincidence (or act in a play, stage or age in life) occurred when I decided to start my own career as a consultant and a project manager, in which I succeeded even more than at Elbit, as my success was measured net to me, and I did not have to share it with many others, who deserved it rightfully or wrongfully. I worked from home from 1987 until 2000 in our new house at Denya on Mount Carmel with an inspiring scenery, reinforcing my ties with my wife and children whom I could see very often. Here the coincidence was that my wife helped much a friend after her husband died, the widow who was grateful recommended me when her brother who had a high tech US company looked for a project manager who would manage their mergers in Israel, there was a good chemistry, and I earned in salaries and options (this time I did not buy shares but only received options at no cost) from that mutual connection enough money to live well enough for my pension years, provided that I don't live as my uncle until 104. My uncle retired from a large Bank at the age of 60 and continued to receive his pension until the age of 104, during 44 years much more than the number of years in which he worked for the bank.

To this chapter in my life we can add another coincidence that was detrimental and that I couldn't influence. I devised with Israeli friends, Jews and Arabs, a startup called The Christian Heritage, a museum on the history of Christianity with miniatures of the most famous churches and cathedrals, in Nazareth, the holy city. I wrote the business plan, started to find investors and get the approvals, we had the blessing of the Arab Mayor of Nazareth (a communist) on the holy project and we met the relevant people in the Vatican, without receiving a formal blessing. The idea was that the majority of the million Christian pilgrims who visit Israel every year and in the future possibly millions would visit our museum. The startup would be very profitable, especially for the founders and investors, but also for the town of Nazareth, Christian charitable organizations, the Arab employees and workers who would work on the project, Israel, and all the stakeholders. There was only a minor circumstance/coincidence that we did not foresee (although it was part of the Risks and Prospects) that there will be an Intifada, riots, many casualties, and no investments, especially in touristic startups. Nevertheless, I taught the business case and the business plan in my

courses on Business Management at the University of Haifa, and was courageous enough to tell my students that we failed in this project, and it doesn't matter who was to blame, I assumed absolute responsibility as always, but we are in good company with 99% of the failed startups, but none of the entrepreneurs dares to teach students why, most of the curriculum have only successes as Apple and Microsoft, but no failures as of our startup.

The fifth coincidence occurred when I lost most of my savings conned in a scheme executed by my best friends that conned as well thousands of minority shareholders (and not just me, like I was told that nothing is personal...). This negative event, after three positive events, could be compared to the first coincidence when the European Cairo was burned, but in retrospect both negative coincidences proved to be positive – we left Cairo a year after the burning of Cairo and the revolution that ensued, we could bring with us all our belongings, and riskily receive our money in France and in Israel, and started a new life, not so easy at the beginning (and at the end also - for my parents) but very fruitful in the future, while those who left Cairo in 1956 could not take with them anything. The crisis of ethics changed my life totally, made me a better man, before that - I had stage fright, I never gave a lecture, never wrote books, and after the crisis I changed completely, devoted my time to society, earning less than 10% than before, but with a sense of self fulfillment, contributing to society, teaching thousands of students in Israel and abroad, lecturing before audiences of hundreds in English, French and Hebrew, writing ten books in those languages, articles as well in Spanish and Ladino. It also strengthened my family ties with my wife and children, I met excellent ethical people, as Henri-Claude de Bettignies, Joshua Sobol, Arie Avneri, Henk Van Luijk, Harry Recanati..., far better than the unethical people with whom I severed my relations after I found that they conned me.

The coincidence in this instance was that I worked for a few years as a projects manager in a promising American/Israeli company and I was told that because of my good services I was entitled to purchase shares of the company, although it was forbidden to other Israelis unless they worked for the company. As I saw the huge potential for the company I seized this opportunity/luck/unluck and purchased with almost all my savings shares, dreaming to become a millionaire as some of my friends who seized a similar opportunity. I could not know that at the same time another company of the group that owned a substantial amount of the shares decided to takeover the promising company and allegedly caused the prices to drop by 90% forcing the other shareholders to sell their shares at this ridiculous price and lose all their investment. The Chinese say that every crisis is also an opportunity, I lost my money but gained my vocation and ultimately also won much more money in another project, as was explained before. This loss and the betrayal of my friends opened me to new worlds and vocations, made me much stronger, afraid of almost nothing, and all this happened by coincidence, unplanned, seizing the day.

The sixth coincidence enabled me to start a meaningful academic career. I prefer to refer to all those stages not as luck but as coincidence, as they could have been luck for some people and extreme unluck to others. It goes without saying that the first two coincidences - the burning of Cairo that caused hundreds of European casualties and wounded people, and the Six Day War that caused thousands of casualties, mainly to the Arab side, were very unlucky to the victims. The other three coincidences caused mainly financial losses – the boycott against Israel that brought to the cancellation of the purchasing of Sabca and Cobelda, when I gained from the shares others who sold the shares lost and when I lost from the shares those who purchased the shares won. But the trigger for the sixth coincidence was the sudden death of a colleague who taught projects management at the International MBA of the University of Haifa, Israel. I received my PhD in 2004 at CNAM, Paris, France, in the "esoteric" subject of Business Ethics. When I applied, at the age of 60, to teach this subject at the main

universities of Israel none was willing to give me the opportunity to teach – for some of them I was too old: how can you start a new career at the age of 60 without any experience in teaching?, for some of them I was anathema – I was the first academic in the world who wrote a PhD dissertation on the subject of wrongdoing to minority shareholders, and who won from that – the tycoons who financed the Chairs of the professors and gave them excellent salaries as directors much higher than what they received in parallel at the university, some professors were neoliberals totally opposed to my ideas of humane capitalism and were not eager to let their students to attend any course from a dissident lecturer, some of them were not willing to experiment my new methodology of teaching based on group dynamics and role playing with films and plays on business ethics dilemmas, and some professors as Ilan Meshulam at the University of Haifa wanted to hire me but didn't have the hours available for my courses that varried from 32-60 hours per course, as I thought that 10-15 hours was not enough for teaching such an important course as business ethics and could not change any attitude, although most of the universities, including in the Ivy League, taught if at all Business Ethics in a few hours, as they had to leave enough time for the more "important" subjects, such as marketing, finance, production, mathematics, economics, etc.

All the process of my PhD is woven with a series of coincidences to which I referred in this book – I couldn't attend the most important meeting in which I had to present the draft of my dissertation to my first directeur de these because of a strike of the public transportation in Paris, which was probably one of the main reasons of the antagonism with the professor who decided to disqualify my dissertation. And by sheer coincidence (!) I almost couldn't attend the first meeting with my new directeur de these a few years later because of the same problems with the metro, and when they occur you can't get a taxi either. This time I was lucky enough to find a taxi an hour later and my professor decided to wait for me. Well, this may prove a few things – that the metro is more on strike than on tracks. That if I believed in fate "mektoub" as we say in Egypt – all is written in heaven, I would have lost hope and see my first failure as an omen and don't try to apply for more than a hundred publishers to publish my academic books, and more than a hundred universities to present them my dissertation on ethics to minority shareholders. Finally, when I was waiting for a decision on the date in which I had to defend my dissertation, a very difficult problem a the five members of the Jury were very busy travelling all over the world, I had a premonition that they would chose March 23, the date of the birthday of my mother Pauline who died a few years before and was "watching" me from above, and indeed this was the chosen date, and on this date I felt that she was there assisting me to answer rightly.

A few days before the start of the summer semester of the Business Management School at the University of Haifa, I received an urgent call from my friend Professor Ilan Meshulam, to whom I proposed my course, telling me the sad story of the premature and sudden death of a colleague (all three of us worked in the past at Elbit) who was about to teach his course on projects management at the International MBA in English. The International MBA was an international venture, experimenting a model of cooperation between Palestinians and Israelis based on joint ventures that would ensue from this course between the students who would study together for all the MBA program in English. This project was funded by international organizations provided that it would comprise 50% Palestinians from Gaza, the West Bank and East Jerusalem, 25% Israeli Arabs, 25% Israeli Jews. The rationale was that Israeli Jews can attend MBA programs on their own, but Arabs cannot afford to pay the high tuition fees for an MBA. Everything was fine at the beginning, as long as the talks were only on business issues, but when the discussions started to focus on Nakba/Naksa there were arguments, shouting, passions, that luckily did not harm the friendship of all the participants of the program. Meshulam asked me at first to teach projects management, but I refused as I was not an expert on the matter.

I proposed to teach my course on Business Ethics and promised to adapt it to the 32 hours available for the course. My courses existed in Hebrew and English anyhow, my films were all in English, so also most of my cases and it was no problem for me to be ready for the tight dead...line of the course. The course was a success, I got very good reviews, I taught the course to the other classes of Palestinians/Israelis until the program ceased. To those who accuse us of Apartheid we can show the success of the course, that could have continued if they would restrict discussions only on business issues and joint ventures and not on the insolvable questions of the Palestinian conflict. I never talked in the classes or outside of them on political issues, and the Palestinians were very cooperative in the group dynamics, in role personification on All My Sons, Wall Street, Erin Brockovitch, but however I didn't include The Merchant of Venice in my course (not also when I taught at Insead), as I didn't want to reinforce prejudices in case there were some. The Jews and Arabs spoke openly on the problems of corruption in Israel and Palestine, which were much more accute in the Arab territories.

From this course and the opportunity that arose from the coincidence of the death of my colleague, I started to give courses also in other programs of the MBA school and other courses at the International MBA, courses to the Political Sciences MA, BA courses, 17 classes of the Naval Academy, BA courses designed for the management of large organizations as the Electric Company, Government and Municipal organizations, Police Officers, but I gave also courses on sustainability, business administration, globalization, leadership, business plans, social responsibility, social and economic justice, and others. All that at the University of Haifa, but after the crisis of 2008 and the publication of my book, the first of its kind, on Business Ethics by the University of Jerusalem, I gave also courses at the MBA programs of the Technion, the International MBA programs of the Tel Aviv University, Israeli colleges, and in 2006 also at Insead in Singapore. The courses were received well by the students, I received the highest grades at the University of Haifa and very good grades at other universities as well. I taught successfully for 10 years at the universities and colleges until 2014. If I didn't have this opportunity I could have failed in my attempts to teach, or maybe it would have taken longer.

And this brings us to the seventh coincidence, which could compare to the seventh and last age of Shakespeare, but in my case could be also a new beginning. In 2014 I lost almost all my hearing, this was an unfortunate coincidence, but which corresponded to my heredity. I had to resign from teaching, as all my courses were based on group dynamics that cannot work if your hearing is not well, even with the best hearing aids. I cannot participate also in meetings, especially if there is a lot of noise, and in Israel in the meetings and sometimes in the classes also there is a lot of noise. So, what can you do if such an unlucky event occurs. You have to bite the bullet - faire contre mauvaise fortune bon coeur. I wrote two books, this book and another book "Ethics Pays" proving that the most ethical countries receive the best grades on all the parameters, and vice versa. I have ceased to write articles and participate in forums on ethics, to deal on current ethical issues, on social and economic justice issues, and focus my activities in more generic issues, most of them not related uniquely on business ethics, but on more general, cultural, linguistic, drama, films, literature issues. It works well and maybe out of this coincidence we would find new ways of expression, as you have to keep busy whatever the circumstances are!

Well, I don't admit that I am in the last scene of the play, in my second childishness and mere oblivion, sans teeth, sans eyes, sans taste, sans everything. Shakespeare, who wrote it died at the age of 52, and wrote, staged and played as if he died at the age of 104. I am almost 20 years older and feel in the prime of my life, and Shimon Peres and Itzhak Navon our former

presidents who are 20 years older than me are very active as well. You decide when to quit the stage and you should act as if today is your last day on earth – working very hard day and night in order to finish another book, see another play, visit another country. On the other hand you should act as if you'll live forever – starting to write new books, conveying to future generations your insights, as you don't know when you'll be left sans everything, when the final coincidence will occur!

A **coincidence** is a remarkable concurrence of events or circumstances which have no apparent causal connection with each other. The perception of remarkable coincidences may lead to [supernatural](#), [occult](#), or [paranormal](#) claims. Or it may lead to belief in [fatalism](#), which is a doctrine that events will happen in the exact manner of a predetermined plan. From a [statistical](#) perspective, coincidences are inevitable and often less remarkable than they may appear intuitively. An example is the [birthday problem](#), which shows that the probability of two persons having the same birthday already exceeds 50% in a group of only 23 persons. Measuring the [probability](#) of a series of coincidences is the most common method of distinguishing a coincidence from causally connected events. "The mathematically naive person seems to have a more acute awareness than the specialist of the basic [paradox](#) of [probability theory](#), over which philosophers have puzzled ever since [Pascal](#) initiated that branch of science [in 1654] The paradox consists, loosely speaking, in the fact that probability theory is able to predict with uncanny precision the overall outcome of processes made up out of a large number of individual happenings, each of which in itself is unpredictable. In other words, we observe a large number of uncertainties producing a certainty, a large number of chance events creating a lawful total outcome." *Arthur Koestler, [The Roots of Coincidence](#)*

COMMENTS ON PLAYS SEEN IN ISRAEL, LONDON, PARIS, NEW YORK & BERLIN

The reader can find details on the books, plays, playwrights, actors, directors, theaters, and festivals on Wikipedia, Encyclopaedias, Amazon, Local Videos & Cory's websites, Plays/Festivals/Theaters/Playwrights/Actors/Directors websites

I Am Reading BOOKS on Theater - The Fireside Companion to the Theatre, History of Drama and the Theater, Stella Adler on Ibsen, Strindberg and Tchekhov (see also biographies of playwrights and actors). See also [Broadway Digital Archive](#), with a list of videos of hundreds of Broadway classical plays.

I have read many books on theater, playwrights, actors and directors, and have read hundreds of plays in many languages (see Plays above). I was a member of the Board of Directors of the Haifa Theater and prepared a [strategic planning for the theater](#), that was rejected by the Mayor. I have written a play Nelly's Choice that was [published in France](#) and extracts of it in Hebrew can be seen [on Cory's website](#). The full play is at the Haifa University library. Nelly Doron, the first full version of the play, was published in Cory's eBook Social, Economic and Governmental Justice: Essays, Articles, and the play Nelly Doron. The eBook can be downloaded free of charge from the libraries of the University of Haifa, Carmel Academic Center, from the websites of Ometz Ethical Organization, Transparency International Israel, and [Cory's website](#). Review of the play by Joshua Sobol, one of the greatest world's playwrights, in Hebrew, French and English is on Cory's website. The play was performed at the Hebrew University of Jerusalem on July 30, 2008. Every year I see about 20 plays, when abroad I go every night to the theater. I see also about 20 Lectures every year in Haifa and Tel Aviv on art, music, theater, films, poetry and literature, economics, business, social protest, politics, history, geography, philosophy, etc. For links to theater performances, plays and plays videos see the chapters: Plays, Cinema & Films.

Israel has become a paradise for theater lovers, with at least 10 theater groups and many fringe groups, but also dozens of theater halls all over the country where the repertory groups perform, performing plays of the ancient Greeks and Latins, classics, modern, avant-garde, Israeli, European, American and International playwrights. Joshua Sobol is an Israeli playwright and one of the best playwrights in the world. He is my friend, and I have read almost all his dozens plays and wrote a review on them, and of course saw all his plays performed in the last few years. Sobol also wrote a very favorable review of my play Nelly's Choice. The hub of all the theaters is Tel Aviv, one of the most cultural cities in the world, but Haifa has also a theater (I was a director in this theater for a number of years), showing its repertory but also hosting most of the other theaters. So, I saw during the period of 2011-2013 (it is just a sample) more than 60 plays in Haifa, but also in Tel Aviv and New York – an average of at least 20 plays a year. There were times when I saw much more plays, traveling for months to Europe and the US and going to the theater every night. I had for many years a subscription to at least two theaters for all my 5 family members with an extra seat for one of their friends, to a philharmonic orchestra – 10 concerts, to 10 folklore music performances, 10 chamber music subscription, to 20 lectures a year, watching at least 100 films a year at the cinematheque/cinemas and 50 films at the Haifa film festival, going also occasionally to jazz, fringe, ballet, opera, and of course watching TV.

I never see reality programs or TV series, almost never see the news, never watch programs with commercials, and when I am at home I see on cable TV two good films a night. During the years 2011-2013 I saw among others: The servant of two masters by Goldoni, Yerma by Lorca, [A view from the bridge](#) by Arthur Miller, Moris Shimel by Levin, [Les fourberies de Scapin](#) by Moliere, Ghetto by Sobol, [The Caucasian chalk circle](#) by Brecht, All my sons by Arthur Miller, [Art by Yasmina Reza](#), [An Ideal Husband](#) – an adaptation by Sobol of Oscar Wilde, Revizor by Gogol, [Sei personaggi in cerca d'autore](#) by Pirandello, Ivona Princess of Burgundia by Witold Gombrowicz, Gott Mensch and Teufel by Gordin in Yiddish, L'ecole des femmes by Moliere, Caviar and lentils by Scarnicci and Tarabusi, Once there was a Hassid by Dan Almagor, Race by Mamet, Le prenom by Delaporte and de la Patteliere, [The Lover](#) by Pinter, A pigeon and a boy by Meir Shalev, Suitcase Packers by Levin, Makolet by Mittlepunkt, [Richard II](#) (I studied it at the university), [Richard III by Shakespeare](#), [Lend me a tenor](#) by Ludwig, The merchant of Venice by Shakespeare, [A doll's house](#) by Ibsen, They shoot horses, don't they? By McCoy, [Arsenic and old lace](#) by Kesselring, Mirale Efrat by Gordin, Kazablan by Ygal Mossinsohn, The Good soldier Schweik by Hasek, and many other plays by classics and Israelis.

I have a problem with Broadway plays. In my many visits to the city in the past I went to the theater every night and paid reasonable prices for the best seats. I stayed at the best hotels and paid reasonable prices, a full breakfast cost in the eighties one dollar..., New York was affordable to theater lovers. However, in the last ten to fifteen years, tickets have reached the outrageous price of \$500 for the best seats, a good hotel cost at least \$600 per night, a visit to New York for a week or two may amount for a couple to \$10,000 - \$20,000, even if you don't reside in the best hotels and don't purchase the best theater seats. But, if you are resourceful, you can go to off Broadway shows at reasonable prices, and see excellent plays as I saw in 2011 - musicals on the life of Bessie Smith and Danny Kaye, Freud's Last Session by Marjorie Deane, went to a theater festival and saw Mo Lo Ra of the South Africa Theater and The Temple of the Golden Pavilion of the Japanese Theater, and saw on Broadway Rain, a Tribute to the Beatles.

To illustrate the plays that I have seen in the best theaters in London, Paris, New York and Berlin in the last few years we brought a few examples: In September 2006 in New York: The times they are a-changing – a musical on Bob Dylan's songs, The wedding singer, Losing Louie – on the assimilation of a Jewish family, Jewtopia – Jewish humor, WASPs in bed, The history boys, Arms and the Man by Shaw (in Seattle), and also La Boheme at the New York City Opera, and at Avery Fisher Hall – the New York Philharmonic Orchestra, Lorin Mazel conducting, with Mahler's symphony no. 4 recorded live. In December 2014 we saw in New York very good plays, most of them on Off Broadway – Side Show, Disenchanted, Absolution, an excellent Wiesenthal, The Oldest Boy, a very good musical Motown, A Particle of Dread, A Delicate Balance by Edward Albee with Glenn Close. On the average there is a deterioration in the quality of plays and musicals that I see in New York, although I do not travel often to New York as I used to in the past, but every few years, so my impression is not an objective impression.

In June 2009 I saw in London excellent plays, as the London theaters exceed by far their cousins in New York: at Shakespeare's Globe Theater we saw an unforgettable Romeo and Juliet, at the National Theater we saw Phedre by Racine with Helen Mirren, directed by Nicholas Hytner, we saw Stoppard's Arcadia, Sondheim's A little night music, Harwood's Collaboration on the relations of Richard Strauss and Stephan Zweig his Jewish librettist, and Taking Sides on the denazification of Wilhelm Furtwangler. Sometimes you have excellent surprises as Duet for One, which we saw on the first row of Vaudeville Theatre with Juliet Stevenson and Henry Goodman. I enjoyed also light comedies such as England People very

nice at the Olivier. 8 plays in a week, with such excellence, what a treat! I am sorry that I do not have the opportunity to see London plays as I used to in the past, but subjectively I can say that they are as good as before.

With all due respect to New York and London theaters, I enjoy the most going to the theater in Paris, as I see plays in my mother tongue and enjoy all kinds of theater. I have probably seen hundreds of plays over the years in Paris, sometimes seeing as much as three plays a night. I know practically almost all the important theaters, but go often to Fringe Theater in tiny places of 20 seats. In March 2010 for example I saw at the Theatre de Paris - Seznec, about a famous trial with my favorite director Robert Hossein – this time I didn't sit next to him as in Julius Caesar, but Hossein came after the play and talked to the audience, answering their questions. At La Pepiniere I saw two plays one after the other – Promenade de sante and a musical – Non, je ne danse pas. At the Comedie Francaise (how not) I saw one of the best comedies by Corneille – L'illusion comique, directed by Galin Stoev. Every time I go to the Comedie Francaise, I have a sense of elation. This is the theater where I feel the most in my element, everything is perfect there. Even if you can't hear well, the Comedie has special days where you can read the text in subtitles, and of course you have earphones, but even better – you pay for yourself and your companion tickets at half price in the best seats, because you are handicapped. And this isn't only at the Comedie, it is also at Chaillot Theater and all over France. There are endless stories that can be told on the theaters of Paris, the funniest is maybe, when I went to a musical on the songs of Mistinguett with Zizi Jeanmaire, one of the leading singers and dancers in France, I sat as usual at the best places and was very well dressed as I came directly from business meetings. Zizi sang the famous song – Je cherche un millionnaire – I am looking for a millionaire. And so, from all the spectators, she chose me, sat on my lap, and asked me if I were a millionaire, and if I wanted her. I was exhilarated, as it was quite a long way from my humble beginnings at the vocation school in Israel, a long time ago. I enjoy all kinds of theater – classic, modern, musicals, sometimes even kitsch, concerts, ballet, jazz, standup, in large and well-known theaters as the Comedie Francaise or Le Casino de Paris, but also in tiny theaters or small ones.

I went also in 2010 to the Casino de Paris, the largest Parisian musical to see Gala pour Haiti, a gala where the best French actors, musicians and singers came to raise money for Haiti. I saw at the Rond-Point des Champs Elysees, the closest theater from my hotel, where I used to come in the dozen times when I was in Paris in the last 20 years, at the Salle Renaud-Barrault (the same famous actors that I saw during the Students' Revolution of May 1968): a delightful comedy Les nouvelles breves du comptoir. At the Comedie des Champs Elysees (also near "home/hotel") I saw one of my favorite plays by one of my favorite playwrights – Colombe by Jean Anouilh, directed by Michel Fagadau, with the excellent actors – Anny Duperey, Sara Giraudeau and Rufus. At the Madeleine, all in a walking distance – I saw Ibsen's A Doll's House with the famous actor Audrey Tautou, which was a very moving Nora, and with Michel Fau who also directed. Nearby, at the Madeleine church although it was freezing and the church was not heated, I heard a beautiful concert with the fantastic Les violons de Paris – Vivaldi's the four seasons, Ave Maria by Schubert and Gounod, Aria by Bach, Canon by Pachelbel and Albinoni's Adagio. Finally, at the famous music hall Follies Bergere, I saw the musical Zorro by Clark and Edmundson, with music by The Gipsy Kings. In December 2014 I saw Un chapeau de paille d'Italie, a lovely comedy by Eugene Labiche at the Comedy Francaise, a tedious musical Mistinguett about the life of one of my most beloved singers Mistinguett with a mediocre actress and a mediocre show, an exhilarating review Ca swing chez Maxim's on Les freres Jacques, excellent plays as Le rois se meurt by Ionesco at the Theatre de Paris with Michel Bouquet, Moliere's Georges Dandin at the Comedie Francaise, La colere du tigre with Claude Brasseur and Michel Aumont at the Theatre Montparnasse, and mediocre plays although with excellent actors as Novecento with Andre Dussolier and Kinship with Isabelle Adjani. My impression is that the quality of the plays in Paris has

remained as high as before since the days where I first saw plays in Paris in 1967, then occasionally in the seventies and eighties, every month or so during most of the nineties, and quite frequently in the beginning of the new century.

Ruthy and I spent a fantastic fortnight in Berlin, one of the most beautiful and attractive cities in the world. I liked very much the city, but haven't visited it after I studied there at the Goethe Institut in 1967. On the occasion of the Insead Alumni reunion in 2010 I visited the city once more. I liked the people, the architecture, the prices for hotels, food and culture were very reasonable. After the reunion we stayed for another 10 days, and every night we went to the theater. We wrote already about the excellent Brecht and Weill's Dreigroschenoper at the Berliner Ensemble, where we saw also Mutter Courage und ihre Kinder by Brecht. We saw also Der Besuch den alten Dame by Duerenmatt at the Maxim Gorki theater (most of the cultural life was at the old East Berlin, which was now the middle of the city). At the Deutsches Theater we saw 3 plays – Faust I, by Goethe, directed by Michael Thalheimer, Krankenzimmer Nr. 6, by Tchekhov, directed by Dimiter Gotscheff, and Der Schmerz by Marguerite Duras. We saw a ballet – Shut up and Dance! at the Staatsballet Berlin, a concert at the Staatsoper Unter den Linden with the Staatskapelle Berlin conducted by Daniel Barenboim – a concert of Schumann's works – the best concert I have ever seen, everything was perfect, the concert hall, the composer, the conductor and the orchestra. The concert held on June 1, 2010, was in celebration of Schumann's 200th birthday. Young German cellist Marie-Elisabeth Hecker performed the cello concerto, and the Staatskapelle Berlin performed the first and fourth symphonies. Schumann's cello concerto was played in the past by [Jacqueline du Pre](#), also a young cellist. She was the wife of Barenboim, who conducted. Finally, we saw a comedy on Wilhelm Busch – Helena, Max & Co., and at Dresden Opera – Verdi's Macbeth. It was an unforgettable visit! The three European capitals of culture – Paris, London and Berlin – are unbeatable, and I enjoyed every moment.

PLAYS SEEN IN ISRAEL/NEW YORK IN 2011-2013

60+ Plays as follows:

In Israel:

The Mother-in-Law by Andrew Bergman, Habima Theater

The Servant of Two Masters by Carlo Goldoni, Cameri Theater

Yerma by Federico Garcia Lorca, Herzlyia Ensemble

Alma Mahler with Adi Etzion Zak and Yonathan Zak

A View from the Bridge by Arthur Miller, Beit Lessin Theater

Moris Shimel by Hanoch Levin, Habima Theater

Les fourberies de Scapin by Moliere, the Khan Theater

Ghetto by Joshua Sobol, Cameri Theater

The Caucasian Chalk Circle by Bertolt Brecht, Cameri Theater

Tashah by Yoram Kaniuk, Haifa Theater

The Road to Damascus, by Hillel Mittelpunkt, Habima Theater

Argentina by Boaz Gaon, Haifa Theater

All My Sons by Arthur Miller, Cameri Theater

Art by Yasmina Reza, Haifa Theater

Difficult People by Yosef bar Yosef, Haifa Theater

Israel Journal by Ronny Sinai, Haifa Theater

The Aristocrats by Edna Mazia, Cameri Theater

Sof Tov (Happy End) by Anat Gov, Cameri Theater

An Ideal Husband by Joshua Sobol, adaptation of Oscar Wilde's play, Cameri Theater

Revizor by Nikolai Gogol, Gesher Theater

Six personnages en quete d'auteur by Luigi Pirandello, Gesher Theater

Ivona, Princess of Burgundia by Witold Gombrowicz, Gesher Theater

Gott, Mensch und Teufel by Yaakov Gordin, The Yiddish Theater

L'ecole des femmes by Moliere, Haifa Theater

Aharon yameyha, Her Last Day by Gadi Inbar, Beit Lessin Theater

Caviar and Lentils by Giulio Scarnicci and Renzo Tarabusi, Premiere at Habima Theatre

Next to Normal, musical by Brian Yorkey and Tom Kitt, Premiere at Habima Theatre

Once There Was a Hassid by Dan Almagor, Haifa Theater

Race by David Mamet, Haifa Theater

Le Prenom by Matthieu Delaporte and Alexandre de la Patteliere, Beit Lessin Theater

The Lover by Harold Pinter, Cameri Theater

A Pigeon and a Boy by Meir Shalev, Gesher Theater

Something to Die for/The Suicide by Nikolai Erdman, Haifa Theater

Suitcase Packers by Hanoch Levin, Cameri Theater

Makolet (Grocery Store) by Hillel Mittelpunkt, Cameri Theater

Ulysses on Bottles by Gilad Evron, Haifa Theater

Richard III by William Shakespeare, Cameri Theater

Richard II by William Shakespeare, Cameri Theater

Life is not a movie – Greta Garbo, by and with Adi Etzion

Prima Donna by Jeffrey Hatcher, Gesher Theater

Lend Me a Tenor by Ken Ludwig, Cameri Theater

The Merchant of Venice by William Shakespeare, Habima Theater

Nora/A Doll's House by Henrik Ibsen, Beer Sheva Theater

Max and Me by Hillel Mittelpunkt, Beit Lessin Theater

They Shoot Horses, Don't They? By Horace McCoy, Cameri Theater

Arsenic and Old Lace by Joseph Kesselring, Habima Theater

Kizuz (Offset) by Ilan Hatsor, Cameri Theater

'Night Mother by Marsha Norman, Herzlyia Ensemble

A Family Affair by Edna Mazya, Cameri Theater

Mirale Efrat by Yaakov Gordin, Habima Theater

Horses on the Highway by Savyon Liebrecht, Beit Lessin Theater

Then, Prague by Hillel Mittelpunkt, Beit Lessin Theater

Kazablan by Ygal Mossinsohn, Cameri Theater

A Visitor's Guide to Warsaw by Hillel Mittelpunkt, Yiddishspiel, in Yiddish

Dfukim by Zadok Zemach, Haifa Theater

The Good Soldier Schweik by Jaroslav Hasek, Habima Theater

And other plays

THEATER IN NEW YORK – JULY 2011 – 6 Plays

The Devil's Music – The Life and Blues of Bessie Smith, Musical, St. Luke's Theater

Freud's Last Session, Marjorie S. Deane Little Theater

Mo Lo Ra, South Africa Theater, Ailey Citigroup Theater

The Temple of the Golden Pavilion, Japanese Theater, Rose Theater, Lincoln Center Festival

Danny (Kaye) and Sylvia, St. Luke's Theater

Rain, a Tribute to the Beatles, Atkinson Theater

THE UNBEARABLE LIGHTNESS OF SLANDERING ISRAEL ON THE THEATER

I would like to share a personal dilemma on reacting to slandering Israel in the theater. In 2014, I organized a tour to Provence with my friends. In the first five days of the tour, the group stayed in Avignon, and those who wanted attended the famous festival there. For decades, I wanted to attend this festival, and now at last I had the opportunity to do so. I ordered tickets for every night and chose plays in German, Spanish and French. The plays were under average, but I prefer not to blame the festival as perhaps I didn't choose the right plays. When I went to see the play in Spanish with young Chileans actors about the last day of Allende's life, I noticed that they did not treat too hard Pinochet, and I wondered why, because I was always a fierce opponent of Pinochet's regime, of the murder of thousands, torturing and incarcerating tens of thousands. Pinochet was the dictator of Chile from 1973 to 1990, ruling the country by terror, who introduced a neo liberal regime, implementing a la lettre all what Milton Friedman told him to do. Suddenly, before the last scene, the leading actor stops the play in Spanish and tells the audience in French that he wants to speak about the atrocities of Benjamin Netanyahu and Israel towards the Palestinians, stating bluntly that the Israeli prime minister enjoys killing Palestinian children (with the worse sexual allegations). I was astonished and couldn't believe this.

This actor does not speak about the atrocities in Chile during Pinochet's regime as this is the topic of the play, nor about Syria where hundreds of thousands of civilians were killed today, nor about the atrocities in Sudan, Iraq, Afghanistan, surely not about the atrocities that the terrorist Hamas regime does in Gaza to their own people. The actor prefers to speak about Israel (and implicitly the Jews) killing on purpose poor children. I had one of my worst dilemmas – what should I do? Stand up and refute those anti-Semite allegations, totally convinced that all the children killed in the war were not killed on purpose but because the Hamas launched thousands of rockets towards Israel trying to kill innocent civilians and Israel retaliated by firing back the sites of the launching, that Hamas has chosen to fight from civilian neighbourhoods, because they wanted to show the 'atrocities' of Israel, and of course not caring about their people's lives. To tell all that in the middle of the play in French or Spanish was impossible. I could leave the theater, but I wanted to see what would be the reaction of the public. The public didn't applaud and remained silent, but I remained in a state of outrage until the end of the play and far beyond. I wanted to complain to the management of the Festival, but didn't do it. I finally chose not to react, because it would only promote the mendacious propaganda against Israel.

And I thought of the Jews who started to hear such anti-Semitic remarks and lies in the theater, in films, on the radio, at school, at the universities, in the streets, from the officials, during the early years of the Nazi regime and couldn't react. I thought that probably the gangrene of anti-Semitism has become widespread, if in a friendly country like France, a Chilean actor coming from a friendly state to Israel, the most ethical country in Latin America, that has suffered from similar fascist lies and propagandas, dares to speak in such a manner about an Israeli prime minister elected democratically by the only democratic state in the Middle East (although I haven't voted for him but to the Labor party). Why this actor didn't speak about the atrocities of some Arab or Muslim regimes, was he afraid that his fate would be like the fate of Charlie Hebdo (a few months later), those people kill for a caricature and the democratic Israel does not react against slander, or has it become politically correct to tell lies about the Jews like the Nazis did a few decades ago. The "courageous" actor (it is

interesting to learn how his parents reacted against Pinochet, were they silent as most of the Chileans, what kind of courage is needed to talk today against Pinochet, and even better against the Israelis) knew that it has become bon ton to speak so against the Jews and the Israelis, he knew that although he lies he wouldn't be sued and nothing would happen to him. He knew that the European journalists who covered the war in Gaza were afraid to tell the truth about the civilian shield of the Hamas because they would be murdered by this terrorist regime who ruled Gaza in a retrograde, fundamentalist and undemocratic regime, wanting to annihilate Israel, and investing the billions that they receive not in improving the welfare of their citizens but in a hopeless war against Israel. Hamas, the terrorist Islamic fundamentalists murdering civilians in Gaza and Israel and involved in terrorist attacks against Europeans are OK, but the democratic Europeans Israelis are murderers of children? And all this said at an international theater festival that pretends to promote humanistic ideals... I have not reacted, rightly or wrongly, have I acted cowardly, was I afraid that I would sound ridiculous, that it would only worsen the situation? What would you do in my place?

CORY'S FAMILY ON STAGE

Finally, in a much lighter tone a few words on the theatrical talents in our family. Although I enjoy most reading and seeing plays and films, and my first work was a five acts classical play, I never learned acting and never played professionally. I mentioned earlier that I didn't want to become a metalworker when I learned at the primary school. But at the end of the eighth year when we finished school I was given the leading role, not because I was very popular, being called a dissident and treated as in Soviet Union accordingly – I was not sent to Siberia but my relations with the teachers and pupils were frozen nevertheless, but because I could learn by heart all the role and not get confused with the hard words. However, the animosity was so great that a week before the premiere, they took from me the leading role and gave it to another pupil who, to say the least was not very erudite. He tried very hard to pronounce the words correctly but time and again when he had to say: "when I was a baby I sang so well that they thought that I'll be a tenor", he kept saying tanour instead of tenor. In Hebrew, if you don't write down the vowels you can say tanour instead of tenor, with two caveats – he never heard before the word tenor, and it goes without saying that he never heard an opera, and tanour means oven in Hebrew. So, they had quite a problem and on the opening night they gave me back my role in order to save the school being the laughter of all our village. The headmaster has invited the class of the "sabras"/Israeli borns of the other school to see our play, and it was the first time that I saw the guys (and dolls) who were to be my best friends in the two first years of high school. They invited us to watch their play – The Snow Queen, which was based on the music of Grieg and Peer Gynt. When I saw their play it was for me a revelation – it was the first time that I have ever heard classical music, furthermore, not counting the first play that I saw in Cairo – L'Aiglon by Rostand, I have never seen other plays not in Cairo nor in my Israeli village, and this time I saw a normal play (not the ridiculous caricature in which I played). I thought with envy that this was to be my future – hear classical music (which I started seriously to like only four years later) and going to the theater which I started to see only a couple of years later when we moved to Haifa.

I have already mentioned that one of the plays I like the most is The Threepenny Opera, I have seen it several times on stage and in films (including Pabs' film of 1931 and the play in Berlin). In one of those times, we sat on the first row, as I like to be within a spitting distance of the actors. Before the show the actors came to me and asked me if I would like to be the priest who marries Polly Peachum to Mack the Knife. I agreed although my wife was afraid that I would do a "fadiha"/Arab word for blunder. The play begins and the actors say – "well, we have a problem, the priest has not come today and we have to marry Polly and Mack, otherwise we cannot continue with the play, who wants to be a volunteer?" They come to me and I agree, they give me a priest dress and I start to marry the actors, but I decided to make fun of them, so I asked them all kinds of personal questions, I asked for a bribe, I wanted to kiss first the bride and so on. The public was hilarious, they thought that it was part of the play, the actors were confused (they never experienced such a thing before with the other volunteers), Ruthy was flabbergasted. Finally I pitied them and returned to my place with an applause of several minutes. The actors were delighted and told me in the intermission that all the other priests stood there like dummies, and they asked me where have I studied acting. It was my first and last experience in acting, and it was in one of the plays/musicals I love most.

I forgot to mention that until the age of fifty I had stage fright, never gave a lecture, and even when I had to greet an employee for his birthday in a reunion I was covered by cold sweat. When I organized for my wife a surprise party with a one hour show I had to ask a friend to be a conferencier as I was afraid to speak in pulic even before my friends. All that disappeared after 1994, after the traumatic experience of losing all my savings by a fraud

conceived by my best friends. After they tried to intimidate me with threats on my life, flat tyres, detectives, tapping, etc., I lost all shame, had the courage to fight back all the crooks and the tycoons who stood behind them, wrote a play, a novel. I wrote a PhD dissertation, academic books, articles, giving courses at seven universities in Israel and abroad, elected as the best professor, giving lectures to the most sophisticated forums before audiences of more than a hundred persons, without one blunder, without stage fright, with a full confidence in my abilities, knowing exactly what I was going to say in Hebrew, English or French, enthusing my public, feeling perfectly well. I leave for the psychologists to explain how it happened, but it is a fact, and it changed my life from one end to the other, a positive change that made me a better man, so this "rabbegeld"/in Yiddish learning fee was worthwhile paying, as ultimately I earned three times more than what I have lost, accomplished in my life (in extremis) achievements that I never thought I was able to achieve, while keeping excellent ties with my family, wife and children, and starting new connections with excellent friends much better and loyal than the previous ones.

My children didn't suffer from any such inhibitions, Joseph addresses large audiences naturally and is known as one of the best professors and lecturers, Amir addresses throughout the US in English business audiences with perfect confidence, and Shirly teaches the technology in which she excels to professionals all over the country. It all started presumably when Joseph was the playwright and director for his high school final play and Amir did the same but also act in the leading role. Both plays were very successful and the Corys brothers got quite a renown in the school in which both of them studied for 12 years. Shirly had a problem as she was measured from the beginning according to the renown of her brothers and she had to pave for her her own path. She was an excellent student like her brothers and very active socially like them, but when she was about to finish school she didn't want to direct or write the final play. Another student did it quite successfully and Shirly choreographed and danced a dance of 15 minutes which was to conclude the evening. *Mann tracht und Gott lacht/l'homme propose et Dieu dispose* – fate or God decided otherwise. The headmaster who heard that the play made laugh of him and the teachers wanted to see the script, the students refused to comply and so the play was not shown, to the scandal of all concerned, as it was the first time in the almost hundred years of the school that the students didn't stage a play. On the last moment the headmaster came to Shirly and asked her to perform her dance with her friends instead of the play. Shirly asked her friends and when they agreed she agreed also, and thus, the tradition was kept and the three Corys staged the final show of school. Shirly thought that she should persevere in dancing, trying to dance on Broadway, but luckily she chose to study computers, and she/her bank account don't regret it.

Although I am not an actor, the reader can learn from this book how I am an an eager reader of plays, of watching plays on stage, on TV, and on DVD, and especially how the first book that I have ever written was a play "Nelly Doron", written at the advanced age of 50+. If my aunt started to paint excellent impressionistic paintings at the age of 80+, I can say that in our family we surprise ourselves with talents that are discovered when we are old, like good wine that improves over the years. I despise the companies that fire employees at the age of 50 because they are "too old", while nowadays 50 is prime age, when I started to write academic books, a novel and a play, at the age of 60 I started a very rewarding teaching career at several universities, at the age of 70 my in-law received a Nobel Prize and since then he is travelling all over the world lecturing and meeting personalities, at the age of 80+ Shimon Peres was elected President of Israel and worked around the clock successfully, at the age of 90+ our former President Yitzhak Navon lectured and travelled, and even wrote an excellent autobiography, and finally at the age of 100+ my uncle (the husband of the "painter") had a fantastic memory and I consulted him often on the history of our family. So, we continue to play on the stage of life!

MY BEST MUSEUMS IN PARIS, LONDON AND NEW YORK, MUSEE D'ORSAY

The reader can find details on the books, on the painters/sculptors/museums on Wikipedia, Encyclopaedias, Amazon/Local Books websites, Cory's/Painters & Museums websites

I Am Reading the BOOKS - Claude Monet, The art of Egyptian Hieroglyphics, Art of India, Pierre-Auguste Renoir, Max Ernst, Edouard Manet, An history of the Italian Renaissance, Art at the turn of the millennium, History of modern art, Salvador Dali, Art of the XXth Century, Art in Society, Illustrated Encyclopedia of Western Art, The Great Collectors, A Treasury of Impressionism. (see also biographies of great painters, sculptors, artists)

I have read dozens of Art books, mainly on Impressionism, and have seen the best works of art, archeology, displays, architecture, etc., in museums, galleries, churches, mosques, synagogues, and sites in: New York, Los Angeles, San Francisco, Minneapolis, New Orleans, Boston, Seattle, Dallas, Fort Worth, Washington, San Jose, San Diego, Toronto, Lima, Rio de Janeiro, Buenos Aires, Wellington, Sydney, Bangkok, Taipei, Tokyo, Hong Kong, Singapore, Cairo, Nairobi, Abidjan, Johannesburg, Madrid, Sevilla, Barcelona, Montserrat, Cordoba, Granada, Coria, Lisbon, Edinburgh, Monte Carlo, Brussels, Amsterdam, Oslo, Copenhagen, Goteborg, Stockholm, Helsinki, Talin, Saint Petersburg, Frankfurt am Main, Munchen, Geneve, Bern, London, Paris, Berlin, Prague, Budapest, Vienna, Rome, Milano, Napoli, Athens, Corfu, Nicosia, Istanbul, Ephesus, Haifa, Jerusalem, Tel Aviv, Zagreb, Avignon, Aix en Provence, Marseille, Orange, San Diego, San Jose, Carpentras, Orange, Pont du Gard, Arles, Les Baux, Nimes, Saintes Maries de la Mer, Aigues Mortes, Montpellier, Toulouse, Carcassonne, Albi, Pau...

I have a sense of intellectual elation when I visit museums, similar to the elation I sense watching the best plays and concerts, reading the best books and poems, visiting Paris, or writing my novel or some of my case studies. my most favorite painters are the [Impressionists](#) and especially Renoir, but also Monet, Manet and Van Gogh. I sense a great sympathy to the painters and the models, as though I participate in the event. My empathy to art is not confined exclusively to the Impressionists, but also to [Rembrandt](#), [Renaissance painters and sculptors](#), much less [romanticism painting](#), like [Gericault's](#) The Raft of the Medusa. I remain indifferent in front of this gigantic painting in the Louvre, but can be moved to tears by a painting of young women or a couple by Renoir, although the subject of the raft is much more tragic than the girls. I can visit the same museum ten times and I still enjoy seeing the paintings of the masters. My favorite museums are: In Paris - [Orsay](#), because I find there [most of the finest impressionist](#) paintings I like, I can spend there hours and hours and visit it every month, although I go there only once every few years. [Orangerie](#) is a [rather small](#) museum but with excellent impressionist paintings, [Rodin's museum](#) is [excellent](#), so is [Marmottan](#), at the [Louvre](#) I feel rather lost – it is an excellent museum but maybe too excellent... Although I don't like much modern art, [Centre Pompidou](#) museum is so good that you can always find there what to see. It bothers me that although I have read so many books on modern art, Picasso, Cubism, I can't enjoy, be moved and understand those painters. Is it mainly a scam, or am I too blind to understand modern art?

In [London I like](#) the [National Gallery](#), much less the British Museum, and I like most [Courtauld Gallery](#). It is amazing how such a small museum is so perfect, and how I remain

indifferent to the huge British Museum. Other good museums are: the [National Portrait Gallery](#), Cabinet War Rooms where I feel a deep empathy to Churchill, Tate Britain and Tate Modern, Victoria and Albert Museum, many others, as you can always find a new one. In New York, [I like most](#) the [Metropolitan](#), [but also MoMA](#), Guggenheim, and the excellent [Frick Collection](#) and Whitney. The 9/11 Memorial Museum – Ground Zero is probably the worst museum I have ever seen. Millions were spent in vain and instead to convey one of the worst tragedies in an emotional way – you feel completely estranged and unmoved. It is beyond the scope of this book to describe all the other museums seen all over the world – however, I enjoyed very much the Provence museums, museums in Rome, Milano, Madrid, Washington, Cairo (where I still remember the mummies I saw with my class), Berlin, Barcelona, Amsterdam (Van Gogh and Rembrandt), Oslo, Saint Petersburg, Athens, Jerusalem, Haifa, Tel Aviv, the Balkans, Frankfurt, Brussels...

The **Musée d'Orsay** is a museum in Paris, France, on the left bank of the Seine. It is housed in the former Gare d'Orsay, a Beaux-Arts railway station built between 1898 and 1900. The museum holds mainly French art dating from 1848 to 1915, including paintings, sculptures, furniture, and photography. It houses the largest collection of [impressionist](#) and [post-impressionist](#) masterpieces in the world, by painters including [Monet](#), [Manet](#), [Degas](#), [Renoir](#), [Cézanne](#), [Seurat](#), [Sisley](#), [Gauguin](#) and [Van Gogh](#).



Orsay Museum, seen from the right bank of the Seine river.

Paintings: major painters and works represented

- [Jean Auguste Dominique Ingres](#) — 4 paintings (the main collection of his paintings is in the [Louvre](#))
- [Eugène Delacroix](#) — 5 paintings (the main collection of his paintings is in the [Louvre](#))
- [Eugène Carrière](#) — 86 paintings including *The painting family*, *The sick child*, *Intimacy*
- [Théodore Chassériau](#) — 5 paintings (the main collection of his paintings is in the [Louvre](#))
- [Gustave Courbet](#) — 48 paintings including *The Artist's Studio*, *A Burial at Ornans*, *Young Man Sitting*, *L'Origine du monde*
- [Jean-François Millet](#) — 27 paintings including *Spring*, *The Gleaners*
- [Jean-Baptiste-Camille Corot](#) — 32 paintings (the main collection of his paintings is in the [Louvre](#)) including *A Morning*, *The Dance of the Nymphs*
- [Johan Barthold Jongkind](#) — 9 paintings
- [Alexandre Cabanel](#) — *The Birth of Venus*, *The Death of Francesca da Rimini* and *Paolo Malatesta*
- [Jean-Léon Gérôme](#) — *Portrait of the baroness Nathaniel de Rothschild*, *Reception of Condé in Versailles*, *La Comtesse de Keller*
- [Pierre Puvis de Chavannes](#) — *Young Girls by the Seaside*, *The Young Mother* also known as *Charity*, *View on the Château de Versailles* and *the Orangerie*

- [Gustave Moreau](#) — 8 paintings
- [Honoré Daumier](#) — 8 paintings
- [Eugène Boudin](#) — 33 paintings including *Trouville Beach*
- [Camille Pissarro](#) — 46 paintings including *White Frost*
- [Édouard Manet](#) — 34 paintings including *Olympia*, *The Balcony*, *Berthe Morisot With a Bouquet of Violets*, *The Luncheon on the Grass*
- [Berthe Morisot](#) — 9 paintings
- [Edgar Degas](#) — 43 paintings including *The Parade*, also known as *Race Horses in front of the Tribunes*, *The Bellelli Family*, *The Tub*, *Portrait of Édouard Manet*, *Portraits*, *At the Stock Exchange*, *L'Absinthe*
- [Paul Cézanne](#) — 56 paintings including *Apples and Oranges*
- [Claude Monet](#) — 86 paintings (the main collection of his paintings is in the [Musée Marmottan Monet](#)) including *The Saint-Lazare Station*, *The Rue Montorgueil in Paris*, *Celebration of June 30, 1878*, *Wind Effect*, *Series of The Poplars*, *Rouen Cathedral*, *Harmony in Blue*, *Blue Water Lilies*
- [Alfred Sisley](#) — 46 paintings including *Inondation at Port-Marly*
- [Armand Guillaumin](#) — 44 paintings
- [Frédéric Bazille](#) — 6 paintings
- [Mary Cassatt](#) — 1 painting
- [Odilon Redon](#) — 106 paintings including *Caliban*
- [Pierre-Auguste Renoir](#) — 81 paintings including *Bal au moulin de la Galette*, *Montmartre*
- [Ferdinand Hodler](#) — *Der Holzfäller* (The Woodcutter)
- [Gustave Caillebotte](#) — 7 paintings including *The Floor Scrapers*
- [Édouard Detaille](#) — *The Dream*
- [Vincent van Gogh](#) — 24 paintings including *Self Portrait*, portrait of his friend [Eugène Boch](#), *The Siesta*, *The Church at Auvers*, *View from the Chevet*, *The Italian Woman*, *Starry Night Over the Rhone*, *Portrait of Dr. Gachet*, *Bedroom in Arles*
- [Paul Gauguin](#) — 24 paintings including *Tahitian Women on the Beach*
- [Henri de Toulouse-Lautrec](#) — 18 paintings
- [Eugène Jansson](#) — *Proletarian Lodgings*
- [Henri-Edmond Cross](#) — 10 paintings including *The Cypresses in Cagnes*
- [Paul Signac](#) — 16 paintings including *Women at the Well*
- [Théo van Rysselberghe](#) — 6 paintings
- [Félix Vallotton](#) — *Misia at Her Dressing Table*
- [Georges-Pierre Seurat](#) — 19 paintings including *The Circus*
- [Édouard Vuillard](#) — 70 paintings
- [Henri Rousseau](#) — 3 paintings
- [Pierre Bonnard](#) — 60 paintings including *The Chequered Blouse*
- [Paul Sérusier](#) — *The Talisman*, *the Aven River at the Bois d'Amour*
- [Maurice Denis](#) — *Portrait of the Artist Aged Eighteen*, *Princess Maleine's Minuet* or *Marthe Playing the Piano*, *The Green Trees* or *Beech Trees in Kerduel*, *October Night* (panel for the decoration of a girl's room)
- [André Derain](#) — *Charing Cross Bridge*, also known as *Westminster Bridge*
- [Edvard Munch](#) — 1 painting
- [Gustav Klimt](#) — 1 painting
- [Piet Mondrian](#) — 2 paintings
- [James McNeill Whistler](#) — 3 paintings including *Arrangement in Grey and Black: The Artist's Mother*, also known as *Whistler's Mother*
- [William-Adolphe Bouguereau](#) — *The Birth of Venus*
- [Cecilia Beaux](#) — *Sita and Sarita (Jeune Fille au Chat)*

MY SON PROFESSOR JOSEPH CORY'S ACTIVITIES IN ARCHITECTURE

I do not paint, but I have designed [graphs and visual displays](#) - [Bus. Plan Graphs Designed by Cory- 1, 2, 3, 4, 5, 6](#) in business plans, that were called by colleagues works of art, I have taken pictures in more than 120 albums, some of them are works of art (see [Cory's website](#)). My son, Dr. Joseph Cory, is a well known architect, specializing in sustainable architecture - [Geotectura](#), whose projects have received an international acclaim as the most pioneering and beautiful buildings of their kind. My son and me cooperated in designing the cover pages of my books, while I brought the ideas of the covers and my son designed them and was in touch with the publishers. Joseph is the artist in the family, familiar with all the museums and painters, and appreciating mostly modern painting. [His PhD dissertation](#) at the Technion, Israel Institute of Technology, Haifa, Israel, was about Frederick Kiesler and Salvador Dali and was named: '[Attempts to Transform the Surrealist Dream into an Architectural Reality](#)', under the direction of Professor Michael Levin. The dissertation analyses the architectural activities of Kiesler and Dali and the influence surrealism had on them, while searching for the features, singled out in the outset of the study, of the surrealistic dream as opposed to reality, in works, sketches, criticism of modernism and descriptions of the difficulties in realizing structures. Emphasis was put on Kiesler's architecture and the influence surrealism had on both his theoretical and constructed work. These two personalities constitute the body of the main study, and most of the initial archive material relates to them. The study analyses the gaps between their surrealistic vision and the manner in which they actually realized their ideas. Surrealism in architecture is not a one-time phenomenon. The phenomenon has contemporary implications, it is a catalyst for creative planning and is not a school but rather a planning strategy of great potential.

Joseph's favorite painter is [Salvador Dali](#), and he even proposed to his wife on the bridge connecting the two towers of Familia Sagrada by [Gaudi](#) in Barcelona. He is one of the most prominent architects in sustainable. His Geotectura studio is an award winning design practice that offers comprehensive services including architecture, interiors and environmental simulations. It is known for being creative and innovative while integrating sustainable design principles within each project. Its projects are based on multi-disciplinary research using an open source design approach and BIM in order to optimize the best results for each challenge. His [Porter's School of Environmental Studies](#), one of his multiple projects, is built according to principles of green design. It is Tel Aviv University's first green building, and the first of its kind in Israel (first [LEED Platinum](#) project in Israel with 92 points!). The project is a living lab of ecological and social values for the community and the environment. It tells the story of the complex sustainability term and simplifies it to the public by strolling along the eco-wall, the ground floor and the roof that present current research of energy, water, soil, vegetation, materials and so on that they can see, touch and learn. The building can absorb changing technology and keep being relevant and attractive for leading researches around the world. The eco-wall is an iconic ever-changing window display for the other universities and visitors and act as a constant social-educational contributor. The U.S. Green Building Council has awarded Tel Aviv University's [Porter School of Environmental Studies](#) its highest distinction, LEED (Leadership in Energy & Environmental Design) Platinum. The Porter Building is the first in Israel, and only one of a few dozen in the world, to receive this exceptionally high measure of its long-term sustainability and environmental consciousness. The building scored 92 out of 110 points, making it only one of 17 other structures in the world to have garnered

more than 90 points towards a LEED designation. Platinum, the highest distinction, is achieved by earning over 80 points. Buildings at only few other universities in the world, including Harvard and Yale, have received the coveted "Platinum" status. It is quite an achievement for the young Joseph to design/build a building which is one of the 17 most sustainable buildings in the world! I am proud that Joseph's and my fields of interests/activities are very similar, as sustainability, social responsibility and business ethics share a lot in common in concept and implementation.

[Joseph is one](#) of the [most innovative](#) in the pioneering field of sustainable architecture, building the [Porter School of Environmental Studies](#) Building at the Tel Aviv University, ranking among the 17 [most sustainable buildings](#) in the world! See also his lecture at [TEDx on green architecture](#).

[JOSEPH CORY](#) - Geotectura studio is an award winning design practice that offers comprehensive services including architecture, interiors and environmental simulations. Established by Architect Dr. Joseph Cory, Geotectura is known for being creative and innovative while integrating sustainable design principles within each project. Geotectura's projects are based on multi-disciplinary research using an open source design approach and BIM in order to optimize the best results for each challenge. The office design buildings that are aiming to reduce the impact of natural resource consumption and green house emission, reduce operating costs, optimize life-cycle economic performance and enhance occupant comfort and health. The research and experiment approach are well integrated within each design challenge taking into consideration how the design will improve comfort, usability and productivity. The projects Geotectura designed for the academic world has delivered a sophisticated and economical result that established a new benchmark for academic buildings in Israel.

Scope of service:

- Sustainable evaluation and analysis in the preliminary design phase
- BIM (Building Information Modeling) integration
- Detailed Design: Conceptual design, Design Development, Tender documentation, Construction Drawing, Design Coordination
- Interior Design



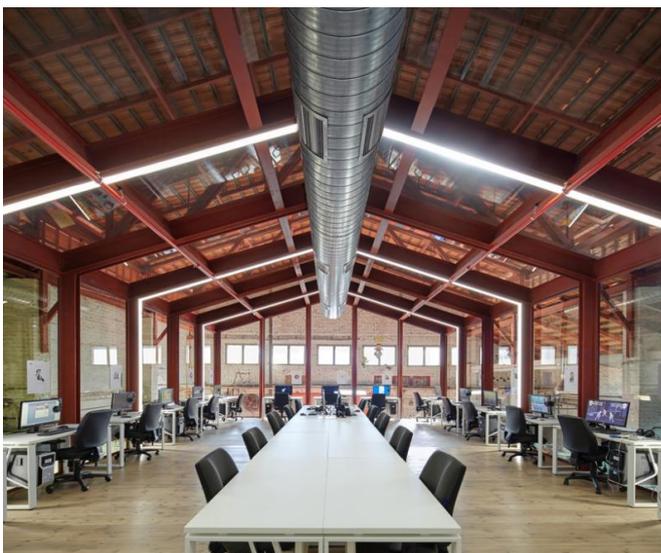
The Porter School of Environmental Studies - Completed (2014)



Solar Decathlon - Completed (2013)



Shenkar College - Under Construction (2015-2017)



Media and Computer Games Labs in Shenkar - Completed (2015)

BEST EUROPEAN PAINTERS AND PAINTINGS, CORY'S 72/123 BEST PAINTERS

If I would have to chose who are [the 100 best painters](#) of all times, what are [the best 100 paintings](#) in the European culture, I would probably chose a similar listing as the one that I have found on the Internet. Wikipedia gives us the list of the 220 best paintings and painters in the West, alphabetically with links to painters and paintings. I concur with most of the list:

1. [Josef Albers](#): *Homage to the Square: Against Deep Blue* (1955)^[13]
2. [Albrecht Altdorfer](#): *The Battle of Alexander at Issus* (1528–29)^[14]
3. [Giuseppe Arcimboldo](#): *The Fire*
4. [Hendrick Avercamp](#): *Winter Scene on a Canal* (c. 1630)^[15]
5. [Francis Bacon](#): *Three Studies for Figures at the Base of a Crucifixion* (1944)^[16]
6. [Hans Baldung Grien](#): *Death and the Maiden* (1517)^[17]
7. [Giacomo Balla](#): *Abstract Speed + Sound* (1913–14)^[18]
8. [Georg Baselitz](#): *Allegory of Art*
9. [Georg Baselitz](#): *The Great Friends'* (1965)^[19]
10. [Max Beckmann](#): *Actors - Triptych* (1941–42)^[13]
11. [Giovanni Bellini](#): *Prayer of Christ in the Garden of Gethsemane* (c. 1465)^[20]
12. [Frits Van den Berghe](#): *Sunday*
13. [Umberto Boccioni](#): *The Farewells* (1911)^[21]
14. [Arnold Böcklin](#): *Spring Awakening* (1880)^[22]
15. [Pierre Bonnard](#): *Backlit Nude* (1908)^[23]
16. [Hieronymus Bosch](#): *The Garden of Earthly Delights* (c. 1500)^[20]
17. [Sandro Botticelli](#): *The Birth of Venus* (1478–1487)^[24]
18. [François Boucher](#): *Marie-Louise O'Murphey* (1751)^[25]
19. [Georges Braque](#): *The Female Musician* (1917–1918)^[26]
20. [Pieter Brueghel the Elder](#): *Landscape with the Fall of Icarus'* (c. 1550)^[27]
21. [Pieter Brueghel the Elder](#): *The Triumph of Death*
22. [Pieter Brueghel the Elder](#): *The Hunters in the Snow (Return of the Hunters)* (1565)^[28]
23. [Gustave Caillebotte](#): *Parisian Street, Rainy Day* (1877)^[29]
24. [Antonio Canaletto](#): *Return of the Bucintoro to the Molo on Ascension Day* (1734)^[30]
25. [Caravaggio](#): *Supper at Emmaus* (1596–1598)^[23]
26. [Caravaggio](#): *The Lute Player* (c. 1596)
27. [Vittore Carpaccio](#): *Miracle of the Relic of the Cross at the Ponte di Rialto* (1494)^[31]
28. [Annibale Carracci](#): *River Landscape* (c. 1595)^[26]
29. [Mary Cassatt](#): *The Child's Bath* (c. 1891)^[29]
30. [Paul Cézanne](#): *Mont Sainte-Victoire* (1897)^[32]
31. [Paul Cézanne](#): *Bathers* (c. 1900)^[33]
32. [Marc Chagall](#): *I and the Village* (1911)^[27]
33. [Jean Siméon Chardin](#): *The Young Schoolmistress* (before 1740)^[34]
34. [China](#): *Clear Weather in the Valley* (12th century)^[15]
35. [John Constable](#): *Salisbury Cathedral* (1823)^[27]
36. [Lovis Corinth](#): *Self-portrait in Front of the Easel* (1914)^{[5][7]}
37. [Correggio](#): *Leda and the Swan* (c. 1530)^[35]
38. [Gustave Courbet](#): *Breakfast at the Hunt* (1858)^[28]
39. [Lucas Cranach the Elder](#): *Adam and Eve in Paradise* (1531)^{[36][37]}
40. [Salvador Dalí](#): *The Burning Giraffe* (1936)^[17]
41. [Honoré Daumier](#): *Ecce Homo* (c. 1849–1852)^[31]

42. [Jacques-Louis David](#): *The Lictors Bring to Brutus the Bodies of His Sons* (1789)^[16]
43. [Edgar Degas](#): *Woman in the Bath* (1886)^[33]
44. [Eugène Delacroix](#): *The Massacre at Chios* (1824)^[14]
45. [Robert Delaunay](#): *Eiffel Tower, Champs de Mars* (1911)^[29]
46. [Sonia Delaunay-Terk](#): *Electric Prisms* (1914)^[38]
47. [Niklaus Manuel Deutsch](#): *Pyramus and Thisbe* (after 1523)^[17]
48. [Otto Dix](#): *Flanders* (1934–1936)^{[39][40]}
49. [Jean Dubuffet](#): *Prosperous country* (1944)^[38]
50. [Duccio](#): *Christ Healing a Blind Man* (1308–1310)^[41]
51. [Marcel Duchamp](#): *Sad Young Man in a Train* (1911)^[18]
52. [Albrecht Dürer](#): *Picture of a Young Venetian Woman*
53. [Albrecht Dürer](#): *Self-portrait* (1498)^[42]
54. [Anthony van Dyck](#): *Samson and Delilah* (c. 1628–1630)^[43]
55. [Thomas Eakins](#): *Max Schmitt in a Single Scull* (1871)^[15]
56. [James Ensor](#): *Self-portrait with Masks* (1899)^[42]
57. [Max Ernst](#): *Attirement of the Bride* (1939)^[35]
58. [Jan van Eyck](#): *The Madonna of the Chancellor Rolin* (1434)^[24]
59. [Lyonel Feininger](#): *Bird Cloud* (1926)^[13]
60. [Lucio Fontana](#): *Concetto Spaziale* (1957)^[19]
61. [Piero della Francesca](#): *Resurrection of Christ* (c. 1460)^[24]
62. [Piero della Francesca](#): *The Birth of Christ* (around 1480)^[26]
63. [Helen Frankenthaler](#): *Mountains and Sea* (1952)^[44]
64. [Caspar David Friedrich](#): *Polar Sea* (1822–1824)^{[45][46]}
65. [Henry Fuseli](#): *Titania Caressing Note with Donkey's Head* (1793)^[22]
66. [Thomas Gainsborough](#): *Mr and Mrs Andrews* (1748–1749)^[35]
67. [Paul Gauguin](#): *Mahana no atua (Day of God)* (1894)^[47]
68. [Théodore Géricault](#): *The Raft of the Medusa* (1819)^[48]
69. [Alberto Giacometti](#): *Portrait of Jean Genet* (1955)^[38]
70. [Giorgione](#): *Sleeping Venus* (1508)^[25]
71. [Giorgione or Titian](#): *Pastoral Concert* (c. 1510)^[26]
72. [Giotto](#): *The Mourning of Christ* (c. 1304–1306)^[16]
73. [Hugo van der Goes](#): *Adoration of the Kings* (around 1470)^{[36][37]}
74. [Vincent van Gogh](#): *Self-portrait* (1889)^[42]
75. [Vincent van Gogh](#): *Café Terrace at Night* (1888)^[49]
76. [Arshile Gorky](#): *One Year the Milkweed* (1944)^[44]
77. [Francisco Goya](#): *The Colossus* (attribution uncertain)
78. [Francisco Goya](#): *The Naked Maja* (c. 1800)^[25]
79. [Francisco Goya](#): *Carnival Scene* (1793)^[30]
80. [Benozzo Gozzoli](#): *The Procession of the Magi* (c. 1460)^[30]
81. [Gotthard Graubner](#): *Black Skin* (1969)^[19]
82. [El Greco](#): *The Burial of the Count of Orgaz* (1586)^[16]
83. [El Greco](#): *View of Toledo* (1600–1610)^[49]
84. [Juan Gris](#): *The Breakfast Table* (1915)^[38]
85. [George Grosz](#): *Untitled* (1920)^{[8][50]}
86. [Matthias Grünewald](#): *Crucifixion from the Isenheim Altarpiece* (1515)^[16]
87. [Erich Heckel](#): *Convalescing Woman* (1912–1913)^[13]
88. [Hannah Höch](#): *Cut with the Kitchen Knife* (1919–1920)^{[39][40]}
89. [Ferdinand Hodler](#): *Youth Amired by the Woman* (1903)^[22]
90. [Hans Holbein the Younger](#): *Portrait of Mrs. Holbein with the Children, Katharina and Philipp* (1528)^[17]
91. [Winslow Homer](#): *The Fox Hunt* (1893)^[28]
92. [Edward Hopper](#): *Nighthawks* (1942)^[29]

93. [William Holman Hunt](#): [The Hireling Shepherd](#) (1851)^[27]
94. [Jean Auguste Dominique Ingres](#): [The Turkish Bath](#) (1862)^[33]
95. [Johannes Itten](#): The Encounter (1916)^[22]
96. [Geertgen tot Sint Jans](#): John the Baptist in the Wilderness (c. 1485–1490)^{[36][37]}
97. [Alexej von Jawlensky](#): Meditation (1918)^{[51][52]}
98. [Jasper Johns](#): Flag (1954–1955)^[21]
99. [Wassily Kandinsky](#): Improvisation 6 (1910)^[47]
100. [Kangra-School](#): Radha and Krishna in the Garden (c. 1780)^[35]
101. [Wilhelm von Kaulbach](#): Titus Destroying Jerusalem (1846)^{[51][7]}
102. [Fernand Khnopff](#): The Caress
103. [Ernst Ludwig Kirchner](#): Five Women on the Street (1913)^{[53][54]}
104. [Konrad Klapheck](#): The War (1965)^{[8][50]}
105. [Paul Klee](#): Bird Garden (1924)^[20]
106. [Franz Kline](#): C & O (1958)^[44]
107. [Wilhelm von Kobell](#): The Siege of Kosel (1808)^{[51][7]}
108. [Oskar Kokoschka](#): Bride of the Wind (1914)^[32]
109. [Jan Kupecky](#): Portrait of the Miniaturist Karl Bruni (1709)
110. [Fernand Léger](#): The Wedding (1911)^[30]
111. [Wilhelm Leibl](#): Three Women in Church (1878–1882)^{[45][46]}
112. [Franz von Lenbach](#): Franz von Lenbach with Wife and Daughters (1903)^{[51][52]}
113. [Roy Lichtenstein](#): Girl with Hair Band (1965)^[44]
114. [Max Liebermann](#): Women Mending Nets (1887–1889)^{[45][46]}
115. [Richard Lindner](#): The Meeting (1953)^[21]
116. [Stefan Lochner](#): Madonna in the Rose Bower (around 1448)^{[53][54]}
117. [Lorenzo Lotto](#): The Sleeping Child Jesus with the Madonna, St. Joseph and St. Catherine of Alexandria (c. 1533)^[43]
118. [Morris Louis](#): Beta-Kappa (1961)^[44]
119. [August Macke](#): The Hat Shop (1914)^[49]
120. [René Magritte](#): The Empire of Light (1954)^[23]
121. [Kazimir Malevich](#): An Englishman in Moscow
122. [Édouard Manet](#): [Olympia](#) (1863)^[25]
123. [Andrea Mantegna](#): The Crucifixion of Christ (1457–1460)^[48]
124. [Franz Marc](#): Tiger (1912)^{[51][52]}
125. [Hans von Marées](#): Golden Age (1879–1885)^{[51][7]}
126. [Reginald Marsh](#): Twenty Cent Movie
127. [Masaccio](#): [The Tribute Money](#) (c. 1425)^[31]
128. [Jan Matsys](#): Flora (1559)^[45]
129. [Henri Matisse](#): Bather at the River (1916–1917)^[33]
130. Henri Matisse: [Blue Nude](#) (1907)^[25]
131. [William McTaggart](#): The Storm (1890)^[55]
132. [Hans Memling](#): St. John's Altarpiece (before 1494)^[43]
133. [Adolph von Menzel](#): The Flute Concert (1850–1852)^{[39][40]}
134. [Jean Metzinger](#): The Racing Cyclist (1914)^[18]
135. [John Everett Millais](#): [Ophelia](#) (1851–1852)^[56]
136. [Joan Miró](#): Dutch Interior I (1928)^[21]
137. [László Moholy-Nagy](#): LIS (1922)^[22]
138. [Claude Monet](#): Woman in a Garden (1867)^[20]
139. [Piet Mondrian](#): Apple Tree in Bloom (1912)^[20]
140. [Edvard Munch](#): Ashes
141. Edvard Munch: Four Girls on the Bridge (1905)^{[53][54]}
142. [Gabriele Münter](#): Village Street in Winter (1911)^{[51][52]}
143. [Bartolomé Esteban Murillo](#): Rest on the Flight to Egypt

144. [Louis or Antoine Le Nain](#): Peasant Family (1640–1645)^[48]
145. [Paul Nash](#): Dream Landscape (1936–1938)^[56]
146. [Ernst Wilhelm Nay](#): Grauzug (1960)^[19]
147. [Mikhail Nesterov](#): The Great Consecration
148. [Emil Nolde](#): St. Mary of Egypt (1912)^[46]
149. [Georgia O'Keeffe](#): White Calico Flower
150. [Richard Oelze](#): Daily Stress (1934)^{[81][50]}
151. [Victor Pasmore](#): Inland Coastal Landscape (1950)^[56]
152. [Joachim Patinir](#): The Baptism of Christ (c. 1515)^[43]
153. [Constant Permeke](#): The Engaged Couple
154. [Francis Picabia](#): Very Rare Picture of Earth (1915)^[18]
155. [Pablo Picasso](#): *Guernica* (1937)^[14]
156. Pablo Picasso: La Vie (1903–1904)^[41]
157. [Jackson Pollock](#): Autumn Rhythm (1950)^[47]
158. [Nicolas Poussin](#): *The Adoration of the Golden Calf* (1635)^[47]
159. Nicolas Poussin: Reclining Venus with Amor (1630)^[35]
160. [Henry Raeburn](#): Rev. Robert Walker Skating (1784)^[55]
161. [Raffaël](#): Madonna of the Meadow (1506)^[34]
162. [Arnulf Rainer](#): Self-portrait Overpainted (1962–1963)^[19]
163. [Rembrandt](#): *The Jewish Bride* (1666)^[41]
164. Rembrandt: Self-portrait as Paul (1661)^[42]
165. [Auguste Renoir](#): *Luncheon of the Boating Party* (1880)^[15]
166. [Ilya Repin](#): *Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of Turkey* (1880–1891)
167. [Sebastiano Ricci](#): Bathsheba in her Bath (c. 1720)^[33]
168. [Hyacinthe Rigaud](#): Portrait of Louis XIV. (1701)^[24]
169. [Hubert Robert](#): Design for the Arrangement of the Great Gallery of the Louvre des Louvre (1796)^[48]
170. [Giulio Romano](#): Virgin and Child and the Young John (c. 1518)^[55]
171. [Mark Rothko](#): Red, Brown and Black (1958)^[23]
172. [Carl Rottmann](#): From the Greek Cycle (1838–1850)^{[51][7]}
173. [Henri Rousseau](#): *The Sleeping Gypsy* (1897)^[26]
174. [Peter Paul Rubens](#): Château de Steen with Hunter (c. 1635–1637)^[27]
175. Peter Paul Rubens: Mercury and Argus (1638)^[31]
176. [Jacob Isaakszoon van Ruisdael](#): The Large Forest (c. 1655–1660)^[43]
177. [Philipp Otto Runge](#): The Hülsenbeck Children (1805–1806)^{[45][46]}
178. [Pieter Saenredam](#): Interior of Grote Kerk in Haarlem (1648)^[55]
179. [Egon Schiele](#): Mother with Two Children (1915–1917)^[34]
180. [Karl Friedrich Schinkel](#): Medieval City on a River (1815)^{[39][40]}
181. [Oskar Schlemmer](#): Group on the Railings I (1931)^{[81][50]}
182. [Kurt Schwitters](#): Merzbild 25A, Constellation (1920)^{[81][50]}
183. [Georges Seurat](#): *Sunday Afternoon on the Island of La Grande Jatte* (1884–1886)^[15]
184. [Luca Signorelli](#): Portrait of an Older Man (c. 1500)^{[36][37]}
185. [Tawaraya Sōtatsu](#): Waves of Matsushima (c. 1630)^[32]
186. [Stanley Spencer](#): The Resurrection, Cookham (1924–1927)^[56]
187. [Carl Spitzweg](#): The Poor Poet (1839)^{[39][40]}
188. [George Stubbs](#): The Grosvenor Hunt (1762)^[28]
189. [Franz von Stuck](#): Salome (1906)^{[51][52]}
190. [Yves Tanguy](#): About Four O'clock in the Summer, the Hope (1929)^[38]
191. [Giovanni Battista Tiepolo](#): Virtue and Nobility Putting Ignorance to Flight (c. 1745)^[24]

192. [Jacopo Tintoretto](#): Bacchus, with Ariadne Crowned by Venus (after 1570)^[411]
193. [Titian](#): Bacchanals
194. Titian: [Diana and Callisto](#) (1556–1559)^[28]
195. [Georges de La Tour](#): The Dream of St. Joseph (c. 1640)^[41]
196. Georges de La Tour: [The Fortune Teller](#) (c. 1620–1621)^[31]
197. [William Turner](#): The Burning of the Houses of Parliament (1834–1835)^[32]
198. William Turner: Venice - La Dogana and Santa Maria della Salute (1843)^[49]
199. [Paolo Uccello](#): [The Battle of San Romano](#) (c. 1456)^[14]
200. [Emilio Vedova](#): Picture of Time — Barrier (1951)^[18]
201. [Diego Velázquez](#): [Las Meninas](#)
202. Diego Velázquez: Prince Balthasar Carlos (1635)^[34]
203. Diego Velázquez: The Surrender of Breda (1634)^[14]
204. [Jan Vermeer](#): The Artist in his Atelier (c. 1670)^[47]
205. Jan Vermeer: [View of Delft](#) (c. 1660)^[49]
206. [Paolo Veronese](#): [The Wedding at Cana](#) (1562–1563)^[48]
207. [Élisabeth Vigée-Lebrun](#): Self-Portrait with Daughter (1789)^[42]
208. [Leonardo da Vinci](#): [The Virgin and Child with St. Anne](#) (c. 1510)^[34]
209. [Wolf Vostell](#): Miss America (1968)^{[53][54]}
210. [Andy Warhol](#): Texan, Portrait of Robert Rauschenberg (1963)^{[53][54]}
211. [Antoine Watteau](#): Pilgrimage to Cythera (1717)^[30]
212. [Rogier van der Weyden](#): Saint Johns Altarpiece (after 1450)^{[36][37]}
213. [James McNeill Whistler](#): Nocturne in Black and Gold: The Falling Rocket (1877)^[32]
214. [David Wilkie](#): William Bethune with Wife and Daughter (1804)^[55]
215. [Fritz Winter](#): Composition in Blue (1953)^[13]
216. [Konrad Witz](#): The Knights Abisai, Sibbechai and Benaja Bring King David Water (c. 1435)^[17]
217. [Grant Wood](#): [American Gothic](#) (1930)^[29]
218. [Joseph Wright of Derby](#): [An Experiment on a Bird in the Air Pump](#) (1767–1768)^[56]
219. [Andrew Wyeth](#): [Christina's World](#) (1948)^[21]
220. [Francisco de Zurbarán](#): Still Life: Lemons, Oranges and a Rose (1633)^[23]

If 72 paintings, 100 or 220 are not enough we have here a list of the [1000 best Western paintings](#) of all times. They are indeed beautiful and strongly recommend to see them all. The list of the 87 [main painters](#) with links to their main works, biography, bibliography is also very interesting. [List of best museums](#) gives another angle. The 100 best [paintings in New York](#), the 100 best [paintings in London](#), Most [famous paintings](#) of all times, [greatest paintings](#) of all times, etc. Detailed lists of the [100 best painters](#), [220 best paintings](#), even 1000 best paintings are given with links to the Wikipedia entries of the painters, to beautiful photos of the paintings, and so on. They are indeed [beautiful and strongly recommend to](#) see them all.

The 72 best painters that I have chosen are: [Jan van Eyck](#), [Paolo Uccello](#), [Rogier van der Weyden](#), [Filippo Lippi](#), [Piero della Francesca](#), [Andrea Mantegna](#), [Giovanni Bellini](#), [Hans Memling](#), [Sandro Botticelli](#), [Pietro Perugino](#), [Domenico Ghirlandaio](#), [Hieronymus Bosch](#), [Leonardo da Vinci](#), [Filippino Lippi](#), [Vittore Carpaccio](#), [Albrecht Durer](#), [Lucas Cranach](#), [Michelangelo Buonarroti](#), [Raffaello Sanzio](#), [Hans Holbein](#), [Paolo Veronese](#), [El Greco](#), [Michelangelo Caravaggio](#), [Pieter Paul Rubens](#), [Frans Hals](#), [Francisco de Zurbarán](#), [Anthony Van Dyck](#), [Diego Velasquez](#), [Rembrandt Van Rijn](#), [Bartolome Murillo](#), [Jan Steen](#), [Jan Vermeer](#), [Jean-Antoine Watteau](#), [Gianbattista Tiepolo](#), [William Hogarth](#), [Francisco Goya](#), [Theodore Gericault](#), [Eugene Delacroix](#), [Jean-Francois Millet](#), [Camille Pissarro](#), [Edouard Manet](#), [Edgar Degas](#), [Paul Cezanne](#), [Claude Monet](#), [Auguste Renoir](#), [Henri Rousseau](#), [Paul Gauguin](#), [Vincent Van Gogh](#), [Georges Seurat](#), [James Ensor](#), [Gustav Klimt](#), [Edvard Munch](#),

[Henri de Toulouse-Lautrec](#), [Wassily Kandinsky](#), [Henri Matisse](#), [Paul Klee](#), [Fernand Leger](#), [Pablo Picasso](#), [Umberto Boccioni](#), [Georges Braque](#), [Amadeo Modigliani](#), [Robert Delaunay](#), [Oskar Kokoschka](#), [Marc Chagall](#), [Juan Gris](#), [Marcel Duchamp](#), [Giorgio de Chirico](#), [Egon Schiele](#), [Max Ernst](#), [Joan Miro](#), [Rene Magritte](#), [Salvador Dali](#). But, other painters that I like or appreciate are at least as important, I could name at least 51 more, in order to exceed the number of 120, which is a token for long life, actually immortal life of the paintings and the illustrious painters. How can we omit from our list excellent painters as Titian, Turner, Bruegel? Or impressionist painters that I love as Cassatt, Caillebotte and Sisley? The list of the modern painters is not complete as well, but so are the lists of other schools. That is why, in order to be more accurate on the list of painters that I like, I'll bring here in alphabetical order, a list of 51 more painters that complements the list of my favorite 72 painters to 123:

[Francis Bacon](#), [Frederic Bazille](#), [Pierre Bonnard](#), [Francois Boucher](#), [Pieter Bruegel the Elder](#), [Gustave Caillebotte](#), [Canaletto](#), [Mary Cassatt](#), [Pierre Puvis de Chavanne](#), [John Constable](#), [Camille Corot](#), [Gustave Courbet](#), [Honore Daumier](#), [Jacques-Louis David](#), [Maurice Denis](#), [Andre Derain](#), [Thomas Gainsborough](#), [Giorgione](#), [Giotto](#), [Armand Guillaumin](#), [Winslow Homer](#), [Edward Hopper](#), [William Holman Hunt](#), [Jean-Auguste-Dominique Ingres](#), [Ernst Ludwig Kirchner](#), [Roy Lichtenstein](#), [Max Liebermann](#), [Jean Metzinger](#), [John Everett Millais](#), [Piet Mondrian](#), [Berthe Morisot](#), [Le Nain](#), [Francis Picabia](#), [Jackson Pollock](#), [Nicolas Poussin](#), [Odilon Redon](#), [Dante Gabriel Rossetti](#), [Jacob Van Ruisdael](#), [Paul Serusier](#), [Paul Signac](#), [Alfred Sisley](#), [Chaim Soutine](#), [Robert Carpenter Spencer](#), [Yves Tanguy](#), [Tintoretto](#), [Titian](#), [Georges de La Tour](#), [J. M. W. Turner](#), [Edouard Vuillard](#), [Andy Warhol](#), [James Abbott McNeill Whistler](#). I could add [Alberto Giacometti](#), [Mark Rothko](#), but there is no end to it...

Is it a coincidence that most of the classic painters that I like are Italians, maybe because I am familiar with them after an outstanding course that I took at the University on the Italian Renaissance painters? And most of the modern (since 1850...) painters that I like are French? I grew up in a family that had many books on the Impressionists and I was familiar with them since my early childhood. My head is with the Italian classic painters, my heart is with the French Impressionist painters, and I like also Spanish painters, Dutch painters, English painters, and some American, Scandinavian and German painters as well. But I am completely estranged with Chinese, Indian and Japanese paintings, and I know very little about Russian, South American, and even Israeli painters. I have to confess that most of the painters of the 20th century that I've included in my list are there as I know that they are good, though I don't feel it... To complete this survey, we bring here lists of the 100 [best sculptors](#) and greatest sculptures ever, a list of the [250 best paintings](#) greatest paintings by old Masters between 800 to 1800, list of the 200 greatest [modern paintings](#) 1800-1900, greatest 300 [20th century paintings](#), greatest [renaissance paintings](#), greatest [portrait paintings](#), greatest [genre paintings](#), the 100 [world famous architects](#) in history. All of those are on Wikipedia, etc.

Finally, from Wikipedia, the best painters of Impressionism, my favorite art movement:
[Frédéric Bazille](#) (posthumously participated in Impressionist exhibitions) (1841–1870)
[Gustave Caillebotte](#) (who joined forces with them in the mid-1870s) (1848–1894)
[Mary Cassatt](#) (American-born, she lived in Paris) (1844–1926)
[Paul Cézanne](#) (although he later broke away from the Impressionists) (1839–1906)
[Edgar Degas](#) (who despised the term *Impressionist*) (1834–1917)
[Armand Guillaumin](#) (1841–1927)
[Édouard Manet](#) (who didn't participate in any Impressionist exhibitions) (1832–1883)
[Claude Monet](#) (the most prolific of the Impressionists) (1840–1926)
[Berthe Morisot](#) (1841–1895)
[Camille Pissarro](#) (1830–1903)
[Pierre-Auguste Renoir](#) (1841–1919)
[Alfred Sisley](#) (1839–1899)

FILMS OF MY YOUTH, FESTIVALS & COURSES

The reader can find details on the books, actors, directors, scriptwriters, films and festivals on Wikipedia, Encyclopaedias, Amazon, Local Videos & Cory's websites, Films/Festivals/Actors/Directors/Scriptwriters websites

I Am Reading the BOOKS - The Jews in American Cinema, The Chronicle of the Movies, Dictionnaire du cinema, The international Encyclopedia of Film, Movie Directors' Story, Hollywood Musicals, Ginger Rogers, Greta Garbo, Marlon Brando, Meryl Streep, James Dean, Great Lovers of the Movies, 500 Great Films, The Illustrated Who's Who of the Cinema, An Anthology of the Cinema. (see also biographies of great actors, directors, scenarists, and Internet Websites as [IMDb](#), the [Haifa Film Festival](#), [Rotten Tomatoes](#), etc.)

I have read dozens of books on cinema, have filmed hundreds of hours on travel around the globe and of our family in Israel, some of the films have an artistic value. Many videos were filmed on [Cory's lectures](#) and family, and are on [Cory's website](#), including [Cory's films and audios on the anniversaries](#). I have watched hundreds of films in order to prepare my courses and have prepared extracts of dozens of films which I showed to my students, including videos of plays. The reader can see the lists of extracts and [the lists of the films on my website](#). I wrote the Screenplay and Directed a film of 1 hour and 20 minutes on my wife Ruthy's birthday in 1992 and the reader can see the screenplay, summary and video in two parts of the film: [Screenplay/Direction of 1'20" Film by Jacques on Ruthy's 45th Birthday in 1992, Summary, List of Clips/Songs, Video 1, 2](#)

I am a great admirer of films in general since my early childhood, where my parents took me from Day 1 to see films – dramas, comedies, westerns, musicals, in English, French, Italian, and a few in Spanish and Arabic. I started to see children movies only when I took my children to the cinema, as my parents used to take my brother and me to all the films that they saw, at least 3 films a week, 2 in the same performance in an open-air cinema, as the weather in Cairo is dry and hot and it almost never rains or is cold. I didn't get any complex from seeing those "adult" films, unless you call my addiction to films as a complex. Well, they did not go to horror films or films with sexual contents and I never had nightmares from films, while censorship also prevented children under 16 from going to "unsuitable" films anyhow.

In Kfar Ata the small village where I lived from the age of 9 to 15 I went also at least twice a week to the cinemas that we had, but had to walk for half an hour in each direction in order to get to the cinemas. I give a partial list of the films that I saw there in this chapter. Films were the solace to my unhappy childhood caused mainly by being ostracised by the other children in class and because of films and the books and plays I read I was never depressed. At high school, aged 13-15, I was quite popular and I went to the movies with my new friends, boy friends and girl friends. But after we moved to Haifa I was too young and poor to be invited to the parties and films became for me once again the solace of my loneliness, films, books, but also sad songs about lonely boys sung by Paul Anka "I'm just a lonely boy", and the like...

When I was too poor to go to the theater I continued to see 2-3 films a week, but since I could afford to go to the theater, which I like most, I saw mainly plays, at least once or twice a month, and when I was abroad every night and on weekends 4-6 as well. During the years my taste became more refined and since I started to attend the Haifa Film Festival I see during the ten days of the festivals about 50 films and after that "festival films" that I could not see

during the festival. But also when I go regularly to the cinema, at least once a week, or to the cinematheque 2-3 times a week, or watch movies on TV (I never see TV shows by the seasons, reality, news or the like), I mainly see quality films, festival-like films, from the best directors, with the best actors, classics, although my taste differs a lot from most of reviewers.

Finally, I am probably the only academic in the world that based mainly his courses on plays and films about the topics that I teach – business ethics, social justice, corporate governance, sustainability, globalization, leadership, or business finance, marketing, capitalism, and so on. My students receive 50% of their grade from role playing of the ethical dilemmas of the protagonists of the films, plays or novels, and I show them 15-45 minutes from the movie, while the protagonists have to see the whole film when they prepare their assignments. That is maybe the reason why I influence my students most, reciprocated by being nominated as the best lecturer and getting the best reviews, they respond enthusiastically to my "new" methods, and by the way they watch the best movies, some of them black and white (for the first time), they read and see for the first time plays (I don't teach normally the elites...), and become better persons, more conscientious businessmen, with a finer intellectual taste in films/plays.

I have brought here as an illustration some of the lists of the films, their grades, and reviews. September 2013 – Haifa Film Festival, 72 films from 25 countries, seen at the Festival and subsequently – see Cory's website.

October 2012 – Haifa Film Festival, 52 films from 23 countries – see following list.

October 2011 - Haifa Film Festival, 55 films from 21 countries

(55 films from 27 countries in 2010, 50 films from 22 countries in 2009 – see Cory's website)

Haifa Cinematheque and other Cinemas (not including festival films) – about 80 films in 2011, about 70 films in 2012, about 50 films in 2013.

28th Haifa Film Festival – October 2012: (Dir.: Director, C – Cast, () – Festival Award)

1. 38 temoins, Belgium, Dir.: Lucas Belvaux, C: Ivan Attal, Sophie Quinton, Nicole Garcia, 9
2. A.C.A.B.: All Cops Are Bastards, Italy, Dir.: Stefano Sollima, C: Pierfrancesco Favino, 9
3. Aliyah, France, Dir.: Elie Wajeman, C: Pio Marmai, Cedric Kahn, Adele Haenel, 7
4. Baloney and Cheese, Israel, Dir.: Assaf Sagi Gafni, 48 min., Documentary, 8
5. Barbara, Germany, Dir.: Christian Petzold (Silver Bear Berlin), C: Nina Hoss, 9
6. Beyond the Hills, Dupa dealuri, (Haifa), Romania, Dir. & Scr. Cristian Mungiu (Cannes), 8
7. Les bien-aimés, France, Dir.: Christophe Honoré, C: Catherine Deneuve, Milos Forman, 8
8. Broken, UK, Dir.: Rufus Norris, C: Tim Roth, Cillian Murphy, Eloise Laurence, 9
9. California Solo, US, Dir.: Marshall Lewy, C: Robert Carlyle, Alexia Rasmussen, 8
10. The Conductor, Dirizhyor, Russian, Dir.: Pavel Lungin, Music: Hilarion Alfeyev, 9
11. La Demora, Uruguay, Dir.: Rodrigo Pla, C: Carlos Vallarino, Roxana Blanco, 9
12. Elefante Blanco, Argentina, Dir.: Pablo Trapero, C: Ricardo Darin, Martina Gusman, 8
13. Ende der Schonzeit, Germany, Dir.: Franziska Schlotterer, C: Brigitte Hobmeier, 8
14. L'enfant d'en haut, (Silver Bear, Berlin), France, Dir.: Ursula Meier, C: Lea Seydoux, 7
15. The Exam, A vizsga, Hungary, Dir.: Peter Bergendy, C: Janos Kulka, Zsolt Nagy, 7
16. The Eye of the Storm, Australia, Dir: Fred Schepisi, C: Charlotte Rampling, Judy Davis, 8
17. Goodbye, Be Omid E Didar, Iran, Dir.: Mohammad Rasoulof, C: Leyla Zareh, 7
18. L'hiver dernier, Belgium, Dir.: John Shank, new director, worst film, boring, unfocused, 2
19. The Hunter, Australia, Dir.: Daniel Nettheim, C: Willem Dafoe, Frances O'Connor, 8
20. I, Anna, UK, Dir.: Barnaby Southcombe, C: Charlotte Rampling, Gabriel Byrne, 7
21. The Iceman, US, Dir.: Ariel Vromen, C: Michael Shannon, Winona Ryder, Ray Liotta, 9
22. Io e te, Italy, Dir.: Bernardo Bertolucci, C: Jacopo Olmo Antinori, Tea Falco, 8
23. Io sono Li, Italy, Dir.: Andrea Segre, C: Zhao Tao, Rade Serbedzija, Marco Paolini, 8
24. J'enrage de son absence, France, D: Sandrine Bonnaire, C: William Hurt, Lamy, BEST, 10
25. Just the Wind, Csak a szel, Hungary, Dir. & Scenario: Bence Fliegauf, insincere, boring, 4

26. The Master, US, Dir.: Paul Thomas Anderson (Venice), C: J. Phoenix, Ph.S. Hoffman, 8
27. Meet the Fokkens, Netherland, Dir.: Rob Schroeder, Gabrielle Provaas, Documentary, 8
28. The Mirror Never Lies, Laut bercermin, Indonesia, Dir: Kamila Andini, C: G. Novalista, 6
29. Mom, Dad, I'm Muslim, Israel, Dir.: Anat Tel Mendelovich, 58 min., Documentary, 9
30. Der Mondmann, Germany, Dir.: Stephan Schesch, Animation, based on Ungerer's book, 7
31. My Kosher Shifts, UK, Dir.: Iris Zaki, Documentary, 21 min., 7
32. Les neiges du Kilimandjaro, France, Dir.: Robert Guediguian, C: Ariane Ascaride, 8
33. Once Upon A Time Was I, Veronica, Brazil, Dir.: Marcelo Gomes C: Hermila Guedes, 8
34. Pieta, South Korea, Dir.: Kim Ki-Duk, C: Lee Jung-Jin, Jo Min-Su, 8
35. Postcard, Japan, Dir.: Kaneto Shindo, C: Etsushi Toyokawa, Shinobu Otake, 9
36. Renoir, France, Dir.: Gilles Bourdos, C: Michel Bouquet, Christa Theret, Vinc. Rottiers, 8
37. Robot & Frank, US, Dir.: Jake Schreier, C: Frank Langella, Susan Sarandon, Liv Tyler, 7
38. Romanzo di una strage (Piazza Fontana), Italy, Dir.: Marco Tullio Giordana, 9
39. Ruby Sparks, US, Dir: Jonathan Dayton, Valerie Faris, C: Annette Bening, A. Banderas, 8
40. Sacrifice, Bilder Zu, China, Dir.: Chen Kaige, C: Ge You, Wang Xueqi, Fan Bingbing, 9
41. The Sun, Russia, Dir.: Aleksandr Sokurov, Hirohito surrenders to the Americans, 9
42. Trilogy: The Weeping Meadow, Greece, Dir: Theo Angelopoulos, Music: E Karaindrou, 9
43. Trishna, UK (India), Dir.: Michael Winterbottom, C: Frieda Pinto, Riz Ahmed, 9
44. Twilight Portrait (Thessaloniki), Russia, Di: Angelina Nikonova, C: Olga Dihovichnaya, 8
45. Tyrannosaur, UK, Dir.: Paddy Considine (Sundance), C: Peter Mullan, Olivia Colman, 9
46. Des vents contraires, France, Dir.: Jalil Lespert, C: Benoit Magimel, A. Tatou, I. Carre. 9
47. Vous n'avez encore rien vu, France, Dir.: Alain Resnais, C: Lambert Wilson, Mathieu Amalric, Michel Piccoli, Sabine Azema, Pierre Arditi, based - Anouilh's Eurydice, BEST, 10
48. Die Wand, Austria, Dir.: Julian Roman Poelsler, C: Martina Gedeck, 6
49. Won't Back Down, US, Dir.: Daniel Barnz, C: Viola Davis, Maggie Gyllenhaal, BEST, 10
50. The Yellow Sea, South Korea, Dir.: Na Hong-jin, C: Ha Jung-woo, Kim Yoon-suk, 7
51. 3, Uruguay, D.: Pablo Stoll Ward, C: Humberto de Vargas, Sara Bessio, Nestor Guzzini, 7
52. Fill the Void, Israel, Dir., Script: Rama Burshtein, C.: Hadas Yaron, I. Klein, I. Sheleg, 8

23 Countries: France – 8, US – 6, UK – 4, Italy – 4, Germany – 3, Russia – 3, Israel – 3, Australia – 2, South Korea – 2, Belgium – 2, Hungary – 2, Uruguay - 2, Argentina, Romania, Iran, Netherland, Indonesia, UK (India), Brazil, Japan, China, Greece, Austria – 1 each.

Grades: 10 x 3 = 30, 9 x 16 = 144, 8 x 19 = 152, 7 x 10 = 70, 6 x 2 = 12, 4 x 1 = 4, 2 x 1 = 2

Total – 414, Average of 52 films – 7.96.

It is impossible to mention all the films that I have seen as they amount to a few thousands. I have mentioned above a list of 52 films seen at the Haifa Film Festival in 2012, but similar lists of films seen at the Haifa Film Festival in other years can be seen on my website, amounting to a few hundreds films. A few hundreds films with Business Ethics and Social Justice content in my library are detailed in this chapter. On top of that I have in my video library hundreds of films, plays, TV, most of them excellent films that I have recorded from the TV or bought. Finally, I have chosen to bring here a list of 240+ films that I have seen in my youth, when I was 12-17.5 in 1956-1961 and that have received the highest grades (8-10) in my diary, but the full list in my diary comprises more than a thousand films seen during those years, with details on the films. Altogether, I have lists of more than a thousand films, most of them classic movies. Before bringing the list of the best films that I have seen in 1956-1961 I'll mention the bumbles, my goofy judgements from those days that later on when my taste and judgement of films became more refined, I have changed completely my perspective and thought that they are the best films. So, which films received average of very low grades while they deserved the highest grades in retrospective? Modern Times, 7 brides to 7 brothers, To catch a thief, The court jester, Daddy long legs, Three men in a boat, Richard III, A farewell to arms, Les sorcieres de Salem, Julius Caesar, La violetera, Ivan the

Terrible, Vertigo, Orfeu Negro, Hiroshima mon amour, Le joueur, La dolce vita, Napoleon, A bout de souffle, A lesson in love, The Virgin Spring, Les 400 coups. I have seen the film "I'll cry tomorrow" mentioned in this book in context of remembrance on Monday 17/3/1958 and I thought it was under average, as stated in my diary. The worst film that I saw in this period (with a grade of 0) was The Millionairess with Vittorio de Sica, Sophia Loren, and Peter Sellers. In general I was very critical in my judgements and less than a quarter of the total films were good, very good and excellent. Today, when I see films at the Film Festivals, most of them are good to excellent, which proves that either my taste has improved, or that in my old age I've become less critical, or that films participating in festivals are by definition better.

I saw most of the films in 1956-1961 with friends, but many on my own as I used to see 3-4 films a week and nobody went to so many films. The films that I saw were from Israel (very few as the Israeli film industry was not developed a few years after independence and most of the Israeli films that I have seen were very bad and at best average), US, UK, France, Spain, Austria, Germany, Italy, Russia (USSR), India, Sweden, Yugoslavia, etc., and those I liked most are: Affaire Mauricius, Le rouge et le noir, Si tous les gars du monde, L'age de l'amour, Vera Cruz, To hell and back, The rains of Ranchipur, The Egyptian, King Richard and the Crusaders, There is no business like show business, The dam busters, The man who never was, Bridges at Toko-Ri, The war of worlds, Les grandes manoeuvres, War and Peace, The kidnapers, Alexander the Great, Le comte de Monte Cristo (with Jean Marais), Quentin Durward, Carmen Jones, Lady Hamilton, The kid from Brooklin, Never wave at a war, The man in the grey flannel suit, Une histoire d'amour (with Louis Jouvet), Anchors away, Vagabond (Indian, with Raj Kapoor), The Kid (with Charlie Chaplin), The ambassador's daughter, The King and I, Due Orfanelle, Shree 420 (Indian, with Raj Kapoor), Giant, Moby Dick, Island in the sun, Viva Las Vegas, Oklahoma, Gaby, Mam'zelle Nitouche, Three for the show, Anastasia, Love in the afternoon, Jubal, La sorciere, Gunfight at OK Corral, Artists and their models, Serenade, Anna Karenina (with Greta Garbo), You're never too young, The man who knew too much, High Society, Battle Hymn, The Vagabond King, Thunder in the east, April love, Notre-Dame de Paris, Barsaat (Indian, with Raj Kapoor), Le ballon rouge, Michel Strogoff, Hannerl, A king in New York, The rainmaker, Pajama Games, The long hot summer, The young lions, Bitter victory, Witness for the prosecution – 10, Between heaven and hell, Now and forever, The tea house of the August moon.

L'homme et l'enfant – a thriller with Eddie Constantine (I mentioned in my diary that I saw this film restricted to adults aged 16 and more, when I was 14. I remember well the film and truly I cannot understand why it was restricted...). Giuseppe Verdi (with famous Opera Arias – this was also restricted - but to intellectuals...), Julie, Sissi, The bridges on the river Kwai, Tanganika, Sergeant York, The vintage, Around the world in eighty days, Trial, On the Riviera, The designing woman, The stranger's hand – 10, Du rififi chez les hommes, The Great Dictator, Peyton Place, The enemy below, Madame Curie, Flying Tigers, The inn of the sixth happiness, The North Frederic, A night to remember – 10 (on the Titanic), The inspector general, Raintree Country, The silver lode, The baby and the battleship, Les nuits blanches, I was Monty's double, Les aventures d'Arsene Lupin, The Brothers Karamazov, The Rack, Compulsion, Seven hills of Rome, In love and war, Till l'espigle, La grande illusion – 10, The true story of Ellen Stuart, Ewiger Walze, La Loi, Joselito, Sayonara, The Diary of Anne Frank – 10 (with Millie Perkins), Shake hands with the devil, Me and the Colonel, Time Lock, The naked and the dead, The restless years, Mogli Pericolose – 10 (immensely funny), The valley of decision, The world without end, Alias Jessie James, Lost, Une manche et la belle – 10 (thriller), The seventh veil, Vergiss mein nicht – 10 (very funny, excellent songs), These thousands hills, The lives of a Bengal lancer, Anna di Brooklin, Imitation of life, Some like it hot, Carve her name with pride – 10 (espionage film), Anatomy of a murder, Cat on a

hot tin roof, Bien joue... Mesdammes!, The story of Dr. Wassel, Tempest, The Blue Angel (with Curt Jurgens), Room at the top, Le chanteur de Mexico, The Mysterious, Les dragueurs, Sois belle et tais toi, The hanging tree, Club des femmes – 10 (a hilarious comedy), The nun's story, A private's affair, Le long des trottoirs, The best years of our lives, Destiny of a man (Russian – Sholokhov's novel), Brute force, The best of everything, Retour de manivelle, Pot Bouille, La chatte sort ses griffes, Faibles femmes, Some came running – 10 (with Shirley MacLaine), Carry on Sergeant, Ice cold in Alex, Five gates to hell, Night of the quarter moon, The reluctant debutante, Voyage to the center of the earth – 10.

For the first time, The story on page one, Resurrection (based on Tolstoy's book), Yesterday's army, On the waterfront, For whom the bell tolls, Serie noire, The big country, The mate game, This earth is mine, The seven year itch, The young Philadelphians, Suddenly last summer, Honeymoon (ballets), The Volga boatmen, From here to eternity, Toi... le venin – 10 (thriller), Look back in anger, Libel, Tiger Bay – 10, Pillow Talk, Les cousins, Les enfants du paradis – 10, The defiant ones, Rally round the flag boys, Danger within, Crack in the mirror, North by Northwest, Viva Zapata, Our man in Havana, Five Fingers – 10 (with Danielle Darrieux and James Mason), Ask my girl, All About Eve – 10, Carry on teacher, The last voyage, The Apartment – 10, Wild River, The Gazebo, Voulez-vous danser avec moi?, The ten commandments, Strangers when we met, Le Bossu, La grande guerra, Home from the hill, Le Fric – 10 (thriller), From the terrace, The day they robbed the Bank of England, Pepe le Moko, Il Generale della Rovere, Operation Amsterdam – 10, The Savage Innocents – 10, Sons and Lovers – 10, South Pacific – 10 (in my diary – "best musical ever seen"), La chatte, The Misfits, Chaplin's Revue, Please don't eat the daisies – 10, La verite, Women of the orient, World by night, Les loups dans la bergerie, The Caine Mutiny, The fugitive kind – 10, Les chaleurs d'ete, Career – 10 (with Dean Martin and Shirley MacLaine), Elmer Gantry, Inherit the Wind – 10, Sanctuary, Les vieux de la vielle, Le Capitan, Happy is the bride, The magnificent seven, Ni vu ni connu, Summer with Monika (directed by Ingmar Bergman), No love for Johnie – 10, Butterfield, The Royal Ballet – 10 (Le lac des cygnes, The firebird, Ondine), The last sunset, Plein Soleil, Adua et ses compagnes – 10, Carry on regardless – 10.

I have probably the best and largest collection of films and plays on business ethics, social responsibility, social and economic justice. I bought and collected the videos for my pleasure and later on for my courses, which were based mainly on discussing the dilemmas of the protagonists of the films and plays, by the students who personified the film's play's heroes, and ensuing group dynamics of the class. The films are international and comprise ethical dilemmas in the US, Scandinavia, France, India, Africa, the Far East, Israel, Latin America, Switzerland, etc. Some of us prefer to ignore unethical conduct, others prefer to join the wrongdoers in the plunder, but I have preferred to teach and write books on business ethics, in an unorthodox way which may be the most orthodox after all, as it is based on religion and philosophy but is translated to modern methods with cases, films and plays.

The students were enthusiastic, personifying the roles of the protagonists - classical and modern heroes of masterpieces - such as: [All My Sons](#), [The Merchant of Venice](#), [Rhinoceros](#), [The Visit](#), [The Great Gatsby](#), [Jean de Florette](#), [An Enemy of the People](#), as well as documentaries or films based on true events such as: [Wall Street](#), [Erin Brockovich](#), [The Insider](#), [Rogue Trader](#), [Enron - The Crooked E](#), [Barbarians at the Gate](#), [Damaged Care](#), and so on. Furthermore, the students understood far better ethical dilemmas while personifying Gordon Gekko, Erin Brockovich, Dr. Jeffrey Wigand, Dr. Thomas Stockman, Shylock, Karla Zakanassian, Beranger, Ken Lay, Cesar Soubeyran, Gatsby, Nick Leeson, Ross Johnson or Linda Peeno, than by studying the classical theories on Ethics by Aristotle, Bentham & Kant, as most of the business ethics professors teach. Cory's book "Business Ethics for a Sustainable Society" comprises an analysis of 50 films, documentaries, novels and plays, more than half of them based on famous cases, such as the Ford Pinto, Barings Bank, RJR Nabisco, Dr.

Jeffrey Wigand and the Tobacco Industry, Ben & Jerry's, McLibel, Linda Peeno and Medicare, Enron, Woburn contamination case, Erin Brockovich, Karen Silkwood, models of multinationals, documentaries on sustainability, etc.

The first part "Leadership, Integrity and Whistleblowers" comprises cases on ethical leadership, management and whistleblowers in the various departments of the organization and professional integrity, and the analysis of plays as "All My Sons", "Death of a Salesman", "An Enemy of the People", "[Glengarry Glen Ross](#)" and films as "[Executive Suite](#)", "[F.I.S.T.](#)" and Ben & Jerry's model of leadership. The second part "Ethics in Corporate Governance, the Stock Exchange and Banking" comprises an analysis of films - Wall Street on the scandals of the eighties, Rogue Trader on the collapse of Barings Bank, Barbarians at the Gate on leverage buyouts and RJR Nabisco, hostile takeovers, wrongdoing to minority shareholders, etc. The third part "Ethics, Corruption, Wrongdoing and Stakeholders" examines the motives of ethical and unethical conduct, of corruption and wrongdoing, with an analysis of films on the victims of corruption - Jean de Florette, corruption in Medicare - Damaged Care, corruption in State administration - [Marie: a True Story](#), wrongdoing of stakeholders in mega corporations - [Class Action](#) and the Ford Pinto case, corruption and bribery in government – [Revizor](#), and [The Threepenny Opera](#) on business, government & crime. All of that with an excellent mix of classical and modern works.

The fourth part "Trust, Transparency and Fairness" comprises cases analyses of films on Enron, transparency in the media - The Insider - about Dr. Jeffrey Wigand and the tobacco industry, law, fairness and ethics - The Merchant of Venice, The Great Gatsby on wealth, fairness and ethics, [Emile Zola \(L'Argent\)](#) the ultimate ethicist, and others. The fifth part "Sustainability, Social Responsibility and Activism" comprises an analysis of films on ethical activism - Erin Brockovich, conformism in society - Rhinoceros, CSR in community - [It's a Wonderful Life](#), Ecology - [A Civil Action](#), education and society - [Topaze](#), sustainability documentaries such as Al Gore's [An Inconvenient Truth](#), [Who Killed the Electric Car?](#), biodynamic farming, genetically engineered food, [Paul Hawken](#), and social responsibility of modern tycoons - [Warren Buffett](#). The sixth part "International Business Ethics and Globalization" comprises an analysis of films such as The Visit in its European and African versions, labor rights in the global context - The Take, ethical dilemmas of multinationals and stakeholders – McDonald's and [McLibel](#), globalization models of Nike and other multinationals and Michael Moore's film [The Big One](#).

I bring from Wikipedia, a few lines on The New Wave, La Nouvelle Vague, which I like most: The **New Wave** ([French](#): *La Nouvelle Vague*) is a [blanket term](#) coined by critics for a group of [French filmmakers](#) of the late 1950s and 1960s. Although never a formally organized movement, the New Wave filmmakers were linked by their self-conscious rejection of the literary period pieces being made in France and written by novelists, along with their spirit of youthful [iconoclasm](#), the desire to shoot more current social issues on location, and their intention of experimenting with the film form. "New Wave" is an example of [European art cinema](#). Many also engaged in their work with the social and political upheavals of the era, making their radical experiments with editing, visual style and narrative part of a general break with the conservative paradigm. Using portable equipment and requiring little or no set up time, the New Wave way of filmmaking presented a documentary style. The films exhibited direct sounds on film stock that required less light. Filming techniques included fragmented, discontinuous editing, and long takes. The combination of objective realism, subjective realism, and authorial commentary created a narrative ambiguity in the sense that questions that arise in a film are not answered in the end. This is exactly what I expected from films – as opposed to the Hollywood routine where the bad ones lose, the good ones win, everything is expected, no surprises, no ambiguity, no objective and subjective realism, actually no realism at all, as if it happened in another planet.

CORY'S LISTS OF THE BEST AND THE BEST OF THE BEST FILMS EVER MADE

I have prepared the Cory's List of the Greatest Movies of All Time, which is based on the the films that I enjoyed most, including Israeli films. There may be many excellent films that I have omitted but as I haven't seen them I cannot include them in my list which comprises only the films I liked best. Most of the films are masterpieces, but many films are films that I have enjoyed watching although they are not so artistic, films that have influenced my life, films that have assisted me in filmotherapy when I was unhappy and lonely. The list is given in alphabetical order without ranking, as all the films are quite excellent and do not need additional ranking, but nevertheless I have put in bold the best of the best – the greatest movies, at least as far as I can judge in retrospective. My book deals on cosmopolitan culture, and as such my list of the best films is cosmopolitan – more than any other list that I have found on the Internet. My list is quite unique, as it comprises films from all over the world and is not focused primarily on American films, British films or French films in the other lists, which are however the three best and most artistic film industries in the world.

The list includes also Italian, Japanese, Spanish, German, Russian, Swedish masterpieces by the best directors, but includes also films from dozens of other countries which are not comprised in most of the other lists – Latin American films mainly from Argentina, Mexico and Brazil, other European films mainly from the Czech Republic, Poland and Denmark, Asian films mainly from China, South Korea and India, and also Israeli films, Arabic films, Australian films, Canadian films, African films, etc. I have seen in cinematheques, film festivals and on TV hundreds of films from countries which are not in any lists, some of them are not artistic, some of them are excellent but I have forgotten their names as it is quite difficult for me to remember the names of Arabic films, Korean films, Serbian films, Romanian films, Hungarian films, Indian films, and so on.

A - [**A bout de souffle/Breathless**](#) (1960) - France, [**About Schmidt**](#) (2002) – US, [**Adam's Rib**](#) (1949) – US, with Spencer Tracy and Katharine Hepburn – two giants, [**The Adventures of Robin Hood**](#) (1938) - US, [**The African Queen**](#) (1951) - US, [**After the Fall**](#) (1974) – US, [**A. I. Artificial Intelligence**](#) (2001) – US, [**Aida**](#) (1953) – Italy, [**Ajami**](#) (2009) – Israel, an Israeli Arab drama set in the Ajami neighborhood of Jaffa, in Arabic, [**Alfie**](#) (1966) – UK, [**Alien**](#) (1979) - US, [**All About Eve**](#) (1950) - US, Bette Davis in one of her best performances ever, [**All About My Mother**](#) – Todo sobre mi madre (1999) – Spain, [**All My Sons**](#) (1948) – US, a classic that I showed on most of my courses on business ethics, [**All Quiet on the Western Front**](#) (1930) - US, [**All That Jazz**](#) (1979) – US, [**All the King's Men**](#) (1949) - US, [**All the President's Men**](#) (1976) – US, [**Amadeus**](#) (1984) – US, I saw it also on stage in London both film and play are excellent, [**Amélie/Le Fabuleux Destin d'Amélie Poulain**](#) (2001) – France, a sheer delight when I saw for the first time Audrey Tautou and subsequently I saw her on stage as Nora in A Doll's House by Ibsen, [**Amen**](#) (2002) – Germany, [**America America**](#) (1963) - US, [**American Beauty**](#) (1999) – US, [**American Graffiti**](#) (1973) – US, [**An Affair to Remember**](#) (1957) - US, [**An American in Paris**](#) (1951) - US, [**Amour**](#) (2012) – France, one of the most poignant films I have ever seen, [**Amreeka**](#) (2009) – US, the film documents the lives of a Palestinian American family in both the West Bank and Post-9/11 Suburban Chicago, [**Anatomy of a Murder**](#) (1959) - US, [**Anchors Aweigh**](#) (1945) – US, I saw it at least ten times and I still enjoy it, [**Androcles and the Lion**](#) (1952) – UK, I remember this film very well, as I came as a child with my mother from our small village to the "big" town Haifa. We were supposed to meet my father at the entrance of a cinema but he didn't show up. There were no mobile phones and

we couldn't check what happened. After an hour or so we were about to return home very anxious on what had happened to my father who was very punctual and it was the first time that he didn't show up. Just at this moment my father arrived and apparently there was a mix up with the name of the cinema. It was too late to go to most of the movies and there was only one cinema where we could go and they showed *Androcles and the Lion*. I enjoyed so much this comedy, based on George Bernard Shaw's play, as it was in sharp contrast to the anxiety of "losing" our father. [Anna Karenina](#) (1935) – US, [Annie Get Your Gun](#) (1950) – US, the musical I love most – I have seen the film several times and I saw the musical on stage in New York and Los Angeles when I crossed by mistake at night a neighborhood known for its riots, [Annie Hall](#) (1977) – US, the best film by Woody Allen, [Anything Goes](#) (1956) US, one of the best musicals with famous songs by Cole Porter, in a leading role in the film was the French dancer Zizi Jeanmaire, who sat on my knees at her performance in Paris while she was singing "Je cherche un millionnaire/I am looking for a millionaire", she asked me if I was a millionaire because I was dressed like one, and she was very disappointed when I answered her "No!" I had the privilege to see the musical also on Broadway, [The Apartment](#) (1960) – US, [The Apprenticeship of Duddy Kravitz](#) (1974) – Canada, [April Captains](#) (2000) – Portugal, [Arch of Triumph](#) (1948) – US, although many think of Remarque as a "lesser" author I think he is one of the best and he moved me very much, [Aria](#) (1987) – UK, [Arms and the Man](#) (1989) – UK, I saw also the play in Seattle, one of the best plays I've ever seen and read, [Around the World in 80 Days](#) (1956) – US, one of my favorite authors Jules Verne in one of the best adventure films, a sheer delight, [Arsenic and Old Lace](#) (1944) – US, I saw the play several times, also on Broadway in 1986 with Jean Stapleton (known better for her role in *All in the Family*), she was a great actress, one of the best, [The Ascent of Money](#) (2009) – UK, [As Good As It Gets](#) (1997) – US, [Ashes and Diamonds](#) (1958) – Poland, [The Asphalt Jungle](#) (1950) – US, [Au bonheur des dames/Shop Girls of Paris](#) (1943) – France, [Au revoir les enfants/Goodbye Children](#) (1987) – France, one of the most poignant films that I have ever seen, [Autumn Sonata](#) (1978) – Sweden, [Aviva My Love](#) (2006) – Israel, [Aviya's Summer](#) (1988) – Israel, a very moving Israeli film starring Gila Almagor, won the [Silver Bear Award](#) from the [39th Berlin International Film Festival](#), Best Foreign Film – [San Remo Festival](#), [Awaara](#) (1951) – India, with the one and only Raj Kapoor, [Away From Her](#) (2006) – Canada.

B – [Babel](#) (2006) – Mexico, [Babette's Feast](#) (1987) – Denmark, [Bad Education/La mala educacion](#) (2009) – Spain, [Baisers voles \(based on Le lys dans la vallee\)/Stolen Kisses](#) (1968) – France, [Ballad of a Soldier](#) (1959) – Ukraine, [The Band's Visit](#) (2007) – Israel, one of the best Israeli films ever made, a sheer delight, [The Band Wagon](#) (1953) – US, [The Bank](#) (2001) – Australia, [Barbara](#) (2012) – Germany, [Barbarians at the Gate](#) (1993) – US, the subject of business ethics is very serious but the film makers and actors have managed to convey the message as an outstanding satire, [Barry Lyndon](#) (1975) – US, [Becket](#) (1964) – UK, [Bel Ami](#) (2012) – US, [Belle de jour](#) (1967) – France, [Belle du Seigneur](#) (2012) – France, by one of my favorite authors Albert Cohen, [Belle Toujours](#) (2006) – Portugal, directed by Manoel de Oliveira when he was almost 100, I saw every year his films at the Haifa Film Festival, even when he was more than 100, [Bellissima](#) (1951) – Italy, [Ben-Hur](#) (1959) – US, [The Best Intentions](#) (1991) – Sweden, [The Best Years of Our Lives](#) (1946) – US, not only the best years but also one of the best films, [Bethlehem](#) (2013) – Israel, a very authentic film on the Israeli-Palestinian conflict, [Betty Blue](#) (1986) – France, [Beyond Borders](#) (2003) – US, [The Big Country](#) (1958) – US, [The Big Lebowski](#) (1998) – US, [The Big One](#) (1998) – US, [The Birthday Party](#) (1968) – UK, [Biutiful](#) (2010) – Mexico, [Black Book/Zwartboek](#) (2006) – Netherlands, [Black Cat White Cat](#) (1998) – Serbia, those three excellent films from Mexico, Netherlands and Serbia prove that you can produce outstanding movies even if you are not from Italy, France or the UK, [Blade Runner](#) (1982) – US, [Blaumilch Canal/The Big Dig/Taalat Blaumilch](#) (1969) – Israel, [Blazing Saddles](#) (1974) – US, [Blindness](#) (2008) –

Canada, [Blow Out](#) (1981) – US, [Blowup](#) (1966) - UK, [The Blue Angel/Der Blaue Engel](#) (1930) – Germany with Marlene Dietrich whom I saw in her show in Israel in 1960, [Blue Velvet](#) (1986) – US, written and directed by David Lynch whom I saw when he came to Israel and gave a lecture at the Haifa cinematheque, [Boccaccio '70](#) (1962) – Italy, [Bonnie and Clyde](#) (1967) - US, [Bowling for Columbine](#) (2002) - US, [The Boy in the Striped Pyjamas](#) (2008) – UK, [Brazil](#) (1985) – UK, [Bread and Roses](#) (2000) – UK, [Breakfast at Tiffany's](#) (1961) - US, [Breaking the Waves](#) (1996), Denmark, there are few excellent films as this moving film, [The Bridge on the River Kwai](#) (1957) – UK, once upon a time they knew how to make epic films - a brilliant performance by all the actors, [The Bridges of Madison County](#) (1995) – US, [Brief Encounter](#) (1945) – UK, [Broken Embraces/Los abrazos rotos](#) (2009) – Spain, [Bronenossets Potyomkine /Battleship Potemkin](#) (1925) – Russia, you almost forget that it is a silent film as it is really a masterpiece, [Brothers](#) (2004) – Denmark, [The Brothers Karamazov](#) (1958) – US, an excellent film on Dostoevsky's masterpiece with Yul Brynner, [Buena Vista Social Club](#) (1999) – Germany, I like very much Cuban music, and I like even more when it is performed by such outstanding musicians, [Burnt by the Sun](#) (1994) – Russia.

C - [Cabaret](#) (1972) – US, I saw the film several times and saw the musical on stage in Paris and Tel Aviv, [Cache/Hidden](#) (2005) – France, [Calamity Jane](#) (1953) – US, [Camille](#) (1936) – US, [Can-Can](#) (1960) – US, [Capitalism a Love Story](#) (2009) – US, a masterpiece by Michael Moore that was part of my courses on Capitalism and The Great Recession, [Career](#) (1959) - US, I once thought that it was a masterpiece, when I saw it now I think that it is just a very good movie., [Carmen](#) (1983) – Spain, [Carmen Jones](#) (1954) – US, I rarely enjoy adaptations of operas but this one is a masterpiece, [Carne Tremula/Live Flesh](#) (1997) – Spain, [Casablanca](#) (1942) – US, the one and only, [Casque d'or](#) (1952) - France, [The Castle](#) (1968) – Germany, [Cat Ballou](#) (1965) – US, one of the funniest film that I have ever seen, [Cat on a Hot Tin Roof](#) (1958) – US, who said that Elizabeth Taylor is not a good actress? In this film she is brilliant, [Cavalleria Rusticana](#) (1982) – Italy, I saw most of the famous operas in films and on stage as well, [Cesare deve morire/Caesar Must Die](#) (2012) – Italy, [Charade](#) (1963) – US, [Chariots of Fire](#) (1981) – UK, [Child's Pose](#) (2013) – Romania, [China Blue](#) (2005) - US, [Chinatown](#) (1974) - US, [Chocolat](#) (2000) – US, [Chouans!](#) (1988) – France, [Cinema Paradiso](#) (1988) – Italy, [Citizen Kane](#) (1941) – US, it is a good film but to chose him as the best film ever made is quite far-fetched, [City Lights](#) (1931) - US, [A Civil Action](#) (1998) – US, one of the films I used in my courses on business ethics, [Class Action](#) (1991) - US, [Close Encounters of the Third Kind](#) (1977) - US, it made me believe that possibly there are such encounters, [Colonel Chabert](#) (1994) – France, [Colonel Redl](#) (1985) – Hungary, [The Color of Pomegranates](#) (1969) – Armenia, this is really a bizarre film but very artistic, I would never have heard about this film if it was not shown at the Haifa Film Festival, [The Comedy of Errors](#) (1978) – UK, [The Conductor](#) (2012) – Russia, [The Conformist](#) (1970) - Italy, Moravia at his best, I know so many "conformists" in Israel and around the world..., [The Constant Gardener](#) (2005) – UK, [The Conversation](#) (1974) - US, [The Corporation](#) (2003) - Canada, one of the best films on business ethics – it was part of most of my courses, [Cosa voglio di piu/Come Undone](#) (2010) – Italy, [The Counterfeiters/Die Faelscher](#) (2007) – Austria, [The Court Jester](#) (1956) – US, [Cousin Bette](#) (1998) – UK, [Cover Girl](#) (1944) – US, [Cries and Whispers](#) (1972) - Sweden, [Crimes and Misdemeanors](#) (1989) – US, American films have changed a lot since the times when the criminals were always punished, Woody Allen proves us that in most of the cases it is quite the opposite, unfortunately it is also what I have experienced in my business career, [The Crucible](#) (1996) - US, one of the best adaptations of plays to movies, a masterpiece, [Cyrano de Bergerac](#) (1990) – French, an excellent adaptation of a play, one of the best plays ever written, which I have seen thrice, into a unique movie.

D - [Dahab](#) (1953) Egypt, [I remember](#) very well seeing this musical melodrama ([link to the film in Arabic](#) – 1 hour and 56 minutes) in 1953 in an open-air cinema of Cairo just before leaving the country. Dahab means gold in Arabic and in Hebrew (zahav) and is also the name of [a small touristic site](#) in Sinai by the Gulf of Aqaba, known also for the [terrorist bombings](#) in 2006 which killed and wounded Egyptians and tourists including Israelis and Europeans. But in the film I remember a young girl of my age Fayrouz the Egyptian Shirley Temple with a touch of Chaplin's The Kid and Al Jolson's The Jazz Singer. Fayrouz was actually Armenian born as Perouz Artin Kalfayan. Egypt was a true cosmopolitan society and even well-known actresses in Arabic films as Fairouz and Leila Mourad (who was Jewish) were not Arabs. Feyrouz/Fayrouz was born in Cairo on 15 March 1943 a year before me and when she made this film she was ten years old and I was 9. The Europeans "snobs" who were not integrated in the Egyptian society (except a small minority as the actresses and even politicians) did not go to Arabic films and did not speak Arabic, as French was the cultural language of the Europeans and English was the business language, while every nationality kept also its mother tongue – Italian, Greek, Armenian, Yiddish, Ladino, etc. Only when there were exceptional films which were a sensation as Dahab the Arabic films were screened at the European cinemas, as in the case of Dahab. Fayrouz was really a fantastic child actress who made her debut at the age of 7 in 1950 and retired at the age of 16 in 1959, marrying later an Egyptian actor. She sang and danced with a rare talent, the other actors were Magda and Ismail Yassin, as well as Anwar Wagdi who was also the film director and producer. Fayrouz's biggest role was in Dahab and she was sponsored by Wagdi in her short career. So, we have in a nutshell all my Egyptian experience in this story, even the terrorist epilogue in Dahab, while I wrote also extensively about the prologue - the riots of [January 1952](#) burning the European Cairo including hotels and cinemas, killing and wounding hundreds of Europeans and Arabs, and almost killing my family. [Damaged Care](#) (2002) - US, [Dances with Wolves](#) (1990) - US, [Darling](#) (1965) – UK, [Das Boot Ist Vool/The Boat Is Full](#) (1981) – Switzerland, it makes you think about the burning issue of immigration, you think how would you have conducted if you were a Swiss, [Das Cabinet des Dr. Caligari](#) (1920) - Germany, [Death of a Salesman](#) (1985) - US, it is the same terrific performance with Dustin Hoffman which I saw on Broadway, the film was part of my courses on business ethics, [The Death of Mr. Lazarescu](#) (2005) – Romania, [The Decalogue](#) (1989) – Poland, the Poles made many outstanding masterpieces, and one of the best was Kieslowski, [The Deer Hunter](#) (1978) - US, [Departures](#) (2008) – Japan, [De rouille et d'os/Rust and Bone](#) (2012) – France, [Destiny of a Man/Russian: Судьба человека, translit. Sudba Cheloveka](#) (1959) – Russia, [The Diary of Anne Frank](#) (1959) – US, one of the most poignant films ever made, [Die Dreigroschenoper/The Threepenny Opera](#) (1931) - Germany, one of the best films and plays ever, I had the privilege to see the film, the plays in Berlin and Israel, and to include it in my courses. The students who rarely saw plays and have never seen black and white films were amazed of the quality of this "oldie – 1931", but I showed them also Chaplin's silent films and the silent film Greed, [Die Hard](#) (1988) – US, [Dirty Harry](#) (1971) – US, [Divorzio all'Italiana/Divorce Italian Style](#) (1961) – Italy, [Doctor Zhivago](#) (1965) - US, [Dog Day Afternoon](#) (1975) - US, [Dogville](#) (2003) – Denmark, [A Doll's House](#) (1973) - UK, I have seen several versions of this excellent film, some of them in Israel on stage, [Don Quixote](#) (2000) – US, one of the best novels ever written, here at an excellent film adaptation, [Double Indemnity](#) (1944) – US, [The Double Life of Veronique](#) (1991) - Poland, [Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb](#) (1974) - UK, [Duck Soup](#) (1933) - US, what a pity that there are no more comic giants as the Marx brothers.

E - [Easy Rider](#) (1969) - US, [The Edukators/Die fetten Jahre sind vorbei](#) (2004) – Austria, [Elena](#) (2011) – Russia, [Elle s'appelait Sarah/Sarah's Key](#) (2010) – France, [Elmer Gantry](#) (1960) – US, I am always fascinated by such topics and how the masses believe in false Messiahs time and again, [En attendant Godot/Waiting for Godot](#) (1989) – Canada, I am also

waiting for Godot and the proof that business ethics is not an oxymoron, as practice proves that the crooks are almost never caught and the ethicists are ostracized instead of the other way round, [Enemies a Love Story](#) (1989) – US, [An Enemy of the People](#) (1978) - US, in many classic films as this one you discover excellent actors, here Steve McQueen, but also Gene Wilder in Rhinoceros, Burt Lancaster in All My Sons, Al Pacino in The Merchant of Venice, Russel Crowe in The Insider, [The English Patient](#) (1996) - US, [Equinox Flower](#) (1958) – Japan, [Erin Brockovich](#) (2000) - US, one of the best films ever made – a classic, everything is perfect – actors, director, screenplay, but most of all Julia Roberts, moving, funny, poignant, I saw the film which was part of my courses dozens of times and every time I was moved by it, [Escape from Sobibor](#) (1987) – UK, [E.T. the Extra-Terrestrial](#) (1982) - US, [Europa Europa](#) (1990) – Germany, [Executive Suite](#) (1954) - US, [Exodus](#) (1960) – US - I saw in Haifa when I was 15 one of the stars during the filming [Eva Marie Saint](#), an excellent film by all standarda, [The Exorcist](#) (1973) – US.

F - [Face to Face](#) (1976) - Sweden, [Fahrenheit 9/11](#) (2004) - US, [Fahrenheit 451](#) (1966) – UK, [Fanfan la Tulipe](#) (2003, 1952) – France, [Fanny](#) (1961) – US, [Fanny and Alexander](#) (1982) - Sweden, a masterpiece by Ingmar Bergman, I have seen the film several times and enjoyed it, [Fantasia](#) (1940) - US, a must film for all children, [A Farewell to Arms](#) (1957) – US, [Far from Heaven](#) (2002) – US, [Fargo](#) (1996) - US, a masterpiece, a surprise, with the one and only Frances McDormand. [Fatal Attraction](#) (1987) – US, [Fiddler on the Roof](#) (1971) - UK, Topol made an unforgettable performance, one of the best musicals ever made, [The Firemen's Ball](#) (1967) – Czech, the Czechs can teach many Hollywood film makers how to make a film, [The Firm](#) (1993) – US, [500 Days of Summer](#) (2009) – US, [Footnote](#) (2011) - Israel, one of the best Israeli films ever made, [For Me and My Gal](#) (1942) – US, [Forrest Gump](#) (1994) - US, [Fort Apache](#) (1948) – US, [For Whom The Bell Tolls](#) (1943) – US, [The Four Horsemen of the Apocalypse](#) (1962) – US, [4 Months 3 Weeks and 2 Days/4 luni 3 saptamani si 2 zile](#) (2007) – Romania, Romanians are making in the last decade excellent films, [Four Weddings and a Funeral](#) (1994) – UK, [Frankenstein](#) (1931) - US, [Free Zone](#) (2005) – Israel, I know personally Amos Gitai the director of the film who is also an architect, as I met him at his Architecture Museum in Haifa where my son Joseph Cory, PhD in Architecture, exhibited his works on Sustainable Architecture. I know very well the actress Hanna Laslo who received the best actress award at the 2005 Cannes Film Festival for her role in this film. Laslo also contributed a clip to the surprise party of Ruthy my wife in 1992. Gitai has received many prizes and divides his time today between Haifa and Paris - to this we say in Yiddish – auf mir gesugt/I wish it for myself, as I have two loves: Haifa my residence town and Paris the most beautiful and cultural city in the world, the center of the world, [The French Connection](#) (1971) - US, [Frida](#) (2002) – US, [From Here to Eternity](#) (1953) - US, [Funny Face](#) (1957) – US, [Funny Girl](#) (1968) – US.

G – [The Galilee Eskimos](#) (2006) – Israel, the scriptwriter of the film, Joshua Sobol one of the best playwrights and theater directors in the world, is a personal friend who has read my play "Nelly's Choice" and wrote a very favorable review on it. I taught my play at my Business Ethics courses and his play "Working Class Hero" as well, Sobol came also a guest lecturer to one of my courses and discussed with my students his play. [Ganashatru/Enemy of the People](#) (1990) - India, a surprise for all those who think that Indian films are merely musical kitsch, this is a serious and profound film, that was part of my courses on business ethics, [Gandhi](#) (1982) - UK, the leader whom I admire most, [The General](#) (1926) - US, [Gentleman's Agreement](#) (1947) - US, [Gentlemen Prefer Blondes](#) (1953) – US, a fantastic comedy, [George Dandin](#) (1996) – France, [The German Doctor/Wakolda](#) (2013) – Argentina, [Germinal](#) (1993) – France, [Gervaise](#) (1956) – France, both films are based on Emile Zola's books, and are excellent adaptations of his books, [Gigi](#) (1958) – US, [Gilda](#) (1946) – US, unforgettable, [Giulietta degli spiriti/Juliet of the Spirits](#) (1965) - Italy, one of the best

movies by Fellini, [Gladiator](#) (2000) – UK, with my favorite actor Russel Crowe who can be Gladiator and Jeffrey Wigand as well, [The Glass Menagerie](#) (1973, 1987) US, excellent films and plays, [Glengarry Glen Ross](#) (1992) - US, one of the best films ever made, a masterpiece, part of my courses on business ethics, [The Godfather](#) (1972) - US, [The Godfather Part II](#) (1974) – US, [Goldfinger](#) (1964) – UK, I enjoy seeing also once in a while James Bond's films, [The Gold Rush](#) (1925) - US, [Gone with the Wind](#) (1939) - US, indeed a masterpiece, [The Good, the Bad and the Ugly/Italian](#) title: Il buono, il brutto, il cattivo, lit. "The Good, the Ugly, the Bad" (1966) – Italy, [Goodbye Again/Aimez-vous Brahms?](#) (1961) – US, [Goodbye Bafana](#) (2007) – South Africa, [Good Bye Lenin!](#) (2003) – Germany, [Goodbye Mr. Chips](#) (1939) – UK, the British make as usual masterpieces, [Goodfellas](#) (1990) - US, [Goodmorning Vietnam](#) (1987) – US, [Goya's Ghosts](#) (2006) – Spain, [The Graduate](#) (1967) - US, [Grand Hotel](#) (1932) – US, with the one and only Greta Garbo, whom my father Albert admired so much, [Gran Torino](#) (2008) – US, [The Grapes of Wrath](#) (1940) - US, [Grease](#) (1978) – US, [The Great Dictator](#) (1940) - US, one of Chaplin's masterpieces, a sheer delight, [The Great Escape](#) (1963) – US, [Great Expectations](#) (1946) – UK, [The Great Gatsby](#) (2013) - Australia, based on one of the best novels ever written, by Scott Fitzgerald, part of my courses on business ethics, [The Great Train Robbery](#) (1903) – US, [The Great Ziegfeld](#) (1936) – US, I enjoy very much musicals and this film is one of the best films of its kind, [Greed](#) (1924) - US, a silent masterpiece, [Guess Who Is Coming To Dinner](#) (1967) - US, [Guys and Dolls](#) (1955) – US.

H – [Habemus Papam/We Have a Pope](#) (2011) – Italy, [Hable con ella/Talk to Her](#) (2002) - Spain, [Hamlet](#) (1996) – UK, [Hannah and Her Sisters](#) (1986) – US, an excellent film by Woody Allen, [Hannah's War](#) (1988) – US, [Hans Christian Andersen](#) (1952) – US, one of the best films for kids, Danny Kaye makes it a masterpiece, I like very much Andersen and since I started to study languages I read his stories in the new languages, and of course I learned Danish (only basic) with his stories, [Heat](#) (1995) – US, [Hello Dolly!](#) (1969) – US, [Hero](#) (2002) – Chinese, [High Heels/Tacones lejanos](#) (1991) – Spain, [High Noon](#) (1952) - US, the most classic western, when we knew who was good and who was bad, [High Society](#) (1956) – US, in spite of what the critics wrote I enjoyed this musical with the excellent actors Bing Crosby, Frank Sinatra, and Grace Kelly, and of course the music by Cole Porter played by Sachmo, and also the previous film based on the same play The Philadelphia Story (1940) with other excellent actors - Cary Grant, Katharine Hepburn, and my beloved actor James Stewart, [Hiroshima mon amour/Hiroshima my love](#) (1959) - France, [His Girl Friday](#) (1940) – US, [The Homecoming](#) (1973) – UK, [Hotel Terminus: Klaus Barbie sa vie et son temps/Hotel Terminus: The Life and Times of Klaus Barbie](#) (1988) – France, [The Hours](#) (2002) – UK, an excellent film with excellent actors about an excellent author Virginia Woolf, [House of Flying Daggers](#) (2004) – China, [The House on Garibaldi Street](#) (1979) – US, [How Green Was My Valley](#) (1941) – US, [Huckleberry Finn](#) (1974, 1931, 1960, 1993) – US, [Huis-Clos/No Exit](#) (1954) – France, [The Hurt Locker](#) (2008) - US, [The Hustler](#) (1961) – US, [Hyenas/The Visit](#) (1992) - Senegal, this African film was far better than the American film The Visit, much more authentic and true to the Swiss play. My students also were fascinated by this extraordinary film and preferred this version.

I – [Ieri Oggi Domani/Yesterday Today and Tomorrow](#) (1963) – Italy, [If I Want to Whistle I Whistle](#) (2010) – Romania, [Il capitale umano/Human Capital](#) (2013) – Italy, [Il Decameron](#) (1971) – Italy, [Il deserto rosso/Red Desert](#) (1964) - Italy, [Il gattopardo/The Leopard](#) (1963) - Italy, [Il giardino dei Finzi-Contini/The Garden of the Finzi-Continis](#) (1970) – Italy, [Il Grido/The Cry](#) (1957) – Italy, [Il portiere di notte/The Night Porter](#) (1974) – Italy, [Il Postino/The Postman](#) (1994) – Italy, [Il Trovatore](#) (1978) – Austria, [Impromptu](#) (1991) – UK, [In America](#) (2002) – Ireland, [An Inconvenient Truth](#) (2006) - US, [Indiana Jones and the Raiders of the Lost Arc](#) (1981) – US, [Inherit the Wind](#) (1960) – US, Spencer Tracy and

Fredric March – two of the best actors in the world in a confrontation that leaves you a bout de souffle/breathless, [The Insider](#) (1999) - US, [Insomnia](#) (1997) – Norway, [The Inspector General](#) (1949) - US, [Interview](#) (2003) – Netherlands, [In the Heat of the Night](#) (1967) – US, [In the Name of the Father](#) (1993) – Ireland, small countries like Ireland can make great films, but so are Irish playwrights and authors among the best in the world, [Intolerance](#) (1916) - US, [Intouchables](#) (2011) – France, [Io e te/Me and You](#) (2012) – Italy, [I Pagliacci](#) by Leoncavallo (1943) – Italy, [Irma la douce](#) (1963) – US, [Island in the Sun](#) (1957) – US, [I Soliti Ignoti/Big Deal on Madonna Street](#) (1958) – Italy, more than ten excellent Italian films in this paragraph, proving that Italian cinema is diversified – romantic, comedy, tragedy, modernist, historic, operas, and in all those categories Italian movies, directors, screenwriters, actors and actresses excel, [Italian for Beginners](#) (2000) – Denmark, [It Happened One Night](#) (1934) - US, [It's a Wonderful Life](#) (1946) - US, I am probably a sentimentalist, moved by films about love and marriage, as the films that I enjoyed most are Ingmar Bergman's Scenes from a marriage and Frank Capra's masterpiece It's a Wonderful Life, that was critically derided as being "simplistic" or "overly idealistic". I accept with proud to be called simplistic, idealistic, or romantic – but I believe that love, family, marital good relations, children, and their interaction with society are the most important topics for films. Anyhow, I have tears in my times every time that I watch the last scenes of It's a Wonderful Life, and I have watched them at least 30 times, as I used to conclude my courses in business ethics with this film, proving at least in an ideal world, that you can be a family man, an ethical businessman, a pillar of your town's society, altogether as I have tried to be all my life. I am maybe poorer in Milton Friedman's neoliberal terms, but I do feel and so is my family that we are, as George Bailey in this film, the richest people in town!

J - [Jailhouse Rock](#) (1957) – US, [The Jazz Singer](#) (1927) - US, [Jean de Florette](#) (1986) - France, I was moved to tears by this film based on Pagnol's novel and its sequel Manon every time that I showed it to my students in business ethics courses, when we see that ethics does not prevail in business and in life and that the Cesars and Ugolins, played materfully by Yves Montand and Daniel Auteuil, win them all – having respect and money although not always happiness, while the idealists as Jean de Florette – Gerard Depardieu, lose everything, at least before the sequel Manon. I have often the impression that all the world is a stage and all the men and women merely players, and God if he exists receive us all the Cesars, Ugolins, Jean de Florette and Manon, at the end of our show on earth congratulating us for our performances regardless if we acted the role of the villain or the saint. That is why secular ethicists are to be praised especially if they know that most of the time they lose and are not even rewarded in "paradise". [Jeux interdits/Forbidden Games](#) (1952) – France, [Jezebel](#) (1938) – US, [JFK](#) (1991) – US, [Jimmy's Hall](#) (2014) – Ireland, [Johnny Guitar](#) (1954) - US, [Judgment at Nuremberg](#) (1961) – US, [The Juggler](#) (1953) – US, [Jules et Jim](#) (1962) – France, [Julius Caesar](#) (1953) - US, one of the plays I love most after studying it at high school, having the privilege to seat next to Robert Hossein who directed live his actors in the first performance of the play in Paris, quoting Brutus in my courses, and appreciating this film as one of the best films ever made.

K - [Kandahar: The Sun Behind the Moon](#) (2001) – Iran, [Kapo](#) (1960) – Italy, [Kazablan](#) (1974) – Israel, with the singer/actor Yehoram Gaon with whom I was interviewed and correspond, [The Kid](#) (1921) – US, a hundred years later my grandchildren enjoy this Chaplin's film as well as Modern Times, proving once more that masterpieces are immortal, [The King and I](#) (1956) – US, [King Lear](#) (1983) – UK, [The King of Comedy](#) (1983) – US, [King of Jazz](#) (1930) – US, [King Richard the Second](#) (1978) – UK, [The King's Speech](#) (2010) – UK, [The Kiss](#) (1896) – US, [Kiss Me Kate](#) (1953) – US, [The Kite Runner](#) (2007) – Afghanistan, [Knife in the Water](#) (1962) – Poland, [Korczak](#) (1990) – Poland, [Kramer vs.](#)

[Kramer](#) (1979) – US, one of the best films ever made on family's crisis, with two of the best actors – Dustin Hoffman and Meryl Streep.

L - [La belle et la bete/Beauty and the Beast](#) (1946) - France, [La Belle Helene](#) by Offenbach (2000) – France, [La bete humaine/The Human Beast](#) (1938) – France, [La Boheme](#) by Puccini (1965) – Germany, [La citta delle donne/City of Women](#) (1980) – Italy, [L.A. Confidential](#) (1997) - US, [La Dolce Vita](#) (1960) - Italy, I have seen this film several times and every time I enjoy it more, more than half a century later it is as modern as it was in 1960, [Ladri di biciclette/Bicycle Thieves](#) (1948) – Italy, [The Lady Eve](#) (1941) – US, [The Lady from Shanghai](#) (1947) – US, [La femme du boulanger/The Baker's Wife](#) (1938) – France, Marcel Pagnol excelled in the plays that he wrote, the films that he wrote and directed, the novels that he wrote, his memoirs, his autobiography, his humanism, in this film Pagnol reached the peak of his humanism, his kindness, his outstanding understanding of human nature, [La Forza del Destino](#) (1950) – Italy, [La Grande Bellezza/The Great Beauty](#) (2013) – Italy, [La grande illusion](#) (1937) - France, one of the masterpieces of the cinema, [La Grande Vadrouille/The Great Stroll](#) (1966) – France, [Lakme](#) by Delibes (1976) Australia, [La lengua de las mariposas/Butterfly's Tongue](#) (1999) – Spain, [La mala educacion/Bad Education](#) (2004) – Spain, [La meglio gioventu/The Best of Youth](#) (2003) – Italy, I like very much sagas, films of 8 or 10 hours, I am not bored as I am delighted to see how the protagonists evolve like in life, in this Italian film lasting 400 minutes especially, [L'annee derniere a Marienbad/Last Year at Marienbad](#) (1961) – France, [La Notte/The Night](#) (1961) - Italy, [La peau douce/The Soft Skin](#) (1964) – France, [La Pianiste/The Piano Teacher](#) (2001) – France, [La Piscine/The Swimming Pool](#) (1968) – France, [La rafle/The Round Up](#) (2010) – France, [La regle du jeu/The Rules of the Game](#) (1939) – France, [La reine Margot](#) (1994) – France, [L'Argent \(1928, 1988\)](#) – France, these two films are indeed masterpieces – one of them is silent and the other one is "only" 250 minutes long, yet Emile Zola is incomparable in his novels, and their adaptations to the screen and the stage. If I have to chose one film about business ethics it is undoubtedly L'Argent – as it comprises all the facets of ethics and corruption in business. Zola wrote about corruption in banks and finance during the reign of Napoleon III, but the same problems are encountered 150 years later in the Great Recession of 2008, nothing was learned – the crooks still win, the suckers still lose, in France, Israel, and the US, [L'armee des ombres/Army of Shadows](#) (1969) – France, [La stanza del figlio/The Son's Room](#) (2001) – Italy, [The Last Emperor](#) (1987) – Italy, films are not only about family or business, fortunately they deal also about distant countries and past epochs, and we can dream of being there, especially in such outstanding movies as The Last Emperor and [The Last of the Mohicans](#) (1992) – US, [The Last Picture Show](#) (1971) - US, [La Strada](#) (1954) - Italy, [Late Marriage/Hatuna Meukheret](#) (2001) – Israel, In the last two decades Israeli films have attained at last international standards and Late Marriage was one of the first films to be perfect in all respects, [Late Spring](#) (1949) – Japan, [Latin Lover](#) (2015) – Italy, [La Traviata](#) by Verdi (1983) – Italy, I have seen at least twenty films of operas, I like most of course Verdi and Rigoletto, but La Traviata and La vie parisienne are two of the best as well, [Laura](#) (1944) – US, [La Vie Parisienne by Offenbach](#) (1977) – France, [La Violetera/The Violet Seller](#) (1958) – Spain, [La vita e bella/Life is Beautiful](#) (1997) – Italy, [L'Avventura](#) (1960) - Italy, [Lawrence of Arabia](#) (1962) - UK, [Le ballon rouge/The Red Balloon](#) (1956) – France, [Le charme discret de la bourgeoisie/The discreet charm of the bourgeoisie](#) (1972) - France, [L'Eclisse/Eclipse](#) (1962) - Italy, [Le comte de Monte Cristo](#) (1998) – France, one of the best novels of all times that was dealt at length in this book was also adapted many times to the screen, [Le jour se leve/Daybreak](#) (1939) - France, [Le journal d'une femme de chambre/The diary of a chambermaid](#) (1964) – France, [Le locataire/The Tenant](#) (1976) – France, [Le mepris/Contempt](#) (1963) - France, [Le Misanthrope](#) (1994) – France, films on the best plays are also very frequent and what can be better than to see one of the best plays by Moliere in Paris, Israel and on screen, [L'enfant/The Child](#) (2005) – Belgium, [Le notti di Cabiria/Nights](#)

of Cabiria (1957) - Italy, [Le Nozze di Figaro](#) by Mozart (1975) – Germany, [Leon/Leon: The Professional](#) (1994) – France, [Le Pere Goriot](#) (2004) – France, [Le proces/The Trial](#) (1962) – France, film is the best media to show the anguish of Kafka's books, you have nightmares for months after seeing Kafka's films, [Le quai des brumes/Port of Shadows](#) (1938) – France, [Le salaire de la peur/The Wages of Fear](#) (1953) - France, sometimes small budget films as this one are greater than life and I still remember every minute of the film more than 60 years after seeing it, [Les contes d'Hoffmann](#) by Offenbach (2002) – France and also [The Tales of Hoffmann](#) (1951) – UK, [Les demoiselles de Rochefort/The Young Girls of Rochefort](#) (1967) – France, [Les enfants du paradis/Children of Paradise](#) (1945) - France, [Les enfants du siecle/Children of the Century](#) (1999) – France, I have seen many films on the wonderful love story of George Sand and Alfred de Musset and I have read their correspondence, and it still interests me every time, [Les Faux-monnayeurs/The Counterfeiters](#) (2010) – France, [Les grandes familles/The Possessors](#) (1958) – France, I have a profound disrespect to most of the "grandes familles", "royal houses", aristocrats, tycoons, politicians, proving once more the truth of the Hebrew saying: what is the difference between a mountain/Har and a minister/important people/Sar – the mountain seems small when you see it in the distance and huge when you see it close, with the minister/the tycoon/the aristocrat/politician/who's who – it is the opposite..., [Les invasions barbares/The Barbarian Invasions](#) (2003) – Canada, [Les liaisons dangereuses](#) (1959) – France, I may be fair in my conduct in business, with friends, with my wife and family, but it does not mean that I don't enjoy reading the most unfair conduct as in this wonderful book and film, watching gangster films as *The Godfather*, and films about greater than life crooks as *L'Argent*, [Les Marchands de Gloire](#) (1998) – France, [Les Miserables \(1998-UK\)](#), (2012-UK), (2002-France), (1935-US), (1934-France), (1982-France), (1958-France), I have seen many films on this book and I have enjoyed most of them, as I have enjoyed the novel, and all Hugo's masterpieces, [Les parapluies de Cherbourg/The Umbrellas of Cherbourg](#) (1964) – France, [Les 400 coups/The 400 Blows](#) (1959) - France, I enjoy most films of the French Nouvelle Vague and this is one of their first movies, [Les sorcieres de Salem/The Crucible](#) (1957) - France, very few people have seen this film which is a masterpiece, far better than all the other adaptations of Miller's play to the screen, and to think that the French succeeded to depict the atmosphere of Salem in the US three hundred years ago just proves that a good film is really cosmopolitan, [Les trois mousquetaires/The Three Musketeers \(1921-US\)](#), (1948-US), (1961-France), (1973-UK), this immortal book was one of the best books that I have read when I was a child - together with its sequels *Vingt ans apres*, *Le vicomte de Bragelonne*, 10 volumes in total, and I enjoyed most films on those stories from the US, UK and France, [Les uns et les autres](#) (1981) – France, [Les vacances de monsieur Hulot/Mr. Hulot's Holiday](#) (1953) - France, [Letter from an Unknown Woman \(1948- US\)](#) (2004-China), [Leviathan](#) (2014) - Russia, [Le voyage dans la lune/A Trip to the Moon \(1902\)](#) – France, I have seen this film only recently and showed it to my grandchildren as well, to think how more than a century ago Melies made such a masterpiece in colors, interesting, funny, it shows that masterpieces are truly immortal, [L'homme et l'enfant](#) (1956) – France, [The Life of Emile Zola](#) (1937) - US, the French people and the American people like and respect each other since the times of the American revolution until today, and Zola is known in the US almost as in France, respected, read, and seen on films, [Lili Marleen](#) (1981) – Germany, I saw this film in Geneva while attending a course at IMD/Imede, it was indeed an excellent film one of the first German films that I have seen, as in Israel of the pre-diplomatic relations with Germany we could not see any German film, [Limelight](#) (1952) – US, [Little Big Man](#) (1970) – US, [Little Caesar](#) (1931) – US, [Little Miss Sunshine](#) (2006) - US, [The Lives of Others](#) (2006) – Germany, [The Living Desert](#) (1953) – US, [Lola Montes](#) (1955) – France, [The Loneliness of the Long Distance Runner](#) (1962) – UK, [Long Day's Journey into Night](#) (1962) – US, [The Longest Day](#) (1962) – US, [Look Back in Anger](#) (1959) – UK, [Lost in Translation](#) (2003) – US, sometimes small unpretending films as this one are liked more than films with budgets of tens of millions as

the awful Avatar, [Love Story](#) (1970) – US, maybe it is kitsch, but still it is a film about a marvelous love story, and I enjoyed it very much.

M – [Macbeth](#) (1971) – UK, [Madame Bovary](#) (1991) – France, [Madame de.../The Earrings of Madame de...](#) (1953) – France, [The Magnificent Ambersons](#) (1942) – US, [The Magnificent Seven](#) (1960) – US, [Magnolia](#) (1999) – US, [Malena](#) (2000) – Italy, [The Maltese Falcon](#) (1941) - US, [Man and Superman](#) (1982) – UK, [A Man for All Seasons](#) (1966) – UK, [Manhattan](#) (1979) - US, [Man of La Mancha](#) (1972) - US, a musical on Don Quixote? It sounds crazy, yet it works, it is funny, sentimental, moving, sad, due to the excellent actors – Peter O'Toole, Sophia Loren, and James Coco, [Manon des sources](#) (1986) - France, the sequel of Jean de Florette, good as the first part, especially when Manon accuses Cesar and Ugolin of killing her father Jean de Florette, [Manufacturing Consent: Noam Chomsky and the Media](#) (1992) – Australia, [The Man Without A Past](#) (2002) – Finland, [Ma pomme/Just Me](#) (1950) – France, I remember very well this film with Maurice Chevalier. I was 6-7 and saw it at an open-air cinema in Cario, with the famous songs: clodo serenade, ma pomme, y'a tant d'amour, [Marathon Man](#) (1976) – US, [Marie: A True Story](#) (1985) - US, [The Marriage of Maria Braun](#)/Die Ehe der Maria Braun (1979) – Germany, [Marty](#) (1955) – US, [Mary Poppins](#) (1964) - US, [MASH](#) (1970) - US, like a theatre of the absurd, [Matrimonio all'italiana](#)/Marriage Italian Style (1964) – Italy, [McLibel](#) (2005) – UK, [Mediterraneo](#) (1991) – Italy, [Meet Me in St. Louis](#) (1944) – US, I enjoy very much musicals on stage and on screen, oldies as this one, more modern as My Fair Lady and West Side Story, but not at all modern as almost all Lloyd Webber's musicals, and least of all Cats, [Mephisto](#) (1981) – Hungary, [The Merchant of Venice](#) (2004) and (1973) - UK, I saw so many times the plays and the movies, and I read also the play several times, as it was one of the pillars of my courses on business ethics, [The Merry Widow/La veuve joyeuse](#) (1934) – US, [Metropolis](#) (1927) - German, the early German films were masterpieces, than all the good directors left Germany because of the Nazis, and only in recent years we see again excellent movies, [Mia Madre](#) (2015) – Italy, [Midnight Cowboy](#) (1969) - US, [A Midsummer Night's Dream](#) (1999) – UK, [The Mikado](#) (1967) – UK, I like very much Gilbert and Sullivan, and comic operas in general – Offenbach, Rossini, Strauss, [Mildred Pierce](#) (1945) – US, [The Miracle Worker](#) (1962) – US, [Misery](#) (1990) - US, a masterpiece of black comedy, James Caan and Kathy Bates are terrific, it is so scary that it is funny, we feel how those two brilliant actors enjoyed making the film and we can sense even their intimacy, [The Misfits](#) (1961) – US, one of the best films I have ever seen – the three leading actors died shortly or a few years after the film was released – Marilyn Monroe, Clark Gable, Montgomery Clift – a cursed film undoubtedly, yet a brilliant scenario by Arthur Miller, [Missing](#) (1982) – US, [Miss Julie](#) (1999) - US, [Modern Times](#) (1936) – US, undoubtedly the best film by Chaplin, a masterpiece, one of a kind, and on top of that extremely funny even for my grandchildren, [Moloch](#) (1999) – Russia, [Mon Oncle/My Uncle](#) (1958) – France, [Monsieur Klein/Mr. Klein](#) (1976) – France, [Monsieur Verdoux](#) (1947) - US, [Monsoon Wedding](#) (2001) – India, I like very much Indian musicals, and this one especially, [Monty Python and the Holy Grail](#) (1945) - UK, [Morocco](#) (1930) – US, [Mrs. Dalloway](#) (1997) – UK, [Mr. Smith Goes to Washington](#) (1939) – US, [Mrs. Miniver](#) (1942) - US, [Much Ado About Nothing](#) (1993) – UK, [Mujeres al borde de un ataque de nervos](#)/Women on the Verge of a Nervous Breakdown (1988) – Spain, [Mulholland Drive](#) (2001) - US, [Music Box](#) (1989) – US, [Mutiny on the Bounty](#) (1935) - US, [My Darling Clementine](#) (1946) – US, [My Fair Lady](#) (1964) - US, the ultimate musical, perfect in all respects, not so funny as Annie Get Your Gun, but more profound as the genius of George Bernard Shaw permeate the musical, [My Left Foot: The Story of Christy Brown](#) (1989) – Ireland, Irish masterpiece, [My Man Godfrey](#) (1936) – US, [Mystic River](#) (2003) – US.

N – [The Naked Maja](#) (1958) – Italy, [Nana](#) (1955) – France, [Napoleon](#) (1927) - France, it is amazing how many excellent movies were produced during the era of the silent movies,

Napoleon is one of the best movies ever made although it was silent or possibly because it was silent, [Nashville](#) (1975) – US, [Naughty Marietta](#) (1935) – US, [Neighboring Sounds/O Som ao Redor](#) (2012) – Brazil, [Ne le dis a personne/Tell No One](#) (2006) – France, [Network](#) (1976) – US, [Never on Sunday](#) (1960) – Greece, my origins are Greek and I always enjoy watching Greek films, this one is possibly one of the best, and I learned the song as well, [A Night at the Opera](#) (1935) – US, [The Night of the Hunter](#) (1955) – US, [The Night of the Iguana](#) (1964) – US, Tennessee Williams is probably the playwright whose plays were adapted to the screen with the most success, this film is one of the best, [A Night to Remember/Titanic](#) (1958) – UK, I enjoyed much more this film on the Titanic, probably because the actors were better and the director was excellent as well. Among the many [films about the Titanic](#), it has long been regarded as the high point by *Titanic* historians and survivors alike for its accuracy, despite its modest production values when compared with the [1997 Oscar-winning film Titanic](#), [Nightwatching](#) (2007) – Canada, I heard a lecture of the film's director Peter Greenaway at the Haifa Film Festival, [Nine to Five/9 to 5](#) (1980) – US, [Ninotchka](#) (1939) – US, Greta Garbo is charming in this comedy and for the first time she does not play like a diva, [Nobody Knows](#) (2004) – Japan, [No Country for Old Men](#) (2007) – US, [No Man's Land](#) (2001) – Bosnia and Herzegovina, [Norma Rae](#) (1979) – US, [North by Northwest](#) (1959) – US, [Notorious](#) (1946) – US, [Notre-Dame de Paris/The Hunchback of Notre Dame](#) (1956) – France, [\(1939\) - US](#), [Novecento/Twentieth Century](#) (1976) – Italy, [Novia que te vea](#) (1994) – Mexico in Ladino and Spanish about Sephardic Jews, I was thrilled to read a book and watch a film in my mother tongue Ladino, [Nowhere in Africa/Nirgendwo in Afrika](#) (2001) – Germany, [Nuit et brouillard/Night and Fog](#) (1955) – France, one of the best films on the Holocaust, I have included in my list many such films.

O – [O Brother Where Art Thou?](#) (2000) – US, [The Odessa File](#) (1974) – UK, [Oklahoma!](#) (1955) – US, one of the best musicals ever made, an outstanding music with a very tedious script, [Oldboy](#) (2003) – South Korea, [The Old Man and the Sea](#) (1958) – US, [Oliver!](#) (1968) – UK, [Once](#) (2006) – Ireland, [Once upon a time in America](#) (1984) – US, [Once Upon a Time in Anatolia](#) (2011) – Turkey, once not so far ago, we used to "denigrate" Turkish films as telenovela films, ridiculous, with an idiotic plot, and second rate acting, and many Israeli, Arabic, and Indian films were not much better, but recently Turkish films have become in many cases masterpieces, with the best directors, scriptwriters, actors, and actresses, I am always supportive of such renaissance, that has happened also to Israeli films, [One Flew Over the Cuckoo's Nest](#) (1975) – US, [One Two Three](#) (1961) – US, [On ne badine pas avec l'amour](#) (1978) – France, [On the Town](#) (1949) – US, [On the Waterfront](#) (1954) – US, [Orfeu Negro/Black Orpheus](#) (1959) – Brazil, an excellent film, poetic, nostalgic, sad, and beautiful, [Orpheus Descending](#) (1990) – US, [Othello](#) (1952) – Italy, [Other People's Money](#) (1991) – US, [The Others](#) (2001) – Spain, [Otto e Mezzo – 8½](#) (1963) – Italy, modern film at its best, the modern film-makers I like most are Fellini, Antonioni, Bergman, Allen, and of course the Nouvelle Vague film-makers, [Outsourced](#) (2006) – US, it was included in one of my courses.

P – [Paint Your Wagon](#) (1969) – US, I enjoyed especially the acting of Lee Marvin in this film and in *Cat Ballou*, which was a surprise for me as Marvin was perceived priorly only as a serious actor, and he proved in these musicals that he is multi-talented, [The Pajama Game](#) (1957) – US, Doris Day in the list of the best film? Many veinschmeckers would pity my poor taste, but I always liked Doris Day, and films like *The Pajama Game* were a solace and a filmotherapy when I was in a pessimistic mood, [Paris Texas](#) (1984) – Germany, [Partie de campagne](#) (1936) – France, [A Passage to India](#) (1984) – UK, [The Passenger](#) (1975) – Italy, [Paths of Glory](#) (1957) – US, [The Pawnbroker](#) (1964) – US, [Pelle the Conqueror](#) (1987) – Denmark, [Pepe le Moko](#) (1937) – France, [Persona](#) (1966) – Sweden, [Phaedra](#) (1962) – France, [The Phantom of the Opera](#) (1925) – US, [The Philadelphia Story](#) (1940) – US, [The](#)

P – [Pianist](#) (2002) – Poland, [The Piano](#) (1993) – New Zealand, [Pillow Talk](#) (1959) – US, [The Pirates of Penzance](#) (1983) – UK, [A Place in the Sun](#) (1951) - US, [Plein Soleil/Purple Noon](#) (1960) – France, [The Policeman](#) (1971) - Israel, one of the best Israeli films ever made, as Ephraim Kishon was a humorist genius in all what he made – films, plays, satires, books. In an era where most of the Israeli films were ridiculous he wrote and directed masterpieces, [Porgy and Bess](#) (1959) – US, one of the best musicals ever made, [The Portrait of a Lady](#) (1996) – UK, [Pot-Bouille/Lovers of Paris](#) (1957) – France, [Profumo di donna/Scent of a Woman](#) (1974) – Italy, [Pulp Fiction](#) (1994) – US.

Q – [Quai des Orfevres](#) (1947) – France, [The Quiet Man](#) (1952) – US, a departure for Wayne and the director Ford, who were both known mostly for [Westerns](#) and action-oriented films.

R – [Radio Days](#) (1987) – US, I miss Woody Allen who made in the eighties such excellent films, [Raiders of the Lost Ark](#) (1981) - US, [Rain](#) (2001) – New Zealand, [Rain Man](#) (1988) - US, [Raise the Red Lantern](#) (1991) – China, [Raising Arizona](#) (1987) – US, [Ran](#) (1985) – Japan, [Rashomon](#) (1950) - Japan, [Rear Window](#) (1954) - US, one of the best Hitchcock's films with James Stewart, my favorite actor, in the leading role, [Rebecca](#) (1940) - US, [Rebel Without a Cause](#) (1955) - US, [The Red Shoes](#) (1948) – UK, [Rembetiko](#) (1983) – Greece, one of the music I like most is Rembetiko, the music of the refugees who were integrated in the Greek society without the assistance of billions by the UN to the never-ending saga of the Palestinian refugees, [Repulsion](#) (1965) - UK, [Reservoir Dogs](#) (1992) – US, [The Rest Is Silence](#) (2007) – Romania, [The Return](#) (2003) – Russia, [Riff Raff](#) (1991) – UK, [Rhinoceros](#) (1974) - US, [Richard III](#) (1955) – UK, one of the best plays ever made in one of the best films ever made, [Rigoletto](#) (1982) – Germany, and in [English Modern Version](#) (1982) - UK, two excellent versions of my favorite opera Rigoletto, [Riso Amaro/Bitter Rice](#) (1949) – Italy, [Rocco and his Brothers/Rocco e i suoi fratelli](#) (1960) – Italy, [Roger & Me](#) (1989) - US, Michael Moore is a genius and this is one of his best documentary films, [Roma citta aperta/Rome open city](#) (1945) - Italy, [Roman Holiday](#) (1953) - US, [The Roman Spring of Mrs. Stone](#) (2003) – US, [Romeo and Juliet](#) (1968, 1936) – UK, [A Room with a View](#) (1985) – UK, [Rosemary's Baby](#) (1968) - US, the first time I saw this film in spring 1969 I had mixed feelings – I was extremely scared by its content, and I was extremely pleased, as during the film my friend whispered to my ear that she intends to invite Ruthy and me to her party soon and I'd better come as I'll surely fall in love with her, [The Rose Tattoo](#) (1955) – US, [The Rules of the Game/La regle du jeu](#) (1939) - France, [Runaway Jury](#) (2003) - US, [Run Lola Run/Lola rennt](#) (1998) – Germany, [Russian Ark](#) (2002) – Russia.

S – [Safety Last!](#) (1923) – US, [Sallah Shabati](#) (1964) – Israel, [Samson et Dalila](#) by Saint-Saens (2002) – Italy, [Saraband](#) (2003) – Sweden, [Saturday Night and Sunday Morning](#) (1960) – UK, [Saving Private Ryan](#) (1998) – US, [Scarface](#) (1983) - US, [The Scarlet Pimpernel](#) (1934) – UK, [Scenes from a Marriage](#) (1973) - Sweden, the best film I've ever seen, the best director, best script, best actress, every time I see it I enjoy it more as I discover new subtleties of the text, the directing, and the acting, [Scent of a Woman](#) (1974-Italy, **1992-US**), [Schindler's List](#) (1993) - US, one of the most accute dilemmas – how can such a humane hero as Schindler be a lousy husband, while such a monster as Eichmann was an excellent family man, [The Searchers](#) (1956) - US, [The Secret in Their Eyes/El secreto de sus ojos](#) (2009) – Argentina, [Secrets and Lies](#) (1996) – UK, [Sense and Sensibility](#) (1995) – US, [A Separation](#) (2011) – Iran, [Sergeant York](#) (1941) – US, [Seven Brides for Seven Brothers](#) (1954) - US, [The Seventh Seal](#) (1957) - Sweden, [Sex, Lies, and Videotape](#) (1989) – US, [Shakespeare in Love](#) (1998) – US, I saw this film as in a dream, as only in dreams you can reach such perfection and joy, [Shall We Dance](#) (1937) – US, [Shame](#) (1968) - Sweden, [The Shawshank Redemption](#) (1994) – US, [The Sheik](#) (1921) – US, [Shichinin no samurai/Seven Samurai](#) (1954) - Japan, [Shine](#) (1996) – Australia, [The Shining](#) (1980) – US, [Shoah](#) (1985) –

France, one of the longest films ever made, but you remain flabbergasted and breathless in spite of the horrendous content of the Holocaust, [The Shop Around the Corner](#) (1940) - US, [The Shop on Main Street](#) (1965) – Slovakia, [Show Boat](#) (1936, 1951) – US, [Shree 420](#) (1955) – India, I enjoy very much films with Raj Kapoor, although the translation was on the side of the screen and there was no synchronization between the film and the subtitles, but who need to understand the film – it is enough that you sense it, [Sicko](#) (2007) - US, it is a shame that such a great nation as the US has such a lousy health insurance system, a monster of capitalism at its worse, meant primarily to enrich the healthcare corporations at the expense of the American budget and the public, Moore shows the absurdities of the system as in his other films – Roger and Me, Capitalism a Love Story, The Big One, etc., [The Silence](#) (1963) - Sweden, [Silkwood](#) (1983) - US, one of the most poignant films ever made, a greater than life heroine – Karen Silkwood acted by the greatest actress Meryl Streep, showing the ugliness of the neoliberal large corporations wanting to maximize their profits according to the false mantra of Milton Friedman the consigliere of Reagan, Thatcher, Netanyahu, and Pinochet, at the expense of the life and health of their employees and their countries' citizens, and the finale – the murder of Silkwood to the sound of the thrilling Amazing Grace, I showed it at my courses, and it made such a strong impression on my students, much more than tedious lectures about morality and ethics, [Singin' in the Rain](#) (1952) - US, what a lovely comedy and music, [Sissi](#) (1955) – Austria, the best kitsch that I have ever seen, [Si Versailles m'etait conte/Royal Affairs in Versailles](#) (1954) – France, the only time that I won something – when I was the only one in the public to answer correctly a question on this film, [The Sixth Sense](#) (1999) – US, [The Skin I live in /La piel que habito](#) (2011) – Spain, [Slumdog Millionaire](#) (2008) – UK, [Snow White and the Seven Dwarfs](#) (1937) - US, the best animated film I have ever seen, the best songs, the delight of my children and grandchildren, [Some Came Running](#) (1958) - US, [Some Like It Hot](#) (1959) - US, nobody is perfect? This film is perfect! [A Song to Remember](#) (1945) – US, [Son of the Bride/El hijo de la novia](#) (2001) – Argentina, I remember being a member of the Argentinian film club in Jerusalem in 1964 when I was 20 together with my Argentinian friend Mario Diament – the films were so rudimentary, so boring, so childish, and now – a few decades later the Argentinian films are among the best in the world, [The Son of the Sheik](#) (1926) – US, [Sons and Lovers](#) (1960) – UK, [Sophie's Choice](#) (1982) – US, [The Sound of Music](#) (1965) - US, one of the best musicals and films ever made, a masterpiece, great songs, great acting, with the one and only Christopher Plummer who was Captain Von Trapp in this film, Mike Wallace in The Insider – part of my business ethics courses as it has the most salient dilemmas personified with two other excellent actors Al Pacino and Russel Crowe. Plummer at the age of almost 90 still acts and receive the highest awards, and indeed you have to be a great actor to personify two such opposites and Von Trapp and Wallace, [Sous les toits de Paris/Under the Roofs of Paris](#) (1930) – France, [South Pacific](#) (1958) - US, one of the best musicals and musical films ever made, [Spartacus](#) (1960) – US, [Spring Summer Autumn Winter... and Spring](#) (2003) – South Korea, a Korean masterpiece, [Stagecoach](#) (1939) - US, [Stalag 17](#) (1953) – US, [Stanno tutti bene/Everybody's Fine](#) (1990) – Italy, [A Star Is Born](#) (1954) - US, [Stories We Tell](#) (2012) – Canada, [The Stranger/Al Majhoul](#) (1984) – Egypt in Arabic, part of my business ethics courses as it raises many ethical dilemmas, [A Streetcar Named Desire](#) (1951) - US, [Stromboli](#) (1950) – Italy, [Suddenly Last Summer](#) (1959) – US, [The Sun Also Rises](#) (1957) – US, [Sunday Bloody Sunday](#) (1971) – UK, [Sunset Boulevard](#) (1950) - US, I remember seeing this film at the age of 6, and surprisingly enough I did not appreciate it, I was even afraid by the scaring Gloria Swanson, only decades later I overcame my reticence and saw it once again – a masterpiece, proving that maybe it is too early to take your small children to all the films that the grownups want to see, [Super Size Me](#) (2004) - US, [Sweet Bird of Youth](#) (1962) – US.

T – [Tai-Pan](#) (1986) – US, [A Taste of Honey](#) (1961) – UK, the British and the Italian film industries had their glorious era until the seventies, and only recently they have regained their excellence, unlike the French film industry that has remained excellent during more than a century, [Terms of Endearment](#) (1983) – US, [Tevya/Tevye/Tevye the Dairyman](#) (1939) – US in Yiddish about Ashkenazi Jews, [The Take](#) (2004) – Canada, [Ten/10](#) (2002) – Iran, [Ten Blocks on the Camino Real](#) (1966) – US, [Thelma and Louise](#) (1991) – US, [Therese Desquevroux](#) (2012) – France, [Therese Raquin](#) (1953) – France, [There's No Business Like Show Business](#) (1954) – US, [There Will Be Blood](#) (2007) – US, [The Thief of Bagdad](#) (1924) – US, [The Third Man](#) (1949) - UK, [The 39 Steps](#) (1935) - UK, [Three Colors: Blue/Trois couleurs: bleu](#) (1993) – France, [Three Colors: Red/Trois couleurs: rouge](#) (1994) – France, [Three Colors: White/Trois couleurs: blanc](#) (1994) – France, [Three Mothers](#) (2006) – Israel, about Egyptian Jews, the first Israeli film telling the story of Egyptian Jews, unlike the dozens of novels that were published on this topic, [Three Sisters](#) (1970) – UK, [Through A Glass Darkly](#) (1961) - Sweden, [Time](#) (2006) – South Korea, [Tin Men](#) (1987) - US, [Tirez sur le pianiste/Shoot the Piano Player](#) (1960) – France, [Titanic](#) (1997) – US, [To Be or Not to Be](#) (1942/1983) - US, I enjoyed most the remake in 1983 with Mel Brooks and his wife Anne Bancroft, both were perfect, and the film was one of the funniest movies that I have ever seen, [To Have and Have Not](#) (1944) – US, [Toi le venin](#) (1958), France, directed by Robert Hossein, whom I saw at one of the plays he directed in Paris when he came after the performance on stage and talked to the public, [Tokyo monogatari/Tokyo Story](#) (1953) - Japan, [Tom Sawyer](#) (1973) – US, [Too Big to Fail](#) (2011) - US, [Topaze](#) (1936, 1951) - France, [Top Hat](#) (1935) - US, the ultimate musical comedy with Ginger Rogers and Fred Astaire, singing and dancing to the tune of Irving Berlin's Cheek to Cheek, [Topsy-Turvy](#) (1999) - UK, [Tosca](#) (1976) – Italy, [Touchez pas au grisbi](#) (1954) – France, [Touch of Evil](#) (1958) - US, [The Treasure of the Sierra Madre](#) (1948) - US, [The Trial](#) (1993) – UK, [Tristan und Isolde](#) by Wagner (1995) – Germany, [Triumph of the Spirit](#) (1989) – US, [Tune in Tomorrow.../La tia Julia y el escribidor](#) (1990) – US, [Turandot](#) by Puccini (1987) – US, [Twelfth Night](#) (1996) – UK, [12 Angry Men](#) (1957) - US, [20,000 Leagues Under the Sea](#) (1954) – US, [Twin Peaks: Fire Walk with Me](#) (1992) – US, [Tycoon](#) (2002) – Russia.

U – [Un Ballo in Maschera](#) (1975) – UK, [The Unbearable Lightness of Being](#) (1988) – US, a film adaptation of the novel of the same name by Milan Kundera, published in 1984. Director Philip Kaufman and screenwriter Jean-Claude Carrière portray the effect on Czechoslovak artistic and intellectual life during the 1968 Prague Spring of socialist liberalization preceding invasion by Soviet led Warsaw Pact and subsequent coup that ushered in hard-line communism. It portrays the moral, political, and psycho-sexual consequences for three bohemian friends: a surgeon Daniel Day-Lewis, and two female artists with whom he has a sexual relationship Juliette Binoche and Lena Olin, [Un Chien Andalou/An Andalusian Dog](#) (1929) – France, [Uncle Vanya](#) (1970) – Russia, (1963-UK), [Un condamné a mort s'est échappé!/A Man Escaped](#) (1956) – France, [Unforgiven](#) (1992) - US, [Un homme et une femme/A Man and a Woman](#) (1966) - France, I saw this film several times as it has impressed me so much with its new approach to film-making, directed by Claude Lelouche, with the outstanding actors Anouk Aimme and Jean-Louis Trintignant, [Ulisse/Ulysses](#) (1954) – Italy, [Un long dimanche de fiancailles/A Very Long Engagement](#) (2004) – France, [The Unsinkable Molly Brown](#) (1964) – US, [The Untouchables](#) (1987) – US, one of the best films on gangsters and policemen, truly a masterpiece, no wonder, as the director is Brian de Palma, David Mamet wrote the screenplay, and the leading actors are Kevin Costner, Robert de Niro and Sean Connery, [Up](#) (2009) – US.

V – [Vanya 42e rue/Vanya on 42nd Street](#) (1994) – France, [Va, vis et deviens/Live and Become](#) (2005) – Ethiopia, [Vicky Cristina Barcelona](#) (2008) – Spain, [Vincent Francois Paul et les autres](#) (1974) – France, this is the "classic" French film, sophisticated yet simple, warm and

detached, with the best actors – Yves Montand, Gerard Depardieu, Serge Reggiani, and Michel Piccoli. Piccoli is one of my most favorite actors. He has appeared in many different roles, from seducer to cop to gangster to Pope, in more than 170 movies. Piccoli has worked with [Jean Renoir](#), [Jean-Pierre Melville](#), [Jean-Luc Godard](#), [Claude Lelouch](#), [Jacques Demy](#), [Claude Sautet](#), [Louis Malle](#), [Agnès Varda](#), [Leos Carax](#), [Luis Buñuel](#), [Costa-Gavras](#), [Alfred Hitchcock](#), [Marco Ferreri](#), [Jacques Rivette](#), [Otar Iosseliani](#), [Nanni Moretti](#), [Jacques Doillon](#), [Mario Bava](#), [Manoel de Oliveira](#), Claude Faraldo, [Raúl Ruiz](#), [Theodoros Angelopoulos](#) and [Alain Resnais](#), [Violettes Imperiales/Violetas Imperiales/Imperial Violets](#) (1952) – France, [The Virgin Spring](#) (1960) - Sweden, [Viridiana](#) (1961) – Spain, [Vertigo](#) (1958) - US, [The Visit](#) (1964) - US, [Viva la liberta/Long Live Freedom](#) (2013) – Italy, [Vivre sa vie/My Life to Live](#) (1962) – France, [Volver](#) (2006) – Spain, one of the best films written and directed by Pedro Almodovar. With two excellent actresses – Penelope Cruz and Carmen Maura. Drawing inspiration from the [Italian neorealism](#) of the late 1940s to early 1950s and the work of pioneering directors such as [Federico Fellini](#), [Luchino Visconti](#), and [Pier Paolo Pasolini](#), [Volver](#) addresses themes like [sexual abuse](#), [loneliness](#) and [death](#), mixing the genres of [farce](#), [tragedy](#), [melodrama](#), and [magic realism](#), [Voyage of the Damned](#) (1976) – UK, [Vu du pont/A View from the Bridge](#) (1962) – France,

W – [Wadjda](#) (2012) – Saudi Arabia in Arabic, an excellent film indeed, very interesting and moving, [Walk on Water/Lalekhet al hamayim](#) (2004) – Israel, [Wall-E](#) (2008) – US, [Wall Street](#) (1987) - US, one of the best films that I have ever seen first of all because the excellent actor Michael Douglas – Gordon Gekko, who has become the ultimate capitalist maximizing profits to the delight of Milton Friedman and ruining the lives of all the others, as in the neoliberal regimes that I oppose so much. This was the backbone of my courses on business ethics as it gives in a nutshell most of the dilemmas of business, [War and Peace](#) (1956) – US, [War and Remembrance](#) (1988) – US, this film and [The Winds of War](#) are the best films that I have ever seen on the inter-world wars and the second world war, a very long saga, but interesting and thrilling from the beginning to the end, [The War of the Worlds](#) (1953) – US, [Washington Square](#) (1997) – US, [Water](#) (2005) – India, [The Weeping Meadow](#) (2004) – Greece, [West Side Story](#) (1961) - US, in the same decade I saw this excellent film and saw the musical on Broadway in June 1968, the first musical that I have seen in the US, [Whale Rider](#) (2002) – New Zealand, [When Father Was Away On Business](#) (1985) – Serbia, [When Harry Met Sally...](#) (1989) – US, [Who's Afraid of Virginia Woolf?](#) (1966) – US, a masterpiece on stage and in film, [The Wild Bunch](#) (1969) - US, [Wild Strawberries](#) (1957) - Sweden, [The Winds of War](#) (1983) – US, [Winter Sleep](#) (2014) – Turkey, [Witness for the Prosecution](#) (1957) – US, [The Wizard of Oz](#) (1939) - US, [Woman of the Year](#) (1942) – US, [The Women](#) (1939) – US, [Women in Love](#) (1969) – UK, [Woodstock](#) (1970) – US, I saw Joan Baez show in New York long after her performance in this film, [Working Girl](#) (1988) - US, [Wuthering Heights](#) (1939) – US.

X– [The X-Files](#) (1998)– US. An American science fiction thriller film directed by [Rob Bowman](#).

Y - [Yankee Doodle Dandy](#) (1942) - US, an American biographical musical film about [George M. Cohan](#), known as "The Man Who Owned Broadway". He is considered the father of American musical comedy. James Cagney, one of my favorite actors, was a fitting choice for the role of Cohan since, like Cohan, he was an Irish-American who had been a song-and-dance man early in his career. His unique style of half-singing and half-reciting the songs, reflected the style that Cohan himself used, [Y tu mama tambien/And Your Mother Too](#) (2001) – Mexico.

Z - Z (1969) - Algeria, Costa Gavras is one of my favorite directors, and this film is one of his best, I had the privilege of hearing his lecture at the Haifa Film Festival, [Zelary](#) (2003) – Czech, [Zero de conduite/Zero for Conduct](#) (1933) – France, [Ziegfeld Follies](#) (1946) – US, [Zorba the Greek](#) (1964) – UK, one of the best films I have ever seen, directed by Cypriot [Michael Cacoyannis](#) and starring [Anthony Quinn](#), one of my favorite actors, as the title character. It is based on the novel [Zorba the Greek](#) by [Nikos Kazantzakis](#), which I am still reading in Greek. The supporting cast includes [Alan Bates](#), [Lila Kedrova](#), [Irene Papas](#) and [Sotiris Moustakas](#). And in the "waiting list" after we closed the polls we can find excellent films as [The Five Pennies](#)...

The best films in Cory's list of films amount to 830, out of which 360 are the best of the best films, 5 times better than the 72 "virgins" offered to the terrorists, which proves that you don't have to go to heaven in order to get your rewards on a virtuous life – you can watch 360 films which are la crème de la crème of the film industry in all countries and you get paradise on earth. All the films have links to entries in Wikipedia, IMDb, and other sites, as well as the directors, scriptwriters, actors and actresses. With the other lists of films – we bring in this book links to more than a thousand films, you can chose to read the [One Thousands and One Nights of Scheherazade](#) or the 1,000+ nights for watching the best films from all over the world in my lists. If we add to that the books by the 720 best authors of modern literature in my lists you can fill in a lifetime reading the best books of those authors, watching the best films, hearing the hundreds of best classical music works by more than a hundred composers - symphonies, concerti, lieder, chamber music, the best operas, visiting the best museums with the best paintings and sculptures, in short living a true cosmopolitan cultural life, as stipulated in this book - an ode to culture.

In this book we find also references to the geniuses of cinema, as Chaplin and Bergman in the biographies, and in other chapters about other directors, scriptwriters, actors and actresses. Many chapters in this book are about films with business ethics and social justice content as well. So, what do we have in Cory's List? Silent films and talkies, black and white and color films, widescreen and 3-D films, short films and very long films, films from all over the world, but mainly from the leading countries in quality films – US, France, UK, Italy, Sweden, Japan... More than half of the films were produced more than 50 years ago or are based on books written and works composed more than 50 years ago, which shows either that the best films are the oldies until the end of the sixties (as in songs, literature, classical music...), or that I prefer the films that I have seen in my youth until the age of 25, which probably had a stronger impact on my life. My lists are the most cosmopolitan lists of films, as truly I am interested in films from a wide variety of countries, which I see in festivals and in Israel that is more open to cosmopolitan films, literature, and music – because the Jews came from more than a hundred countries in the diaspora and we are probably the most multi-cultural country in the world. Most of the films in my lists are quality films, but there is also a high proportion of "lesser quality" films, which were chosen because of the impact they had on my life, and because I enjoyed them very much.

The reader may notice an "optical" error – that the American films are much more predominant than all the other films. We have to analyze it in view of the fact that almost all the films produced in India, China, Israel, Egypt, or Russia are films about those countries only and not films about other countries, while many American films are films dealing with other countries, as the US film industry is Universal (also MGM, RKO...), and deal with other countries as *The African Queen*, *The Life of Emile Zola*, *Bel Ami*, *Titanic*, *Anna Karenina*, *Arch of Triumph*, *Hans Christian Andersen*, *Les Miserables*, *Schindler's List*, *Rhinoceros*, *Exodus*, *To Be or Not To Be*, *The Diary of Anne Frank*, *Doctor Zhivago*, *Don Quixote*, *Gigi*, *The Great Dictator*, *Julius Caesar*, *Stalag 17*, *For Whom The Bell Tolls*, *An*

Enemy of the People, The Three Musketeers, Frida, Fanny, Irma la douce, Island in the Sun, The Sheik, The Shop Around the Corner, etc.

The films from the US amount to 379 or 46% of the total number of films in my list - 830. This percentage may seem very high but as stipulated before many of those films are truly cosmopolitan, about many other countries, as the American film industry – the largest in the world, at least in quality, is the most predominant film industry in the world. I lived most of my life in Israel, except 9 years in Egypt in my childhood, 1 year in France at Insead, and on the aggregate a few years in business, study and pleasure trips all over the world, some of the trips for one or two months. In Israel we are exposed mainly to American films, although in comparison to France, Italy or Russia, we see much more foreign films than local films in those countries, because there are many local quality films there, as compared to relatively very few Israeli films, that have become quality films only in the last decade or two.

Nevertheless, in comparison to all the other lists that I have seen on the Internet, my list is the more cosmopolitan as the other lists comprise in many cases at least three quarter American films or even 100%, and in my list the American films amount to less than half. In the second place we find in my list 120 films from France, or 14% of the total number of films. This large number is objective and subjective as well – objective as I and many specialists believe that the French film industry is the best in the world, and the American percentage is much higher only because the American film industry is much larger than the French one. Subjective as I like much more French films, I was almost never disappointed by the quality of a French film, French is my mother tongue, most of the films that I have seen in my childhood in Egypt were French, and most of my business, pleasures and study trips were in Paris, where I saw many excellent French films.

The British films amount to 86 or 10% of the total number of films. The British film industry is an excellent film industry, and I think that proportionately to the total number of films produced in the country there are more excellent British films and French films than American films. The British films are also relatively more cosmopolitan and many of them deal on topics which are not British. The Italian number of films amount to 61 or 7% of the total number of films. Many Italian films are quality films, among the best in the world, and in general I can say that the best directors, scriptwriters, actors and actresses are mostly American, French, British, and Italian. This does not mean that there are not excellent film-makers in other countries as Ingmar Bergman in Sweden or Akira Kurosawa in Japan, but those are only a few in comparison to the Americans, British, French and Italians. The total percentage of those four countries in my list amounts to 77%, more than three quarters.

Still, my list is more cosmopolitan than most of the other lists, as the films from the other 43 countries (in total we have 47 countries in my list), amount to almost a quarter of the total number of films. Actually, the number of countries in my list could have been much more than 50 if I had included the excellent films that I have seen at the Haifa Film Festival and elsewhere from Georgia, Chile, Peru, Thailand, Iceland, Bulgaria, Morocco, Lebanon, etc., but I had to stop somewhere the list, otherwise I would have reached easily more than 1,000 excellent films that I have seen, and indeed there are more than a thousand if we add the list of the films with business ethics content and the list of 1955-1961.

The second tier of films in my list includes 9 countries with 6 to 20 films – 1% to 2% each from the total, namely – Germany – 20 (2%), Spain – 18, Israel – 15, Sweden – 14, Russia – 11, Canada – 9 (1%), Japan – 8, Denmark – 6, Poland – 6. Altogether 13% of the total. This data is somewhat subjective, and I confess – I am not a professional critic/reviewer of films, I have not seen many excellent Japanese or Russian films that were not shown in Israel, and I

also don't remember very well the names of Japanese or Russian films. I have no doubt that those film industries as well as most of the other industries in this segment (Sweden with Ingmar Bergman, Poland with Kieslowski, Germany with Wim Wenders, and Spain with Almodovar) are perceived by many critics as better than the Israeli film industry, yet I have included relatively more excellent Israeli films, because I live in Israel, and I enjoy much seeing Israeli films, even if sometimes they are not the best, as I have stated above that many films in my list are not quality films but films that I have enjoyed more than the others. In Israel we see relatively less films from those countries, I see them mainly in the Film Festivals, and I am aware that I have not seen most of the best ones, at least if I compare my list to the lists on the Internet. So, 13 countries have about 90% of the total number of films, and 34 countries have only 10%.

In the third tier of countries we find films with 3-5 films, about 0.5% of the total films each: Australia – 5, Romania – 5, India – 5, Ireland – 5, China – 4, Mexico – 4, Austria – 4, Greece – 3, Argentina – 3, New Zealand – 3, South Korea – 3, Iran – 3. I am quite sure that here also there are hundreds of excellent films that I was not exposed to, mainly from India, China, South Korea and Argentina, but as I included in my list only films that I have seen they were not included. Finally, the countries with 1-2 films: Egypt, Portugal, Czech Republic, Netherlands, Turkey, Serbia, Hungary, Brazil – 2 films each. Ukraine, Slovakia, Armenia, Saudi Arabia, Switzerland, Senegal, Belgium, Ethiopia, Norway, Finland, South Africa, Algeria, Bosnia, Afghanistan – 1 film each. And I am aware that most of the countries deserve much more, but I have not seen enough quality films from there, and even so I have much more countries in my list than others.

We bring here several lists of the best films ever made, the best directors, screenwriters, actors, actresses, lists of the best films in countries that were not covered enough in my survey, etc.

[List of Academy Award-winning films](#), [List of highest-grossing films](#), [List of film-related topics](#), [List of films with a 100% rating on Rotten Tomatoes](#), [List of films considered the worst](#), [National Film Registry](#), [Time's All-Time 100 Movies](#), [List of songs considered the best](#), [BFI The Top 50 Greatest Films of All Time](#), [AFI 100 Years... series](#) – American Film Institute, 1998: [AFI's 100 Years...100 Movies](#), 1999: [AFI's 100 Years...100 Stars](#), 2000: [AFI's 100 Years...100 Laughs](#), 2001: [AFI's 100 Years...100 Thrills](#), 2002: [AFI's 100 Years...100 Passions](#), 2003: [AFI's 100 Years...100 Heroes & Villains](#), 2004: [AFI's 100 Years...100 Songs](#), 2005: [AFI's 100 Years...100 Movie Quotes](#), 2005: [AFI's 100 Years of Film Scores](#) (special event at the [Hollywood Bowl](#)), 2006: [AFI's 100 Years...100 Cheers](#), 2006: [AFI's Greatest Movie Musicals](#) (special event at the [Hollywood Bowl](#)), 2007: [AFI's 100 Years...100 Movies \(10th Anniversary Edition\)](#), 2008: [AFI's 10 Top 10](#), [List of the 180 nominated musicals](#)

[675 Films Registered in the US National Film Registry](#)

[Empire – The 500 Greatest Movies of All Time](#)

[TimeOut – 100 Best Movies of All Time \(Ranked and Reviewed by Actors\)](#)

[IMDb – Top 250 Movies of All Time \(2015 Update\)](#)

[IMDb - Top 100 Greatest Movies of All Time \(The Ultimate List\)](#)

[IMDb – 100 Greatest Movies of All Time](#)

[AFI – 100 Years/100 Movies – AFI's Greatest American Movies of All Time](#)

[The Hollywood Reporter – The 100 Greatest Films of All Time](#)

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WALL STREET AND ETHICS - THE FILM "WALL STREET" - SUMMARY AND ANALYSIS

Based on the film:

Wall Street, 1987, 120 min., Director Oliver Stone, with Michael Douglas, Charlie Sheen

Summary and Analysis:

The film describes the ethical dilemmas of a father - Carl Fox - and his son - Bud Fox - and how they are influenced by a financial tycoon - Gordon Gekko. Bud Fox doesn't succeed as a broker, which raises the question: Can you afford to be ethical only if you are successful? Carl, a foreman in an airline company, cannot understand why Bud decided to be a broker. Bud answers that he can earn in a year five times more, as he has no ethical considerations. Gordon Gekko appreciates the perseverance of Bud in trying to reach him and is willing to hear him for five minutes. Bud volunteers insider information on his father's company.

The style of Gekko is military, very violent (I want him to bleed), a very common style. Bud becomes a hero at work after his success with Gekko, who is known to be unethical. Gekko demands from Bud to continue to supply him insider information like he did with Bluestar, as Gekko is not a gambler, he does not risk anything and plays for sure. Bud has inhibitions as he knows that it is illegal and he can lose his license. But Gekko lures him with bonuses of hundreds of thousands dollars if he will assist him to win as he doesn't like to lose.

Gekko who comes from a humble background despises WASPs, who love animals but can't stand people (but does he like them?). Gekko doesn't want Harvard graduates, he prefers poor and hungry people, but wise and unscrupulous, who want to win. If you need a friend get a dog. Gekko contributes many donations to community and is a member of the New York Zoo, a trait very common to unethical companies who donate to community and cultural activities (tobacco companies?). Gekko describes the minority shareholders as a flock of sheep who get slaughtered. He demands from Bud to spy on Wildman and try to obtain some information on which company he wants to takeover. Although it is illegal, Bud agrees as Gekko tells him that he has already slipped when he gave him insider information on his father's company.

Gekko rationalizes his conduct. His father died aged 49 after working very hard. That's why he is entitled to be ruthless and unethical, although the illegal actions are performed by others. Gekko lures Bud with the exorbitant amounts that he will win, not a miserable \$400K, rich enough to have your own jet, \$50-100M, A player or nothing... Which types of people can Gekko influence? Can an MBA graduate with courses in ethics succumb to Gekko? He is undoubtedly charming and convincing (most unethical people are?) In the meantime, Bud has long talks with his mentor Lou Mannheim who warns him to remain ethical. On the other hand, Darien Taylor, Bud's lover, has a bad influence on him, as she is interested in winners only, whatever the cost is.

Wildman wants to turnaround the Annacot steel factory after the takeover while Gekko is only interested in a speculative profit. He intends to dismantle the company and layoff most of its employees. Wildman tells him: We are talking about lives and jobs. You are a rogue and lousy blackmailer... Are Wildman and Gekko made from the same stuff or is there a difference between tycoons? Gekko rationalizes Bud's new conduct by saying that nobody

loses. Is it true? What about the stakeholders: the employees, customers, suppliers, creditors, minority shareholders? Bud is generous towards his father, while in the past he only took money from him. But it raises Carl's suspicions and he warns him from unethical moves.

Gekko clarifies to Bud that it's preferable that he will look as if he operates by himself. It's Bud's responsibility and Gekko supposedly doesn't know a thing. This is a crucial issue, as unethical managers/directors don't sign any incriminating documents and don't incur any criminal risks. Bud buys a superb flat in Manhattan and gets accustomed to a very high standard of living. This is another consideration that increases degeneration. You are willing to pay any moral price in order to remain on the same standing, that you, your wife and your kids have acquired.

One of the highlights of the film is the fantastic performance of Gekko at the Shareholders' Meeting of Teldar. He wants to takeover the company and he manipulates the minority shareholders against the existing controlling shareholders and management. He says that America has become a second grade power because of such incompetent managers as the existing Teldar's management. Gekko: America has to return to the time of Carnegie and Mellon (the robber barons) who risked their own money. Not like the bureaucratic executives of today. There are now 33 vice presidents and the whole management owns only 3% of the equity. They lost \$110 million last year and half of it was lost because of overstaffed personnel and the correspondence between them.

Gekko: The New law of America is the survival of the unfits. Either you do it right or you are annihilated. On the last seven transactions that I made there were 2.5 million shareholders who have earned 12 billion dollars. I don't destroy corporations I liberate them. And finally his speech on greed: Greed is good, greed is right, greed works, greed clarifies, cuts through and captures the essence of the evolutionary spirit. Greed, in all of it's forms - greed for life, for money, knowledge - has marked the upward surge of mankind, and greed will not only save Teldar Paper but that other malfunctioning corporation called the USA.

What is our impression on Gekko's speech? Can we agree to it completely, partly, not at all? America has really become in the '80s a second grade power because of excessive bureaucracy in government and business. Teldar with its existing management cannot survive, but is the solution to let greedy tycoons like Gekko dismantle it? What about the rights of stakeholders? Gekko boasts of the fantastic profits he has generated to his shareholders but he forgets to mention the distribution of the profits, as he got the lion's share and the others - peanuts. The survival of the fittest as advocated by Gekko is the opposite of ethics. Of course the fittest must run the economy but not at the expense of the weakest. All the stakeholders should be treated equitably. Without ethics we shall return to the catastrophes of the '80s and to Enron.

Gekko tries to takeover Bluestar, Carl's company, cut down salaries and streamline the business. He manipulates the pilots and stewardesses, with the assistance of Bud, but doesn't succeed to outfox Carl Fox. Carl tells his son that the rich people have always conned the poor ones and that's what he'll do also with Bluestar's employees. You should never work with greedy men. Carl prefers the existing owners even if they are incompetent, but they have founded the company out of nothing and gave employment to thousands. Bud answers his father that his conduct is influenced by the fact that he is jealous of him, but Carl answers that he has never measured the success of a man by the size of his wallet. A basic consideration in activist business ethics is never to work with companies and businessmen who are motivated uniquely by profits and especially by greed. In the long run you are always conned by those

people and companies. This is the first of Cory's laws. Success, profits and valuation are very important but ethics is no less important.

Bud learns that Gekko has taken over Bluestar only to dismantle it and plunder the pension funds. Unethical tycoons have often acquired companies only for their pension funds, leaving the employees without any money for retirement. Without ethics you don't care for employees. Bud who is supposedly Bluestar's new CEO does not agree with Gekko's move and Gekko answers him: You're walking around blind without a cane. A fool and his money are lucky enough to get together in the first place. Which means that with ethics you can't get rich. But this time Bud knows the employees. We have here the personification principle stating that it is much harder to wrong people if you know them personally.

He asks Gekko "How much is enough?". But for Gekko there is never enough, somebody wins somebody loses. Money itself isn't lost or made, it's simply transferred from one perception to another. Gekko: The richest one percent of this country owns half of our country's wealth, five trillion dollars. One third of that comes from hard work, two thirds comes from inheritance, interest on interest accumulating to widows and idiot sons and what I do, stock and real estate speculation. 90% of people out there have little or no net worth. I create nothing. I own. Gekko: You are not so naïve as to think that we are living in a democracy. It's the free market and you are part of it. You can survive only if you have the Killer Instinct. Gekko suggests Bud very convincingly to cooperate and he'll have enough money for his father too.

Is Gekko right with his arguments? What is better: Half of the wealth owned by 1% of the population or by 20-30%, what will generate more employment, growth, long run profits and valuation? In Israel, for example, half of the stock exchange is owned by 10 families.

After the heart attack of his father Bud decides to leave Gekko and join the ethical and poorer club. He is arrested after his illegal transactions are discovered. He decides to betray Gekko and becomes a whistleblower. Staring at the abyss Bud finds finally his character.

ETHICS OF HOSTILE TAKEOVERS

THE FILM "OTHER PEOPLE'S MONEY"

SUMMARY AND ANALYSIS

Based on the play "Other People's Money" (1989) by Jerry Sterner

The film is based on the play with slight changes:

Other People's Money, 1991, 103 minutes, Director Norman Jewison, with Danny DeVito, Gregory Peck, Penelope Ann Miller, Piper Laurie

Summary and Analysis:

Larry Garfield is a serial liquidator of companies acquiring undervalued companies, called by him - "sleeping beauties", tearing them apart to the detriment of the stakeholders and owners, as the valuation of the parts is higher than the whole. Andrew Jorgenson, an old-school manager-owner, believes that companies should serve mainly their stakeholders but loses his company to the New Economy's tycoon Garfield. Garfield, a corporate raider, attempts to acquire an 81 year old New England Wire & Cable company. He fights the company's CEO and tries to convince the shareholders to rally him in order to increase their profits to the detriment of the company's employees, who would lose their jobs, the community and most of the stakeholders. Garfield is arrogant, greedy, self-centered, ruthless, but very convincing to the shareholders with his "Darwinist" arguments.

The film begins with a monologue of Garfield: "I love money, more than what I buy with it. Money doesn't care what I do and what my beliefs are. But more than I love money, I love other people's money." This is the summary of the film and of a merger course - to employ as much as possible other people's money, to convey them the risks but to keep the profits for you. Is it ethical, why do the "suckers" who give the Garfields money never learn? His opposite is Andrew Jorgenson, who manages and owns a large part of the company. He is loved by his wife, his family, his friends, his workers, and he thinks also by his shareholders. But in a moment of truth the shareholders decide to back Garfield's attempt to takeover the company in order to dismantle it and to increase their valuation at the expense of the workers, the community and the stakeholders. Garfield shows them that their valuation has decreased sharply over the years, while the salaries of the workers have increased, the community continues to levy taxes, the products have become obsolete, and the management is totally incompetent.

Jorgenson has 20% of the shares and Garfield has managed to acquire 12%. Both of them have to convince the remaining shareholders who should back up one of the policies. The climax of the film is the confrontation between Garfield and Jorgenson at the Shareholders' Meeting. Kate is a prominent lawyer in one of the largest law firm, she is also the daughter of Jorgenson's wife, so she tries to find a compromise between the two, unsuccessfully.

Jorgenson is afraid of the Shareholders' Meeting. He is not familiar with the new economy, things have changed, what happened to the people who assisted each other? He doesn't want that "this" man would win, he is proud of the business he has established, he is worried that his workers would lose their jobs, he fights for principles, the good old ones...

In his speech, Jorgenson says that his company has overcome all its crises in the last 80 years. If the company will be closed it would ruin the community. He points with an accusing finger to Larry the Liquidator who threatens to ruin the company, he is the post-America businessman, the new robber baron. But the old ones left something behind: mines, steel, railroads, industry, banks, while Garfield does not produce anything, only paper. Larry doesn't promise to manage the company better than him, he just says that he'll kill them as they are worth more dead than alive. He finishes his speech by saying that the company will increase its valuation, they are stronger as they are survivors.

If Garfield will prevail, they'll remain only with lawyers and tax heavens. If you kill your neighbor it is murder, but if Garfield wants to maximize profits he is effectively a murderer. The company is much more than its value in the stock exchange, it is a place with workers, products, a management who cares for people. Jorgenson receives a standing ovation. His "people" are much more cooperative than Dr. Thomas Stockman's people in *An Enemy of the People*. But when their money is at stake they would react in the same manner. The only difference in over a century that has elapsed between those two plays is that the people are now politically correct and give the ethical businessman a standing ovation while voting for the unethical businessman.

Garfield answers in a brilliant speech: "Amen, Amen, and Amen. What you have just heard is a prayer, a prayer for a dead company, as the company is dead. I didn't kill it, it was dead when I got there. It is too late for prayers. Even if we believed in miracles it is too late because there are new technologies, obsolescence, optical fibers. We are dead but we are not bankrupt. We have a responsibility for the workers? The community? Who cares? This company has spent your money in the last ten years. Did the community lower their municipality taxes? The share is now worth one sixth of its valuation ten years ago. But the workers have doubled their salaries. They don't care for the shareholders. The only one who cares about you is me, I am your only friend. I don't produce anything? I don't make money?"

Take the money I'll make you earn and invest it wherever you want, in investments that are fruitful to the community. I am called Larry the Liquidator as in my funeral you'll come with a smile in your face and pockets full of money." The shareholders vote for him and the Board is replaced. The classical duel between Garfield and Jorgenson reminds of a Western duel, only that this time the bad guy wins. It is no more High Noon with Gary Cooper, it is High Time that the western hero, this time an old and tired Gregory Peck, should go and let Larry Garfield to take over. Garfield was elected democratically, the shareholders wanted him and that's what they'll get.

But in the horizon we can see Enron, WorldCom and all the corporate scandals caused by such Liquidators. If Greed is the only criterion for success, as Gordon Gekko says, greed will act also to the detriment of the minority shareholders who will lose all their money, as in the survival of the fittest, not only the old Jorgenson succumbs, also the shareholders lose, as there is always one fitter in the battle of the fittest: whether it is Ken Lay, Gekko or Garfield. Surely, it is never the stakeholders who are the true owners of the company and if they will unite they will be the fittest. They have the ultimate power and all the Garfields are mere parasites who take a ride on their back and suck their blood.

TRANSPARENCY, ETHICS AND THE MEDIA

Dr. JEFFREY WIGAND AND THE TOBACCO INDUSTRY - THE FILM "THE INSIDER"

SUMMARY AND ANALYSIS

Based on the film:

The Insider, 1999, 157 min., Director Michael Mann, with Al Pacino and Russel Crowe

Summary and Analysis:

The fact that the film is based on a true story increases the credibility of the film. The film starts with a scene where Lowell Bergman, the producer of 60 minutes, succeeds in obtaining an interview by Mike Wallace with the leader of the Hizballah, based on the program's reputation, integrity and objectivity. There are excellent working relations between Wallace and Bergman in the famous CBS program "60 minutes".

Dr Jeffrey Wigand had a senior position in one of the largest tobacco companies Brown Williamson, where he was VP R&D, but he feels an outsider socially in the company where he is employed. Is it one of the reasons why he decides to become a whistleblower? We should remember that Dr Stockmann in An Enemy of the People was very sociable and that didn't help him when his conduct was opposed to the interests of his friends. We should bear in mind also the consideration of the disease of his daughter in Wigand's ethical decisions. The film shows the phases that Wigand undergoes until he decides to become a whistleblower. After he arrives to the conclusion that the company introduces addictive ingredients to the cigarettes he decides to quit as this conduct is against his conscience.

He is faced with the dilemma: what is more imperative for him - adherence to the law and the confidentiality agreement or adherence to his conscience? He cannot conceal the reason of the death of hundred of thousands people as the result of the tobacco company's conduct. Wigand brings as an example the conduct of Johnson & Johnson, where he worked in the past, who lost in the Tylenol case huge amounts when they decided not to risk the life of their customers when a lunatic introduced poison to a few capsules. In the BW case the management poisons deliberately its customers. As a scientist he can't agree to it. This conduct raises the question: Can a tobacco company be conceptually ethical when they poison their customers, even if they donate millions to humanitarian causes?

Mike Wallace is very much interested in interviewing Dr Wigand who is called "The Ultimate Insider". He is the Chief Scientist in the no. 3 tobacco company in the US. It is like blowing the whistle on an unsafe plane which puts at risk the life of its passengers. Wallace is warned that the tobacco companies will ruin CBS as they spend annually \$600M in legal expenses. They have never lost in damages trials, but if court will compel Wigand to testify they will not be able to say that he has infringed his confidentiality agreement. Wigand is willing to lower his standard of living and become a teacher, but he is content with his decision, his wife unfortunately is not. Wigand's wife cannot stand the heat, the stress, the disease of their

daughter, their lower standard of living. What is the character required for a whistleblower's wife? She decides to divorce Jeffrey while Stockmann's wife stands by him. This is due maybe to the methods of unethical companies to slander the whistleblowers, look for their unethical conduct, threaten and sue them.

Wigand accuses Bergman that he is a commodity for him. Retrospectively, is it true? What is the integrity required from journalists who should be transparent, can they desert or betray their sources? The film hints at a potential cooperation of the FBI with the tobacco company, which might be due to promises to FBI's agents to work in the future for the company. Is it possible to prohibit civil servants from going to work for companies? What are the risks of such conduct? The whistleblower needs to remain very cool, when the lawyers threaten him, when he could go to jail, when his family desert him, when he receives bullets in the mail... The lawyer of CBS points out that there are some doubts about the credibility of Wigand. As the truth is more considerable the threats are fiercer. The data of BW about addiction is theirs and if they win the case they could become the owners of CBS. No mention is made of ethics, the health and lives of millions, only financial risks

The owners of CBS want to sell the media company to Westinghouse and they do not want to stand the risk of getting a multibillion lawsuit that could jeopardize the merger. They therefore decide not to release the interview (the executives are about to benefit millions from the merger) and Wigand feels that Bergman has betrayed him. Bergman is called by CBS executives: fanatic, anarchist, and he answers them: "Are you journalists or businessmen?" Transparency limited. Bergman and Wallace take opposite standings as Wallace favors CBS's executives decision. Bergman's wife supports him and encourages him to leave the company.

We witness the apologetics of Wallace who tells Bergman that he is at the end of his career and he doesn't want to be remembered as the one who destroyed CBS because of his interview. What about ethics, victims? Only ego, reputation and money. The tobacco companies paid in damages 246 billion dollars following this scandal. Wigand was elected the teacher of the year in Kentucky. Bergman lectures on journalism at Berkeley. Does it prove that whistleblowers cannot remain in the business world and can only teach?

ETHICAL ACTIVISM, ERIN BROCKOVICH VERSUS KAREN SILKWOOD – THE FILMS "ERIN BROCKOVICH" AND "SILKWOOD" SUMMARY AND ANALYSIS

Based on the films:

Erin Brockovich, 2000, 132 min, Director Steven Soderbergh, with Julia Roberts, Albert Finney

Silkwood, 1983, 131 min, Director Mike Nichols, with Meril Streep, Kurt Russell, Cher

ERIN BROCKOVICH

Summary:

The film is based on a true story. Erin is a single mother with three small children and a low income. She is injured in a car accident and hires Ed Masri to handle her case. Ed loses, because of her "big mouth", he says. Erin insists to work at Masri's law firm, and while filing some dossiers she discovers medical documents in real estate deals between home owners who lived in the vicinity of a plant owned by a large corporation PG&E. When she investigates the case, Erin discovers that PG&E tried to buy the houses in order to conceal the pollution of the water used by the residents who probably emanated from the factory. As a result of the pollution hundreds got sick with cancer and other diseases, but nobody thought that the cases were connected. She convinces Masri to handle the case and to sue the company on behalf of the victims.

They agree and sign with Ed an agreement ensuring him a remuneration of 40% of the compensation on a success fee basis. Ed has liquidity problems handling the case and he decides to collaborate with a large law firm Potter, namely with two lawyers Kurt Potter and Theresa Dallavale. Erin resents it as they don't appreciate what she has achieved. Nevertheless, after they fail to convince the plaintiffs to an arbitration agreement she succeeds in obtaining the consent of all of them to the arbitration. The judge decides that PG&E should

compensate the victims with \$333M and Erin tells the good news to Dona Jensen, one of the victims.

Analysis:

The film emphasizes the importance of perception, image, looks, dress and conduct in the business world. Some of the issues raised by the film are: What is the nature of the relations between Ed Masri and Erin Brockovich? What is the nature of the charm of Erin on the victims of the polluted water? What is the attitude of Pacific Gas & Electric Corp. regarding the pollution of the water? Why don't the victims of pollution react until Erin starts her investigation? The film shows how Ethical Activism has become one of the modern vehicles to combat corrupted companies. We should "Beware of corrupted companies' presents", especially when they want to purchase the houses closest to the polluted water. We are faced by the dilemmas of Donna Jensen's family and their sicknesses.

Ultimately, the American system works quite well when it enables an ordinary woman without education to subdue a huge conglomerate. Could such a woman win a similar case in another country? Are class actions in other countries as successful as in the US? The investigation enables Erin to reach self fulfillment. Erin is a good example for all prejudiced people proving that you can look cheap but be extremely intelligent, with a fantastic memory, an outstanding detective aptitude, excellent convincing abilities, courage, and capacity of lashing her opponents. PGE tries to intimidate Masri and Brockovich with their sales turnover (\$28 billion a year), their infinite resources, the seniority of their lawyers.

We ask ourselves if it is ethical that the lawyers in class actions charge even 40% of the compensation received, if they win the case. What is the risk that they incur? How can a small law firm cope with tycoons? How does Erin succeed to convince the assembly of the plaintiffs to agree to arbitration after she has convinced them to let Masri handle their case? Erin does not hesitate to take samples of polluted water running away from the security officers of PGE. She is not deterred by threats on her life and her kids. What are the qualities and type of character required from a whistleblower or an ethical activist?

We can analyze the difference between the law firms of the case: the small Masri's and the large Potter's, as well as the difference between Erin's mode of conduct and Theresa Dallavale's, and why the latter cannot win the confidence of the victims. Another comparison is between the tragic fate of Silkwood to the success of Donna Jensen who receives assistance from Erin. What has changed in the last 20 years in the US, is it similar in other countries?

We face the personification of wrongdoing, in the confrontation between Miss Sanchez, PGE's lawyer, and Erin who gives her drinking water from PGE and she refuses to drink.

This feminist film emphasized the change of roles between George, Erin's friend, who takes care of her children, and Erin who is the breadwinner of the family. Another facet is the generosity of Ed Masri who gives Erin a car, a high salary, and ultimately a bonus of \$2M, beyond her brightest expectations. Is Masri a typical example of an American lawyer? Trust and Ethics are the secret weapons of Erin who comes from the people and remembers it. Instead of common belief that 'nothing is personal' Erin believes that everything is personal. Here again we have a whistleblower who comes to Erin, because of her charm, her dedication, his cousin's death, or all of those reasons. Finally, we see the courage of the American judge who is not fooled by the pomposity of PGE's lawyers and awards \$333M to the plaintiffs. Would the judges in other countries behave similarly?

SILKWOOD

Summary and Analysis:

In a sharp contrast with Erin Brockovich we witness the tragic fate of Karen Silkwood, who was an activist employee. Karen Silkwood (Meryl Streep) died in 1974 trying to bring evidence on dangerous practices of a nuclear facility in Oklahoma and blow the whistle to a reporter from the New York Times. She was the only one who dared to oppose the nuclear energy company and help her fellow workers who got cancer from the contamination. The factory was finally closed shortly after her death. Silkwood may be perceived by some as "vulgar" but she develops a strong sense of social responsibility and she becomes a warrior with integrity who is not afraid to fight her own employer against all odds. Some of the key issues of the film are: the nature of the relations between Karen and Drew Stephens (Kurt Russell), the secret of the charm of Silkwood in her relations with her coworkers, the reporters, the close friends, the nature of the relations between Dolly Pelliker (Cher) and Karen, and we suspect that Dolly is responsible for turning in Karen to the company, thus causing her death.

The attitude of Kerr-McGee, the employer of Karen, towards the radioactive contamination of the workers in its plant is negative from the start, they try to conceal evidence, but the victims of contamination refuse to take any measure against the company until Karen starts to organize the protest. The workers receive an adequate treatment from the company's

physicians but refuse to complain to the authorities, possibly because they are afraid, there is no chance anyhow to change things, they cannot prove anything, and they are afraid of unemployment. The film shows how Employee's and social activism is a modern vehicle to overcome unethical activities. We witness the inner struggle of Karen who wanders if her body was contaminated on purpose by the company because she was perceived as a troublemaker. But she is not afraid, as she believes that what she does is right.

The American Justice system in 1974 was incapable to find evidence on the murder of Karen Silkwood and on the contamination by the company. However, a huge difference has occurred in the system since those times to today, as illustrated by Erin Brockovich. The company tried to intimidate Karen, threaten her, silence her. They are ready to do anything as they are driven only by one motive - greed and maximization of profits at the expense of the workers's health, the community and the stakeholders. The company buys the silence of the lambs which is connected with the uneducated background of the workers and the unemployment in the community. One wonder: What are the chances of a simple worker as Silkwood to fight against a large company, having unlimited resources, the best lawyers, political connections in every place? What are the nuances in the attitudes to life between Karen and Drew? Why does Silkwood have a social responsibility motivation and her employers have none?

The attitude of the Media to the struggle of Silkwood is ambivalent, so is the attitude of the labor unions to the struggle of Silkwood. Silkwood dies because she was a pawn in the power struggles of the media and the unions. But Silkwood's death was not in vain. Karen knew that she was endangering her life and didn't listen to Drew's advices to let it off. She was ready to go the extra mile in order to fight for her beliefs, even if she didn't receive gratitude from the workers, the unions, the press and the friends.

Silkwood pays the full price as a whistleblower, the ultimate price. She is murdered as many others before. But her death attracts publicity. Tens of years before - nobody would even speak of her death, tens of years after - her struggle would be fruitful. There is an evolution in the struggle of the stakeholders, in democracy, consumerism, quality, human rights, ecology, fight against poverty, end of wars, giving hope that the social responsibility and ethical struggle will prevail. And the film ends with the unforgettable Requiem of Silkwood, how she separates from Drew and her labor unions colleagues, the car accident and her grave. We hear only the spiritual befitting to a popular heroine as Silkwood coming from the people and working for them, with social responsibility.

BEST SHOWS AND CONCERTS THAT I HAVE EVER SEEN, GRACIAS A LA VIDA

The reader can find details on the books, music, composers, musicians, and festivals on Wikipedia, Encyclopaedias, Amazon, Local Music & Cory's websites, Music/Festivals/Composers/Musicians websites.

I Am Reading the BOOKS - Music in all time, 100 Great Operas, The lives of the great composers, Encyclopedia of the Great Composers and their music, The Oxford History of Opera, The limelight book of Opera, Les grands createurs de Jazz, The Golden Encyclopedia of Music, Classical Music. (see biographies of great composers, librettists, and musicians)

I have read dozens of books on music – classical, folk, jazz, opera, composers, etc., I have prepared an [audio play comprising music and songs](#) in 4 hours, 38 minutes, I have [chosen music and songs of 1 hour and 30 minutes for my play "Nelly Doron"](#), and have a collection of hundreds of records, tapes, CDs, and videos on music. I have watched concerts and shows worldwide. The most remarkable were as follows: on a winter night at a small community center in Haifa, with a public of a few dozens, I was moved to tears at the performance of the two best Israeli Folk singers – Shuli Natan and Nehama Hendel. It is amazing how people spend hundreds or even thousands of dollars to see extravagant singers in huge stadiums, while two folk singers achieved perfection, with a divine inspiration all around. It was like going to heaven – impeccable voices, best songs, moving lyrics and music, top performers, and so few people who really appreciated it.

I like most folk music – country, fado, tango, sambas, mariachis, Russian folklore, Napolitan songs, rembetiko, flamenco, and of course Israeli folklore which was influenced by tens of countries, including its Arab neighbors. I have seen the heroine of my youth Joan Baez, by far the best singer, at Carnegie Hall in New York, with the best English and Spanish folk songs of the century. Years have passed by and she hasn't changed, still lovely and singing directly to the heart of her audience. A special place in my heart belongs to Sephardic music which has become very trendy, with the romances sung by the best folk singers. The best show was the Sephardic Romancero by Itzhak Navon, later to become the 5th Israeli president. <http://www.youtube.com/watch?v=nkUbaHbS9YA>. I was born in Egypt, but I have nothing in common with the local music, as I was raised with love to my Sephardic/Spanish heritage.

And beyond the Sephardic folklore, with songs like Adio, Arvoles, La ija de la vizina, Avram Avinu, etc., comes of course the Spanish folklore, the flamenco, the Greek folklore from the rembetiko to Yorgos Dalaras and Nana Mouskouri. I had the privilege to hear Dalaras, the best singer of Greece (my mother's orgin) at the premier of his new show in the front row of a night club in Plaka, Athens, in 2000, where I was invited by my friend Georg Heine, a personal friend of Dalaras. This was one of the best performances I ever saw, for more than three hours, with the best audience one can think of, warm, enthusiastic, loving Dalaras and he loved them in return. I experienced a similar enthusiasm only in the seventies at a performance of the Preservation Hall Jazz Band from New Orleans in New York. Everybody danced in the aisles, the most sweeping performance of old people performing like teen agers.

Other remarkable performances that I saw where Marlene Dietrich in Israel in 1960 at the Tamar Cinema in Haifa, just close to my home, an amazing experience for a young boy of 16. Gilbert Becaud and Charles Aznavour, the two best French performers, that I had the

privilege to hear in the first rows, two legends, Becaud was Monsieur 100,000 volts and Aznavour was France's troubadour, still young, touching my innermost soul. And there were many others – Haris Alexiou, Yehoram Gaon, Harry Belafonte, Georges Moustaki, Guy Beart, Yehuda Poliker, Arik Lavie, Yossi Banai, Moti Giladi, Hagashash Hahiver (the funniest trio I has ever seen), and the best of American Country music at Page in 1996, just after seeing the best site in the world – the Grand Canyon, in a concert with a public of 5 people, less than the number of artists, an excellent country group, a perfect performance, professional like only American performers can be, not being abashed by the ridiculous number of spectators, on the contrary being grateful that they came and giving them the best they had with all their heart.

And finally, the folk music I like most, the Latin American – Mexican, Peruvian, Argentinian, Brazilian, Paraguayan, and especially – Los Paraguayos with their moving performance of songs like Malagueña, Pepita, Paloma, el Condor, etc., and last but not least – the best of all – Mercedes Sosa, with her unforgettable song [Gracias a la vida](#), my most favorite song, Violeta Parra's unique song. How a woman who had such a tragic life could write such an optimistic song, with such love to her beloved, who was everything to her – who was the purpose of her life, of her sight, her hearing, her ability to walk, her laughter and her longing... I even wrote a [song to my wife](#), based on Parra's song, and adapting it to our life as a couple. I like simple and genuine songs and poetry, like the poems by Jacques Prevert, Paul Gheraldy, Zvi Aviel, I identify myself with Parra's song and my eyes too can perfectly distinguish black from white – *perfecto distingo lo negro del blanco*.

In my world of ethics, there are the ethical people and the corrupted, and I deny that everything is in the grey area, as most of the corrupt maintain. They say that everybody has a price and nobody can claim that he behaved ethically throughout his entire career. Therefore, we are all corrupt, some people more and some people less, and there is no point in pursuing the corrupt, as the nature of man is bad. My point of view is completely opposite, even if occasionally people have behaved unethically what counts is how they behaved most of the time and what were the unethical deeds that they made. I tell my students, that a driver who drives 120 kms per hour, is breaking the law, but one thing is if he does it on the highway without any car in sight, and another thing is if he does it within the city's limit and kills an old woman.

There is white and there is black, there is good and there is bad – *cuando miro al bueno tan lejos del malo* – and the distance between good and bad is immense, that is what comes out in my dozens of cases based on true events, that is what I have experienced in my career and my personal life, and the purpose of life should be to do good, to love not only your soulmate but your colleagues in academia and business, without cut throat competition, without street fighter mentality, with cooperation, collaboration, compassion, congeniality, congruity, and harmony.

I do not appreciate too much "academic" writing, where you restrict every sentence with ten footnotes, you base every thought on ten quotes, you are afraid to write what you think as you wouldn't sound "academic" enough, objective enough. You prefer to be precisely wrong than approximately right. I was very lucky to write my dissertation for a Jury who pardoned me for not being too academic, as I was most of my life a businessman and not a professor. They saw the intrinsic value of my ideas that were revolutionary, pioneering, the first dissertation on ethics to minority shareholders, based on experience and research, quoting my colleagues, but even more playwrights, novelists, poets, plays and films.

I tried to write several times an academic paper, knowing that it takes sometimes a year or two to overcome all the hurdles of the professional academic publications. In twelve years I wrote ten books – academic books published by the best academic publishers in France,

United States and Israel, a novel, a play... and when I saw that I have problems in publishing my ideas I published them in a self published eBook that was accepted by universities and organizations, I wrote dozens of articles that were published by news websites, organizations, and I gathered all of them on my website, where one could read in hundreds of hours my writings, hear my lectures, examine my courses, the lists of the films on business ethics, academic, political, historical, and personal material, and so on.

Gracias a La Vida (Thank you to Life)

Poem by Violeta Parra

English translation by William Morín

<p>Gracias a la vida, que me ha dado tanto. Me dió dos luceros, que cuando los abro. Perfecto distingo lo negro del blanco Y en el alto cielo su fondo estrellado, Y en las multitudes el hombre que yo amo.</p>	<p>Thank you to life, which has given me so much. It gave me two beams of light, that when opened, Can perfectly distinguish black from white And in the sky above, her starry backdrop, And from within the multitude The one that I love.</p>
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<p>Gracias a la vida, que me ha dado tanto. Me ha dado el oído que en todo su ancho Graba noche y día grillos y canarios Martillos, turbinas, ladrillos, chubascos Y la voz tan tierna de mi bien amado.</p>	<p>Thank you to life, which has given me so much. It gave me an ear that, in all of its width Records— night and day— crickets and canaries, Hammers and turbines and bricks and storms, And the tender voice of my beloved.</p>
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<p>Gracias a la vida, que me ha dado tanto. Me ha dado el sonido y el abecedario. Con él las palabras que pienso y declaro, “Madre,” “amigo,”hermano,” y luz alumbrando La ruta del alma del que estoy amando.</p>	<p>Thank you to life, which has given me so much. It gave me sound and the alphabet. With them the words that I think and declare: “Mother,” “Friend,” “Brother” and the light shining. The route of the soul from which comes love.</p>
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<p>Gracias a la vida, que me ha dado tanto. Me ha dado la marcha de mis pies cansados. Con ellos anduve ciudades y charcos,</p>	<p>Thank you to life, which has given me so much. It gave me the ability to walk with my tired feet. With them I have traversed cities and puddles</p>
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Valles y desiertos, montañas y llanos,
Y la casa tuya, tu calle y tu patio.

Valleys and deserts, mountains and plains.
And your house, your street and your patio.

Gracias a la vida, que me ha dado tanto.
Me dió el corazón, que agita su marco.
Cuando miro el fruto del cerebro humano,
Cuando miro al bueno tan lejos del malo.
Cuando miro el fondo de tus ojos claros.

Thank you to life, which has given me so much.
It gave me a heart, that causes my frame to shudder,
When I see the fruit of the human brain,
When I see good so far from bad,
When I see within the clarity of your eyes...

Gracias a la vida, que me ha dado tanto.
Me ha dado la risa, me ha dado el llanto.
Así yo distingo dicha de quebranto,
Los dos materiales que forman mi canto,
Y el canto de ustedes que es el mismo canto.
Y el canto de todos que es mi propio canto

Thank you to life, which has given me so much.
It gave me laughter and it gave me longing.
With them I distinguish happiness and pain—
The two materials from which my songs are formed,
And your song, as well, which is the same song.
And everyone's song, which is my very song.

The 20 best shows and concerts that I have ever seen:

1. Israeli Folk Songs with [Shuli Natan and Nechama Hendel](#) at the Denya (Haifa) Community Center in the nineties, with a public of a few dozens, but a divine inspiration all around.
2. [Joan Baez](#) at Carnegie Hall, New York, in the nineties, the heroine of Cory's youth, arousing in him feelings for social justice, with the best English and Spanish folk songs of the century.
3. Itzhak Navon's [Sephardic Romancero](#), seen in 1969, and [Bustan Sephardi](#), seen in 1970, the best shows of Cory's Sephardic heritage going back to the expulsion from Spain in 1492.
4. [Los Paraguayos](#) at a concert in Haifa, Israel, in 2011, the best South American folk music group, feeling the bit of Cory's Spanish ancestors, being at home in Spain and Latin America.
5. [Mercedes Sosa](#) from Argentina in Haifa in the 1st decade of 2000. One of the best folk performers in the world, singing Cory's favorite song Gracias a la vida, Alfonsina y el mar, etc.
6. [Nana Mouskouri](#) singing folk songs from all over the world, in Brussels in 1973, the highlight of a business trip. In Cory's business trips he has seen every night plays, concerts, shows.
7. [The Best of American Country Music](#) at Page in 1996, after seeing the best site in the world – the Grand Canyon, in a concert with a public of five people, less than the number of artists.

8. Folk Songs & Dance Shows from all over the world – [Maori](#), [Aborigins](#), [African](#), [Chinese](#), [Tango](#), [Fado](#), [Samba](#), [Turkish](#), [Hungarian](#), [Italian](#), [Yiddish](#), [Thai](#), [Romanian](#), [Russian](#), etc.
9. Isaac Stern with the Israeli Philharmonic Orchestra at the Ein Gev Festival in Israel in 1961, playing at a memorable concert the Violin Concertos of [Mendelssohn](#) and [Beethoven](#).
10. June 2010 - Staatsoper Unter den Linden – Staatskapelle Berlin, Sinfonien und Konzert von Schumann, [conductor Daniel Barenboim](#), opening for Cory a new world of [the best quality](#).
11. The [BBC Prom Concerts](#) in London in the nineties, known as "the world's largest and most democratic musical festival", are an exhilarating celebration of popular classical music.
12. The best Chamber Music Ensembles at festivals in Israel, Paris, all over the world, with i.a. [Isaac Stern](#), [Leonard Rose](#), [Eugene Istomin](#), [Les Violons de France](#), famous quartets...
13. [Preservation Hall Jazz Band](#) in New York in the seventies, the most sweeping performance of Cory's life, making the public dancing in the aisle, seeing them also in New Orleans.
14. [Yorgos Dalaras](#), the [best singer of Greece](#) (Cory's mother origin), at the premiere of his new show in the front row of a nightclub in Plaka, Athens, in 2000, with Cory's friend Georg Heine.
15. [Marlene Dietrich](#) singing in Israel in 1960 at the Tamar Cinema, Haifa, close to Cory's home, in an [international repertoire](#) of [her best songs](#), an amazing experience for a young boy of 16.
16. [Gilbert Becaud](#) at a concert hall in Geneve in the eighties, one of Cory's [favorite singers](#) at last in a live concert, Monsieur 100,000 volts, one of the best performers of our time.
17. [Charles Aznavour](#) at Palais des Congres in Paris in the nineties, still young, the best singer/poet/composer of all times, making Cory laugh and cry, touching his innermost soul.
18. Other outstanding singers: [Georges Moustaki](#), [Harry Belafonte](#), [Zizi Jeanmaire](#), [Guy Beart](#), [Haris Alexiou](#), [Yehoram Gaon](#), [Yossi Banai](#), [David Broza](#), [Yehuda Poliker](#), [Arik Lavie](#).
19. [Moti Giladi](#), the [best Israeli performer](#), in the 1st and 2nd decade of the century, Singer, Mimic, Comedian, the ultimate Israeli artist, a Mensch, touching the public's hearts and souls.
20. The Group [HaGashash HaHiver](#), [Shaike](#), [Poli](#) and [Gavri](#), in the [seventies and eighties](#), a [classic of Israeli entertainment](#) and the most influential comedy act in the history of Israel.

CLASSICAL MUSIC AND JAZZ – THE BEGINNING OF A WONDERFUL FRIENDSHIP

I love most plays and theater, this is an unconditional love, and the first literature that I have written was a five acts play in a classical format. My earliest memory was a performance of the 6 acts play *L'Aiglon*, and I read at home all the plays by Racine, Corneille and the classics. I came to love classical music through a rational choice, not through the heart as plays but through my head. I wrote in my Diary how I started hearing classical music and we can follow this process - I didn't hear at home classical music and never went to a concert until the age of 17. I read classical literature since an early childhood and at the age of 17 I felt the urge to hear only classical music – somehow, I thought that to complement my readings of Moliere, Lamartine, Musset, Racine, Cervantes, Shakespeare, and of course my favorite writers Zola, Hugo and Dumas, I should hear also classical music.

I was sick and tired of the rock music of 1961 (!) with all the noise and shout, and possibly because I was disappointed by the fact that I was not invited to the rock parties and wanted to differentiate myself from my friends (always the conscious and unconscious reasons), I decided that from now on I would hear only classical music. As usual, I prepared myself thoroughly, reading everything about the 100 best composers, the 100 best operas, the 100 best concerts, symphonies, and so on and jumped into the cold water. After reading the 100 best operas book I made a quiz, guessing the names of the Operas' composers – the first time I knew 76, the second time – 97, and the third time – all of them. On the same day of the decision I read Moliere's *Les femmes savantes*, the best comedy that I have read (by then).

I started to go to concerts, to see films with ballets (The Royal Ballet with *Swan Lake*, *The Firebird* and *Ondine*), to hear on the radio classical music, and I started to like it, first of all with Beethoven Fifth, Mendelssohn's violin concerto, *Carmen* and Mozart, and later on with Mahler symphonies, Debussy, *Rigoletto*, Brecht/Weill, Gounod, Beethoven's Ninth, and Bach. Friends and family who didn't know what to do with their old classical records gave them to me and I heard Yascha Heifetz, Arturo Toscanini, Rudolf Serkin, Eugene Ormandy, conducting Mozart's *Jupiter Symphony*, Beethoven's first, *Spring Sonata*, 1812 by Tchaikovsky, Saint Saens, etc.

I even organized a trip with two friends to the Ein Gev Festival at Lake Tiberias where we saw Isaac Stern playing the Violin Concerti of Mendelssohn and Beethoven at the same concert. This was a revelation, until now I saw concerts with second rate musicians as I couldn't afford to go to the best concerts, and heard good conductors in very old records. For the first time in my life I saw the best violonist playing the best concerti with the Israeli Philharmonic Orchestra. I felt elated, and didn't notice how the time flies in this 3 hour concert, by the Lake Tiberias.

There was only a slight problem, the concert ended at midnight, there were no more buses at this hour, and we couldn't afford to pay for a hotel. So, we got into the bus of the Philharmonic Orchestra (I wrote - "they were really unpleasant, they played cards all the time, smoke a lot, didn't open windows, this was a nightmare"). The bus brought us at 2.30 am to Tel Aviv, 100 kms from home in Haifa. But this was not the end of our ordeal, the bus driver noticed us when all the others left and threatened to take us to the police. I told him that this was a good idea as the police will take us home to Haifa and wouldn't arrest music loving youngsters who were invited by the musicians to join their bus. The bus driver took us to the

Central Bus station, but as it was too early to take a bus to Haifa we hitch-hiked and arrived at home at six o'clock in the morning.

I was tired as never before, but this was for me a founding experience. An everlasting pact was signed with the classical music, and from now on we would never part. Well, speaking of ordeals, I experienced another one – once at the Sorbonne's courtyard, when I was on visit to Paris for my PhD, I went to see a 3-hour modern play, and in the middle of the performance it started to rain – most of the students left, but I with a few others remained to the end, as I rationalized that if the actors got soaked I couldn't afford to leave them alone.

I love Jazz music and go to Jazz performances in Israel and abroad, I have many jazz records and like most New Orleans jazz and cool jazz. But in Jazz like in classical music, opera, history, poetry, philosophy, geography, travel, and art, I perceive myself as a dilettante, as my expertise is mainly in plays, films, linguistics, novels, biographies, ethics, folk songs, and in business – M&A, turnarounds, know-how transfer, business plans, international business, finance, strategic planning, sales, teaching and writing.

I bring here a list of the Jazz Instrumentalists that I like most: [Scott Joplin](#) (pianist, 1868–1917), [Sidney Bechet](#) (trumpeter, 1897–1959) [Duke Ellington](#) (pianist, 1899–1974), [Louis Armstrong](#) (trumpeter, 1901–1971), [Glenn Miller](#) (big band musician, 1904–1944), [Count Basie](#) (pianist, 1904–1984), [Stéphane Grappelli](#) (violinist, 1908–1997), [Benny Goodman](#) (clarinetist, 1909–1986), [Artie Shaw](#) (clarinetist, 1910–2004), [Thelonious Monk](#) (pianist, 1917–1982), [Dizzy Gillespie](#) (trumpeter, 1917–1993), [Nat King Cole](#) (pianist, 1919–1965), [Charlie Parker](#) (saxophonist, 1920–1955), [Dave Brubeck](#) (pianist, 1920–2012), [Charles Mingus](#) (bassist, 1922–1979), [Oscar Peterson](#) (pianist, 1925–2007), [Miles Davis](#) (trumpeter, 1926–1991), [Chet Baker](#) (trumpeter, 1929–1988). The Jazz Vocalists I like most are: [Louis Armstrong](#) (1901–1971), [Billie Holiday](#) (1915–1959), [Frank Sinatra](#) (1915–1998), [Ella Fitzgerald](#) (1917–1996), [Peggy Lee](#) (1920–2002), [Sarah Vaughan](#) (1924–1990), [Dinah Washington](#) (1924–1963), [Nina Simone](#) (1933–2003). And, finally a list of kings, queens, etc.

- The King: [Joe "King" Oliver](#), [Nat "King" Cole](#), [Paul Whiteman](#), [Buddy Bolden](#)
- The King of Swing: [Benny Goodman](#)
- The King of the Clarinet: [Artie Shaw](#)
- The King of the Trumpet: [Louis Armstrong](#)
- "The King of the Jukebox": [Louis Jordan](#)
- "The King Of Smooth Jazz": [Chet Baker](#), [Gerry Mulligan](#), [Mel Tormé](#)
- The King of Cool: [Dean Martin](#)
- King of Jazz Guitar: [Django Reinhardt](#)

- The Queen: [Peggy Lee](#), [Ella Fitzgerald](#)
- The Queen of Jazz: [Ella Fitzgerald](#)
- The Queen of Song: [Billie Holiday](#)
- The "Empress of the Blues": [Bessie Smith](#)

- The Duke: [Duke Ellington](#)
- The Count: [Count Basie](#)
- The Earl: [Earl Hines](#), more commonly called "Fatha"
- The Judge: [Milt Hinton](#)
- The Court Jester: [Ornette Coleman](#)
- The Major: [Glenn Miller](#), which in fact was his [military rank](#) during World War II
- The Prince of Darkness: [Miles Davis](#)
- The Baron: [Charles Mingus](#)
- The Maharaja: [Oscar Peterson](#)

THE 60+ CONCERTS AND SHOWS THAT I HAVE SEEN IN 2011-2013

60+ Concerts as follows:

Piano Recital with Adam Laloum and Dorel Golan: Mozart, Beethoven, Shumann, Chopin

Piano Recital with Boris Giltburg: Prokofiev, Bartok, Liszt, Franck

Carmel Quartet: Schumann, Britten, Borodin

Maestros Quartet: Ravel, Beethoven, Brahms

Rishonim Quartet: Mozart, Ravel, Dvorak

Alexander Gurfinkel – Clarinet, Janna Gandelman – Violin, Ron Trachtman – Piano: Poulenc, Grieg, Rossini, Schubert, Khachaturian.

Ilan Rechtman – piano, Peter Winograd – violin, Wolfram Koessel – cello in Beethoven: Spring Sonata, Piano Trio in C minor, Piano Trio in E flat Major

Lecture and Recital – Dr. Orit Wolf, Boris Giltburg – Tchaikovsky and Rachmaninoff

Other Chamber Music Concerts

30 Shows of International and Israeli Artists, including Los Paraguayos, Carmina Burana, Moti Giladi, The Gevatron, Carmel Tadmor, Tilda Rewjan, Effi Netzer, Arik Davidov, Miri Aloni, Liran Saporta, Stand-up Comedy – Guri Alfi, Modern Dance – Renana Raz – Hebrew Labor, Ladino Romances, Greek Music Program, Russian Music Program, Italian Music Program, Douze Points – Eurovision songs with Noa Levy, The Parvarim, Anna Frank – a ballet choreographed by Ofer Sachs, Yoram Teharlev Trio, Nancy Brandes, Agam England...

Shimon Parnas, lecturing with CDs and DVDs on Greek music and songs in Israel

The Big Band Orchestra

The Haifa Symphony Orchestra, Conductor Noam Sheriff:

Debussy, De Falla, Franck, Ravel

Opera by Bizet - Carmen, with Keren Hadar

Richard Strauss (Don Juan), Castelnuovo-Tedesco (Violin), Sibelius (Symphony 2)

Tchaikovsky (Francesca da Rimini), Yusupov (Piano), Dvorak (Symphony 8)

Rasiuk (World Premiere), Gershwin (American in Paris), Prokofiev (Violin 2), Bartok

Respighi (The Birds), Dvorak (Cello), Beethoven (Symphony 6 Pastoral)

Sheriff (Hassid's Reward), Strauss (Metamorphosen), Schumann (Symphony 4)

Debussy (Petite Suite), Beethoven (Piano 1), Bizet (Symphony)

Volniansky (Clarinet), Mendelssohn (The Hebrides), Brahms (Symphony 4)

Opera by Puccini - La Boheme

Sheriff (Akedá), Mozart (Piano), Beethoven (Symphony 3)

Mozart (Don Giovanni Overture), Rachmaninov (Rhapsody on a Theme of Paganini), Gil Shohat (conductor, The Symphony of Wine)

Opera by Verdi - Rigoletto

Debussy (La demoiselle elue), Poulenc (2 Pianos), Mendelssohn (A Midsummer Night's Dream)

Rimsky-Korsakov (Capriccio espagnol), Grieg (Piano), Shostakovich (Symphony 5)

Debussy (Prelude a l'apres-midi d'un faune), Mozart (Piano 9), Tchaikovsky (Symphony 4)

Mozart (Symphony 40), Prokofiev (Violin 1), Tchaikovsky (Symphony 6)

Smetana (Moldava), Bartok (Violin 2), Dvorak (Symphony 7)

Opera by Mozart - Die Zauberflote,

Bellini (Symphony from Norma), Tchaikovsky (Rococo, Pezzo Capriccioso), Richard Strauss (Suite from Der Rosenkavalier, Don Juan)

Rodrigo (Flute Concerto Pastoral), Montsalvatge (Chaconne), Shostakovich (Symphony 1)

Beethoven (Triple Concerto for Violin, Cello and Piano), Gluck (Suite Orphee et Eurydice), Schubert (Symphony 5)

Opera by Mozart - Die Entführung aus dem Serail

BEST CLASSICAL MUSIC & OPERA THAT I HAVE EVER WATCHED, HEARD OR READ ABOUT

I have to confess that I have seen a very limited number of operas in my whole life and my knowledge in this field derives mainly from reading, watching videos and TV, and hearing records. When I was a young officer in Tel Aviv in the sixties the opera which had a very limited audience opened its doors gratis to soldiers, and that is how I watched for the first time in my life operas. I see occasionally operas mainly in London, Paris and New York, and rarely in Israel, but due to the exorbitant prices I prefer to go to the theater which I enjoy more. So, the best operas are (with a V for the operas that I have seen on stage): The abduction from the Seraglio – Mozart - V, Aida – Verdi - V, Un ballo in maschera & Nabucco – Verdi, Il barbiere di Siviglia – Rossini - V, Die Fledermaus – Strauss - V, La Boheme – Puccini - V, Carmen – Bizet - V (my most preferred), Cavalleria Rusticana – Mascagni - V, Les contes d'Hoffmann – Offenbach - V, Così fan tutte – Mozart – V, Don Giovanni – Mozart – V, Eugene Onegin – Tchaikovsky, Falstaff – Verdi, Faust – Gounod – V, Fidelio – Beethoven, La forza del destino – Verdi, Guillaume Tell – Rossini, Hansel und Gretel – Humperdinck, Lakme – Delibes, Madama Butterfly – Puccini, The Magic flute/Die Zauberflöte – Mozart – V, The Marriage of Figaro/Le nozze di Figaro – Mozart – V, Otello – Verdi – V, Macbeth – Verdi – V, Pagliacci – Leoncavallo – V, Porgy and Bess – Gershwin – V, Rigoletto – Verdi – V (my most preferred), Romeo and Juliette – Gounod, Der Rosenkavalier – Strauss, Samson et Dalila – Saint Saens, Tosca – Puccini – V, La Traviata – Verdi – V, Tristan und Isolde – Wagner, Il Trovatore – Verdi – V, Turandot – Puccini – V. I don't think that I have seen on stage 72 or even 52 operas, compared to the hundreds or possibly more than a thousand plays that I have seen on stage in Israel, New York, Paris, London, and all over the world, thousands of films, and hundreds of classical concerts.

To this list of operas we can add operas that I have only read about them – L'africaine – Meyerbeer, Alceste – Gluck, Andrea Chenier – Giordano, Ariadne auf Naxos – Richard Strauss, The bartered bride – Smetana, Boris Godounoff – Moussorgsky, La cenerentola and Cinderella by Rossini, The clandestine marriage – Cimarosa, The consul – Menotti, Le coq d'or – Rimsky-Korsakoff, Dido and Aeneas – Purcell, Don Carlos – Verdi, Elektra – Richard Strauss, L'elisir d'amore and Don Pasquale – Donizetti, Ernani – Verdi, La fanciulla del West – Puccini, Operas by Wagner – Der Fliegende Hollander, Lohengrin, Die Meistersinger von Nurnberg, Parsifal, Tannhauser, The Ring of the Nibelung: Das Rheingold, Die Walkure, Siegfried, Die gotterdammerung. Der Freischutz – Weber, Gianni Schicchi – Puccini, La gioconda – Ponchielli, Giulio Cesare – Handel, L'heure espagnole – Ravel, Les Huguenots – Meyerbeer, Knyaz Igor – Borodin, The Love for Three Oranges – Prokofieff, Lucia di Lammermoor – Donizetti, Manon – Massenet, Manon Lescaut – Puccini, Martha – Flotow, The Medium – Menotti, Mefistofele – Boito, Mignon – Thomas, Norma – Bellini, Oberon – Weber, Orpheus and Eurydice – Gluck, Pelleas et Melisande – Debussy, Peter Grimes – Britten, I puritani – Bellini, Salome – Richard Strauss, Il segreto di Susanna – Wolf-Ferrari, La serva padrona – Pergolesi, Simon Bocanegra – Verdi, The Telephone – Menotti, Thais – Massenet, Les Troyens – Berlioz, Wozzeck – Berg.

A concise list of Cory's 72 best classical composers is given in the chapter on Cory's Theory of Paradise on Earth with the best 72 painters, 360 best films, 720 best authors and so on, as opposed to the Muslim concept of the 72 virgins offered in paradise to the Shahids. I bring here a more detailed list on the best composers, concerti, symphonies, and other works.

The quite best and best composers and their best works are: Jean-Baptiste Lully – Miserere, Salve regina, Alceste, Armide. Marc-Antoine Charpentier – Te Deum, Assumpta est Maria, Miserere, Action, Medee. Johann Pachelbel – Magnificat, Christ lag in Todesabend, Chacon, Canon and Gigue. Henry Purcell – Dido & Eneas, Come ye sons of art, away, Hail, Bright Cecilia, Hymns, Chacon. Archangelo Corelli – Concerti Grossi opus 6, Violin Sonata opus 5, Trio Sonatas opus 1-4. Francois Couperin– Cembalo works, Concerti, The apotheose of Lully, Lecons des tenebres. [Antonio Vivaldi](#) – The Four Seasons, Gloria in re major, Concerto in mi major, L'estro armonico, Magnificat, Stabat Mater, Orlando. Tomaso Albinoni – Adagio in sol minor, 12 Concerti opus 5, Concerti opus 7 and 9, Cliomena. [Johann Sebastian Bach](#) – Brandenburg Concerti, Mateus Passion, Violin Concerti, Concerto for two violins, The well tempered clavier, Goldberg Variations, Missa in si minor, Johannes Passion, Magnificat, The Art of Fugue. [George Frideric Handel](#): Messiah, Giulio Cesare, Tamerlano, Rodelinda, Ode for St. Cecilia's Day, Ode for the Birthday of Queen Anne, Acis and Galatea, Hercules, Semele, Water Music, Music for the Royal Fireworks, Concerti Grossi opus 3 and 6, [Judas Maccabaeus](#). Georg Philipp Telemann – Tafelmusik, Violin Concerti, Overture – Suite in sol major, Burlesque Don Quijote, Paris quartets. Jean-Philippe Rameau – Castor et Pollux, Zoroastre, Platee, Nais, Les indes galantes. Domenico Scarlatti – Cembalo Sonates, Salve Regina, Stabat Mater, Tetide in Sciro. Christoph Willibald Gluck – Orpheo and Euridice, Alaceste, Iphigenia in Aulis, Iphigenia in Tauris.

[Franz Joseph Haydn](#) – Symphony no. 94 "Surprise", Symphony no 104 "London", The Creation, Symphonies no. 6, 7, 8, 49, 100, 101, 103. Trumpet Concerto, Cello Concerti, The Seasons, String quartets, "Nelson" mass. Luigi Boccherini – Cello Concerti in sol major and si bemol major, Symphonies in re minor, in la major, in bi bemol major, String quartets in la major, in sol major. Giacomo Meyerbeer – Les patineurs, Robert le diable, Le prophete, L'africaine. As a matter of fact Bach, Handel, and Haydn, are among the composers I like most, and the only reason that I included them in this category is that their music sounds "obsolete". I don't like so much [Baroque music](#) (Haydn is perceived more as a composer from the [Classical period](#)), but in this category I like most Bach – especially the Brandenburg concerti, the violin concerti, and I enjoyed a London performance of Mateus Passion. I acknowledge his greatness but I am not moved by his music, nor by the music of Handel, Haydn, and least of all the music of Rameau...

The best composers and their best works, which I like most, based on the monumental books The Milton Cross Encyclopedia of the Great Composers and their Music, are: [Wolfgang Amadeus Mozart](#) – Symphony no. 41 Jupiter, Don Giovanni, Symphonies no. 25, 29, 38, 39, 40. Piano Concerti no. 19, 20, 27. Sinfonia Concertante for violin and viola, String Quartets, Le nozze di Figaro, Cosi fan tutte, The Magic Flute, Requiem. The problem with Mozart is that he sounds too ornate, he has not the profoundness of Beethoven, my favorite composer. I love Mozart very much, mainly his symphonies, but after you hear them you forget them soon, they don't succeed in moving you. Mendelssohn is "accused" of being superficial, but for me Mozart is much more superficial. When I saw for the first time The Magic Flute at the Metropolitan Opera in New York (the prices were exorbitant, as we sat in the front rows) I fell asleep, as I found the opera too boring, I was also after a whole day of business meetings and I didn't have the opportunity to rest.

However, the second time that I saw the opera, in the least glamorous stage of the Haifa Symphonic Orchestra, I enjoyed it much more, at least I didn't fall asleep, but I think that it cannot compare to operas like Aida, Rigoletto, or Faust, even Le nozze di Figaro and Cosi fan tutte are much better. [Franz Schubert](#) – Symphony no. 9, Die Winterreise, Symphonies no. 5 and 8, Trout quintet Die Forelle, String quartet death and the maiden, String quintet in do major, Impromptus, Piano Sonates in la major & si bemol major, The beautiful miller daughter, Songs. It is amazing how excellent composers died so young: Schubert at the age of

31, I like most his 9th Symphony, the Trout quintet Die Forelle – a masterpiece, his chamber music, Mozart at the age of 36, Bizet at the age of 37, Mendelssohn at the age of 38, Chopin at the age of 39...

[Ludwig Van Beethoven](#) – Symphony no. 9 in re minor, Apasionata sonate, Piano Concerto no. 5 The Emperor, Symphonies no. 3 Eroica, no. 5, no. 6 Pastoral, no. 7, all the other Symphonies. Piano Concerti no. 1, 2, 3 and 4. Violin Concerto. Violin Sonata no. 9 Kreutzer. String quartets no. 7 and 14. Piano trio The Archduke, Piano Sonate no. 14 Au clair de lune, and no. 32. Missa Solemnis. Beethoven is by far the composer I like most (and it was even before I turned deaf as him...), although I cannot enjoy now classical music because I hear the music distorted in concerts and at home. Beethoven is a genius, his music is divine, I like most Symphony no. 9, but also all his other symphonies and concerti. I like very much his chamber music – and most of all Kreutzer Sonata, that I heard first after reading Tolstoy's novel, his piano sonates, as a matter of fact, all his works, which move me very much, and give me a sensation of unequalled elation.

[Niccolo Paganini](#) – 24 Capricci opus 1, Violin Concerti no. 1 and 2, Danse des sorcieres. [Gioacchino Rossini](#) – Il Barbere di Seviglia, Overtures Tancredi, La scala di seta, Il signior Bruschino. Operas Guillaume Tell, L'italiana in Algeri, La cenerentola, Mose in Egitto, Semiramide. [Felix Mendelssohn](#) – Symphonies no. 4 Italian, no. 3 Scottish, no. 5 The Reformation, Elijah, The Hebrides, Violin Concerto in E minor, A midsummer night's dream, String Octet, Lieder ohne Worte, String Quartet no. 6, Piano Trio no. 1, [Auf Flügeln des Gesanges](#)/On wings of song. [Hector Berlioz](#): Symphonie Fantastique, Harold in Italy, Benvenuto Cellini, Les Troyens, Grande Messe des Morts, La damnation de Faust, Romeo et Juliette. Rossini is excellent, especially Il Barbere di Seviglia and L'italiana in Algeri, Mendelssohn is one of the composers I like most, especially his Violin Concerto, his Symphonies, chamber music. From Berlioz I like most his Symphonie Fantastique, La damnation de Faust, and Romeo et Juliette. I like most [composers from the Romantic-era](#), especially with the Wikipedia definition, gathering in this category quite all the composers born from 1770 to 1879. Another definition of the musical eras is - [Medieval](#): 476-1400, [Renaissance](#): 1400-1600, [Baroque](#): 1600-1760, [Classical era](#): 1730-1820, [Romantic era](#): 1815-1910, [20th century](#): 1900-2000, [21st century](#): since 2000. The composers I like most are German/Austrian, French, Italian, Russian, Spanish.

[Charles Gounod](#) – Faust, Mireille, Petite Symphonie, Romeo et Juliette, Ave Maria. What can be better than to watch in Paris a performance of Gounod's Faust, with the music that I know by heart? Méphistophélès appears, provides the crowd with wine, and sings a rousing, irreverent song about the Golden Calf (*Le veau d'or*). Méphistophélès maligns Marguerite, and Valentin tries to strike him with his sword, which shatters in the air. Valentin and friends use the cross-shaped hilts of their swords to fend off what they now know is an infernal power (chorus: *De l'enfer*). Marguerite enters, pondering her encounter with Faust at the city gates, and sings a melancholy ballad about the [King of Thule](#) (*Il était un roi de Thulé*). Marthe, Marguerite's neighbour, notices the jewellery and says it must be from an admirer. Marguerite tries on the jewels and is captivated by how they enhance her beauty, as she sings in the famous aria, the *Jewel Song* (*Ah! je ris de me voir si belle en ce miroir*). What a sheer delight to hear it on stage!

[Frederic Chopin](#) – Piano Sonata no. 3, Piano Concerti in mi minor and fa minor, Preludes, Etudes, Balades, Valses, Mazurkas, Polonaises. [Robert Schumann](#) – Piano Concerto in la minor, Symphonies no. 1 and 4, Manfred, Cello Concerto, Violin Concerto, Piano Quartet, Piano Quintet, Carnaval, Kreisleriana, Fantasia. [Franz Liszt](#) – Piano Sonata in si minor, Mazeppa, Rhapsodies hongroises, Rhapsodie espagnole, Valse-impromptu, Mephisto-valse, Liebestraume, Preludes, Lieder, Piano Concerti no. 1 & 2, Poemes Symphoniques, Dante &

Faust Symphonies. The Piano Concerti of Chopin, Schumann and Liszt are among the best in all the classical repertoire, and I enjoy very much hearing them at the Concert Hall in Israel and Berlin, at a Schumann Cello Concerto and Symphony concert conducted brilliantly by [Daniel Barenboim](#).

[Johann Strauss](#) - Waltzes, Polkas, Marches, Die Fledermaus, Der Zigeunerbaron. I enjoy most watching Strauss' operettas, which are so sparkling, so vivid, so beautiful. Much has been written about the Jewish origins of Mendelssohn, but few people know that Strauss' paternal great-grandfather was a Hungarian Jew – a fact which the Nazis, who lionised Strauss's music as "so German", later tried to conceal. And indeed it is so senseless to try and find clues of his Jewish ancestry in his music. I have written in this book about Jewish composers such as Gershwin and Berlin, who wrote the most American music, and so Mendelssohn was completely German and Strauss completely Austrian.

[Georges Bizet](#) – Carmen, Symphony in D major, L'arlesienne suites no. 1 and 2, Jeux d'enfants, Les pecheurs de perles, La jolie fille de Perth. It is heartbreaking, and indeed Bizet died from a heart attack, to know that you are a genius, that your works are masterpieces, but the public ignores you totally. That was the fate of Van Gogh, of Bizet and of many others who did not succeed in life but in afterlife. The production of Bizet's final opera, *Carmen*, was delayed because of fears that its themes of betrayal and murder would offend audiences. After its premiere on 3 March 1875, Bizet was convinced that the work was a failure; he died of a heart attack three months later, unaware that it would prove a spectacular and enduring success. [Johannes Brahms](#) – Symphony no. 4, German Requiem, Symphonies no 1 and 3, Piano Concerti no. 1 and 2, Violin Concerto, Double Concerto for Violin and Cello, String Sextets no. 1 and 2, String Quartets no. 1, 2, and 3. Piano Quintet, Clarinet Quintet, Violin Sonatas no. 1-3, Lieder, Song of Destiny. Brahms also was "accused" of having Jewish Origins (Abrahams became Brahms), but Brahms wrote German music which is no less German than Wagner's. Brahms is one of my favorite composers, especially his symphonies and concerti.

[Pyotr Ilyich Tchaikovsky](#) – Symphony no. 6 Pathétique, Sleeping Beauty, Symphonies no. 4 and 5, Piano Concerto no. 1, Violin Concerto, Nutcracker, Swans Lake, Romeo and Juliet, String Serenade, Eugene Onegin, Francesca da Rimini, Marche Slave op. 31, 1812 Overture. [Giuseppe Verdi](#) – Rigoletto, Otello, La Traviata, Un ballo in maschera, La forza del destino, Don Carlos, Falstaff, Requiem, Nabucco, Aida, Macbeth. [Jacques Offenbach](#) – La belle Helene, La vie parisienne, La Grande-Duchesse de Gerolstein, La Perichole, Les contes d'Hoffmann, [Ba-ta-clan](#). The **Bataclan** is a [theatre](#) located at 50 [Boulevard Voltaire](#) in the [11th arrondissement](#) of [Paris](#), France. Designed in 1864 by the architect Charles Duval, its name refers to [Ba-ta-clan](#), an operetta by [Jacques Offenbach](#). Since the early 1970s, it has been a "legendary" venue for rock music. On 13 November 2015, 89 people were killed in [a coordinated terrorist attack](#) of ISIS in the theatre. Once again Islamic fundamentalists murderers slaughtered innocent people and Western culture.

Offenbach, a Jew, one of the pillars of French and European culture was banned by the Nazis, and the theater formerly owned by Jews and named after Offenbach's operetta was chosen as the murder site of Nazis' followers – ISIS, foes of culture, France, Jews and Christians. Tchaikovsky, Verdi, and Offenbach are among my most favorite composers, I did not have the opportunity to watch Eugene Onegin in Saint Petersburg, but I am reading very slowly Pushkin's drama in Russian with an English translation. This is however for me the most difficult work of Tchaikovsky as all the others, and especially his piano and violin concerti, his ballet music, and his brilliant symphonies dissolve in my body as a balmy perfume. I have written in this book much about the operas by Verdi (Rigoletto, La Traviata, Aida, Il

Trovatore) and Offenbach (La belle Helene, La vie parisienne), which are among the best I have ever seen and watched.

[Camille Saint-Saens](#) – Symphony no. 3, Piano Concerti no. 2 and no. 4, Cello Concerto no. 1, The Carnival of the Animals, Samson and Delilah. Saint-Saens had many merits, he was a Renaissance man, a brilliant composer, conductor and pianist, his piano and cello concerti are excellent, and so are his symphonies, I like very much Samson and Delilah, and of course the Carnival of the animals. One of the first classical music that I have ever heard was [Introduction and Rondo Capriccioso](#), which is probably the short music work that I enjoy most. [Edvard Grieg](#) – Piano Concerto in la minor, Peer Gynt Suites no. 1 and 2, Holberg Suite, Lyric Suite, Norewegian Melodies. Writing about first impressions from classical music, at the age of 13 I watched for the first time a play The Snow Queen based on Peer Gint's music by Grieg. It was for me a revelation, all that I aspired was condensed in this marvelous play with this enchanting music performed by my future friends who were to study with me at High School. Since then, every time that I hear Grieg's music I am deeply moved, as for me it symbolizes hope and purity.

[Antonin Dvorak](#) – Symphony no. 9 From the New World, Symphonies no. 7 and 8, Cello Concerto, Violin Concerto, Slavonic Dances, String Serenade, String Quartet no. 12, Rusalka. Luckily, not all the best composers are Germans, French or Italian. Grieg is Norwegian, Dvorak is Czech, and Sibelius in Finn. The last symphonies by Dvorak are among the best ever, he has also excellent concerti, chamber music, and dances. [Giacomo Puccini](#) – Tosca, Manon Lescaut, La Boheme, Madama Butterfly, La fanciulla del West, Turandot. Puccini, like Verdi and Offenbach, are family to me, although I did not hear classical music in my family, I heard subsequently so much their operas that they became like family for me, like Napolitan and French songs that I heard so often in my family. My brother Haiim was Menelas in Offenbach's La belle Helene at the High School play, I played Rigoletto dozens of times to the young intellectual women whom I invited to my room, and I'll never forget how I watched Turandot at the Sydney Opera with my daughter Shirley. I feel quite estranged when I hear Mahler, Bach, or Brahms, they are definitely not family, although they are among the best composers ever. They don't touch my heart, my soul, as the operas by Offenbach or Verdi, and the music by Grieg and Beethoven.

[Gustav Mahler](#) – Symphony no. 9, Symphonies no. 1, 2, 3, 4, 5, 6, 7, 8. Das klagende Lied, Des Knaben Wunderhorn, Lieder eines fahrenden Gesellen, Das Lied von der Erde, Lieder und Gesänge. [Claude Debussy](#) – La mer, Prelude a l'apres-midi d'un faune, Images, Jeux, String Quartet, Preludes, Suite Bergamasque, Le coin des enfants, Pelleas et Melisande, Nocturnes, L'enfant prodigue, Children's Corner. [Jean Sibelius](#) – Symphony no. 5, Symphonies no. 2 and 7, Finlandia, Tapiola, Violin Concerto, String Quartet in re minor. Mahler's and Sibelius' symphonies are divine, the best of the best, so profound, so serious, so tragic, they are called late Romantic, but for me they are modern. Debussy is also modern, but from a different angle, he is impressionistic like Renoir and Monet, his music is like an ocean's foam, light and sparkling.

[Manuel de Falla](#) – El amor brujo, El sombrero de tres picos, Noches en los jardines de Espana, Concerto for hapsichord, Siete canciones populares de Espana, El retablo de maese Pedro. [Maurice Ravel](#) – Daphnis et Chloe, Piano Concerto in sol major, Piano Concerto for left hand, Rhapsodie espagnole, Bolero, Pavane pour une infante defunte, Gaspard de la nuit. [Max Bruch](#) – Violin Concerto no. 1, Violin Concerti no. 2 and 3, Scottish Fantasy, [Kol Nidre](#), Viola and Clarinet Concerto, String Quartet no. 2. Speaking of family, de Falla and Ravel are also family, from my Spanish ancestry and French culture, Max Bruch who was not a Jew but wrote about Jewish subjects as Kol Nidre and Moses Oratorio, is family from my Jewish side. The Kol Nidre's link to a very interesting article on Bruch's Jewish music explains what I

maintain all the time, that you don't have to be an African-American in order to compose Gershwin's Porgy and Bess, a Spaniard in order to compose Bizet's Carmen, you can be Jewish as Mendelssohn and Mahler and compose the most German/Austrian music ever, you can be a Russian-born Jew as Irving Berlin and compose the most patriotic and American music.

Many of Berlin's songs became popular themes and anthems, including "[Easter Parade](#)", "[White Christmas](#)", "[Happy Holiday](#)", "This Is the Army, Mr. Jones", and "[There's No Business Like Show Business](#)". His Broadway musical and 1942 film, *This is the Army*, with [Ronald Reagan](#), had [Kate Smith](#) singing Berlin's "[God Bless America](#)" which was first performed in 1938, and God Bless America has become a national anthem of the US. So, I feel very close to de Falla's El amor brujo & Spanish music, Ravel's Bolero and Rhapsodie Espagnole, and Bruch's Violin Concerti and Kol Nidre.

[Sergei Prokofiev](#) – Peter and the Wolf, Romeo and Juliet, Lieutenant Kije Suite, Symphony no. 1 Classical, Symphony no. 5, Piano Concerto no. 3, Violin Concerto no. 1, Alexander Nevsky. [Sergei Rachmaninov](#) – Piano Concerto no. 2, Symphonies no. 2 and 3, Isle of the Dead, Rhapsody on a theme of Paganini, Piano Concerto no. 3, Symphonic Dances, 24 Preludes, The Bells, Night Vigil. [Bela Bartok](#) – Concerto for Orchestra, Music for strings, percussion and celesta, Violin Concerto no. 2, Piano Concerto no. 3, Dance Suite, Bluebeard's Castle, String Quartet no. 6. [George Gershwin](#) – Porgy and Bess, An American in Paris, Rhapsody in Blue, Piano Concerto in fa major, Girl Crazy, Songs. [Igor Stravinsky](#) – Petrushka, Le sacre du printemps, L'oiseau de feu, Pulcinella Suite, Histoire du soldat, Octet, Psalms Symphony, Apolon musagete, Symphony in 3 movements. [Kurt Weill](#) – Die Dreigroschenoper, The Seven Deadly Sins, Symphony no. 2, Rise and Fall of the City of Mahagonni, The Eternal Road.

[Dmitri Shostakovic](#) – Symphony no. 10, Symphonies no. 1, 4, 5 and 7, Lady Macbeth of the Mtsensk District, String Quartet no. 8, Piano Concerto no. 2, Piano, Trumpet Concerto. All those composers are 20th century composers, they have composed modern music which I like very much, maybe not as much as 19th century's music, but still Rachmaninov's piano concerti are among the best piano concerti ever composed, Prokofiev has composed some of the finest musical works as his symphonies, concerti and Peter and the Wolf. Bartok's music is not so easy to listen, yet I like very much his concerti and chamber music. Gershwin's music is the American music I like most, especially Porgy and Bess, An American in Paris, Rhapsody in Blue, and his songs and musicals. Stravinsky's ballet music is exhilarating, especially Petrushka and Le sacre du printemps. I like some of Shostakovic's symphonies and chamber music. Finally, Kurt Weill is one of the composers I like most, especially Die Dreigroschenoper, Rise & Fall of Mahagonni.

Composers whom I like moderately are: [Gaetano Donizetti](#) – Luccia di Lammermoor, Don Pasquale, L'elisir d'amore, Anna Bolena, Lucrezia Borgia, La fille du regiment, Maria Stuarda, Sinfonias, Concerti, Quartets. [Vincenzo Bellini](#) – Norma, I puritani, La sonnambula, Il pirata. [Mikhail Glinka](#) – Overture Ruslan and Lyudmila, Jota Aragonesa, Kamarinskaya, A Life for the Tsar, Symphonies. [Alexander Borodin](#) – Symphony no. 2, String Quartet no. 2, Prince Igor, In the Steppes of Central Asia. [Modest Mussorgsky](#)– Boris Godunov, Night on bald mountain, Pictures at an exhibition, Khovanshchina. [Nikolai Rimsky-Korsakov](#) – Scheherazade, Capriccio Espagnol, The golden cockerel, The snow maiden, The Russian Easter Festival Overture. [Anton Bruckner](#) – Symphony no. 8, Symphonies no. 4, 5, 7, 9. [Richard Wagner](#) - Der Fliegende Hollander, Lohengrin, Die Meistersinger von Nurnberg, Parsifal, Tannhauser, The Ring of the Nibelung: Das Rheingold, Die Walkure, Siegfried, Die gotterdammerung, Tristan und Isolde. I have written a lot in this book about my ambivalent attitude towards Wagner's music and how I tried to listen to it. Anyhow, I believe what the

experts say that he was a genius, so was Picasso, and Joyce, but I feel much closer as I have stated in this book to Verdi, Renoir, and Zola. I like Donizetti's and Bellini's operas of whom I've heard only arias and never the full operas. I like Russian music, but mainly short works and not long operas. I enjoy much Bruckner's music.

Other liked composers – Juan Arriaga, Louis Spohr, Karl Maria von Weber, Bedrich Smetana, Edouard Lalo, Leo Delibes, Hugo Wolf, Ruggero Leoncavallo, Isaac Albeniz, Gabriel Faure, Carl Nielsen, Erik Satie, Alexander Scriabin, Ferruccio Busoni, Edward Elgar, Richard Strauss, Ralph Vaughan Williams, Enrique Granados, Mily Balakirev, Henrik Wieniawski, Emmanuel Chabrier, Ernest Chausson, Amilcare Ponchielli, Pietro Mascagni, Louis Gottschalk, Leos Janáček, Zoltan Kodaly, Frederick Delius, Gustav Holst, Charles Ives, Samuel Barber, William Walton, Ottorino Respighi, Arnold Schönberg, Alban Berg, Paul Hindemith, Heitor Villa-Lobos, Arthur Honegger, Francis Poulenc, Darius Milhaud, Frank Martin, Boguslaw Martinu, Karol Szymanowski, Aram Khachaturian, Aaron Copland, Elliott Carter, Joaquín Rodrigo, Olivier Messiaen, Benjamin Britten, Leonard Bernstein, Pierre Boulez, Karlheinz Stockhausen. Some of those composers I like more: Spohr, Weber, Smetana, Delibes, Khachaturian, Albeniz, Richard Strauss, Granados, Chabrier, Mascagni, Respighi, Villa-Lobos, Copland, Rodrigo, Bernstein. This book comprises many references to composers and musicians, in the biographies chapter – on Verdi, Mendelssohn, Rubinstein, on Verdi's operas – *Rigoletto*, etc., in my diary and so on.

And from Wikipedia a few words about [Giuseppe Verdi](#), the opera composer I love most: **Giuseppe Fortunino Francesco Verdi** (9 or 10 October 1813 – 27 January 1901) was an Italian [opera](#) composer. Verdi was born near [Busseto](#) to a provincial family of moderate means, and developed a musical education with the help of a local patron. Verdi came to dominate the Italian opera scene after the era of [Bellini](#), [Donizetti](#) and [Rossini](#), whose works significantly influenced him, becoming one of the pre-eminent opera composers in history. In his early operas Verdi demonstrated a sympathy with the [Risorgimento](#) movement which sought the unification of Italy. He also participated briefly as an elected politician. The chorus "[Va, pensiero](#)" from his early opera [Nabucco](#) (1842), and similar choruses in later operas, were much in the spirit of the unification movement, and the composer himself became esteemed as a representative of these ideals. An intensely private person, Verdi however did not seek to ingratiate himself with popular movements and as he became professionally successful was able to reduce his operatic workload and sought to establish himself as a landowner in his native region. He surprised the musical world by returning, after his success with the opera [Aida](#) (1871), with three late masterpieces: his [Requiem](#) (1874), and the operas [Otello](#) (1887) and [Falstaff](#) (1893). His operas remain extremely popular, especially the three peaks of his 'middle period': [Rigoletto](#), [Il trovatore](#) and [La traviata](#), and the bicentenary of his birth in 2013 was widely celebrated in broadcasts and performances.

Julian Budden expresses the impact of *Rigoletto* and its place in Verdi's output as follows: "Just after 1850 at the age of 38, Verdi closed the door on a period of Italian opera with *Rigoletto*. The so-called *ottocento* in music is finished. Verdi will continue to draw on certain of its forms for the next few operas, but in a totally new spirit." One example of Verdi's wish to move away from "standard forms" appears in his feelings about the structure of *Il trovatore*. To his librettist, Cammarano, Verdi plainly states in a letter of April 1851 that if there were no standard forms – "cavatinas, duets, trios, choruses, finales, etc. ... and if you could avoid beginning with an opening chorus....", he would be quite happy. Two external factors had their impacts on Verdi's compositions of this period. One is that with increasing reputation and financial security he no longer needed to commit himself to the productive treadmill, had more freedom to choose his own subjects, and had more time to develop them according to his own ideas. In the years 1849 to 1859 he wrote eight new operas, compared with fourteen in the previous ten years.

CORY'S FAMILY LOVE OF MUSIC AND RELATED COSMOPOLITAN ANECDOTES

A few words about my children's and grandchildren's love for music. Amir was very talented in his piano lessons, and when he had to focus on his studies he ceased his lessons but still plays very well the piano for his pleasure. He even saved me from trouble when we were invited at an English colleague's dinner with many Jewish guests, who came to meet the Israeli guest of honor. It was a very "aristocratic" dinner with rich and famous persons, and some of them started to boast about their ancestors' achievements. I thought to tell them that my father worked at an English insurance company in Cairo as a human resources manager. When he decided to immigrate to Israel he had to disclose to the general manager where we were heading as he wanted to receive his severance payment in France, where we made a stopover in our way from Egypt to Israel. His boss tried to dissuade him to immigrate to Israel by telling him that all the Israelis over there were thieves. My father, who was very polite and needed the severance payment, tried to answer jokingly how can he be so sure of that, and his boss answered that he was a Major in the British army during the mandate on Palestine. But still, my father argued, all of them are thieves? Well, his boss answered not all of them, let us say half of them. You see, my father said joyously I'll deal with the other half. Don't rejoice too much, answered him the pro-Semite boss, the other half tries to steal also in order to recuperate their money that was stolen.

When I read about our prime minister who went to jail for two years of imprisonment, so many ministers including the finance minister who stole money and went to jail, a president who was forced to resign (and another one who raped his secretary), the CEO of the largest bank who was sent to jail, tycoons who don't repay their debts to the public and banks by the billions, hundreds of others who steal, and thousands who are not caught, Israel that deteriorates from the 14th place in Transparency International Ethical Ranking to the 37th place, I am afraid that the future will prove that my father's boss was not mistaken and what he said could become true. This is the main reason why I write and lecture so vehemently on business ethics. I don't want to be part of a state ruled by corruption, leaders who are thieves and rapers, as every day we hear about a new scandal of sexual harassment at the top levels of the police, embezzlement, theft and bribes in the government – civil servants and politicians, unethical conduct of businessmen... It is enough that we live in an eternal conflict with our neighbors, we suffer from terrorism, quality of life is deteriorating, crime and violence are increasing, too many cases of tax evasion – legal but unethical or illegal, poor achievements in sustainability, it is really too much for a Zionist!

Back to London - I didn't tell them this story, fearing to offend them. Then I thought to tell them that my father studied until the age of 16 at the Scottish Mission School in Smyrna, he had a tapestry of Lord Balfour in our two room apartments in Haifa, he anglicized his name by changing the Spanish ending of Cori that all our family used to Cory with an English Y, and finally that he worshiped the Queen and her family and had photos of all the Royal family all over his apartment, more numerous than the photos of his grandchildren. But I was not sure that their British sense of humor would cope with those revelations. So, I chose to tell them about the history of our family up to the town of Coria in Spain, without emphasizing too much on our Greek, Egyptian and Turkish sojourn of a few hundreds years.

And I made a mistake, Talleyrand used to say "Surtout pas de zèle" – don't be too zealous, and at the last moment I added an additional chapter to our glorious family history – that after

leaving Spain our family emigrated to England (that was before I "learned" of our Portuguese saga), and from there they continued to Italy, Greece and Turkey. An embarrassed silence prevailed over the table, and polite coughs ensued, until finally one of the "aristocrats" told me that in 1492, when we were expelled from Spain, there were no Jews in England as they were expelled long before and returned long after. My son Amir who saw my embarrassment proposed to play for them on the piano, so we left the dining room, he gave them a very nice recital, and they forgave me my blunder. Amir even adopted Richard Clayderman's gestures after I took him to his recital when he visited Israel.

Shirly loves the most music and is up-to-date with all the modern music, pop, musicals, etc. As a teenager she worshipped Michael Jackson, had all his records, photos, books, and a two meter cardboard statue of him. When he came to Israel she went to see him and even tried to meet him with hundreds of other teenagers, but to no avail. She sang and danced all his songs and dances, studied very hard dance and steps, appeared on all the shows of her dancing class and school and choreographed some of them. She even had her debut on Broadway... In one of our numerous visits to New York we took her to see Grease on Broadway, as we arrived early, the dancers of the play who were already dancing, asked teenagers from the public to come and dance on stage. Without thinking twice, Shirly jumped to the stage and danced with the other teenagers and dancers for ten minutes until the play began. So, she boasts that she has already made her debut on Broadway. She even wanted to try her luck and stay in New York for a couple of years as a friend of hers did, but we convinced her that it is better for her and her cash flow to study computers, as she excelled in mathematics besides dancing.

Her husband Ronny, who plays perfectly the guitar and sings as well, but works as a banker..., gave her a concert with friends on their wedding night to the delight of Shirly and all the relatives and friends. She probably has the genes of my wife Ruthy who played the accordion and trumpet quite well, and her son Noam plays also the guitar. Amir's daughter Noga plays very well the violin which she studied from early childhood, but plays also the piano although she didn't learn it, and the trumpet as well. Finally, Joseph's son Doron plays very well the guitar and sings, studying at a music high school, while his grandfather prays that it will not be his career, as he wants that his grandchildren would be like their parents – an architect like Joseph, a lawyer like Nira his wife, a businessman like me and Amir, a psychologist like his wife Ella, a programmer like Shirly, or a banker like her husband Ronny. None of us wish them to be an ethicist like me in my second career or a teacher like Ruthy. The other children of Joseph – Tomer excels in sports, but plays also the guitar, and Ophir is a born breakdancer, the other son of Amir Itai dances perfectly well, and the other children of Shirly Ido is a born actor who has the lead roles, and Yael who sings so well to the delight of their parents and grandparents.

ESSAY ON ARISTOTLE'S BOOK "ETHICS"

The reader can find details on the books and philosophers on Wikipedia & Encyclopaedias, on Amazon/websites, on Cory's/books/philosophers websites

I Am Reading the BOOKS - Le systeme totalitaire by Hannah Arendt, Forbidden Reminiscences – A Collection of Essays by Ella Shohat, 10 Moral Paradoxes by Saul Smilanski, [The Philosophers: their lives and the nature of their thought by Ben-Ami Scharfstein](#): Pascal, Kant, Hegel, Descartes, Montaigne, Rousseau, Spinoza, Hobbes, Locke, Leibniz, Voltaire, Hume, Schopenhauer, Kierkegaard, Nietzsche..., Yeshayahu Leibowitz – On just about everything – Talks with Michael Shashar, Farewell to Education by S. Yizhar, Res Publica: Lectures on Political Thought by Shlomo Avineri. (see also biographies of philosophers, psychologists, etc.) I Have Read Recently the Books: [The Worldly Philosophers: The Lives, Times, and Ideas of the Great Economic Thinkers, by Robert L. Heilbroner](#), Predictably Irrational by [Dan Ariely](#), The Upside of Irrationality by Dan Ariely.

I have read dozens of philosophy books. About 50 books on the philosophy and theory of business, economics, ethics, etc., and especially on the Philosophy of Capitalism, can be seen in the lists of professional books in the document [Cultural Activities of Cory in 2011-2013 on Cory's website](#), as well as in [the bibliography of Cory's Courses](#). Some of the books deal also on sociological and anthropological issues related to economics and political sciences.

I have dealt at length in my books on philosophical issues, and we chose to bring here an essay that I wrote on Aristotle's philosophy and its relevance to business ethics throughout history: After the Bible, Aristotle is the founder of the philosophy of ethics in his book 'Ethics' or 'The Nicomachean Ethics'. According to Aristotle man aspires to be happy, in the sense of eudaimonia, happiness, as the summum bonum of his existence. Happiness is not identical to pleasure, and the ethical man will aspire to live a happy life but not necessarily a pleasurable life. Happiness is not the end of each action, but it is nevertheless the supreme goal of life. “For even if the good of the community coincides with that of the individual, it is clearly a greater and more perfect thing to achieve and preserve that of a community; for while it is desirable to secure what is good in the case of an individual, to do so in the case of a people or a state is something finer and more sublime.” (Aristotle, Ethics, p.64) Aristotle maintains that wealth is certainly not the happiness that we are looking for, as it is only a means to obtain other goods. Money does not bring happiness, but it helps to obtain it. Man is by nature a social creature and his good should include his parents, his wife, his children, his friends, and his compatriots. “The conclusion is that the good for man is an activity of soul in accordance with virtue, or if there are more kinds of virtue than one, in accordance with the best and most perfect kind.” (Aristotle, Ethics, p.76) “And if, as we said, the quality of a life is determined by its activities, no man who is truly happy can become miserable; because he will never do things that are hateful and mean. For we believe that the truly good and wise man bears all his fortunes with dignity, and always takes the most honourable course that circumstances permit.” (Aristotle, Ethics, p.84)

Virtue has two faces – intellectual and moral. The intellectual virtue is acquired by education and experience. But the moral virtue is acquired by habit and ethos. “The moral virtues, then, are engendered in us either by nor contrary to nature; we are constituted by nature to receive them, but their full development in us is due to habit. Again, of all those faculties with which nature endows us we first acquire the potentialities, and only later effect their actualization.” (Aristotle, Ethics, p.91) A man is not ethical or unethical by nature, he can become so by habit, and the social role of humanity is to develop the ethical aptitudes of all humankind. One

cannot be wholly happy without being wholly ethical and moral, and if we could inculcate these notions to the business world, and prove that it is not only a philosophical theory, but also a reality, which is proved in many cases, we could change the aptitudes of a large number of businessmen. As the businessmen at the start of their career are not good or bad, it is circumstances, milieu, ambiance of their companies, example of their superiors, influence of their families, which make them more or less ethical. The businessmen who remain ethical in spite of an unethical environment are very rare. A very strong character is needed, serious convictions and a vast intellectuality.

The good conduct is incompatible with excess, one has to be moderate in order to preserve his moral qualities. An excessive or insufficient sportive activity is harmful, and it is the same with food, drink, courage, pleasure, and all other human activities. Moderation is not equal to everybody and everybody has to aspire to find his equilibrium in the moderation that suits him. Aristotle treats ethical ignorance with indulgence “When a man repents of an act done through ignorance, he is considered to have acted involuntarily.” (Aristotle, Ethics, p.113)

According to Aristotle, the unjust men have chosen deliberately to be so, and now that they are so, they cannot change. This theory is in contradiction to Christian theory, which enables followers to repent even at their dying breath. It would be interesting to analyze how the modern unethical businessmen tend to repent or not. We only know that the robber barons have founded philanthropic institutions, the bankers who were condemned recently for insider trading have engaged in community activities, etc. But what is the conduct of those who were not apprehended, or those who do not think that they are rich enough to contribute money to society? Here again, if we would disclose their ethical wrongdoing, it would increase the probability of their penance, and activist business ethics would prevail!

We can reach truth according to Aristotle in five ways: through science – episteme, art – techne, prudence – phronesis, intelligence – nous, and wisdom – sophia. How many business administration faculties give courses or try to develop those qualities? They teach mathematical models, which are almost never applied in practice and are completely irrelevant, but who gives courses or case studies, which could develop those qualities that are so necessary to businessmen? One of the most striking features of modern businessmen is the intellectual superficiality of many of them. How many businessmen read classic literature, philosophical dissertations and poetry? How many go to the theater, to concerts, to museums? A business dinner consists almost always of talking about business matters, or often about the best restaurants in New York, Dallas, London or Singapore. With such a limited scope of interests, how can we wonder that some businessmen are not ethical, do not seek truth, moderation or wisdom? Are those qualities incompetent to businessmen? But the fact that this situation prevails in some cases does not mean that it should be so. Furthermore, we cannot allow ourselves to leave any domain of business without ethics even if it is difficult today to converge ethics and business. We are dealing with the salvation of the modern world, and all the world economy depends on it. This is the reason why it is necessary to inculcate ethics actively by all means at all levels.

In the same way that many people state that ethics in business is an oxymoron, we could state another one - that friendship in business is an oxymoron. Aristotle describes three kinds of friendship – friendship based on interests, friendship based on pleasure, and friendship based on goodness. The first two friendships are quite common in the business world, but the third is very rare, in spite of the maxims ‘love thy neighbor as yourself’. Friendship based on goodness is like love, as it accepts the others as they are, they want their good in all cases, even if they do not derive utility or pleasure from the friendship. It is ‘for better and for worse’, even if the businessman loses his job, his high level and his influence, or he gets sick or becomes poor. This friendship is permanent; they like to remain with each other, and they

have complete trust in the friend. How is it possible that the Germans can be friends with the French, after centuries of animosity, and that unethical businessmen cannot establish true friendships and behave ethically towards their stakeholders and colleagues?

According to Aristotle, fortune is desirable but not if it is obtained at the price of treason. If we analyze the conditions of happiness in Aristotle's Ethics, we have to conclude that most businessmen cannot be happy, as "it is evident that self-sufficiency and leisuredness and such freedom from fatigue as is humanly possible, together with all the other attributes assigned to the supremely happy man, are those that accord with this activity; then this activity will be the perfect happiness for man." (Aristotle, Ethics, p.330) It is very difficult in the modern and competitive business world to possess the virtues required by Aristotle in order to achieve happiness, live a moderate life, without excessive fatigue and 15-hour work days, be content with what you possess, and have time to enjoy life and develop your intellect and culture.

Aristotle like Marcus Aurelius understood the value of detachment from day to day life and proposed examining periodically the chosen path and the price that we have to pay in order to pursue it. We need to obtain a psychological, emotional and spiritual equilibrium in order to be happy. There are very few businessmen who can find such equilibrium and find the time to examine the cost of doing it 'my way'. In the excessive way of life that most of us live it is impossible to think and examine the ethical values. At the high speed that we travel in the modern business world we cannot stop and try to obtain the peace of mind necessary to be happy. And if businessmen will not be happy they could never conduct themselves equitably toward others, as it is very difficult to be good to others if your own life is miserable. According to Solon only those who possess moderate goods could be happy, and they will accomplish the best actions in living a moderate life, as it is possible for those who have an average wealth to be just.

How do we follow the precepts of Solon and Aristotle nowadays? According to American statistics stated in the "The Hungry Spirit" of Handy, 69% of Americans would like to conduct a more relaxed life, the per capita consumption has increased by 45% in the last 20 years, but the quality of life, as measured by the Index of Social Health, has deteriorated by 51%. Only 21% of the youth think that they have a good life, compared to 41% 20 years ago. In Great Britain, in a poll conducted in 1993 – 77% have considered their working hours as stressful, 77% were preoccupied with the effect that their working conditions had on their families. The stress costs in 1996 - 40 million working days and \$10 billion in social security costs. The costs of nervous breakdowns in the U.S. are according to a study of MIT \$47 billion, identical to the costs of cardiac diseases. We have therefore completely departed from the model of a happy life developed by Aristotle!

Furthermore, the richest one percent in the U.S. earned in 1989 - \$600,000 per person, and as a group they earn more than the income of the poorest 40 percent of the population. The 1,000 best paid CEOs in 1992 earn on the average 157 times more than the average salary. The 400 richest men in the world have according to Forbes in 1993 a capital that is equal to the combined GNP of India, Bangladesh, Nepal and Sri Lanka. Seventy percent of international trade is conducted by 500 companies. Can we imagine that such an inequality and such a stressed population could subsist in the long term? Le Monde Diplomatique comments on the pessimism that prevails in France, where 80 percent of the French do not think that the economy can improve. Unemployment augments, especially among the youth, the nation does not have any more trust in the elites, who are often guilty of corruption, and there is much hostility toward the technostucture. Ironically, the French economy has improved, but nobody feels better about it; they do not even believe the statistics. There is therefore a large gap between the theories of Aristotle on ethics, happiness and welfare, and the actual condition of the world, which is much richer and more developed than Aristotle's world.

PROFESSOR SHLOMO AVINERI AND MY EPICUREAN THOUGHT

I remember very well every lecture of Professor Shlomo Avineri in his excellent course on Greek Philosophy (1961/1962, in my 18th year) at the Political Sciences department of the Hebrew University of Jerusalem. He taught us Aristotle, Plato, Socrates, Heraclitus, Epicurus, and he opened for me a world that guided me throughout all my life. Rarely did I have the privilege to have such an excellent professor – as a matter of fact he was the only remarkable one who taught me at the University, at Insead – Professor Henri-Claude de Bettignies, and at CNAM – Yvon Pesqueux. 3 professors throughout all my academic studies – BA, MBA, PhD is not much, although I had some good ones, average ones, and some bad ones, especially in Economics. An excellent professor is one who influences your life, whom you remember forever as well as what he taught. That is why the best compliments that I have ever received were when my students whom I taught Business Ethics and many more subjects gave me time and again the highest grades and I was even nominated the best lecturer of all the University of Haifa, Israel. What is satisfaction in life – excessive wealth, nomination as a CEO of a large company, the most beautiful wife? For many people the answer would be – Yes, but not for me, and the reason for that is partly because of what Avineri has taught me when I was less than 18, and partly because what I thought about the meaning of life before that as I learned from my diary. I have an Aristotelian philosophy of life which influenced my ethical beliefs, and an Epicurean thought, not hedonism, as many would think, but the true Epicurean "*lathe biōsas* (λάθε βιώσας)", meaning "live in obscurity", "get through life without drawing attention to yourself", i.e., live without pursuing glory or wealth or power, but anonymously, which I have applied in my life.

The Epicureans did have an innovative theory of justice as a social contract. Justice, Epicurus said, is an agreement neither to harm nor be harmed (which is exactly the basis of ethics which guided me all my life and which I taught my students), and we need to have such a contract in order to enjoy fully the benefits of living together in a well-ordered society. Laws and punishments are needed to keep misguided fools in line who would otherwise break the contract. But the wise person sees the usefulness of justice, and because of his limited desires, he has no need to engage in the conduct prohibited by the laws in any case. Laws that are useful for promoting happiness are just, but those that are not useful are not just. (Principal Doctrines 31-40). As a matter of fact, I have met in my life many very rich people and many CEOs of large companies, and most of them were miserable and/or despicable, they were not happy, they were envious, ruthless, without scruples, with a lamentable family life, without love, with unworthy or ungrateful children, sometimes even they committed criminal acts which were not divulged. Marrying extremely beautiful women, models, or rich women because of their money did not bring them either happiness in most of the cases that I know. Being in the spotlight does not bring happiness, people get envious, they disclose or invent wrongs that you have done in the kindergarten, every thing that you do is scrutinized with a magnifying glass. I know how they feel as when I blew the whistle on some important issues the "crooks" tried to find some skeletons in my closet to no avail, and they had to resort to intimidation, threats and sabotage.

Epicurus (**Greek**: Ἐπίκουρος, *Epíkouros*, "ally, comrade"; 341–270 BC) was an **ancient Greek philosopher** as well as the founder of the school of philosophy called **Epicureanism**. Only a few fragments and letters of Epicurus's 300 written works remain. Much of what is known about Epicurean philosophy derives from later followers and commentators. For Epicurus, the purpose of philosophy was to attain the happy, tranquil life, characterized by

[ataraxia](#)—peace and freedom from fear—and [aponia](#)—the absence of pain—and by living a self-sufficient life surrounded by friends. He taught that pleasure and pain are measures of what is good and evil; death is the end of both body and soul and should therefore not be feared; the gods neither reward nor punish humans; the universe is infinite and eternal; and events in the world are ultimately based on the motions and interactions of [atoms](#) moving in empty space. At the age of seventy-two, and despite the prolonged pains from which he suffered, he wrote to [Idomeneus](#): "I have written this letter to you on a happy day to me, which is also the last day of my life. For I have been attacked by a painful inability to ..., and also ..., so violent that nothing can be added to the violence of my sufferings. But the cheerfulness of my mind, which comes from the recollection of all my philosophical contemplation, counterbalances all these afflictions." This is probably the ultimate case of bibliotherapy, commented throughout my book - as the soothing of his illness was his intellectual satisfaction, his philosophy, his optimism and happiness.

Epicurus is a key figure in the development of [science](#) and scientific methodology because of his insistence that nothing should be believed, except that which was tested through direct observation and logical deduction. His statement of the [Ethic of Reciprocity](#) as the foundation of ethics is the earliest in Ancient Greece, and he differs from the formulation of [utilitarianism](#) by [Jeremy Bentham](#) and [John Stuart Mill](#) by emphasizing the minimization of harm to oneself and others as the way to maximize happiness, which is exactly what I think also as I oppose strongly the utilitarianism in my books and courses. Epicurus believed that the pleasure of the soul is greater than the pleasure of the body: the body is effective at present while the soul are more durable; also the pleasures of the soul can eliminate or reduce body aches. Epicurus admitted women and slaves into his schools, he was one of the first Greeks to break from the god-fearing and god-worshiping tradition common at the time, by maintaining that the gods do not punish the bad and reward the good as the common man believes. Gods in reality, do not concern themselves at all with human beings. What a modern way of thinking more than 2,000 years ago, when even today billions of people believe that God has a balance for weighing the good and bad deeds of humans – sending the good ones to paradise and the bad ones to hell, rewarding the shahids with 72 virgins, deciding on Kippur who will live or die.

Epicurus' philosophy is based on the theory that all good and bad derive from the sensations of what he defined as pleasure and pain: What is good is what is pleasurable, and what is bad is what is painful. His ideas of pleasure and pain were ultimately, for Epicurus, the basis for the moral distinction between good and evil. If pain is chosen over pleasure in some cases it is only because it leads to a greater pleasure. (If you study or work very hard in order to succeed in life and you suffer from privation and stress – it brings you ultimately a greater pleasure). Although Epicurus has been commonly misunderstood to advocate the rampant pursuit of pleasure, his teachings were more about striving for an absence of pain and [suffering](#), both physical and mental, and a state of satiation and tranquility that was free of the fear of death and the retribution of the gods. Epicurus argued that when we do not suffer pain, we are no longer in need of pleasure, and we enter a state of [ataraxia](#), "tranquility of soul" or "imperturbability". You obtain this tranquility of soul with intellectual pleasure mainly. This state of ataraxia can be achieved through philosophical contemplation rather than through pursuit of crass physical pleasures. He also believed, contrary to Aristotle, that death was not to be feared. When a man dies, he does not feel the pain of death because he no longer is and therefore feels nothing. Therefore, as Epicurus famously said, "death is nothing to us." When we exist, death is not; and when death exists, we are not. All sensation and consciousness ends with death and therefore in death there is neither pleasure nor pain. The fear of death arises from the belief that in death, there is awareness. From this doctrine arose the Epicurean epitaph: *Non fui, fui, non sum, non curo* ("I was not; I was; I am not; I do not care"), which is inscribed on the gravestones of his followers and seen on many ancient gravestones of the

[Roman Empire](#). This quotation is often used today at [humanist](#) funerals. As an ethical guideline, Epicurus emphasized minimizing harm and maximizing happiness of oneself and others: It is impossible to live a pleasant life without living wisely and well and justly, and it is impossible to live wisely and well and justly without living pleasantly. So modern and right! What a pity that most of the politicians and businessmen did not have a course on Greek philosophy with great professors as Shlomo Avineri, were not influenced by philosophers as Epicurus and Aristotle, and have not adopted their precepts...

Epicurus maintains that vain desires include desires for power, wealth, fame, and the like. They are difficult to satisfy, in part because they have no natural limit. If one desires wealth or power, no matter how much one gets, it is always possible to get more, and the more one gets, the more one wants. These desires are not natural to human beings, but inculcated by society and by false beliefs about what we need; e.g., believing that having power will bring us security from others. Epicurus thinks that these desires should be eliminated. Epicurus insists that courage, moderation, and the other virtues are needed in order to attain happiness. However, the virtues for Epicurus are all purely instrumental goods--that is, they are valuable solely for the sake of the happiness that they can bring oneself, not for their own sake. Epicurus says that all of the virtues are ultimately forms of prudence, of calculating what is in one's own best interest. In this, Epicurus goes against the majority of Greek ethical theorists, such as the [Stoics](#), who identify happiness with virtue, and [Aristotle](#), who identifies happiness with a life of virtuous activity. Epicurus thinks that natural science and philosophy itself also are instrumental goods. Philosophy helps to show us the natural limits of our desires and to dispel the fear of death. For me, it doesn't matter what is the reason for living a virtuous life as long as you live a virtuous life, I don't even see a difference if you should seek virtue per se or that philosophy and virtue are showing us the limits of our desires. Like the virtues, justice is valued entirely on instrumental grounds, because of its utility for each of the members of society. Epicurus says that the main reason not to be unjust is that one will be punished if one gets caught, and that even if one does not get caught, the fear of being caught will still cause pain. However, he adds that the fear of punishment is needed mainly to keep fools in line, who otherwise would kill, steal, etc. The Epicurean wise man recognizes the usefulness of the laws, and since he does not desire great wealth, luxury goods, political power, or the like, he sees that he has no reason to engage in the conduct prohibited by the laws in any case.

Epicurus consistently maintains that friendship is valuable because it is one of the greatest means of attaining pleasure. Friends, he says, are able to provide one another the greatest security, whereas a life without friends is solitary and beset with perils. In order for there to be friendship, Epicurus says, there must be trust between friends, and friends have to treat each other as well as they treat themselves. Epicurus' emphasis on minimizing harm and maximizing happiness in his formulation of the [Ethic of Reciprocity](#) was later picked up by the democratic thinkers of the [French Revolution](#), and others, like [John Locke](#), who wrote that people had a right to "life, liberty, and property." To Locke, one's own body was part of their property, and thus one's right to property would theoretically guarantee safety for their persons, as well as their possessions. This triad, as well as the [egalitarianism](#) of Epicurus, was carried forward into the American freedom movement and [Declaration of Independence](#), by the [American founding father, Thomas Jefferson](#), as "all men are created equal" and endowed with certain "[unalienable rights](#)," such as "life, liberty, and the pursuit of happiness." Jefferson considered himself an Epicurean. [Karl Marx's doctoral thesis](#) was on [The Difference Between the Democritean and Epicurean Philosophy of Nature](#). And you have to add Stoicism, which was also taught by Avineri and which guided my philosophy of life as the former two philosophies of Epicurus and Aristotle. To those I would add the ethical principles of Kant, the old and new testament of the Bible, and the Quran.

ON STOICISM AND SECULAR HUMANISM

[Stoicism](#) is a school of [Hellenistic philosophy](#) founded in [Athens](#) by [Zeno of Citium](#) in the early 3rd century BC. The Stoics taught that destructive emotions resulted from errors in judgment, and the active relationship between cosmic [determinism](#) and human [freedom](#), and the belief that it is [virtuous](#) to maintain a will (called [prohairesis](#)) that is in accord with nature. Because of this, the Stoics presented their philosophy as a way of life, and they thought that the best indication of an individual's philosophy was not what a person said but how that person behaved. To live a good life, one had to understand the rules of the natural order since they taught that everything was rooted in nature. Later Stoics—such as [Seneca](#) and [Epictetus](#)—emphasized that, because "virtue is sufficient for [happiness](#)", a [sage](#) was immune to misfortune. This belief is similar to the meaning of the phrase "stoic calm", though the phrase does not include the "radical ethical" Stoic views that only a sage can be considered truly free, and that all moral corruptions are equally vicious. So true, as I think that I am truly free because I did not succumb to any moral and pecuniary corruption, to any vice, to greed, to betrayal, to causing harm, to excessive conduct. The Stoics provided a unified account of the world, consisting of formal [logic](#), [monistic physics](#) and [naturalistic ethics](#). Of these, they emphasized ethics as the main focus of human knowledge, though their logical theories were of more interest for later philosophers.

Stoicism teaches the development of self-control and fortitude as a means of overcoming destructive [emotions](#); the philosophy holds that becoming a clear and unbiased thinker allows one to understand the universal reason ([logos](#)). A primary aspect of Stoicism involves improving the individual's ethical and moral well-being: "*Virtue consists in a will that is in agreement with Nature.*" This principle also applies to the realm of interpersonal relationships; "to be free from anger, envy, and jealousy," and to accept even slaves as "equals of other men, because all men alike are products of nature." And indeed, I was never envious or jealous and very seldom angry, I believe that all humans are equal, regardless of race, religion, sex, wealth, as stipulated in the UN Universal Declaration of Human Rights which guide me through all my life, which I read in more than 60 languages, and which I initiated, partly translated, and edited the translation into my mother tongue – Ladino. The Stoic ethic espouses a [deterministic](#) perspective; in regard to those who lack Stoic virtue, [Cleanthes](#) once opined that the wicked man is "like a dog tied to a cart, and compelled to go wherever it goes." A Stoic of virtue, by contrast, would amend his will to suit the world and remain, in the words of Epictetus, "sick and yet happy, in peril and yet happy, dying and yet happy, in exile and happy, in disgrace and happy," thus positing a "completely autonomous" individual will, and at the same time a universe that is "a rigidly deterministic single whole". This viewpoint was later described as "[Classical Pantheism](#)" (and was adopted by Dutch philosopher [Baruch Spinoza](#)). Spinoza as we know was a Jew who was banned by the [Jewish religious authorities](#), that issued a [cherem](#) (Hebrew: חרם, a kind of ban, shunning, ostracism, expulsion, or [excommunication](#)) against him, effectively excluding him from Jewish society at age 23. His books were also later put on the Catholic Church's [Index of Forbidden Books](#). Spinoza lived an outwardly simple life as a [lens](#) grinder, turning down rewards and honours throughout his life, including prestigious teaching positions. Scholars find many differences between Stoicism, Pantheism, [Aristotelianism](#), and Epicureanism, but in this chapter I refer to their common principles, to which I adhere, that are much more than the differences.

You can achieve your peace of mind, your stoicism, by being virtuous, with a clean conscience, and it soothes all your sickness, perils, ostracizing and disgrace, loss of money, betrayal of friends, and fear of death as well. How true this is and how it helped me to overcome all the hurdles and mishaps in my life. Stoicism became the foremost popular philosophy among the educated elite in the Hellenistic world and the Roman Empire. The Stoics propounded that [knowledge](#) can be attained through the use of [reason](#). [Truth](#) can be distinguished from [fallacy](#)—even if, in practice, only an approximation can be made. According to the Stoics, the [senses](#) constantly receive sensations: pulsations that pass from objects through the senses to the [mind](#), where they leave an impression in the [imagination](#) (*phantasia*) (an impression arising from the mind was called a *phantasma*). The mind has the ability to judge (*συγκατάθεσις*, *synkatathesis*)—approve or reject—an impression, enabling it to distinguish a true representation of [reality](#) from one that is false. Some impressions can be assented to immediately, but others can only achieve varying degrees of hesitant approval, which can be labeled [belief](#) or opinion (*doxa*). It is only through reason that we achieve clear comprehension and conviction (*katalepsis*). [Certain](#) and true knowledge (*episteme*), achievable by the Stoic sage, can be attained only by verifying the conviction with the expertise of one's peers and the collective judgment of humankind. A parting thought that summarizes it all: “Let no one be slow to seek wisdom when he is young nor weary in the search of it when he has grown old. For no age is too early or too late for the health of the soul. And to say that the season for studying philosophy has not yet come, or that it is past and gone, is like saying that the season for happiness is not yet or that it is now no more. Therefore, both old and young alike ought to seek wisdom, the former in order that, as age comes over him, he may be young in good things because of the grace of what has been, and the latter in order that, while he is young, he may at the same time be old, because he has no fear of the things which are to come. So we must exercise ourselves in the things which bring happiness, since, if that be present, we have everything, and, if that be absent, all our actions are directed towards attaining it.” — Epicurus, *Letter to Menoeceus*.

So, what is my life philosophy? Epicurean, Aristotlean, secular, humanist? I think that the most adequate term is that I am a cosmopolitan intellectual secular humanist. The philosophy or [life stance](#) of [secular humanism](#) (alternatively known by some adherents as **Humanism**, specifically with a capital H to distinguish it from other forms of [humanism](#)) embraces human [reason](#), [ethics](#), and [philosophical naturalism](#) while specifically rejecting religious [dogma](#), [supernaturalism](#), [pseudoscience](#), and [superstition](#) as the bases of [morality](#) and decision making. Secular humanism posits that human beings are capable of being ethical and moral without religion or a [god](#). It does not, however, assume that humans are either inherently [evil](#) or innately good, nor does it present humans as being superior to nature. Rather, the humanist life stance emphasizes the unique responsibility facing humanity and the ethical consequences of human decisions. Fundamental to the concept of secular humanism is the strongly held viewpoint that ideology—be it religious or political—must be thoroughly examined by each individual and not simply accepted or rejected on faith. Along with this, an essential part of secular humanism is a continually adapting search for truth, primarily through [science](#) and [philosophy](#). Many Humanists derive their moral codes from a philosophy of [utilitarianism](#), [ethical naturalism](#), or [evolutionary ethics](#), and some, such as [Sam Harris](#), advocate a [science of morality](#). The [International Humanist and Ethical Union](#) (IHEU) is the world union of more than one hundred Humanist, rationalist, [irreligious](#), [atheistic](#), [Bright](#), [secular](#), [Ethical Culture](#), and [freethought](#) organizations in more than 40 countries. The "[Happy Human](#)" is the official symbol of the IHEU as well as being regarded as a universally recognised symbol for those who call themselves Humanists. Secular humanist organizations are found in all parts of the world. Those who call themselves humanists are estimated to number between four and five million people worldwide.

CORY'S PHILOSOPHICAL THOUGHT AT THE AGE OF 17

In my Diary, at the age of 17, I wrote a lot about philosophical, cultural and religious issues. "Belief in God is something simple, but showing cowardice. A coward is someone who does not believe in himself but in others. A coward is someone who does not believe in himself, that without Divine Providence and the fear of punishment from God he cannot live a virtuous life. The greatness of man is in doing good and pursuing the truth, even without the fear of punishment, just because a self conviction that it is the right way to act. The problem is that most of the world will return to its primitive stage if they would know that there is no God. That is why religion is good, it is good to believe in God, because without that humanity would not survive. The best achievement of humanity would be when without fearing punishment of the state or God all mankind will live peacefully and in serenity, and will do only good while seeking the truth.

This is my prophecy for the messianic age, as I am 17. Is it normal for someone of my age? I think so. When I'll grow old I shall probably believe in God, because then I'll fear from death and the void that insues death. But there is plenty of time yet. In times of misfortune I believe in God and pray, and that gives me encouragement. God is a psychological mean and no more. Always in time of misfortune, the son adresses his parents, the people – his leaders, the man – his God.

I shall not be remembered in future generations. I'll not contribute to the world any outstanding thing. That is why I'll not be remembered a lot of time after my death. If I will not surpass myself extraordinarily or I'll not humiliate myself too much and will always keep a proper level, I will say that I've lived my life successfully and I'll be glad to die, even if my name will not be remembered forever. Posterity is sheer nonsense that does not bring to a man any satisfaction. I don't want that people will praise me after my death, nor denigrate me. If people will praise me during my life time – all the better, but it is not plausible.

I have read *The Death of Ivan Ilyich* by Tolstoy in French and I arrive to the conclusion that the most important thing in life is health. Now, when I am more or less healthy I am not talking about this issue, but I shouldn't forget my sufferings during my sicknesses and pains. The intelectual torments are important, but the physical pains have no value. That is why I pray and hope that I'll be healthy all my life, even if I'll not succeed in my career, as the most important thing in life is health. Tolstoy starts to torment me, he is too much right. Those types of men are dangerous to society, it is dangerous to hear or read them. It is therefore good that society caused him troubles when he was alive. The greatest tragedy with him is that he is right and tells the truth. Truth tellers are dangerous to society, which is why they should be denounced. That is what Johnson states in his essay *On Toleration*. Society will condemn those types without my intervention. **In the film "Me against Myself", I, at the age of 17, condemn/denounce Tolstoy and all those who stand for social justice and say that society is right when it persecutes him. So why should the 69-year old man be surprised that society (and he himself as a youngster) denounce him as a whistleblower?**

Would I want to reform the ethics of modern society, like Tolstoy does, but why should I do it? Why should I tell society what not to do? Should I believe in Tolstoy? Epicurus said long before him that a man should enjoy life and why should I believe Tolstoy and not Epicurus? It is true that my inner voice tells me that this life is negative, but I shouldn't forget that this

inner voice stems from the education that I have received but who says that my parents are right? Nobody can state who is right. Ehad Haam brings two assumptions in "Flesh and Spirit", but he doesn't state which one is right. I will do something only when I will be sure that I should do it, or as Johnson states: If I have a particular delegation from heaven. This will be only if I'll be rich or I'll have an important position, or I'll be very erudite, or anything similar. As a simple clerk I'll do nothing. Should I be a prophet but I have nothing to prophesize. I lack for prophesy the Celestial Mission and until then I should try to make a career. It will occupy my thoughts most of the time and I'll not have the time for soul searching, and even if I'll have the time – as long as I don't have a specific mission for improving the spirit, I'll do anything to improve the flesh!!! I'll do anything to improve my material conditions. I'll live complacent material life in order to be ultimately a philosopher and instruct humanity what should be its path. Only through the elevation of the flesh I would be able to achieve elevation of the soul. Strange, not?! But logical.

That is why I'll not continue to read Tolstoy and the other philosophers. If I'll achieve satisfactorily my education – plays, poetry, music, art, classic literature, etc. – then, I'll find time once again for Tolstoy and his friends and will decide if I'll follow their path. Besides, it is the only thing that I can do today, because even if I agree with Tolstoy's way, what can I do when I'm only 17? I have to be much more adult in order to influence even moderately society. And besides, it is well known that you have to taste sin in order to know what virtue is! And I've never tasted sin and I already know or presume to know what virtue is?! All that, of course, if I'll agree with Tolstoy that you should live in abstinence (after he had already 11 children and he arrived to this conclusion only at the age of 59).

I will not enter now to the world of philosophy, it is too early!! And it is harmful to think now serious thoughts. But perhaps those thoughts would save my life from being hollow. Even if I'll think serious thoughts I can nevertheless achieve nothing. I'll torture myself, as I'll know that my thoughts are just and I can do nothing to implement them, and why I should I suffer? It is better to live in blurring until I grow up and I'll be ready to act, at the age of 55-60. It is logical also that half of my life I'll live for the flesh and half of my life, the more adult, I'll live for my spirit. There is a merit for those pages in the future. That is why this diary is very important. I don't think that many boys think like me, but I shouldn't receive superiority complexes.

I haven't read for more than 50 years my diary and it is chilling to see how the 17-year old boy has set the conduct of the 57-year old man, without being aware of that at all, while first of all he has achieved his material success and afterwards in his old age he has turned to achieve social justice.

My dear diary, it was nice to talk to you after more than fifty years that I haven't read you. In some areas I haven't changed much and in others there was a complete turnabout, especially in the emotional facets after I met my wife and my children were born, after I received an ethical consciousness, after I was burned up from the wrongdoings. This diary, which I have brought up here only a small segment of it, is my 12th book, but as a matter of fact it is my first book and from it, I should start to count my works, this is therefore my Opus 1 - A portrait of the idealist as a young man."

ON CORY'S PREFERENCE OF FREEDOM AND TRUTH AS MOST IMPORTANT TRAITS AND ANTIRACIST MULTICULTURAL PRACTICE

I am one of the few individuals who are completely free, as freedom is the trait that I appreciate most. If I have to choose between Liberte, Egalite, Fraternite, and I don't want to choose as I want all of them, together with love, a sound family life, self-fulfillment, adequate wealth, and of course health and peace..., but if I have to choose I prefer Liberte over Egalite, and Egalite over Fraternite. I would not be able to live even a day in a totalitarian or theocratic country, even visit them. I was flabbergasted when I visited East Berlin in 1967 and renounced all my socialist convictions, I suffered a lot when I visited some African countries in 1972 that were totalitarian, and of course it was a nightmare for me to live in the totalitarian Egypt until 1953.

If, God forbids, Israel would become totalitarian I would not be able to live in my homeland even one day, although I chose to live there in spite of the fact that in the last twenty years it has become much less egalitarian, and even less fraternal with many segments of the population hating or at least not appreciating the other segments: hawks and doves, ultra orthodox and secular, Jews and Arabs, Israelis and Palestinians, rich and poor, Right and Left, neoliberals/tycoons and humane capitalists, Israelis and peaceloving anti-Semite Europeans, Orientals and Ashekenazis, but at least in this category the fraternity has improved in the last twenty years with much more intra marriages, Arab states and Israel, here also the situation has improved over what it was until 1977, with cold peace agreements with Egypt, Jordan, and unofficial contacts with most of the other Arab states, but "new" enemies have emerged – Iran, ISIS, al-Qaeda, etc.

And why am I free? I do not abide to the norms of society, although I abide of course the law. Most of the Israeli and the neoliberal societies are complacent towards their neoliberal governments – in the US and the UK since 1980, in Israel with the Likud and Labor governments since 1996. I am one of the fews coming from the business world, at least in Israel, who dared opposing the neoliberals and was ostracised, losing 90% of my income. But I thought that it was worth the price as I do appreciate all the three cornerstones of France and all the free world – Liberte/Liberty, Egalite/Equality, Fraternite/Brotherhood. Liberty without Equality and Fraternity is like using a third of your potential. I worked in a high tech company since the age of 30 where I felt completely free and where egalite and fraternite were part of their cornerstones.

When I noticed that it is no more prevailing I left my company and became a free lancer with a total freedom to choose my clients and projects, working with companies with whom I felt at ease. When I did not want to compromise I started an academic career, publishing ethical books since 2001 and teaching business ethics since 2004. I worked at universities that gave me full academic freedom to teach whatever I liked and denouncing the unethical conduct of tycoons and corporations. When some of the universities did not approve my credo I left them without wanting to compromise although they paid the best salaries, being funded by tycoons. I wrote in my books all what I wanted and when publishers refused to publish my book on social and economic justice I published it on the Internet free of charge as well as in the libraries of universities and organizations that were not afraid of publishing my "subversive" contents.

But also within society – I ceased my relations with all the colleagues whom I discovered cooperated with the tycoons and neoliberal regimes and denounced my "socialist" ideas. Too many citizens are "slaves" to social norms, unethical corporations, and corrupt regimes. I act, write and speak whatever I like, refused to be a Director in unethical corporations or organizations, and resigned from Boards of Directors when I noticed that they do not behave ethically. Even in choosing a car we bought one Prius eco friendly car instead of two much less eco friendly cars, although "noblesse oblige" most of my colleagues would not dare to drive such a "low-cost car" and continue to drive Mercedes, Audi and expensive American cars. As my income was reduced by 90% I tried to match my new income to my standard of living, cutting most of the excessive expenses – in cars, travel, costly cultural shows...

So, as stated before, we own one eco friendly car (most of my colleagues have two expensive cars), but we also travel only once a year abroad (while my colleagues travel at least 4-6 times a year), go to the theater at reduced prices tickets (my colleagues go to the opera and concerts costing hundreds of dollars), and what is for me much more painful ceasing almost completely to see plays abroad at exorbitant prices especially on Broadway. It goes without saying that we don't own additional houses in Israel, Europe, the US..., we do not stay at boutique hotels abroad costing hundreds of dollars a night. If we really wanted we could maybe afford adhering to the social norms of my colleagues, but as we are completely free from "show-off" constraints (and I don't want to judge my colleagues, as everyone is entitled to his opinions, even the conformists) we do whatever we like, live according to our income, and are respected by friends who condone our conduct.

But we still live in a beautiful house (although it was built 30 years ago, we have not renovated it or bought new furniture but we keep them in working condition), we have a very rewarding cultural life, I purchased hundreds of books (although I couldn't afford to purchase my own books at the exorbitant prices of \$150...), and we help as much as we can our children, even more than some of our richer colleagues in Israel and abroad. I am not afraid to express my opinions although they may vary too much from what is conventional in society. If I see a play or read a book that I don't like I say so overtly, although they were praised by all the critics – many colleagues wouldn't dare to express an opinion that is not a common opinion as they are much more conformists. I am not at all a conformist, this is for sure, as one can learn by reading my book and my ethical ideology. The same applies to art, films, politics, and opinions in general.

I hesitate to write the following sentences, as my critics would slander, after reading my views on the Israeli-Palestinian conflict that I am a racist which is completely false, or would use my criticism on Israel, Jews, and my colleagues as a proof that we are racists. Israel is no more racist than France, the US, the UK, and is much less racist than the Palestinian Authority, Gaza, Hizballah, many Arab and Muslim countries that publish slander and defame Israel and the Jews. Actually, bearing in mind that Israel is in war for the last hundred years with the Muslims, the Arabs and the Palestinians, I am surprised how racism against the Arabs is contained, even in comparison to the West when they were at war in the first half of the Twentieth Century and before.

In all my book we cannot find even one racist remark, and if I have criticism it is against fundamental Muslims, the Palestinian leaders, and anti-Semitism in general, but not against Islam which I respect as proved in many chapters, the Palestinian people whom I appreciate as well as their culture, and the Europeans who condemn anti-Semitism in their countries. I do not try to "prove" my anti-racist attitude, but I'll just bring here some examples on my conduct, which do not prove either that my country or my people are racists, but some racist conduct is exposed here, much less than Arab racism, and no more than European racism.

If some colleagues are shocked by the fact that an Arab has bought or rented a house in our neighborhood I call it a racist conduct, as it is exactly what anti-Semites did a hundred years ago towards Jews in Europe and the US. If a bank charges interests to my Arab client which are twice more expensive than interests to Jews (they have of course "financial" reasons for that) I call it a racist conduct and complain about it to the management of the bank who lowers them by half because they are afraid from the negative publicity. Many colleagues, and also Doves, would not dare to establish a start-up with Arabs (they like Arabs very much but far away from them...) in Nazareth, as I did with the Christian Heritage, which however did not take off because of the Intifada.

But on the other hand I am not afraid to express my moderate Hawkish opinions, together with my anti neoliberal opinions, and my anti-racist opinions, which makes me a member of a club of five or ten people in Israel who are both Hawks and humane capitalists, when all the others are either Doves and Leftist humane capitalists or even socialists, or Hawks and Rightist neoliberals. So, here again I am not a conformist, but rather a free thinker individualist, one of the few really free men, as almost all of the others are "slaves" to the norms, to their organizations, to their parties, part of a hierarchy. Maybe ten tycoons are as free as me, do not envy anybody and can do whatever they want, as well as ten homeless people who do whatever they want, but live in misery. While I am free, but still lives a decent and well-off life with family and friends, and in this aspect I am not moderate as with the others. So, I perceive myself as a moral universalist, advocating multiculturalism.

Moral universalism (also called **moral objectivism** or **universal morality**) is the **meta-ethical** position that some system of ethics, or a universal ethic, applies **universally**, that is, for "all similarly situated individuals", regardless of **culture, race, sex, religion, nationality, sexual orientation**, or any other distinguishing feature. Moral universalism is opposed to **moral nihilism** and **moral relativism**. However, not all forms of moral universalism are **absolutist**, nor are they necessarily **value monist**; many forms of universalism, such as **utilitarianism**, are non-absolutist, and some forms, such as that of **Isaiah Berlin**, may be **value pluralist**. In addition to the theories of **moral realism**, moral universalism includes other cognitivist moral theories, such as the subjectivist **ideal observer theory** and the **divine command theory**, and also the non-cognitivist moral theory of **universal prescriptivism**. Linguist and political theorist **Noam Chomsky** states: "if we adopt the principle of universality: if an action is right (or wrong) for others, it is right (or wrong) for us. Those who do not rise to the minimal moral level of applying to themselves the standards they apply to others—more stringent ones, in fact—plainly cannot be taken seriously when they speak of appropriateness of response; or of right and wrong, good and evil." The **United Nations' Universal Declaration of Human Rights** can be read as assuming a kind of moral universalism. The drafting committee of the Universal Declaration did assume, or at least aspired to, a "universal" approach to articulating international human rights. Although the Declaration has undeniably come to be accepted throughout the world as a cornerstone of the international system for the protection of human rights, a belief among some that the Universal Declaration does not adequately reflect certain important worldviews has given rise to more than one supplementary declaration, such as the **Cairo Declaration on Human Rights in Islam** and the **Bangkok Declaration**. According to R. W Hepburn, "To move towards the objectivist pole is to argue that moral judgements can be rationally defensible, true or false, that there are rational procedural tests for identifying morally impermissible actions, or that moral values exist independently of the feeling-states of individuals at particular times."

The last term is quite ambiguous: **Multiculturalism** describes the existence, acceptance, or promotion of multiple cultural traditions within a single jurisdiction, usually considered in terms of the culture associated with an **ethnic group**. This can happen when a jurisdiction is created or expanded by amalgamating areas with two or more different cultures (e.g. **French**

[Canada](#) and [English Canada](#)) or through immigration from different jurisdictions around the world (e.g. [Australia](#), [United States](#), [United Kingdom](#), and many other countries). So, what is better - Egypt until the revolution when hundreds of thousands of Italians, Greeks, Armenians, Jews, English and French co-existed with millions of Muslim ethnic Egyptians, while the Copts were caught in the middle? Now Egypt is 99% Egyptian, with 90% Muslims and 9% Coptic Christians, and almost all of the population speaks Arabic. So, what is better for Egypt and the majority of Egyptians, or maybe multiculturalism was irrelevant to the progress of the country? I have dealt extensively on those issues in this book, with the examples of Switzerland, Canada, Belgium, and other states. Turkey is now 99% Muslim – but a century ago they had large minorities of Greeks, Armenians and Jews, Algeria is 99% Muslim but half a century ago they had large minorities of Frenchmen, Italians and Jews, are they better off now? They have to decide about that because it was their decision to get rid of all the Europeans that apparently were obstructing the progress of the local populations. Singapore is an ideal multicultural state, the government has great respect to the Chinese, Malayan and Tamil cultures, but all three segments of the population learn at school English and receive mostly the same education. There never was such a minority that was assimilated so fully with the local culture as the German/Austrian Jews – Heine, Mendelssohn, Mahler, Freud, Einstein, Feuchtwanger, Werfel, Schnitzler, Zweig, etc.

The Nazis have exterminated all the German and Austrian Jews, as well as most of the European Jews who were also assimilated in the cultures of Poland, Russia, France, Belgium, Netherlands, Italy, Norway, Ukraine, Czechoslovakia, Hungary, Yugoslavia, and Greece. Now Europe tries to integrate other minorities, that some of them do not want to assimilate, they want to keep their culture, their language, their norms, their women rights or no rights, not only their religion as the Jews did, and even many of them converted to Christianity – Heine, Mendelssohn, Marx, Mahler... Because of the choices of those minorities it is more difficult for them to integrate, they don't know the language too well, they dress differently, women do not integrate in many cases, so is it positive or not to enable multiculturalism? I personally, believe that minorities should be able to maintain their culture only if it does not disrupt the economy (by not allowing women to work for example), if it does not put in question their loyalty to their new countries (by inciting them to terrorism by their religious leaders), if it does not force them to a life of poverty (if they don't want to learn at secular schools and receive only a religious education). Multiculturalism should be – to keep their language as a second language while the first language should be the state's language, to keep their folklore with dances, stories and songs, to keep their norms only if they don't contradict the norms of the state where they live.

Multicultural ideologies and policies vary widely, ranging from the advocacy of equal respect to the various cultures in a society, to a policy of promoting the maintenance of [cultural diversity](#), to policies in which people of various [ethnic](#) and [religious](#) groups are addressed by the authorities as defined by the group to which they belong. Multiculturalism that promotes maintaining the distinctiveness of multiple cultures is often contrasted to other settlement policies such as [social integration](#), [cultural assimilation](#) and [racial segregation](#). Multiculturalism has been described as a "[salad bowl](#)" and "[cultural mosaic](#)". Is it better than the melting pot? Do we need in a country only one culture, or maybe we can preserve many cultures but maintain only one set of norms, like Western democracy, ethics, innovation, tolerance? Do we allow in France to have schools financed by the state that teach in Arabic, that teach Islam, or allow only secular education for free? Two different and seemingly inconsistent strategies have developed through different government policies and strategies. The first focuses on interaction and communication between different cultures; this approach is also often known as [interculturalism](#). The second centers on diversity and cultural uniqueness which can sometimes result in intercultural competition. Cultural isolation can

protect the uniqueness of the local culture of a nation or area and also contribute to global cultural diversity. A common aspect of many policies following the second approach is that they avoid presenting any specific ethnic, religious, or cultural community [values](#) as central.

Multiculturalism centers on the thought in [political philosophy](#) about the way to respond to cultural and religious differences. It is closely associated with “identity politics,” “the politics of difference,” and “the politics of recognition.” It is also a matter of economic interests and [political power](#). (Stanford Encyclopedia of Philosophy). Despite the fact that multiculturalism has mainly been used as a term to define disadvantaged groups, including [African Americans](#), [gays and lesbians](#), and the disabled, many theorists tend to focus their arguments on immigrants who are ethnic and religious minorities, minority nations, and [indigenous peoples](#). Multiculturalism can refer to a demographic fact, a particular set of philosophical ideas, or a specific orientation by government or institutions toward a diverse population. Most of the debate over multiculturalism centers around whether or not public multiculturalism is the appropriate way to deal with diversity and immigrant integration. Recognition in the context of multicultural education is a demand not just for recognition of aspects of a group's actual culture but also for the history of group subordination and its entire experience. The term multiculturalism is most often used in reference to Western [nation-states](#), which had seemingly achieved a de facto single national identity during the 18th and/or 19th centuries. Multiculturalism has been official policy in several [Western](#) nations since the 1970s, for reasons that varied from country to country, including the fact that many of the great cities of the Western world are increasingly made of a mosaic of cultures.

The European Union is facing unprecedented demographic changes (an ageing population, low birth rates, changing family structures and migration). According to the European Commission, it is important, both at EU and national level, to review and adapt existing policies. Following a public debate, a 2006 EU policy paper identified five key policy responses to manage demographic change, among them receiving and integrating migrants into Europe. Historically, Europe has always been a mixture of Latin, Slavic, Germanic, Uralic, Celtic, Hellenic, Illyrian, Thracian and other cultures influenced by the importation of Hebraic, Christian, Muslim and other belief systems; although the continent was supposedly unified by the super-position of Imperial Roman Christianity, it is accepted that geographic and cultural differences continued from antiquity into the modern age. In the 19th century, the ideology of [nationalism](#) transformed the way Europeans thought about the [state](#). Existing states were broken up and new ones created; the new [nation-states](#) were founded on the principle that each [nation](#) is entitled to its own [sovereignty](#) and to engender, protect, and preserve its own unique culture and history. Unity, under this ideology, is seen as an essential feature of the nation and the nation-state—unity of descent, unity of culture, unity of language, and often unity of religion. The nation-state constitutes a culturally [homogeneous](#) society, although some national movements recognized regional differences.

Where cultural unity was insufficient, it was encouraged and enforced by the state. The 19th-century nation-states developed an array of policies—the most important was compulsory [primary education](#) in the [national language](#). The language itself was often standardized by a linguistic academy, and regional languages were ignored or suppressed. Some nation-states pursued violent policies of [cultural assimilation](#) and even [ethnic cleansing](#). Some European Union countries have introduced policies for "social cohesion", "integration", and (sometimes) "assimilation". The policies include: compulsory courses and/or tests on [national history](#), on the [constitution](#) and the [legal system](#) (e.g., the computer-based test for individuals seeking naturalization in the UK named [Life in the United Kingdom test](#)), introduction of an official national history, such as the national [canon](#) defined for the Netherlands by the [van Oostrom](#) Commission, promotion of that history (e.g., by exhibitions about [national heroes](#))

CORY'S PHILOSOPHICAL INSIGHT ON THE WAY OF THE WORLD

I would like to present here a philosophical insight on The Way of the World, which makes me wonder if there is not a huge conspiracy to keep us away from the most important issues, threats, and dangers, while focusing on the minor issues. When I read the newspapers or I listen to radio and watch TV, one can get the impression that the most important issue is whether the wife of a prime minister has ordered bonzo for her dog at the expense of the taxpayer, whether a president cheats his mistress with a younger actress, whether another president was born in Hawaii or in Kenya, and if a peaceloving called the prime minister Nazi. Let me say clearly that I am against slander but in favor of freedom of speech, that the civil servants have to pay for all their personal expenses, and that nobody should be forgiven on cheating his/her spouse. But those issues should be published in page 13 of the newspaper or after 28 minutes of the TV news. The front page should deal with such issues as the privatization of the countries' minerals and banks at ridiculous valuations to rich tycoons who are friends and contributors to the ministers and prime ministers, that a country has become the most unequal or the most corrupt of the OECD, that our city has the highest pollution and the highest cancer ratios in all the Middle East or in all the country.

When you deal with lesser issues and not on the most important issues it makes you penny wise and pound foolish, and it is similar to caring of a toothache on the Judgement Day. But the media – the newspapers, TV channels and even on the Internet – belongs to the tycoons who want to divert our attention from the most burning problems. The media decides to ignore activists demonstrations, civil unrest, but if one of the demonstrators has broken the window of a shop or hit a policeman – it shows it as the beginning of a revolution and paints all the protesters as anarchists and communists. However, the blame can be attributed also to the weaker parties who paint all the hawks as murderers if one of them has murdered a prime minister, and all the army as war criminals if a soldier has hit a prisoner. Instead of trying to convince the hawks or the Republicans or the Nationalists that they are wrong and show them why, they prefer to paint them as criminals or morrons or primitives and lose by that the chance to win the elections. Each side is motivated by emotions or cool calculation and thus diverts us from the important issues.

I often wonder why (and I can't blame the tycoons for it) the environmentalists cry havoc when a building project for poor workers is detrimental to the birds' migration and don't take into consideration also the welfare of the underprivileged. But their mission is the environment and not social issues, so let the social workers deal on those issues. I started my involvement with ethics by writing for the first time in the world a PhD dissertation and academic books on ethics to the minority shareholders. But soon enough I learned that this issue is linked with corporate governance, so I wrote books and rules on corporate governance, then on other business ethics issues, then on corporate social responsibility, globalization, social, economic, ecologic, and governmental justice issues, environment and sustainability, capitalism and neoliberalism, and I saw that all those issues are interrelated and you cannot deal on one of them without referring to the others. In Israel I arrived to the conclusion that a new regime, a second republic, should be established in order to deal with all those issues.

All over the world I believe that a new form of capitalism should be adopted, closer to the Scandinavian model. Let us continue with the example of the birds migration, but it can also be the safeguard of a frog species, and keeping a wood intact. Because of those problems, important but not as wider problems, you don't build a highway that would link the peripheral towns to the large city and the citizens cannot find work in the city, cannot attend the university, they die often because there is no hospital there, as it takes two hours for an ambulance to reach the city. So, what is more important – the birds, or a father who dies because he couldn't get to the hospital leaving a widow and five children with no breadwinner? And a question to the environmentalists – why do you care so much for the birds, the foxes and the snails, and you don't put all your efforts to demonstrate against the pollution of the petrochemical factories that causes every year thousands of deaths, not birds – human beings!

Well, I have against me the tycoons, the corrupted governments, the Muslim fundamentalists, now the environmentalists are going to write against me a fatwa as well. I do care for the birds and frogs and I know what damages can bring fewer species, but my point is that you have to weigh all the issues at stake, not just the environment. This is the job of the government but they don't deal with the important issues anyway, they are motivated by interests, political considerations, and the short run, and first and foremost - they have to take care of the welfare of the tycoons who finance them. So, I come back to the environmentalists, my friends, - we are in the same boat, and if the government does not do what they should do, you should be mature and responsible enough to take into consideration all the parameters – economic, social, environmental, housing, employment, peripheries, transportation, and cultural. Is it too much to ask for that? I don't think so, I have done it myself and found the harmony that takes into consideration the interest of all the stakeholders, because all of us are an interrelated structure. Are progress and humans more important than wilderness and beasts? Which ones should be taken into consideration and what are the right proportions? Do you have to choose between the welfare of the birds and the impact that a damage on the welfare of the birds could cause to humanity?

I appreciate much more a mother (and a father) who takes care of her children, educate them, provide for them everything that they need (and Ruthy is my model) than a mother who devotes most of her free time to help sick people in hospitals or young girls who are abused, neglecting her children, their education, and their health. Charity begins at home – it is my motto, it is not selfishness, as I believe that there should be governmental organizations that take care of sick people and abused girls, and that is why I pay so much taxes, but if the neoliberal government has murdered the welfare state it is not my responsibility to remedy it and establish thousands of NGOs replacing the governments. I devote my time to change the system and not fight a specific case of corruption, starvation, abuse or sickness, because we should deal on the most important issues, otherwise we fall into the pit that the corrupt governments want us to fall into, we deal in micro instead of dealing in macro. Lenin was right when he said that the worse it gets the sooner we'll find a solution. If we establish thousands of NGOs we find an interim and unsatisfactory solution but we postpone the Judgement Day of the system. This is true with charity to the needies and is also true with macro economy, as is the case of lowering the interest rate to zero in order to make artificial respiration to the economy and thus postponing a drastic solution to a crisis that will occur once again within a few years and this time will be fatal to all.

JEWS AND ISRAEL ARE TODAY AS IN THE PAST THE USUAL SCAPEGOATS

Let us not forget the policies of finding scapegoats and divide et impera. It is amazing how those policies worked thousands of years ago and are still effective nowadays. The Jews (and today – Israel) are the most common scapegoats in the Black Death plague, the Dreyfus affair, the Nazi propaganda, the United Nations, the Palestinian leaders, the Muslim fundamentalists. When young Palestinian boys and girls are taught that on their way to school they should stab women, old people, children - why? Because they are Jewish. When millions of Germans were brainwashed that Jews were the cause of all their troubles and therefore should be exterminated.

When leaders of friendly nations maintain that all the problems of the Middle East are caused by Israel and the frustration of the Palestinians – 9/11 in the US, 13/11 in Paris, aggregate millions of deaths in Algeria, Syria, Libya, Yemen, Iraq, Lebanon, Afghanistan, because of the killing of one or four children in Gaza, because of the "blockade" of Gaza, the "Wall" in the West Bank, the checkpoints, the Jewish terrorists who have killed since Israel was established less than a hundred victims, because of the use of "excessive" force by Israel – meaning that you should politely ask a Palestinian trying to stab you if he could stop it for favor and not kill him right away (and those who give us such friendly suggestions kill much more innocent civilians in their wars), murders of Jews because they are Jews in Argentina, Toulouse, Paris, Turkey, Germany. [The Jews and Israel are the "usual suspects"](#) and not the criminal fundamentalists, terrorist leaders who incite murders and deny the Holocaust, who are nice people according to some foreign ministers in a country that is afraid to deal with the fundamentalist Islam in its cities.

There are some Israelis who are on the side of these foreign ministers, prime ministers, presidents, leaders, professors, intellectuals, priests, and other persons who blame Israel and favor the Hamas, Abu Mazen "the nice guy", the terrorist and Holocaust denier, and part of the Palestinians who want to annihilate Israel with terror, incitement, boycott, or with the Right of Return. All of them should be reminded of the saying "Tell me who your friends are and I'll tell you who you are", do you want to be associated by history with those terrorists, you, the leaders of the most advanced countries in the world, of the most peaceful countries in the world, of the most cultural countries of the world, you want to associate with them instead of being associated with Israel, Jews and Israelis who contributed so much to the world, think what was the contribution of each side to the world and make the right decision! This antagonism between Jews, Christians and Muslims is a tragedy as there should be cooperation between the believers in those three glorious religions, preconized by the Pope, Israeli Chief Rabbis, and a few brave Muslim Imams.

We should not put this dilemma as an either or equation, but as a this and this and this equation. It was so in the past, when the Muslims contributed extensively to the World culture in Spain, in the Ottoman Empire, in the Islamic world, in pre-1952 Egypt, in Lebanon, and of course the Persian/Iranian culture – one of the oldest and most glorious cultures in the world – in astronomy, medicine, science, mathematics, art, literature, especially in poetry, architecture, films... - in cooperation with Jews and Christians, as there is no difference in the potential of the believers in those three religions, only in their state of mind. The Christians knew also dark ages in the Middle Ages, in periods of fanaticism, of Inquisition, in World War II, colonialism, but they overcame those dark ages and have become the most advanced

people in the world. The Jews started their Golden Age since the end of the 18th century, although in the Middle Ages in Spain and Germany they had also periods of positive effervescence, not forgetting of course the glorious periods of the Bible.

Fundamentalism is the enemy of progress in all three religions as we have learned in the past, and it is a pity that in a period when Christians and Jews have liberated themselves from the vestiges of fundamentalism, many Muslims are becoming more and more fundamentalists and invest all their energies in terrorism, religion wars, hatred to Christians, Jews, and Muslims who are not fundamentalists as they are, Sunnis as they are, Shiites as they are. Instead of contributing to the world culture, economy and progress, many Muslims contribute to fanaticism, war and terror, or build golden palaces instead of solving once and for all the problems of the refugees. The change of attitude has to come from the Muslims, giving equal rights to all and especially to women, sending their children to universities and not to become Shahids, hoping that in Heaven they would devote their time to purification and not to rape 72 virgins like they rape thousands of [Christian/Yazidi women](#) in [the Islamic State](#). A new era has to begin to enlarge the existing cooperation between Christians Catholic/Protestant/Orthodox, Jews, with Muslims too, liberal minded and not fanatics, progressive and not retrograde, wanting to live well and not to die!

I learned in my BA studies Political Sciences and especially Europe between the two world wars, I read also dozens of books on those issues, and I see a direct analogy between the permissive and forgiving attitude towards fundamentalist Islam and terrorist Palestinian leaders and the attitude towards Herr Hitler who was also very nice, you have to understand his problems, put yourself in his situation, maybe the Jews are really guilty as there is no smoke without fire, look how he strokes young girls who give him flowers, look what a nice smile he has, he is really a very nice man, and Abu Mazen is also a very nice man, they are all honorable men, and let them kill Jews who are natural scapegoats while they leave us in peace, let Hitler have Austria, Czechoslovakia, Poland, USSR, Norway, Denmark, Netherlands, Belgium, France, Greece, Yugoslavia... as long as he leaves us in peace, as he is really a very nice man, we saw the films on the concentration camps that prove that they are convalescence camps, we don't believe the exaggerate news on the Jewish casualties, we even ban the libellous film of Charlie Chaplin "The Great Dictator" because he criticizes the leader of a friendly nation.

Don't make waves, maybe the storm will evaporate and not hit us, maybe if we don't interfere in the content of the Madrasahs at the Mosques, if we don't arrest potential terrorists, if we don't send policemen to Muslim neighborhoods, they'll not kill us, they'll just continue to kill Jews, don't make waves Herr Hitler, don't make waves fundamentalist Muslims, we'll find a peaceful solution, we'll continue to blame Israel for using excessive force when thousands Israeli civilians are being murdered by Islamic terrorists since 2000, why can't those Jews behave like their grandfathers in the Holocaust who went peacefully to the gas chambers, they are causing all the problems in the world, who needs Israel anyhow, let us boycott it, boycott their products until they let five million Palestinian so-called refugees return to their homeland, where they never lived, but not Heaven forbids let the German, Greek or Hindu refugees return to their homeland, the poor Palestinian refugees living for 70 years in camps, while all the other refugees including much more Jewish refugees from Arab countries (as me and my family) have been integrated in their new countries within a few years. All these are based only on one ground – anti-Semitism...

DIVIDE ET IMPERA, PERSECUTION OF CHRISTIANS BY MUSLIMS, WHO MAKES ETHNIC CLEANSING – MUSLIMS OR JEWS?

Divide et Impera happened in India between Hindus and Muslims, in Palestine between Jews and Arabs, in Lebanon between Shiites and Sunnis, Christians and Druzes, in Iraq between Kurds, Christians, Shiites and Sunnis. It happens in all Africa – in Rwanda between Tutsi and Hutu, in Congo, in Nigeria, in other African countries between Christians and Muslims, and between different tribes. It is amazing how most of the [50 countries that persecute Christians are Muslims](#), according to "Open Doors – serving persecuted Christians worldwide", while the world, the UN, the peacelovings, the Human Rights organizations, Mahmoud Abbas who doesn't miss any opportunity to incite against Israel with notorious lies, even Israeli and Jews self-haters, accuse Israel and Jews of persecuting Christians, never mind that Israel is not in this list, and preserves rights of Christians much more than most of non-Christian countries.

Persecution of Christians by Muslims throughout the Middle East is severe and has been progressively increasing in intensity. In the early 20th century, Christians accounted for about 20% of the Middle East population. At present, this figure is estimated at around 4%. A few among many more examples of persecution and discrimination of Christians in the Palestinian territories illustrate their varied nature: In 4/2013, the Christian Holy Family School in Gaza was set on fire. Several months later, in June, five Christian schools in Gaza were closed after a Hamas government order that prohibited mixed-gender schooling. Nominally, the regulation concerned all schools in Gaza, yet the five Christian schools were the only such co-ed schools there. The Christian minority in Gaza is tiny and consists of between one and two thousand individuals. According to the Greek Orthodox Church in Gaza, 5 Christians were kidnapped in 7/2012 and forced to convert to Islam. In a press release, the Church stated that the police refused to intervene as Salam Salameh, a Hamas member of the Palestinian Parliament, headed the organization that was responsible for the conversion.

Palestinian Authority President Mahmoud Abbas issued a Christmas 2015 message in which he suggested Israel persecutes Christians and claimed Jesus was a "Palestinian messenger." Despite the confrontational tone of his message, he maintains he is committed to negotiations with Israel. This is the summum of hypocrisy – Abbas who denies the Holocaust, who incites his youngsters to kill Jews, maintains that he wants peace, without mentioning to the innocent Europeans and Israelis who still believe him that "his peace" entails the right of return of five million refugees to Israel, thus making Israel another Palestinian state with an Arab majority, a land connection to Gaza that will cut Israel in two, division of Jerusalem in two cities, and he denies recognition of Israel as a Jewish state. Abbas was critical of Israel, saying: "this Christmas Eve, our hearts and prayers will be with the millions who are being denied their right to worship in their homeland", another lie - as Muslims and Christians can worship in their mosques and churches without any impediment. Only Jews cannot worship in their holiest place as Israel denies them this right in order to prevent friction with the Muslims.

And Abbas continues with his lies: "We are thinking of our people in Gaza, trapped under siege, and of those who are prevented from worshipping in Bethlehem". He probably forgets that the Hamas/Gaza is a terrorist organization that persecutes and kills Christians, as well as Fatah members, and that the only reason that Abbas cooperates with Israelis is that otherwise Hamas would have conquered the West Bank as it did in Gaza. The only reason for the so-called siege of Gaza is to prevent them to receive thousands of rockets in addition to the thousands that they have launched against Israel after Israel has withdrawn from Gaza. And Abbas continues with his mantra about the refugees, because he knows that it appeals to

peacelovings in Europe and Israel, although the Palestinian refugees are the only ones in the world who did not settle in their new countries, like the Germans, Turks, Indians, Oriental Jews: “Our hearts and prayers are with the people of Al Dbayeh Refugee Camp in Beirut, along with all of our Palestinian refugees — Christians and Muslims uprooted from their hometowns in 1948 and who, since that time, have suffered the vicissitudes of a forced exile.”

Abbas went on to express solidarity with his Christian constituents, claiming, “Christians are not a minority here, they are an integral part of the Palestinian people. Orthodox, Catholics, Armenians, Assyrians, Lutherans, Anglicans, Copts, Melkites, Protestants and others are all part of the rich mosaic of this free, sovereign, democratic and pluralistic Palestine we aspire to have and as established in our declaration of independence and draft constitution.” As heart-warming as such a description may be, it flies in the face of reality, as Christian populations throughout Muslim-controlled areas across the Middle East dwindle. Israel is the only country in the region whose Christian population is growing. In Bethlehem, birthplace of Jesus, where Christians used to make up the majority, they are now in the minority. Israeli officials scoffed at Abbas’ comments. Foreign Ministry spokesman Yigal Palmor told [The Times of Israel](#), “He should have read the Gospel before uttering such offensive nonsense, but we will forgive him because he doesn’t know what he’s doing.” He referred to Abbas’ statement as an “outrageous rewriting of Christian history.” He called Abbas’ harsh words, “not exactly in the spirit of Christmas,” and joked, “Maybe he needs a hug from Santa?” Another Israeli official took offense to Abbas’ implication that Israeli policy is responsible for the mass Christian departure from the Holy Land. “The exodus of Christians from Bethlehem turned into a flood the moment the PA took control,” the official said.

Abbas claims also that Israel practices ethnic cleansing. After having visited several times the Balkans, and seen there the atrocities of ethnic cleansing, it is sheer nonsense to maintain that Israel practices ethnic cleansing. Yet the innocent Europeans and Israelis who believe the lies of Abbas and accuse Israel of everything, swallow this lie as the other lies. Abbas claims that the Israelis are responsible of massive destruction of Arab houses in Jerusalem, uprooting their original inhabitants. While it's true that Jerusalem Municipality occasionally demolishes a few Arab homes, it does so because those structures were built without proper permits. The reality is that Jerusalem only demolishes a small fraction of the illegally-built houses for fear of international backlash, and that many local Arabs are getting away with breaking the law simply because of their ethnicity. Abbas continued by regurgitating the conspiracy theory that Israel is targeting the Al-Aqsa Mosque that sits atop the Temple Mount and that it is "trying to make Muslims and Christians flee the city by imposing heavy taxes, a policy which can only be called ethnic cleansing." Tax rates on Muslims, Christians, Jews in Israel are the same, in spite of allegations of apartheid, which is once again another lie.

The truth is that since Israel took control of the eastern half of Jerusalem in 1967, the local Arab population has grown by an amazing 257 percent, far faster than the growth rate of the city's Jewish population at 140 percent. Even in recent years, which is presumably what Abbas was focusing on, the Arab population's growth rate has far outstripped the Jewish growth rate. For instance, in 2009 there were approximately 285,000 Arabs living in Jerusalem. A year later, that number had grown to over 293,000. Officials speculated that by 2035, Arabs would constitute 50 percent of the city's population. (Numbers provided by the Central Bureau of Statistics). Again, if Israel is what Abbas says it is, then it is the most incompetent ethnic-cleanser in history, and Jerusalem's Arabs have little to fear. But that won't stop Abbas, who knows well by this point that the international media laps up negative accusations made by himself and others of Israel's antagonists with little or no reservation.

Back to the World Watch List: Somalia is no. 2 in the list with a score of 90% extreme persecution of Christians, Iraq is no. 3 with 86%, 4. Syria – 83%, 5. Afghanistan – 81%, 6. Sudan – 80%, 7. Iran – 80%, 8. Pakistan – 79%, 10. Nigeria – 78%, 12. Saudi Arabia – 77%, 13. Libya – 76%, 14. Yemen – 76%, 18. Qatar – 64%, 23. Egypt – 61%, 26. Palestinian Territories – 58%, 30. Jordan – 56%, 33. Tanzania – 56%, 34. Algeria – 55%, 36. Tunisia – 55%, 37. Malaysia – 55%, 39. Oman – 55%, 40. Mali – 52%, 41. Turkey – 52%, 43. Bangladesh – 51%, 47. Indonesia – 50%, 48. Mauritania – 50%. 49. UAE – 49%, 50. Kuwait – 49%. Israel does not appear in this notorious list, but Palestine both Hamas Gaza and PLO Mahmud Abbas West Bank appears there with a very high rate of persecution – 58%. In the list we can find many more Muslim states, but also North Korea, no. 1 with 92%, Vietnam no. 16 with 68%, 21. India – 62%, 25. Myanmar – 60%, 29. China – 57%, and other African and Asian countries, most are totalitarian, but the absolute majority are Muslim countries.

We bring the 2016 (left), 2015 (right) World Watch List on Persecution of Christians:

1. North Korea	-----92/100-----	■-----92/100
2. Iraq	-----90/100-----	p-----86/100
3. Eritrea	-----89/100-----	p-----79/100
4. Afghanistan	-----88/100-----	p-----81/100
5. Syria	-----87/100-----	q-----83/100
6. Pakistan	-----87/100-----	p-----79/100
7. Somalia	-----87/100-----	q-----90/100
8. Sudan	-----84/100-----	q-----80/100
9. Iran	-----83/100-----	q-----80/100
10. Libya	-----79/100-----	p-----76/100
11. Yemen	-----78/100-----	p-----73/100
12. Nigeria	-----78/100-----	q-----78/100
13. Maldives	-----76/100-----	q-----78/100
14. Saudi Arabia	-----76/100-----	q-----77/100
15. Uzbekistan	-----70/100-----	■-----69/100
16. Kenya	-----68/100-----	p-----63/100
17. India	-----68/100-----	p-----62/100
18. Ethiopia	-----67/100-----	p-----61/100
19. Turkmenistan	-----66/100-----	p-----63/100
20. Vietnam	-----66/100-----	q-----68/100
21. Qatar	-----65/100-----	p-----64/100
22. Egypt	-----64/100-----	p-----61/100
23. Myanmar	-----62/100-----	p-----60/100
24. Palestinian Terr.	-----62/100-----	p-----58/100
25. Brunei	-----61/100-----	p-----58/100
26. CAR	-----59/100-----	q-----67/100
27. Jordan	-----59/100-----	p-----56/100
28. Djibouti	-----58/100-----	q-----60/100
29. Laos	-----58/100-----	q-----58/100
30. Malaysia	-----58/100-----	p-----55/100
31. Tajikistan	-----58/100-----	p-----50/100
32. Tunisia	-----58/100-----	p-----55/100
33. China	-----57/100-----	q-----57/100
34. Azerbaijan	-----57/100-----	p-----50/100
35. Bangladesh	-----57/100-----	p-----51/100
36. Tanzania	-----57/100-----	q-----56/100
37. Algeria	-----56/100-----	q-----55/100
38. Bhutan	-----56/100-----	q-----56/100
39. Comoros	-----56/100-----	p-----56/100
40. Mexico	-----56/100-----	p-----55/100
41. Kuwait	-----56/100-----	p-----49/100
42. Kazakhstan	-----55/100-----	■-----51/100
43. Indonesia	-----55/100-----	p-----50/100
44. Mali	-----55/100-----	q-----52/100
45. Turkey	-----55/100-----	q-----52/100
46. Colombia	-----55/100-----	q-----55/100
47. United Arab Em.	-----55/100-----	p-----49/100
48. Bahrain	-----54/100-----	✚-----new
49. Niger	-----53/100-----	✚-----new
50. Oman	-----53/100-----	q-----55/100

A FEW QUESTIONS TO THE CHRISTIANS WHO BLAME ISRAEL

And a few questions to the Christian countries – especially Ireland, Scandinavia, Spain, UK, and France, to the Christian presidents in the US and Europe, prime ministers in France et al, foreign ministers in Sweden et al, human rights organizations, peacelovings, the United Nations and its organizations, Christian priests and bishops, Christian media, and all the Christian citizens who resent from the persecution of other Christians:

If almost all the countries and people who persecute Christians are Muslims – not only fundamentalists, millions of Muslims, why don't you denounce it overtly, why do you denounce terrorism but are afraid to say Islamic Fundamentalist Terrorism, how will you be able to counter the terrorism and persecution if you don't denounce specifically those who commit it?

Do you think that by doing that they will spare you, they will not kill your citizens, they will not persecute your brothers?

You can of course restrict your blame to the extremists/fundamentalists Muslims, but if you don't recognize the fact that almost all the terrorists are Muslims, and most of the Christian persecutors are Muslims, you are perpetuating the terrorism and persecution, and you will be blamed by history that you did not cope effectively with the worst threat ever to humankind, you will be remembered like Chamberlain and all those who treated mildly Nazism's threat - that caused tens of millions of casualties.

Islamic fundamentalist terror could cause hundreds of million of casualties, do you want to be responsible for that? Or is it simply because you have millions of Muslim citizens in your countries and you don't want to lose their votes?

Are you willing to put in jeopardy the security of your nations uniquely because you want to be elected once more?

Why are many of you accusing Jews and Israel for all the problems on earth – while they don't persecute Christians, they are not terrorists, they are the only ones who fight bravely against Islamic terror, this is more than anti-Semitism, it is pure nonsense.

You give by denouncing wrongly Israel and Jews a license to kill to Islamic Fundamentalist murderers, to kill with immunity, as the blame is put on the wrong people, on the wrong country, while the criminals act overtly.

ISIS admits openly that they want to conquer Europe, and so are many Imams, countries and organizations, not 0.1% of Muslims as a friendly president said, but hundreds of thousands who are terrorists, and millions or more who support them, finance them, and give them asylum.

Are you making a cinic calculation that counts the large number of Muslims in your countries, the violence of their reactions against any opposition and caricatures, in comparison to the small number of Jews and their mild reactions against anti-Semitic articles, speeches, incitements at Universities, in newspapers, TV and films?

Jews will not murder you if you blame them wrongly of crimes that they have never committed but if you publish a caricature of Muhammad you are slaughtered in Paris, so it is safer to blame the Jews and Israelis on all the crimes on earth instead of blaming those who really commit the crimes.

It reminds me of the famous fable by La Fontaine – [The Animals Sick of the Plague](#), who find the ass responsible of the plague not because he was guilty but because he was the weakest: "Thus human courts acquit the strong,

And doom the weak, as therefore wrong." It is safer not to blame the Muslim terrorism that are responsible of 9/11, 13/11, and thousands of atrocious murders, but instead to blame Israel's aggression, that never killed even one American or European, and if they killed Arabs it was only as a reaction to their terrorism and wars.

Hugo has pointed the finger at the criminals but had to leave France, as also did Zola after writing his famous article "J'accuse". Churchill was not afraid to denounce Nazism long before World War II.

Brave Muslim leaders dare oppose extremism and are put to jail or murdered, and even if they do so in France they have to receive protection of the police to protect them from their extremist murderous fellow Muslims.

Are the politicians and journalists condemning Israel and the Jews, who have contributed so much to humanity, instead of Muslim fundamentalism (what was their contribution – terror, wars?) because they are afraid, because they receive generous contributions from Muslims, because there are more Muslim inhabitants in their country and more Muslim countries, some of them very rich and with huge reserves of oil, and markets in the world?

If you want to be remembered by history as the leaders who saved the world, as Churchill, or FDR, now is the time to act against those terrorists and call them by their names, now is the time to back Israel and the Jews who are your allies, who almost never persecuted Christians or were terrorists, who are being slaughtered day and night by those fundamentalists while you don't condemn them overtly, who attack today the Jews, like Hitler and Nazis started with Jews in the thirties, but tomorrow will attack even more fiercely Christians, Japanese, Hindus, humanity who is striving for progress, culture, peace and life.

And Never Forget that About 80% of the Countries Persecuting Christians are Muslims!

2016 World Watch List, Country Fact Sheets

1. [North Korea \(PDF\)](#), 2. [Iraq \(PDF\)](#), 3. [Eritrea \(PDF\)](#), 4. [Afghanistan \(PDF\)](#), 5. [Syria \(PDF\)](#), 6. [Pakistan \(PDF\)](#), 7. [Somalia \(PDF\)](#) 8. [Sudan \(PDF\)](#), 9. [Iran \(PDF\)](#), 10. [Libya \(PDF\)](#), 11. [Yemen \(PDF\)](#), 12. [Nigeria \(PDF\)](#), 13. [Maldives \(PDF\)](#), 14. [Saudi Arabia \(PDF\)](#), 15. [Uzbekistan \(PDF\)](#), 16. [Kenya \(PDF\)](#), 17. [India \(PDF\)](#), 18. [Ethiopia \(PDF\)](#), 19. [Turkmenistan \(PDF\)](#), 20. [Vietnam \(PDF\)](#), 21. [Qatar \(PDF\)](#), 22. [Egypt \(PDF\)](#), 23. [Myanmar \(PDF\)](#), 24. [Palestinian Territories \(PDF\)](#), 25. [Brunei \(PDF\)](#), 26. [Central African Republic \(PDF\)](#), 27. [Jordan \(PDF\)](#), 28. [Djibouti \(PDF\)](#), 29. [Laos \(PDF\)](#), 30. [Malaysia \(PDF\)](#), 31. [Tajikistan \(PDF\)](#), 32. [Tunisia \(PDF\)](#), 33. [China \(PDF\)](#), 34. [Azerbaijan \(PDF\)](#), 35. [Bangladesh \(PDF\)](#), 36. [Tanzania \(PDF\)](#), 37. [Algeria \(PDF\)](#), 38. [Bhutan \(PDF\)](#), 39. [Comoros \(PDF\)](#), 40. [Mexico \(PDF\)](#), 41. [Kuwait \(PDF\)](#), 42. [Kazakhstan \(PDF\)](#), 43. [Indonesia \(PDF\)](#), 44. [Mali \(PDF\)](#), 45. [Turkey \(PDF\)](#), 46. [Colombia \(PDF\)](#), 47. [United Arab Emirates \(PDF\)](#), 48. [Bahrain \(PDF\)](#), 49. [Niger \(PDF\)](#), 50. [Oman \(PDF\)](#)

DIVIDE ET IMPERA IN ISRAEL, RIGHT OF RETURN OF JEWS OUT OF ISRAEL, ALL SEGMENTS OF ISRAEL SHOULD JOIN FORCES

Divide et Impera? I would not call the cultural/linguistic conflicts in Belgium, Switzerland, Canada as divide et impera, but this maxim applies more to Israel. It happens in the economic, social and political conflicts of Israel between ultra-orthodox and seculars, Jews and Arabs, Orientals and Ashkenazis, right and left, hawks and doves. Who benefits from those conflicts? Are they really so important? My view is that there should be if any only one conflict of interests between the 1% who have it "all" and the 99% who have it less and less and have reached the level of the roaring twenties, heading down to the Victorian inequality and Dickens poverty.

All the others are exploited by those 1% who mostly don't create anything, just owning assets, that is why I preconize in my books and Second Republic movement an alliance between all the factions of the 99%. I don't see any problem between the hawks and the doves – the Palestinians will kill any peace proposals as they have proved since 1947 and as they refused the Clinton, Barak and Olmert proposals. If we withdraw from all the West Bank they'll demand a connection to Gaza dividing Israel in two. If we'll agree to that they'll demand the right of return to 5 million "refugees", making Israel a de facto Palestine.

If we agree to that they'll demand that all those who were not in Palestine in 1948 will be repatriated with their children and grandchildren to their homelands: In Poland, where Poles will be delighted to receive so many of us as they were delighted to receive the few Holocaust survivors ([the Kielce Pogrom](#)) and retribute to them all their properties. In Egypt – the Egyptian parliament as I've stated in this book declined such an eventuality (we say in Yiddish – Moyhel Toyves – I don't need your help). In Iraq, Syria, Lebanon, Libya, and Yemen – we'll be delighted to participate in all the civil wars there, we'll have to decide whom to rally – the Sunnis, Shiites, Kurds, Druzes or Christians.

In Russia and Ukraine, the Jews fought so hard to escape from there that they would not return there at any cost. In Romania – first of all they'll have to find the birth certificate of my wife that they are searching for a few years. In France – the Muslim French who some of them persecute so many Jews, occasionally murdering them, and often harrassing the religious Jews, will be delighted. The same applies to Belgium. I wonder what will be the attitude of the Scandinavian countries if they will have to receive so many Jews. I saw a few days ago a debate in the Swedish parliament, where a Jewish MP (probably the only Jewish MP) answered the allegations of the Swedish Foreign Minister calling her a liar or an ignorant in front of an empty hall. I sent it to all my Scandinavian friends and have not received any answer.

So, who'll receive us? Maybe Germany who is very hospitable to more than a hundred thousands Jewish refugees most of them from Russia, but how will the German Muslims who outnumber by millions the number of Jews will receive us? Last time that I was in Berlin I saw a demonstration of thousands Muslims calling to kill Israelis. What about Spain and Portugal? Since 1932 Spain has laws that enable Sephardic Jews to return to Spain after the expulsion of 1492. But the conditions are so difficult to comply that only a few have succeeded in receiving the Spanish nationality. It goes without saying that Switzerland will

say "the boat is full", like they said during World War II, and if somebody will raise an objection they'll answer: "have you Israelis agreed to take tens of thousands of African refugees? So don't patronize us".

Ultimately, we'll have to resort to our Anglo-Saxon friends who integrated with great success millions of Jews, mainly the US, but also Australia and Canada. There, we'll be relatively safe as all the terrorist attacks until now by fundamentalist Muslims were aimed against Americans without any discrimination of race and color, they kill by the thousands with airplanes and rifles and are not racists, as everything goes in their murders – WASP, Catholics, Afro-Americans, Jews, Mexicans, other Latin Americans, Asians, even Muslims, as the American Muslims are not religious enough anyhow.

The Doves dream of a peace agreement, but it is *fata morgana*, as the Palestinian leaders will never agree to any peace with Israel, they never recognized us as a Jewish State (remember the farce of "caduc" by Arafat and the tragic fate of the Oslo agreements ending in a bloodbath of more than a thousand Israelis), so really the conflict between doves and hawks benefit only one group: the neoliberal Likud party obliging the tycoons with all our assets.

There should be no conflict either between seculars and ultra-orthodox Jews. If we solve the conflict on the assets of our country and get back the privatized assets, we'll have hundreds of billions dollars distributed generously to the tycoons (only the Gas Roadmap can add to Israeli GDP tens of billions dollars), so there will be no need to a conscription army and we'll have an army like in the US where the soldiers will receive high salaries. The orthodox will not have to go to the army, they will be able to join the workforce or will continue to study as we'll have so much money that they could do whatever they like. Most of the seculars will go sooner to the university or join the workforce as they'll not serve for three years in the army, and this also will add billions to our GDP.

We'll not have problems with the Israeli Arabs who complain that they don't receive enough budgets, as there will be so much money that we'll be able to oblige the Arabs and the Jews equally and we'll not have to decide on larger or smaller amounts for education and infrastructure to Arabs and Jews. If there is a problem of inequality it is only in those issues, as in health, welfare, and many other issues there is no inequality. The same applies to the problems between the Orientals and the Ashkenazis, as the gaps are narrowing anyhow, and with all those billions will disappear.

There will not be any problem with the settlements either, as if the peace agreement that I stipulate will be achieved they'll be an integral part of Israel (and the Palestinians will be citizens of the Jordan-Palestine kingdom), and will receive equal allocations to all the other citizens. The gaps between the different segments of the population will narrow to Scandinavian levels (like in Norway where they know what to do with the Gas and how to distribute it for the benefit of the population and not of the tycoons), and there will be no more excessive poverty in Israel.

All what I have written about the neoliberal economy of Israel applies also to the US and to all the other countries where the *divide et impera* is beneficiary only to the tycoons. The 99% in the US comprise Afro-Americans, Hispanics, Whites, Jews, Protestants and Catholics, gays and straights, men and women, all of them are exploited by the 1% who have it all, and if the US will have an economic regime as the Scandinavians they'll have the same excellent achievements in all the parameters of quality of life, health, education, safety, infrastructure, culture, poverty, social progress, equality, ethics...

FOCUS ON THE MOST IMPORTANT ISSUES IN PRIVATE/PUBLIC LIFE

In a word, we have to focus on the most important issues in all fields. I am doing it since I was a kid, being efficient and focusing, and achieving excellent results at work, at school, and even in my readings and writing of books. Otherwise I would not have achieved so much, read so much, and wrote so much. If I would have squander my efforts, if I was not focused, if I would have employed my time to see idiotic programs on TV, or write SMS and Facebook posts, or reading them from so many "friends", I would not have achieved anything worthy, nor received my PhD, nor taught so many students, written so many books, nor succeeded to be an excellent manager with a clean table, not even seeing so many plays and visiting so many museums in my trips abroad or in Israel.

One should be able to focus on the most important issues in private life and in public life, and the same applies for the populations and countries. That is how the US and UK won the Second World War, that is how the most successful companies excel, and the best countries prosper. Stick to the knitting, specialize in what you know, do your utmost for the most important issues. You can devote part of your time to trifles, but only in your excess time, while 90% of your time should be devoted to the most important issues efficiently. This is also how I manage to write this book while everyday I have another idea how to improve it and I don't know when I'll be able to finish it.

But I know that sooner or later I'll decide that this is it, and will stop improving my book, as the enemy of the very good is the excellent, which is never achieved in a lifetime, so I'd rather be approximately right than precisely wrong, or write a very good book instead of not finishing an excellent book. So, this is how I perceive harmony in all fields of life, with all individuals, companies, organizations and countries. This is my life philosophy which helped me overcome all my problems, and prosper and succeed in life.

Actually, I am torn between pessimism and optimism. In the world there is the fundamentalist Islam's threat that if the European and American governments and the moderate Muslim leaders in those countries will not take preemptive measures against them could sweep the youngsters, millions of them, as we see from surveys and more and more terrorist events.

Police is afraid to enter the Muslim neighborhoods and the governments would have to request allegiance of all the refugees to their new countries and norms – not only social benefits and jobs – but also preventing the population from backing subversive organizations, boycotting the countries and organizations who back terror providing them weapons and funds, including Iran and extremist Arab states, and imprisoning all the Imams who favor terror and civil unrest.

But I am also very pessimist about the economic regimes of neoliberal countries and the huge gaps that are not narrowing but expanding, the 1% who have it all, and the 99% who have less and less. As the governments don't do anything to prevent the next recessions, being afraid to annoy the tycoons who finance their parties and parliament members, and as the derivatives which are not controlled amount now to hundreds of trillions dollars, the next crisis which may happen soon even before 2020 will be a "doomsday depression" ruining all the Western economies because at such orders of magnitude, far beyond the GDP of the rich nations, no

measures will be effective, especially not the ridiculous and harmful reduction of interest rates to 0%.

Because of those two threats the extreme right parties become more and more predominant, which is another threat that might destroy democracy, cause civil unrest with the huge Muslim populations of the West, even the moderate ones, destroy the European Union, bringing us back to isolation and anti-globalization. So, what will happen first – probably the three threats might occur together soon.

In Israel I am very pessimistic too. With innocent civilians being killed every day from terrorists, we see that the policies of the hawks have failed. The hawks blame the Israeli Arabs when only a few of them have resorted to terrorism, while the doves blame the hawks of the Jewish terrorism and the murder of Rabin while only a few of them have resorted to terrorism. Almost all terrorism comes from the Palestinian territories – the murderous regimes of Hamas and the PLO.

But it is convenient to blame the hawks, the doves, the Israeli Arabs, the peacelovings, the warmongers, divide et impera. Israel is ruled by the Likud and its offsprings since 1977 with only a few years of the Labour party rule, so they should be blamed for all what is happening now. All of a sudden they remember that there are too much illegal weapons in the Israeli Arab population, but that is exactly the complaint of the Arab leaders who ask the government to take drastic measures against this situation, which causes crime and vendettas between families, towards "sinful" women, and only very rarely terror.

So, if this is the situation the Israeli government can blame only itself. They accuse the Europeans to be too soft towards terror and being afraid to enter Muslim neighborhoods, while the Israeli police and justice are also too lenient towards crime and civil offences in the Arab sectors but in the Jewish sectors as well. The terror will not disappear if we withdraw from all the territories as the withdrawal from Gaza, Lebanon, and most of the West Bank, the Oslo agreements (it only aggravated after them), and strong sanctions against the Palestinian, dovish and hawkish policies, have proven too well.

ISRAEL SHOULD ASSUME TOTAL RESPONSIBILITY FOR THE SITUATION

But what is even worse is that we are blamed for the situation, while we are not the aggressors. It reminds me of the story about the king who sent his servant to buy a fish. The servant returned with a fish that stank. In fury the king gave the servant a choice of three punishments: "Eat the fish, get whipped for the fish, or pay for the fish." In common with most people, the servant chose not to reach into his pocket and he decided to eat the stinking fish but after two bites the stench made him give up and he decided to get whipped for it. The pain of the lashes, however, made him stop that, too, and he cried out, "I will pay for the fish!" And so the fool ate the fish, got whipped for the fish and, in the end, had to pay for it, anyhow. Finally the servant was expelled from the city as well. This is exactly what happens now with Israel. We are accused of all the crimes in the world that we do not commit because of our policy in the occupied territories, we are the first ones to suffer from it – we are accused of Apartheid, ethnic cleansing, murdering children, we are boycotted, blamed by the universities, the media, friendly governments, unfriendly governments, the Palestinian leaders, and we do not succeed to counter all those allegations, we are blamed by definition, and ultimately we eat the stinking fish, get whipped, pay for the fish, and are expelled from everywhere. As I believe in absolute responsibility the main responsibility is with the Israeli government, as we cannot accuse indefinitely everyone of anti-Semitism, even if most of our opponents are indeed so.

In my career when I assumed total responsibility I managed to find solutions for the most intricate problems, and that is what I expect from my leaders as well. Not throw the blame on the Arabs, the European and American leaders, the Palestinians, et al, maybe "blind" followers of the Likud buy this, but I am too sober for that. I am responsible if my clients don't pay me, I am responsible if my boss blames me unjustly, I am responsible if my children are not obedient (not mine of course – others), I am even responsible if the operations that I had did not succeed – as it is irrelevant who is to blame, as the problems affect me, and I have to find a positive solution instead of spending my time to find culprits. It applies to me, it applied to my employees, and it applies most to my government. We are responsible that the Iranians might get nuclear weapons, we are responsible of the terrorist attacks, we are responsible that too many friendly nations and individuals are disgusted with us, we are responsible that Abu Mazen fools the whole world, incites his population to kill us, that he is the aggressor and is perceived as Mother Theresa, while we are the victims but are perceived as Blue Beard. And of course we are responsible of all the antagonism between the Jews and the Arabs, the seculars and the ultra-orthodox, the hawks and the doves, right and left, rich and poor, the extreme gaps, poverty, corruption and crimes.

I want to clarify – we are responsible although it is not our fault, if we assume responsibility it does not mean that we assume guilt. It is like a minister assuming responsibility although he was not guilty of the mishap. Only when our leaders, and it applies also to the leaders of the world, will assume total responsibility of what happens in their countries, they will be able to find the right solutions for the most intricate problems. Charity begins at home, don't blame others, if you are poor, unsuccessful, misfit, unfaithful, unloved, despised, sick, if you have lost your money, you can only blame yourself for that, even if it is not your fault, as you must find a solution how to get out from the impass, how to climb from the pit, don't rely on God, *aide toi et le ciel t'aidera* - rely only on yourself, and you'll find tremendous energies how to cope with the most difficult crises once you assume full responsibility, once you stand up to fight the adverse winds.

THE CAUSES AND SOLUTIONS TO ISRAEL'S AND THE WORLD'S MOST ACCUTE ECONOMIC PROBLEMS

I don't understand why we invest tens of billions in weapons and sophisticated aircrafts, and we do not invest billions in information/propaganda, why we divest from our minerals, from our banks and our gas, why we lower extremely the taxes for the tycoons, the rich, and the corporations, losing by that tens of billions that could have solved all the problems of poverty, gap increase, education, health, infrastructure, welfare, and equalling the proportionate budgets for the Arab and Jewish populations, we could have even solved the "refugees" problem in the West Bank as well. Why are the tycoons more important than 99% of the Israeli citizens, Jews and Arabs, is it because of bribes that they pay to ministers and prime ministers directly and indirectly, in cash envelopes, in money to the secretary, the brother, the lawyer of the politicians (everybody knows that this is bribe, except our Supreme Court judges), to the party, to the welfare organizations that they support, money in Israel, in Switzerland, in tax heavens, positions in the tycoons' companies rewarded by the millions, a moment after the politician and the civil servant who have accommodated the tycoons have retired? In France people are killed by terrorists, not thousands like in Israel since 2000 but a few hundreds, but they have a welfare state, they are not blamed and ostracized as Israel, they have tens of millions of tourists. Similar considerations and even better ones apply also to Germany, UK, US, Canada and Australia, so how can we stop the hundreds of thousands of Israelis who have relocated to America or Europe?

You have to give your youth hope – what hope have given the left and right governments of Israel in the last decades? It is not only the occupation of Palestine with millions of Arabs, which is detrimental both to the Palestinians and the Israelis, it is the economic and social injustice, the corruption which has lowered the ranking of Israel in the TI surveys from the 14th rank to the 37th, sexual harrasment at the highest levels in the police and government, billions going to finance [the settlements](#) and ultra-orthodox yeshivas, while there is not enough money for most of us. We have now/yesterday/tomorrow in prison a president, a prime minister, ministers, Rabbis, CEO of the largest bank, mayors, but almost no tycoons (they are too clever). That is why I preconize that only a drastic solution should be adopted, a second republic, otherwise the only ethnic cleansing that will occur is the hundreds of thousands of Israelis who will leave their homeland, the only Apartheid that will exist is between the 1% who have it all, who live in penthouses worth tens of millions, drive cars that costs hundreds of thousands, eat every night in the best restaurants, travel every month to exclusive resorts, staying in boutique hotels costing \$600 to \$1,000 per night, with annual salaries of millions, no inheritance tax, much lower effective tax rates, in a word the elites who live completely separated apartheided from the masses, who struggle to subsist with minimal salaries, who are fed up of the situation!

If I have to chose one factor that has brought us in the world in general, and more specifically in the neoliberal countries such as the US and Israel, to such a precarious situation that seems hopeless, what is the root of our acute problems – pollution, hunger, extreme income inequality, high unemployment, poverty, corruption, lack of ethics... - there is only one answer: the raison d'etre of a company is maximization of profits to the shareholders or even maximization of valuation of a company for the controlling shareholders. This is the main cause of most of our problems, and the ethical criminals who preconize this mantra should be

judged by world history. You cannot see the knife of Mack the Knife as you can see the teeth of the sharks or the bombs of the terrorists, but be not mistaken – the knife of Mack the Knife is much more dangerous than the teeth of the sharks. The prevalent neoliberal ideology in most of business schools educates our businessmen to maximize profits – and this abomination causes maximization of risks with the more and more frequent economic crises bringing us to the brink of the world bankruptcy, after the worse recession of 2008 did not bring any change and the criminals who caused it remained unpunished.

I believe that companies should see profitability as a viability precondition and not as their only reason for existence, as corporations also employ people, sell products, and contribute to society. You cannot maximize profits without wrongdoing of the other stakeholders of the companies – employees, customers, ecology, community, government, creditors, suppliers, and ultimately all the 99% population of a country, quite all humankind, and planet earth. Maximization of profits brings to extreme lack of financial moderation, with an acute imbalanced leverage, insufficient owners' equity, high indebtedness, negative cash flow, lack of integrity of the financial management, and unregulated derivatives.

The CEOs of the companies are rewarded by the controlling shareholders (holding often only a few percentages of the equity) for laying off thousands of employees, lowering their salaries to the strict minimum, as they are no more "manpower", they have no more power, they have become "human resources" or even worse "human capital", just a resource as oil and iron, a capital as money and machines. by immoral salaries of tens of millions dollars, while income inequality raises to unprecedented levels, like in the times of the Roaring Twenties that preceded the Great Depression. The employees are no more loyal to the companies as there are no more sentiments between the management and the workforce or rather workweakness. They have become expendable and if the company can earn one percent more by laying off thousands it does it with pleasure.

The CEOs who preconize such strategies are ethical criminals because they ruin the families of the employees not because the financial situation of the companies need that but just because of their greed and the greed of their omnipotent masters – the controlling shareholders. This conduct causes high rates of unemployment, jobs become precarious, employees work only part time, for much lower salaries, they have to sell their houses, or take second mortgages, they cannot pay anymore for health insurance, for pensions, they cannot save anymore, while very few people – 1% or even one thousandth of the population own most of the country's assets, receive huge salaries and bonuses, and we have plutocrats who are richer than the aristocrats in the worst moments of capitalism in Victorian England or during the reign of Louis XVI and Marie Antoinette in France. This crime of maximization of profits brings about much more misery and ruin than terrorism, earthquakes, tsunamis, and even contemporary wars.

You cannot maximize profits without doing haircuts to the creditors or the owners of the companies' debentures, and those who make the haircuts are never punished although their ethical crimes are worse than those of thieves – they do it lawfully and unethically and instead of making harakiri because they are bankrupt, they are not ashamed and they even boast on how they fooled everybody and were finally bailed out by their governments. The ruin that they cause with their unscrupulous and reckless conduct towards banks, holders of debentures, with their speculative derivatives – weapons of mass destruction according to Warren Buffett, amounts to trillions of dollars and in the Domsday Depression that will inevitably occur in the recent future no bailouts will be effective anymore, no voodoo cures of zero interest rate, not even bribing politicians and civil servants will assist us as the scope of the ruin will be so large that it will cause the bankrupt of the whole world economy. If you want to maximize your profits – you don't pay taxes to your country, or to any other country

as well, and hide your profits in tax heavens. Companies who don't pay taxes are ethical criminals, as they receive all the services from their country and give nothing in return. This is theft as you don't pay for what you take.

They pollute the environment as much as possible in order to maximize their profits and force the countries to clean after them without paying them any taxes of course. Those who pollute are ecological criminals as they are endangering the environment, causing deaths in global terms of millions inhabitants, endangering even the existence of humanity and our earth. Maximizing their profits force them to deliver defective products, make cartels, become monopolies, to bribe government officials legally and illegally by offering them salaries of millions after they leave their offices where they gave them benefits worth tens of millions, they privatized to them at low prices government assets. Even if this is legal – those who do it on both sides are nevertheless criminals against society which is wronged, against their communities where they live, against their countries, against humanity.

There is a tribunal that judges countries and individuals who committed crimes against humanity killing thousands civilians, torturing prisoners, but who is going to judge the ethical criminals that ruined the world economy, caused the death of millions due to pollution and poverty that could be averted if the companies and the economies would have been managed ethically, without corruption, without maximizing profits regardless of the consequences. Neoliberal systems are by definition ethical criminal systems as they ruin their countries, and instead of promoting so-called "free markets" they make their utmost to create biased corrupt markets, that are far from being free. Companies and tycoons corrupt the politicians by giving them generous contributions that have a return on investment of thousands percents, by lobbying on behalf of their companies to the crooked politicians who were bribed.

I have written extensively in this book and in my other books what should be done to prevent such perverse situations – prohibiting government officials to work in the private sector, banning contributions to politicians, forcing companies to pay taxes of at least 40% on their profits regardless of tax heavens, allowing free unions, prohibiting massive layoffs of employees if the company is profitable, allowing a maximum annual salary, including bonuses and options, of one million dollars for the highest paid employee in the company, banning the bailout of companies and banks by the governments and their agencies, forcing the central banks to give a real price to money and banning a too low interest rate, and finding a way to send ethically corrupt businessmen to twenty years in prison, as they don't differ much from Bernie Madoff. We have to tax wealthy people up to 70% of their salaries and profits on their assets as well as a similar inheritance tax of more than 5 million dollars.

This is not a communist agenda, as I want to safeguard the capitalist system and I do believe that communist regimes were even more corrupt than the most corrupt and neoliberal capitalist regimes. I want to bring back the capitalist economic regimes to their ethical roots, and achieve at least the social justice, ethical conduct and economic progress of the Scandinavian regimes, and to a lesser extent German, Dutch, Swiss and French economic regimes. If the world economy will adopt the measures that I preconize in this and other books it will eradicate poverty, save earth and ecology, and originate huge funds for welfare state, education, health, infrastructure, defense and all the other expenses of countries. We can solve the problem of all the refugees on earth, have full employment, obtain a reasonable inequality level similar to the Scandinavian standards, maintain the most rigorous ethical standards, eliminate corruption and bribing, achieve the highest levels of education, welfare and health, reducing pollution to minimum, and achieve the highest rates of progress if only we could eradicate once and for all the fallacious mantra of maximizing profits.

THE MUSLIM SHAHIDS' SEXUAL PHANTASY ON THE 72 VIRGINS IN PARADISE

But if I am pessimistic of the situation in the world and in Israel, I am much more optimistic with the cultural and innovative achievements of the world, this is my consolation, my therapy, this is what differentiates me and the intellectuals from all those who are threatening the world's peace and economy, this makes me think about the purpose of life beyond economy and security.

So, what is the purpose of life? Should we be able to achieve it in our life time or in "heaven"? Is the purpose of life – to die, as absurd as it seems, but that is what is expected from Muslim shahids?

This could happen if the shahids are offered 72 virgins in paradise. So, you get your rewards in paradise, not on earth, where you have to kill Jews, Europeans, non-believers, and mostly Muslims, as we see now everyday occurring in Iraq, Afghanistan, Syria, Israel, and more and more in the West, in the US, France, Belgium, and in the future in most European countries. [The Houris](#) - in [Islamic mythology](#), the **houris** or *ḥūr* (plural of *ḥaurā'*, "gazelle-eyed (woman)") or *ḥūrīyah* ([Arabic](#): حورية) are commonly translated as "(splendid) companions of equal age (well-matched)", "lovely eyed", of "modest gaze", "pure beings" or "companions pure" of paradise, denoting humans and [jinn](#) who enter [Jannah](#) ([paradise](#)) after being recreated anew in the hereafter.

The idea of 72 virgins in Islam refers to an aspect of paradise. In a collection by Abu `Isa Muhammad ibn `Isa at-Tirmidhi in his [Jami` at-Tirmidhi](#) and also quoted by [Ibn Kathir](#) in his [Tafsir ibn Kathir](#) of sura 55 it is stated: It was mentioned by Daraj Ibn Abi Hatim, that Abu al-Haytham 'Adullah Ibn Wahb narrated from Abu Sa'id al-Khudhri, who heard Muhammad saying, 'The smallest reward for the people of Heaven is an abode where there are eighty thousand servants and seventy-two houri, over which stands a dome decorated with [pearls](#), [aquamarine](#), and [ruby](#), as wide as the distance from [al-Jabiyyah](#) to [San'a](#).

In the same collection of hadiths, the following is judged strong (*hasan sahih*): the Messenger of Allah said: "There are six things with Allah for the [martyr](#). He is forgiven with the first flow of blood (he suffers), he is shown his place in Paradise, he is protected from punishment in the grave, secured from the greatest terror, the crown of dignity is placed upon his head—and its gems are better than the world and what is in it—he is married to seventy two wives among Al-Huril-'Ayn of Paradise, and he may intercede for seventy of his close relatives."

We have noticed several times in this book the ambiguity and double meaning of many terms: jihad is not necessarily a holy war, shahid is not necessarily a martyr warrior/terrorist, Arafat exceeded in double meanings but so are many Palestinian leaders claiming that the obligation to annihilate Israel is caduc in English but valid in Arabic.

So, here again the concept of the 72 virgins is a Zionist conspiracy, does not appear in the Quran, which strongly opposes suicide, etc. But it really does not matter, as there is strong evidence that many of the terrorists really believed that they will be awarded 72 virgins – Houris/gazelle-eyed women, pure and modest, and it was a strong motivation for their actions.

THE CORY THEORY OF PARADISE ON EARTH – READING BOOKS BY 720 BEST AUTHORS, WATCHING 360 BEST FILMS, 72 BEST PLAYS, 72 BEST CLASSICAL/SINGERS CONCERTS, 72 BEST PAINTERS, KNOWING 72 LANGUAGES

In contrast to "The Houri" theory I propose "The Cory" theory, which maintains that the justs will be awarded on earth, and if there is a paradise also in paradise, with 72 complete works by the favorite authors of the justs, or the works of the 720 best authors in modern literature, 72 best plays on earth, 72 best operas, 360 best films ever, 72 best performances of the best singers, 72 best musicals, 72 best classical music works by the 72 best composers, 72 best painters, 72 best sculptors, 72 best academic books, 72 best humoristic TV series and performances, knowledge of 72 languages, reading 72 biographies, lectures and conversations with the 72 most prominent persons in history, visit of 72 countries, 72 best poets works, etc. – in a nutshell in all the 72 fields of interests of the justs they will be exposed to the 72 best works in every field. No need to wait for heaven, you can reach such "paradise" of knowledge, fun, harmony in your life, as I was exposed to as explained at length in this book.

Why 72? First of all to make a worthy alternative to the 72 Muslim Virgins in Paradise. There is nothing so degrading for women as to be offered by the dozens to appease the sexual lust of the Shahid murderers who tore up into 72 pieces each 72 children, women and men in the name of Jihad. Jihad is wrong, Shahids are wrong, and degrading women is wrong as well. Thinking of virgins as pure and other women as unpure is outrageous, as women or men are pure regardless of their virginity, by their qualities, by their good deeds, by their contribution to society, by their ethics. Furthermore, there is nothing purer than the consumation of love by a couple giving birth to a mutual child. Young men and women should be able to "lose" their virginity (provided they are mature, aged 18 or so), and it does not affect at all their purity.

But 72 is also a lucky number, not because of the rewards to the dead but as ode to life. The word Chai in Hebrew means life. This word comprises the two letters amounting in numerology to the number 18. Therefore this number 18 is a very lucky number among the Jewish as it relates to the word life. You wear it on your chest and it is supposed to protect you. I am not a believer and do not have Chai on my chest, but experience has proved me that for me also it is a lucky number, or I want to think so... From a traditional standpoint the number 18 and multiples of it are common in gift giving in the Jewish community, e.g. 36, 72, 360, 720, etc. So, you do not need to die and commit suicide in order to get your reward in paradise, as for the shahids in fundamentalist Islam (as opposed to the Islam of peace, love and justice which is practised by so many Muslims all over the world), you can be rewarded in your lifetime as the Jewish religion sanctifies life, education and being an intellectual.

Another reason for the 72 best of the 72 best is that I am now in my 72th year. I would not mind to maintain the wisdom and experience of my 72 years together with the health and stamina of my age at 27, but in order to achieve that - no virgins are needed, a monogamy is more than enough. I think that a life cycle of 100 years is very rewarding and I can't understand those who are trying to reach immortality, unthinking of the ethical, economical and sociological problems it will cause. Well, I don't know what I'll think at the age of 99, if I am healthy enough, bearing in mind that my uncle at the age of 100 was healthy and lucid.

I do not intend to encumber on this book another 72 lists of 72 persons in every list. The book is full with lists and those who are not interested are invited to skip them, but I have introduced all those lists for those who intend to use my book as a "[guide for the perplexed](#)", if they would want to read authors, hear music, watch plays and films, study business ethics, or visit the world. We can also link every entry of authors, composers, plays, novels, operas, personalities... to Wikipedia, YouTube, etc. So, I'll refer in every item of the following topics to the relevant list and will cite only some of the details. We start with 72 languages – I can read texts in 72 languages of the UN Universal Declaration of Human Rights, well read is an over statement, let us say follow on with some understanding the texts provided that I compare them to a translation, but I of course reckon the fact that there are very important and wonderful languages that I don't understand and can be included in those 72 languages, to name a few – Chinese, Japanese, Swahili, Hindi, Korean, Hungarian, Quechua, Turkish, etc.

My reader may already know that I am an atheist who does not believe in God or paradise, but as I really don't know (being a potential agnostic), if there is a paradise (so many people say there is, that I could be wrong...), I would like to do all those things that I did not have the time to do in this life, and in paradise it will be much easier. So, and forgive me if the celebrities spoke a more ancient language, I would learn Chinese/Mandarin in two seconds of infinity as [Confucius](#), whom I admire so much, would teach me. My teacher in Hindi or Sanscrit would be [Buddha](#), whom I also admire. I would learn Japanese from Tajima Mori, Persian from the Queen Esther, Amhari from the Queen of Sheba, Swahili from Ali Mazrui who would explain to me in Swahili why Israel is an apartheid country and the sharia law is democratic as he maintains in his writings, Indonesian from Suharto, Malay from Tunku Abdul Rahman, Tagalog from Ferdinand Marcos, Quechua from Pachacuti, Hungarian from Bela Bartok, and Turkish from Mustafa Kemal Ataturk. But the paradise citizens would also assist me in mastering the other 60 languages as in heaven it takes only a few seconds for each. If Confucius or Buddha will not be available in heaven because of their tight schedule, I would be satisfied with the 72 languages that I can somewhat understand, I am not greedy...

For the 72 best authors that I would read their complete works, I would not repeat here the name of my beloved authors of modern literature in my Survey on Modern World Literature. I'll just mention the names of some best of the best: Emile Zola, Victor Hugo, Alexandre Dumas, Jean-Paul Sartre, Franz Kafka, Thomas Mann, Erich Maria Remarque, Jose Saramago, Albert Cohen, Vicente Blasco Ibanez, Mario Vargas Llosa, Jorge Amado, Shai Agnon, Haim Nahman Bialiq, Sholom Aleichem, Amos Oz, Charles Dickens, D. H. Lawrence, James Joyce, Virginia Woolf, Sinclair Lewis, Alberto Moravia, Tolstoy, Dostoevski, as well as authors from earlier periods, such as Honore de Balzac, Goethe, Cervantes, Homer, Stendhal, Thackeray, the sisters Bronte, Dante, One Thousand and One Nights, The Bible, New Testament, Quran, The Bhagavad Gita.

For the 72 best plays I would rather refer to the complete works of the 72 best playwrights: Jean Racine, Arthur Miller, Joshua Sobol, Tennessee Williams, Sean O'Casey, Marcel Pagnol, Henrik Ibsen, Eschyle, Clifford Odets, Sophocles, Euripides, Corneille, Moliere, Eugene O'Neil, Anton Tchekhov, August Strindberg, William Shakespeare, Federico Garcia Lorca, Jean Anouilh, Jean Giraudoux, Bertolt Brecht, Luigi Pirandello, George Bernard Shaw, Oscar Wilde, Aristophanes, Jean-Paul Sartre and so many others in many languages. The 72 best poets are part of the lists of best authors in modern literature, I would just mention a few of the best of the best: Heine, Prevert, Garcia Lorca, Jimenez, Pessoa, Neruda, Geraldine, Zvi Aviel, Bialiq, Amihai, Rachel, Schiller, Goethe, Holderlin, Novalis, Brentano, Wordsworth, Shelley, Lord Byron, Ronsard, Baudelaire, Lope de Vega, Becquer, Castro, Rimbaud, Musset, Vigny, Hugo, Lamartine, Haitian poets, Gautier, La Fontaine, Cendrars, Mallarme, Verlaine.

The 72 best authors in business ethics, capitalism, social justice, sustainability, and corporate social responsibility are: Joseph Stiglitz, Naomi Klein, Charles Ferguson, Thomas Friedman, Michael Mandelbaum, Milton Friedman, John Maynard Keynes, Paul Krugman, Andrew Ross Sorkin, Erin Arvedlund, Barbara Ehrenreich, John Kenneth Galbraith, Charles Gasparino, Paul Hawken, Daniel Kahneman, Nassim Taleb, Dave Kansas, Michael Lewis, Roger Lowenstein, James Stewart, George Soros, Muhammad Yunus, Gregory Zuckerman, Akio Morita, Henry Paulson, Bryan Burrough, Alice Schroeder, Joel Bakan, Jagdish Bhagwati, John Cassidy, William Cohan, Harry Dent, Kenneth Goodpaster, Laura Nash, Henri-Claude de Bettignies, Al Gore, Justin Fox, Hyman Minsky, Charles Ellis, David Wessel, Richard Posner, Gary Stern, David Cay Johnston, Jonathan Harr, Lee Kuan Yew, Robert Hagstrom, Robert Monks, Joseph Badaracco, Richard De George, Charles Derber, Thomas Donaldson, Amitai Etzioni, Francis Fukuyama, Ron Grover, Harvey Hornstein, Robert Jackall, Peters and Waterman, Meir Tamari, Manuel Velasquez, Ben Cohen, Ernest Wallwork, Barry Eichengreen, Jeremy Rifkin, David Coates, Jonas Pontusson, T.R. Ried, Eric Einhorn, Nouriel Roubini, Stephen Mihm, Matthew Bishop, Suzanne McGee, Duff McDonald, Matthew Lynn, Sanjay Anand, Robert Pozen, Raghuram G. Rajan, Larry Bartels, Wilhelm Hankel, Robert Isaak, Carmen Reinhart, Kenneth Rogoff, Michael Roberts, Robert Shiller, George Akerlof, George F. DeMartino, Fareed Zakaria, Gordon Brown, Todd Gitlin, Matt Taibbi, Noam Chomsky, Sheila Bair, Gretchen Morgenson, Joshua Rosner, Costas Lapavistas, Chrystia Freeland, Robert Reich, Dan Ariely, Robert L. Heilbroner, Abhijit Banerjee, Bastasin Carlo, Esther Duflo, Jeffrey Sachs, Les Leopold, Olivier Blanchard, Tyler Cowen, John Mackey, Anat Admati, Martin Hellwig, Thomas Piketty, as well as the books by Nick Leeson, Brian Cruver, Bill Bamber, Lawrence McDonald, Jacques Cory (on minority shareholders), and the best videos on those subjects, such as *The Ascent of Money* with Niall Ferguson, *Capitalism: a Love Story* by Michael Moore, *The Corporation* by Jennifer Abbott/Mark Achbar, *The Flaw* by David Sington, and *Inside Job* by Charles Ferguson.

The best 72/360/830/1000+ films are in my lists. Some of the films are based on plays, on novels, on original screenplays: "All My Sons", "Death of a Salesman", "An Enemy of the People", "[Glengarry Glen Ross](#)", "[Executive Suite](#)", "[F.I.S.T.](#)" Wall Street on the scandals of the eighties, *Rogue Trader* on the collapse of Barings Bank, *Barbarians at the Gate* on leverage buyouts and RJR Nabisco, hostile takeovers, wrongdoing to minority shareholders, etc. Films on the victims of corruption - *Jean de Florette*, corruption in Medicare - *Damaged Care*, corruption in State administration - [Marie: a True Story](#), wrongdoing of stakeholders in mega corporations - [Class Action](#) and the Ford Pinto case, corruption and bribery in government - [Revizor](#), and [The Threepenny Opera](#) on business, government & crime. Films on Enron, transparency in the media - *The Insider* - about Dr. Jeffrey Wigand and the tobacco industry, law, fairness and ethics - *The Merchant of Venice*, *The Great Gatsby* on wealth, fairness and ethics, [Emile Zola \(L'Argent\)](#) the ultimate ethicist, films on ethical activism - Erin Brockovich, conformism in society - *Rhinoceros*, CSR in community - [It's a Wonderful Life](#), Ecology - [A Civil Action](#), education and society - [Topaze](#), sustainability documentaries such as Al Gore's [An Inconvenient Truth](#), [Who Killed the Electric Car?](#), [Paul Hawken](#), and social responsibility of modern tycoons - [Warren Buffett](#). *The Visit* in its European and African versions, labor rights in the global context - *The Take*, ethical dilemmas of multinationals and stakeholders - McDonald's and [McLibel](#), globalization models of Nike and other multinationals and Michael Moore's film [The Big One](#), and some of his other films.

The 72 best composers, classical works and concerts, best musicals, best operas, and best performances that I have ever seen can be found in the chapter on Music in this book, I'll just mention that I started to hear and love classical music when I was a teenager, when I read books on the 100 best operas, 100 best composers, 100 best classical works, and so on. This book has hundreds of links to the best songs, the best artists, the best operas, the best concerts,

the best books, the best poetry, the best plays and shows, the best musicals, in the chapters on the proposal of learning languages at school, music, literature, linguistics, plays, theater, films, humor and humorous scenes from films, plays and musicals, and so on. I bring here Cory's list of the best 72 classical composers: 1. Ludwig Van Beethoven - 1770-1827, 2. Giuseppe Verdi - 1813-1901, 3. Wolfgang Amadeus Mozart - 1756-1791, 4. Peter Ilyich Tchaikovsky - 1840-1893, 5. Felix Mendelssohn - 1809-1847, 6. Johann Sebastian Bach - 1685-1750, 7. Johannes Brahms - 1833-1897, 8. Franz Schubert - 1797-1828, 9. Robert Schumann - 1810-1856, 10. Giacomo Puccini - 1858-1924, 11. Frederic Chopin - 1810-1849, 12. Georges Bizet - 1838-1875, 13. Franz Liszt - 1811-1886, 14. Gustav Mahler - 1860-1911, 15. Edvard Grieg - 1843-1907, 16. Antonin Dvorak - 1841-1904, 17. Camille Saint-Saëns - 1835-1921, 18. Claude Debussy - 1862-1918, 19. Sergei Rachmaninoff - 1873-1943, 20. Richard Wagner - 1813-1883, 21. Joseph Haydn - 1732-1809, 22. Charles Gounod - 1818-1893, 23. Igor Stravinsky - 1882-1971, 24. Nikolai Rimsky-Korsakov - 1844-1908, 25. George Frideric Handel - 1685-1759, 26. Hector Berlioz - 1803-1869, 27. Antonio Vivaldi - 1678-1741, 28. Jean Sibelius - 1865-1957, 29. Anton Bruckner - 1824-1896, 30. Richard Strauss - 1864-1949, 31. George Gershwin - 1898-1937, 32. Johann Strauss II - 1825-1899, 33. Béla Bartók - 1881-1945, 34. Maurice Ravel - 1875-1937, 35. Modest Mussorgsky - 1839-1881, 36. Gioacchino Rossini - 1792-1868, 37. Serge Prokofiev - 1891-1953, 38. Carl Maria von Weber - 1786-1826, 39. Benjamin Britten - 1913-1976, 40. Edward Elgar - 1857-1934, 41. Jacques Offenbach - 1819-1880, 42. Gaetano Donizetti - 1797-1848, 43. Dmitri Shostakovich - 1906-1975, 44. Niccolò Paganini - 1782-1840, 45. Leo Delibes - 1836-1891, 46. Bedřich Smetana - 1824-1884, 47. Manuel de Falla - 1876-1946, 48. Alexander Glazunov - 1865-1936, 49. Mikhail Glinka - 1804-1857, 50. César Franck - 1822-1890, 51. Jules Massenet - 1842-1912, 52. Alexander Borodin - 1833-1887, 53. Ottorino Respighi - 1879-1936, 54. Edouard Lalo - 1823-1892, 55. Vincenzo Bellini - 1801-1835, 56. Leonard Bernstein - 1918-1990, 57. Giacomo Meyerbeer - 1791-1864, 58. Alexander Nikolayevich Scriabin - 1872-1915, 59. Max Bruch - 1838 - 1920, 60. Aram Khachaturian – 1903-1978, 61. Jean-Baptiste Lully - 1632-1687, 62. Christoph Willibald Gluck - 1714-1787, 63. Gabriel Fauré - 1845-1924, 64. Aaron Copland - 1900-1990, 65. Paul Hindemith - 1895-1963, 66. Heitor Villa-Lobos - 1887-1959, 67. Arnold Schoenberg - 1874-1951, 68. Darius Milhaud - 1892-1974, 69. Domenico Scarlatti - 1685-1757, 70. Francis Poulenc - 1899-1963, 71. Carl Nielsen - 1865-1931, 72. Samuel Barber - 1910-1981

I was moved to tears at the performance of the two best Israeli Folk singers – Shuli Natan and Nehama Hendel. I like most folk music – country, fado, tango, sambas, mariachis, Russian folklore, Neapolitan songs, rembetiko, flamenco, and of course Israeli folklore which was influenced by tens of countries, including its Arab neighbors. I have seen the heroine of my youth Joan Baez, by far the best singer, at Carnegie Hall in New York, with the best English and Spanish folk songs of the century. A special place in my heart belongs to Sephardic music which has become very trendy, with the romances sung by the best folk singers. The best show was the Sephardic Romancero by Itzhak Navon, later to become the 5th Israeli president. <http://www.youtube.com/watch?v=nkUbaHbS9YA>. And beyond the Sephardic folklore, with songs like Adio, Arvoles, La ija de la vizina, Avram Avinu, etc., comes of course the Spanish folklore, the flamenco, the Greek folklore from the rembetiko to Yorgos Dalaras and Nana Mouskouri. A performance of the Preservation Hall Jazz Band from New Orleans in New York. Everybody danced in the aisles, the most sweeping performance of old people performing like teen agers. Other remarkable performances that I saw where Marlene Dietrich in Israel in 1960 at the Tamar Cinema in Haifa, Gilbert Becaud and Charles Aznavour, the two best French performers, that I had the privilege to hear in the first rows, two legends, Becaud was Monsieur 100,000 volts and Aznavour was France's troubadour, still young, touching my innermost soul. And there were many others – Haris Alexiou, Yehoram Gaon, Harry Belafonte, Georges Moustaki, Guy Beart, Yehuda Poliker, Arik Lavie, Yossi Banai, Moti Giladi, Hagashash Hahiver (the funniest trio I has ever seen), and the best of American

Country music at Page in 1996, the folk music I like most, the Latin American – Mexican, Peruvian, Argentinian, Brazilian, Paraguayan, and especially – Los Paraguayos with their moving performance of songs like Malagueña, Pepita, Paloma, el Condor, etc., and last but not least Mercedes Sosa, with Violeta Parra's song [Gracias a la vida](#), my most favorite song.

Detailed lists of the [100 best painters](#), [220 best paintings](#), even 1000 best paintings are given in the [Arts chapter of](#) this book with links to the Wikipedia entries of the painters, to beautiful photos of the paintings, and so on. If 72 paintings, 100 or 220 are not enough we have here a list of the [1000 best Western paintings](#) of all times. They are indeed [beautiful and strongly recommend to](#) see them all. The list of the 87 [main painters](#) with links to their main works, biography, bibliography is also very interesting. [List of best museums](#) gives another angle. The 100 best [paintings in New York](#), the 100 best [paintings in London](#), Most [famous paintings](#) of all times, [greatest paintings](#) of all times, etc. The 72 best artists that I have chosen were mentioned in the chapter on Arts, where we can find the lists of the 100 [best sculptors](#) and greatest sculptures ever, another list of the [250 best paintings](#) greatest paintings by old Masters between 800 to 1800, list of the 200 greatest [modern paintings](#) 1800-1900, greatest 300 [20th century paintings](#), greatest [renaissance paintings](#), greatest [portrait paintings](#), greatest [genre paintings](#), the 100 [world famous architects](#) in history.

In the Geography and Travel chapter of this book we can find the list of the 60 countries visited by me and lists of many other countries that I intend to visit, but I also intend to visit more thoroughly countries that I have visited, such as the US, Argentina (I've visited only 2 days), Brazil (only a few days), Peru, Canada, South Africa (only 2 days), China (I've visited only Hong Kong), Japan (only 2 days), Russia (only 2 days). I will add here only 12 more countries to the 60 I have visited: Mexico, Chile, Bolivia, Costa Rica, Ecuador, Poland, Ukraine, India, Vietnam, Indonesia, Fiji, Myanmar.

One more remark I read biographies of negative persons such as Hitler, Stalin, Franco or Mussolini, as I am interested to understand how they behaved in history, but of course not taking them as a model. People could say how can you admire Napoleon who caused the deaths of millions in the battlefield and was a dictator, but this Napoleon also liberated people from the yoke of corrupted aristocracy, including the Jews who received for the first time in Europe equal rights, established in 1804 the [Napoleonic Code](#), that forbade privileges based on birth, allowed freedom of religion, and specified that [government jobs](#) should go to the most qualified. Queen Victoria was an imperialist ruler but an admirable queen and person, Le Baron Haussmann destroyed half of Paris but built the most beautiful city in the world, David killed Uria but was one of the best kings, Salomon had a thousand wives but was the wisest man on earth, Gregory Pincus invented the pill which is anathema for many religious people, but liberated women and enabled them to control their body and career. Finally, de Gaulle was the only French leader who fought against Germany, ended the Algerian war, modernized France, but I with many students demonstrated against his conservatism. So, I admire their positive achievements, bearing in mind that (except us) [nobody is perfect](#).

The 72 most illustrious persons are, I believe: Winston Churchill, Charles de Gaulle, Sigmund Freud, Albert Einstein, Isaac Newton, Napoleon Bonaparte, Queen Victoria, Franklin Delano Roosevelt, Baron Edmond de Rothschild of the 19th century, Don Isaac Abravanel, Dona Gracia, Don Joseph Nasi, David Ben Gurion, Brutus, Coco Chanel, Marcel Dassault, Le Baron Haussmann, Theodor Herzl, Lee Kuan Yew, Karl Marx, Mahatma Gandhi, Henri IV, from the Bible – Moses, Jacob, Joseph, David, Salomon, Jeremiah, Isaiah, Amos, Ezekiel, Daniel, Ruth, Esther. Also Jesus, Muhammad, Cicero, Plato, Aristotle, Socrates, Disraeli, Montefiore, Marie Curie, Abraham Lincoln, Martin Luther King, Buddha, Confucius, Johannes Gutenberg, Christopher Columbus, Louis Pasteur, Galileo Galilei, Charles Darwin, George Washington, Alexander the Great, Thomas Edison, Guglielmo Marconi, Alexander

Graham Bell, Simon Bolivar, Rene Descartes, Ernest Rutherford, Thomas Jefferson, Jean-Jacques Rousseau, Voltaire, Charlemagne, Alexander Fleming, Antoine Laurent Lavoisier, James Watt, Michael Faraday, Louis Daguerre, Wilhelm Conrad Roentgen, Benjamin Franklin, Gregory Pincus. This list is not a list of the 72 most influential people, but a list of the 72 most illustrious persons for their contribution to humankind as statesmen, scientists, founders of religions, philosophers, industrialists, inventors of vaccines, printing, electricity, the pill, atom... In the Biographies chapter we can find a list of the 36 best biographies of the best personalities that I have ever read, and a list of the biographies of another 36 best personalities that I have started reading, altogether the best 72 biographies.

I have 72 fields of interest and activities, this is of course a metaphore, as I have many fields of interest/activities, 72 is just a "lucky" number in between. I probably could have achieved much more if I had only one or two fields of interest. But I admire the renaissance geniuses, as Leonardo da Vinci, who had dozens of fields of interest but not like me excelled in all of them, a renowned [polymath](#), and I am far from being a polymath [Renaissance](#) Man. I'll mention here an outline on my 72 fields of interest/activities in the present and past, as a professional or [dilettante/amateur](#), which are **(details on most of the items of this section might be found in this book and in my CV):**

1. Linguistics – learning and knowing Latin, Germanic, Slavic, etc. languages. Fluent in English, French (mother tongue), Spanish, Ladino, Hebrew. Fair knowledge of Italian, German, Portuguese, Romanian, Interlingua. Reading capabilities in 40+ other languages.
2. Ladino research: initiating, co-translating, editing Ladino UN Declaration of Human Rights.
3. Literature – reading and researching novels, mostly modern since 1860, in many languages.
4. Drama – reading and researching plays, since the ancient Greeks to the modern French.
5. Theater – watching hundreds plays in Paris, London, New York, Israel, other cities.
6. Biographies – reading/researching lives of the most influential personalities in the world.
7. Author– writing plays, stories, novel, articles, essays, correspondence... on general topics.
8. Films – watching in cinemas, cinematheques, festivals, thousands of classic & other films.
9. Geography – learning geography, countries, cities, physical, atlases, parameters' statistics.
10. Writing a book on Geography "Ethics Pays", focusing on data and parameters of all states. **2016 – "Ethics Pays: A Comprehensive Atlas of Salient Parameters in the 300 Countries of the World Proving that Ethics Pays"** in English – Expanded Edition.
11. Arts – watching thousands of paintings, sculptures, reading about painters & paintings.
12. Museums – visiting hundreds of times the best museums, mainly Arts museums.
13. History – learning/researching history, focusing on European modern history since 1789.
14. Middle East Conflict: writing hundreds of pages in my books on the Middle East conflict.
15. Music – hearing classical music, opera, country, folk, pop, reading about composers.
16. Concerts – watching hundreds of classical concerts, opera, folk, pop concerts in the world.
17. Philosophy – reading/researching philosophy, focusing on philosophy in ancient times.
18. Philosophic Essays – writing philosophic essays in many of my books.

19. Religion – reading & researching religions, focusing on Judaism, the Bible, modern research. In May 1968, Eric Hoffer wrote an article for the [Los Angeles Times](#) titled "Israel's Peculiar Position: "The Jews are a peculiar people: things permitted to other nations are forbidden to the Jews. Other nations drive out thousands, even millions of people and there is no refugee problem. Russia did it, Poland and Czechoslovakia did it. Turkey threw out a million Greeks and Algeria a million Frenchman. Indonesia threw out heaven knows how many Chinese and no one says a word about refugees. But in the case of Israel, the displaced Arabs have become eternal refugees. Everyone insists that Israel must take back every single one, why everyone expects the Jews to be the only real Christians in this world".
20. Innovation – reading about innovation and inventors, focusing on high tech inventions.
21. Ethics – reading hundreds of books on business ethics, CSR, corporate governance...
22. Capitalism– reading hundreds of books and articles, watching videos, writing on capitalism. **2010** - "**The Future of Capitalism in a Sustainable Society**" in English, based on The Great Recession of 2007-2010: book in progress, along an outline on Cory's website.
23. Lecturing – lectures on business ethics, CSR, corporate governance, business.
24. Sustainability– reading/writing parts of my books on sustainability, ecology...
25. Globalization, multinational companies - Reading and writing parts of my books.
26. Dissertation and PhD – writing the first PhD dissertation on business ethics to minority shareholders. Ph.D Business Administration (with distinction), CNAM - Conservatoire National des Arts et Metiers, Paris, France, 2004. Doctoral Dissertation in French - 'Business Ethics and the Minority Shareholders'. Book "**L'ethique des affaires et les actionnaires minoritaires**", published by Editions Universitaires Europeennes in France in 2012.
27. Academic Books – writing in English, Hebrew, French, on business ethics.
28. Academic Articles – writing articles/essays on academic topics, mainly business ethics.
29. Writing ebooks and articles, on social, economic, and governmental justice in Israel.
30. Travel – planning travels, travelling, studying 60+ countries, mainly in Europe & the US.
31. Science – studying at high school physics, chemistry, biology, reading about those topics.
32. Photographer – of thousands photos, hundreds of hours films, mainly on travel and family.
33. Pro Bono Activities – Director in Boards of Directors of Haifa Theater, Film Festival, etc.
34. Ethical Organizations – active management in Transparency International Israel, Ometz... Received the highest award of Ethics in Israel in 2015.
35. Poetry – reading hundreds books on poetry in many languages, writing some poetry.
36. Satire and Humor – reading and watching satire and humor, occasionally writing as well.
37. Zionism – reading Zionist authors, writing on Zionism topics, focusing on ethical issues.
38. Non-Fiction Reading: Reading of books and essays on theater, cinema, medicine, law, etc.

39. Architecture – reading, watching and visiting state-of-the-art and historic buildings and architecture, churches, mosques, synagogues, parliaments, palaces, theaters...
40. Sociology – reading and studying books and articles on sociological issues.
41. Anthropology – reading and studying books and articles on anthropological issues.
42. Economics – reading and studying books and articles on economics issues - BA Economics, Hebrew University of Jerusalem, Israel, 1966 (attended courses in 1961-1964).
43. Political Sciences– reading and studying books and articles – BA Political Sciences, Hebrew University of Jerusalem, Israel, 1966 (attended courses in 1961-1964).
44. Business Administration– reading and studying books and articles on business issues – MBA, INSEAD, Fontainebleau, France, 1968 (attended courses in 1967-1968). An International MBA in a trilingual program: English, French and German.
45. Children Books – reading hundreds of classic children books, writing two children books.
46. Sephardic Heritage – reading, writing and researching Sephardic Heritage, Coria, Spain...
47. Sayings and Proverbs – reading & studying sayings in Ladino, Yidish, Chinese, Turkish...
48. Cosmopolitan Credo – reading, studying, writing on cosmopolitan credo on all topics.
49. Encyclopaedias– reading, studying encyclopaedias in English, French, Hebrew...
50. Anti-Semitism/Holocaust – reading, studying, writing on Anti-Semitic, Holocaust issues.
51. Ebook Links – choosing thousands of links in autobiography/geographic/ethics ebooks to books, authors, plays, poetry, languages, painters, paintings, classical music works, etc.
52. Politics – writing platform of the Second Republic of Israel, articles/essays on politics.
53. The Christian Heritage startup (not materialized), reading, writing on startups.
54. Turnaround Plans and successful implementation of Elbit (1981-1982), Elscint's subsidiaries (1987-1988), NBase (1995-1996), and other companies, in hi-tech and low-tech, in France, the US and Israel, increasing in several cases valuation by more than 1,000%.
55. Mergers and Acquisitions, Joint Ventures - Negotiations with Israeli, U.S., Canadian, French, German, and Spanish companies in the computer, Internet, data communication, telecom, imaging, semi-conductor, and aerospace industries. Due diligence on the companies.
56. Writing of 100 business plans and strategic plannings, implementation on a large number.
57. Technology Transfer: negotiations and agreements, manufacturing/marketing rights, between large European, American, Israeli companies, as Nixdorf, Alcatel, Hon and Global.
58. Management of a Satellite Communications Consortium (1991-1993) comprised of some of the largest Israeli companies: IAI, Rafael/Galram, Elisra, Gilat, Technion.
59. Management: (1981-1987) Vice President in charge of business activities, sales and finance of Elbit, one of the largest Israeli hi-tech companies. Was directly responsible for the transition from heavy losses to peak profits, M&A, and international business breakthrough. Managed U.S. and Israeli public offerings. Member of U.S. and Israeli Boards of Directors.

60. 1973-1980: Sales Manager and Head of the Defense Sales Department at Elbit, Israel.
61. 1970-1973: Export Manager and Assistant to the Executive CEO at Electra, Israel.
62. 1968-1970: Assistant to the Strategic Planning VP of Israel Aircraft Industries, Israel.
63. International Consulting – free-lance consulting on ethical codes, business ethics, advisory boards, business administration, international business, management, finance and marketing.
64. Management/Board of Directors of Subsidiaries in France, UK, Germany, and the US.
65. 2004-2013 - Teaching at the MBA, International MBA, MA, BA programs, and 17 classes of the Naval Academy, at The University of Haifa, Israel, on: Corporate Governance, Business Administration, Social & Economic Justice, Business Ethics, CSR, Sustainability, Globalization, M&A - Mergers & Acquisitions, Business and Government, Leadership and Stakeholders, NGOs and the Public Sector. Elected in 2005 as the Best Lecturer of the University of Haifa, received appreciation letters from deans and students.
66. 2010-2011 - Lecturer at the International MBA program in English, at The Tel Aviv University, Israel, on: The Future of Capitalism in a Sustainable Society, a Contemporary Course in the Context of the Great Recession of 2007-2010; and a Course on Business Ethics.
67. 2009-2010 - Lecturer at the Executive MBA, The Technion Israel Institute of Technology, Tel Aviv, Israel, on: Business Ethics & the Future of Capitalism in a Sustainable Society.
68. 2006 - Visiting Professor, INSEAD, Singapore, on: Semestrial Course of Business Ethics - 'Individual, Business & Society: The Ethical Dilemma'. Lectures and Workshops on Ethics Days at Insead, France, in 2001, 2003 & Symposium of Paris' high ranking executives.
69. 2010-2014 - Lecturer at the Carmel Academic Center in English/Hebrew on Business Ethics & the Future of Capitalism. 2005 - Lecturer at the Ruppin Academic Center.
70. Friendship – Maintaining friendship relations with at least 72 friends in Israel and abroad.
71. Family – Maintaing excellent family relations with children, grandchildren and relatives.
72. Couplehood – Maintaining excellent couplehood relations with my wife since 1969.

Finally, I think that I've found paradise on earth and I have achieved most of my 72 goals during my 72 years. The intellectual exercise of comparing the paradise with 72 virgins to the paradise with 72 authors, composers, most admired personalities, plays, films, operas, etc. was meant uniquely to make my point on what is truly important in life – in this world and in heaven according to what religious people believe, and of course I don't believe in heaven. Actually, the most important people for me are the 72 members of my family and 72 friends – my wife, children, grandchildren, close family at present or in the past, my close friends, and so on. When I received the Ometz highest prize for ethics in 2015 – 36 friends came to the ceremony which was held in Tel Aviv coming especially from everywhere to congratulate me. 36 more friends could not come for various reasons, most of them are not living in Israel but in Europe or the US. So, I am very pleased to have such excellent 72 friends in Israel and abroad. I have mentioned most of this close family and close friends in the present and in the past in the acknowledgements of this book. Of all the 72 categories of the 72, the dearest ones and the most beloved are first of all my family and then my friends. But I extend my love also to all my students and readers who were influenced by me, all my workers, colleagues and managers who collaborated ethically during my business and academic careers.

ON THE HIGH TECH COMPANY ELBIT SYSTEMS WHERE CORY WORKED AS VP SALES/FINANCE

The reader can find details on the books and innovation/scientific/futurology topics on Wikipedia & Encyclopaedias, on Amazon websites, on Israel Innovation websites, and on Cory's books/science/futurology websites

I Am Reading the BOOKS on Science and Innovation - [The World in 2050 by Laurence C. Smith](#), [The Selfish Gene by Richard Dawkins](#), A [Brief History of Mankind by Yuval Noah Harari](#), Atlas of the Human Body, Comment ca marche – How Does It Work, Encyclopedia of the family's health. (see also biographies of scientists, inventors). I Have Read Recently: Senor Dan & Singer Saul, [Start-Up Nation: The Story of Israel's Economic Miracle](#), 2011.

My high school education was mainly in science, biology, physics, chemistry and mathematics. However, I decided to pursue my academic studies in social sciences, with avocations in humanities and linguistics. During the years, I continued to read books on innovation, science and futurology, and most of my career was in the high-tech industry, first at Israel Aircraft Industries, and after that at Elbit, the leading non-governmental high tech company in Israel and one of the world's leading companies in some of the defense high tech systems and products.

I write on [innovations and inventors](#) in my books extensively. All this emphasis on innovation and scientists stem maybe from my potential career in science, when at high school I excelled in sciences and it was almost selbstverständlich – obvious that I will be a scientist or an engineer as my brother. But as I opted for the Social Sciences because I wanted to be a diplomat I studied Economics and Political Sciences, later on I studied Business Administration and ultimately I received a PhD and started an academic career at the age of 60 in Business Ethics. During all my life I learned and read literature, but never as a profession, and if I could – in an alternative biography as I did – I would combine all three occupations and be an academic in literature writing new kinds of literature, inventing and innovating in Sciences and Social Sciences, devising new forms of governments.

I was VP Sales and Finance at Elbit, where I worked from 1973 to 1987, and I focused my activities in innovation in the critical period of global breakthrough to the United States (joint ventures with leading defense industries, M&A and IPO), Asia and Latin America.

I was also responsible (at least partly) of Marketing, Strategic Planning, Data Processing, R&D grants from the Israeli Chief Scientist programs, commercial applications to the defense technology, and was instrumental in Elbit's innovation breakthrough in the eighties, including by raising large funds through R&D debentures, IPO based primarily on Elbit's innovation activities, and very large grants from the Chief Scientist.

When working at Elbit, but especially after I left the company, when I worked as a project manager from 1987 to 2000, I specialized in **Technology Transfer** - conducting of negotiations and agreements, including development, manufacturing and marketing rights, between large European, American and Israeli companies, such as Nixdorf, Alcatel, Hon and Global. One of my most important achievements in innovation was as the manager of a

Satellite Communications Consortium (1991-1993), comprising of some of the largest Israeli companies: Israel Aircraft Industries, Rafael/Galram, Elisra, Gilat, Technion, obtaining for them very large R&D grants from the Israeli Chief Scientist.

I give here some details on Elbit Systems, when I worked there until 1987, and today. [Elbit's](#) competence is mainly in defense electronics, first for the Israeli Defense Forces, but during the period that I was VP Sales and Finance, the company achieved a major breakthrough in its international activities, Elbit became a multi-national company, a leader in innovation, with exports of more than 50% of its sales – mainly to the United States, and was the most profitable high tech company in Israel, in spite of an annual inflation rate of up to 500%.

Today (from Wikipedia): **Elbit Systems Ltd.** is an Israel-based international defense electronics company engaged in a wide range of programs throughout the world. The Company, which includes Elbit Systems and its subsidiaries, operates in the areas of aerospace, land and naval systems, command, control, communications, computers, intelligence surveillance and reconnaissance ("C4ISR"), unmanned aircraft systems ("UAS"), advanced electro-optics, electro-optic space systems, EW suites, [signal intelligence](#) ("SIGINT") systems, data links and communications systems and radios. The Company also focuses on the upgrading of existing military platforms, developing new technologies for defense, homeland security and commercial aviation applications and providing a range of support services, including training and simulation systems. Elbit's Revenues in 2014 were about \$3 billion, with a Net Income of about 6%.

Elbit Systems has approximately 12,000 employees, the majority of whom are engaged in engineering, research and development, and other technical areas. Elbit Systems' shares are traded on the [Tel Aviv Stock Exchange](#) and [OTC](#) in the United States (NASDAQ:ESLT).

Elbit's business ethics: Conducting our business ethically is one of Elbit Systems' core values. Our policy is to follow best practice compliance standards applicable to the broad range of our global activities. Because of the significance we place on ethical business conduct, our Code of Conduct and Business Ethics, our Anti-Bribery Compliance Policy and our Supplier Code of Conduct are all publicly available as provided below. **Code of Conduct and Business Ethics** - As part of our ongoing Ethics compliance program, and consistent with legal requirements applicable to publicly traded companies, we are pleased to attach our updated Code of Conduct and Business Ethics as approved by Elbit Systems Board of Directors. ([English version](#)) ([Hebrew version](#)).

Because of the importance we place on conducting our activities in an ethical manner, our employees, officers and directors are committed to following the Code as well as our other ethics and compliance related procedures and policies. The Code contains a “whistleblower” process to facilitate reporting of Code violations. **Anti-Bribery Compliance Policy** - The international nature of our business and our work with governmental customers and end users around the world require us to be compliant with anti-bribery laws, regulations and standards. Our employees, officers and directors are committed to anti-bribery compliance as set forth in our Anti-Bribery Compliance Policy, which also describes our policy on business entertainment and gifts. ([English version](#)) ([Hebrew version](#)).

ACTIVITIES IN INNOVATION OF CORY'S FAMILY, CORY'S IN-LAW DAN SCHECHTMAN, 2011 NOBEL PRIZE IN CHEMISTRY - ARTICLE

I have referred in the previous chapter on my innovation activities, focused mainly in my work as VP Sales and Finance of the High Tech company Elbit Systems, where I worked during 14 years, as well as my activities in technology transfer and leading a consortium.

My children are very active in innovation: [Joseph is one](#) of the [most innovative](#) in the pioneering field of sustainable architecture, building the [Porter School of Environmental Studies](#) Building at the Tel Aviv University, ranking among the 17 [most sustainable buildings](#) in the world! See also his lecture at [TEDx on green architecture](#). I have referred to Joseph's activities in a special chapter in this book, so I'll not bring here once again its contents.

[Amir is one](#) of the most [innovative marketing](#) directors in the field of Internet advertising in the US, working in Yahoo, AdapTV, AOL and Verizon, thinking outside the box, finding innovative ways to reach new market segments that nobody before has found. Amir registered many innovative patents with Yahoo!, AdapTV/AOL. [Shirly \(Cory\) Garfunkel](#) works as a business development manager of a high tech innovative [company Plarium](#) in the field of strategic games & tries to find investors for innovative startups.

AMIR CORY - • Product management and marketing professional specializing in video advertising, targeting, brand centric optimization, data partnerships and closed-loop solutions

- Extensive experience conceptualizing, developing, launching and scaling innovative advertising products
- Revenue motivated leader with proven track record of growing and mentoring product teams and managing diverse cross-functional and complex initiatives
- Strong communicator, with experience working with senior management, sales, agencies, advertisers and partners
- Inventor of several non-provisional patent applications regarding mechanisms for anonymous targeting, ad effectiveness and data attribution

Specialties: Product marketing, product management, online advertising, behavioral targeting, closed-loop marketing, market research, search, ad effectiveness, marketing ROI, analytics, search syndication, financial modeling & analysis, deal negotiation, data partnerships, business development

Patents

Method and system for anonymous measurement of online advertisement using offline sales

United States 8935177
Issued January 15, 2015

Evaluating Third Party Targeting Data

United States 20130024269
Filed July 19, 2011

Systems and Methods for Dynamic Optimization of Data Element Utilization According to Objectives

United States 14/754,102
Filed June 29, 2015

Optimization of Data Element Utilization According to Multi-Touch Attribution

United States 14/861,800
Filed September 22, 2015

Optimization of Data Element Utilization Using Demographic Data

United States 14/861,939
Filed September 22, 2015

Priority-Based Optimization of Data Element Utilization

United States 14/861,888
Filed September 22, 2015

Systems and Methods of Dynamic Optimization of Viewability Rate Utilizing Pre-Bid Client-Side Detection

United States 14/843,456
Filed September 2, 2015

SHIRLY (CORY) GARFUNKEL

Experience



[HRIS Project Manager of SuccessFactors system](#)

[Plarium](#)

June 2015 – Present (9 months)



[BI Business Analyst and Developer](#)

[Amdocs](#)

June 2014 – June 2015 (1 year 1 month)

- BI analytic consultant.
- Implementation in Success Factors system.
- BO developer.
- Data Architecture.
- Writing Business Design of all the user needs: Technical and business ones Source To Target.

- Implementation and QA.
- Expertise in HR module.
- Meeting schedule of Gants.
- Participation in design review of the business needs.
- Knowledge in SQL.



Senior SAP BI BW Consultant

Matrix

August 2013 – January 2014 (6 months)



Senior SAP BW Consultant

Advanced Solutions, An HP Company

January 2009 – February 2013 (4 years 2 months)



SAP BW Consultant

Advantech

February 2006 – January 2009 (3 years)

SAP BW Consultant

israel aircraft industries

December 2004 – February 2006 (1 year 3 months)

SAP BW Consultant

DAN SHECHTMAN

Last but not least, [Dan Shechtman](#), my in-law, father of Ella, my son Amir's wife, was awarded the 2011 Nobel Prize in Chemistry for the discovery of quasicrystals. Shechtman is a professor of Material Science at the Technion – Israel Institute of Technology, an Associate of the US Department of Energy's Ames Laboratory, and Profesor at Iowa State University and other universities. We hereby present a summary of Shechtman's innovation activities with a link to his lecture on this topic (I also gave a lecture at Shechtman's course on innovation).

DAN SHECHTMAN ([Hebrew](#): דן שכטמן; born January 24, 1941) is the Philip Tobias Professor of Materials Science at the [Technion – Israel Institute of Technology](#), an Associate of the [US Department of Energy's Ames Laboratory](#), and Professor of Materials Science at [Iowa State University](#). On April 8, 1982, while on sabbatical at the [U.S. National Bureau of Standards](#) in [Washington, D.C.](#), Shechtman discovered the [icosahedral phase](#), which opened the new field of [quasiperiodic crystals](#). Shechtman was awarded the 2011 [Nobel Prize in Chemistry](#) for the discovery of quasicrystals, making him one of six Israelis who have won

the Nobel Prize in Chemistry. Dan Shechtman was born in 1941 in [Tel Aviv](#), in what was then [Mandatory Palestine](#); the city became part of the new state of [Israel](#) in 1948. He is married to Prof. Tzipora Shechtman, Head of the Department of Counseling and Human Development at [Haifa University](#), and author of two books on psychotherapy. They have a son Yoav Shechtman (a postdoctoral researcher in the lab of [W. E. Moerner](#)) and three daughters: Tamar Finkelstein (an organizational psychologist at the Israeli police leadership center), Ella Shechtman-Cory (a PhD in clinical psychology), and Ruth Dougoud-Nevo (also a PhD in clinical psychology).

After receiving his Ph.D. in [Materials Engineering](#) from the [Technion](#) in 1972, where he also obtained his B.Sc. in [Mechanical Engineering](#) in 1966 and M.Sc. in Materials Engineering in 1968, Prof. Shechtman was an [NRC](#) fellow at the [Aerospace Research Laboratories](#) at [Wright Patterson AFB](#), Ohio, where he studied for three years the microstructure and physical [metallurgy](#) of [titanium](#) aluminides. In 1975 he joined the department of materials engineering at Technion. In 1981–1983 he was on Sabbatical at [Johns Hopkins University](#), where he studied rapidly solidified [aluminum](#) transition metal alloys, in a joint program with [NBS](#). During this study he discovered the [Icosahedral Phase](#) which opened the new field of [quasiperiodic crystals](#).

In 1992–1994 he was on sabbatical at [National Institute of Standards and Technology](#) (NIST), where he studied the effect of the defect structure of [CVD diamond](#) on its growth and properties. Shechtman's Technion research is conducted in the Louis Edelman Center, and in the Wolfson Centre which is headed by him. He served on several Technion Senate Committees and headed one of them. Shechtman joined the Iowa State faculty in 2004. He currently spends about five months a year in [Ames](#) on a part-time appointment. Since 2014 he has been the head of the International Scientific Council of [Tomsk Polytechnic University](#).

From the day Shechtman published his findings on quasicrystals in 1984 to the day [Linus Pauling](#) died (1994), Shechtman experienced hostility from him toward the non-periodic interpretation. "For a long time it was me against the world," he said. "I was a subject of ridicule and lectures about the basics of crystallography. The leader of the opposition to my findings was the two-time Nobel Laureate Linus Pauling, the idol of the American Chemical Society and one of the most famous scientists in the world. For years, 'til his last day, he fought against quasi-periodicity in crystals. He was wrong, and after a while, I enjoyed every moment of this scientific battle, knowing that he was wrong." [Linus Pauling](#) is noted saying "There is no such thing as quasicrystals, only quasi-scientists." Pauling was apparently unaware of a paper in 1981 by [H. Kleinert](#) and K. Maki which had pointed out the possibility of a non-periodic [Icosahedral Phase](#) in [quasicrystals](#) (see the [historical notes](#)). The head of Shechtman's research group told him to "go back and read the textbook" and a couple of days later "asked him to leave for 'bringing disgrace' on the team." Shechtman felt dejected. On publication of his paper, other scientists began to confirm and accept empirical findings of the existence of quasicrystals.

The Nobel Committee at the Royal Swedish Academy of Sciences said that "his discovery was extremely controversial," but that his work "eventually forced scientists to reconsider their conception of the very nature of matter." Through Shechtman's discovery, several other groups were able to form similar quasicrystals,¹ finding these materials to have low thermal and [electrical conductivity](#), while possessing high structural stability.¹ Quasicrystals have also been found naturally. A [quasiperiodic](#) crystal, or, in short, [quasicrystal](#), is a [structure](#) that is [ordered](#) but not [periodic](#). A quasicrystalline pattern can continuously fill all available space, but it lacks [translational symmetry](#). "Aperiodic mosaics, such as those found in the medieval Islamic mosaics of the [Alhambra palace](#) in [Spain](#) and the [Darb-i Imam shrine](#) in [Iran](#), have

helped scientists understand what quasicrystals look like at the atomic level. In those mosaics, as in quasicrystals, the patterns are regular -- they follow mathematical rules -- but they never repeat themselves." "An intriguing feature of such patterns, [which are] also found in Arab mosaics, is that the mathematical constant known as the Greek letter tau, or the "[golden ratio](#)", occurs over and over again. Underlying it is a sequence worked out by [Fibonacci](#) in the 13th century, where each number is the sum of the preceding two." Quasicrystalline materials could be used in a large number of applications, including the formation of durable steel used for fine instrumentation, and non-stick insulation for electrical wires and cooking equipment., but presently have no technological applications. The Nobel prize was 10 million [Swedish krona](#) (approximately US\$1.5 million).

Awards

- 2011 [Nobel Prize in Chemistry](#) for the discovery of quasicrystals
- 2008 European Materials Research Society (E-MRS) 25th Anniversary Award
- 2002 [EMET Prize](#) in Chemistry
- 2000 Muriel & David Jacknow Technion Award for Excellence in Teaching
- 2000 [Gregori Aminoff Prize](#) of the [Royal Swedish Academy of Sciences](#)
- 1999 [Wolf Prize in Physics](#).
- 1998 [Israel Prize](#), for Physics.
- 1993 Weizmann Science Award
- 1990 Rothschild Prize in Engineering
- 1988 New England Academic Award of the Technion
- 1988 International Award for New Materials of the [American Physical Society](#)
- 1986 Physics Award of the Friedenberf Fund for the Advancement of Science and Education

[BREAKING THE WALL TO A START-UP NATION. How Technological Entrepreneurship Saves Economies With Limited Natural Resources](#)

When Dan Shechtman became a full professor at Technion in 1986 and initiated a new class on technological entrepreneurship, the word "start up" – which became a mantra after the dot-com boom – was not that fashionable yet. Even today, entrepreneurship education is not fully explored in business schools, where students rather learn about maintaining a company than about bringing a good idea to a profitable realisation. From today's perspective, it is not surprising that Shechtman's unique programme became one of the most attended courses at Technion and that by now, the class was visited by more than 10,000 engineers and scientists. Shechtman's research as a chemist, which was led mostly during his sabbatical years, opened the new science of quasiperiodic crystals and explored several other subjects, earning him recognitions such as the Wolf Prize in Physics, the Gregori Aminoff Prize of the Royal Swedish Academy of Sciences, the EMRS Award and the Nobel Prize in Chemistry in 2011. To Dan Shechtman, technological entrepreneurship is more relevant than ever, having turned Israel from a country with scarce natural resources to a powerhouse of innovation. At Falling Walls, Shechtman, a pioneer of an entrepreneurial revolution that changed the face of a country, explains how the fostering of strong national start up cultures, science education and supportive policies can help developing countries to economic growth and prosperity.

ON HUMORISTIC ACTIVITIES, AMERICAN AND BRITISH SITCOMS I LIKE BEST

The reader can find details on the books and topics on Wikipedia & Encyclopaedias, on Amazon/Local Books websites, on Cory's/books/topics websites

Reading of Books - [Jewtopia](#), A Husband is a Funny Matter by Tammar Avidar-Ettinger, The humor of the Jewish people in history by Adir Cohen, Humor in Business by Shalom Luz.

You need a lot of sense of humor in order to live in Israel, to survive as an ostracized kid, to overcome all the injustice and ordeals that I experience throughout my career, to live in Israel with all its problems, to react to the prejudices against my country and my people. In my books, my case studies, my stories, my dissertation, my academic books, my novel, my plays, my articles, my poems and letters, I have used this sense of humor extensively, satirical, absurd or sarcastic. Humor is a vital ingredient of our couplehood, of raising our children, and communicating with our grandchildren, and of course it helps to be the highlight of evenings with friends, being the first to laugh about my shortcomings, my failures, my health problems.

I may prefer drama, tragedies, and documentaries, but I like as well to read dozens of humoristic books in many languages, finding that it is very difficult to translate humor. So, for me it was a revelation reading [Shalom Aleikhem's Tevye](#) the Dairyman in Yiddish, laughing non stop, while I read tens of years ago the book in its Hebrew translation which managed to lose all its humor. Comedies by Moliere are so funny, but their translation is seldom so good. The same applies to Shakespeare, although I lose a lot of his humor as I don't understand perfectly Shakespeare's language, but still it is much better than to read a translation. The same applies to Vargas Llosa in Spanish, Jorge Amado in Portuguese, Il barbiere de Siviglia in Italian, and even Brecht has a special acerbic sense of humor, best perceived in German.

In German too I have in my library and we can read Max und Moritz by Wilhelm Busch in 9 Germanic dialects, in Letzebuergesch, and in Hochdeutsch (it has been translated also to many other languages and I tell the story to my grandchildren who are delighted by their naughtiness in Hebrew): Plattduetsch, Koelsch, Hessisch, Schwaebisch, Bairisch, Berlinerisch, Saechsisch, Wienerisch, Schwyzerduetsch. It goes without saying that Jerome K. Jerome's Three Men in a Boat is one of the funniest books ever written but especially in its English version, Hanoch Levin's plays sound funny in Hebrew, but they are performed in China and all over the world with a great success. Finally, Djoha's stories in Ladino are as funny as the best funny stories and comedies, as Ladino's language is exceptionally comic, sometimes because of reiteration of words. Charlie Chaplin's silent movies were so funny, that the Ladino's ads in Smyrna where my father Albert grew up, a hundred years ago, and that was populated mainly by Greeks, Jews, and Armenians called them "komik, mucho de reir", meaning the same – comic, a lot of laughing. I also wrote satires and comic texts that can be found [on my website](#), & a vast correspondence, with humor in many languages.

I used to laugh a lot at comedies and sitcoms, however, in the last twenty years almost nothing makes me laugh, but also almost nothing makes me cry either. The problem is that I used to laugh a lot from funny films, musicals, and plays and from sitcoms. Still, I saw recently Victor Borge and Dean Martin's [Musical Phonetic Punctuation](#), and it made me laugh as in the good old days. I remain completely indifferent to the humor of Seinfeld and Friends, to modern musicals and comedies, and the same applies to standup actors and Israeli sitcoms that don't make me laugh. The best sitcoms of all times, in my opinion anyhow, were: 1. [The](#)

[Golden Girls](#), with Beatrice Arthur (Dorothy Zbornak), Rue Mc Clanahan (Blanche Devereaux), Betty White (Rose Nylund) and Estella Getty (Sophia Petrillo). I know that it is a silly sitcom, although to make a silly sitcom that makes you laugh so much requires talent as in the best productions. What is really genial is that although all 4 actresses play stereotypes and you know exactly how they would behave, they are such good actresses, that make you laugh in spite of that. Each of the four stars received an Emmy Award, and the series ranked among the top ten highest-rated programs for six out of its seven seasons.

2. [All in the Family](#), with Carol O'Connor (Archie Bunker), Jean Stapleton (Edith his wife, I saw her on Broadway in *Arsenic and Old Lace*, and she was even better), and Rob Reiner (Meathead, that had a fantastic career as Director). The best way to eradicate prejudices and racism is through plays, films and even sitcoms. I think that "light" racists (not member of the Ku Klux Klan of course) saw in this sitcom how they were ridicule with their prejudices and probably changed their attitude towards minorities, gays, and strangers. Archie Bunker was named TV's greatest character of all time, *All in the Family* was ranked the fourth best written TV series ever and fourth greatest show of all time.

3. [Dear John](#) (John Lacey) with Judd Hirsch, the eternal loser who has a golden heart, this sitcom is so realistic that its realism transcended its satire, and John Lacey is an almost tragic character. It was based on the British sitcom of the same name. As the American sitcoms that we see occasionally are not funny, and we don't enjoy reality or TV programs in general, I see only films on TV, and Ruthy sees also actuality programs and news, which I avoid seeing as they ruin my day. I don't read either newspapers or periodicals as they are a waste of time, as in the meantime I can write a book, read a novel, see a play or a film, or travel to the Balkans, Provence, Paris or New York.

The British Sitcoms that we enjoyed the most were: 1. [Fawlty Towers](#), named the best British television of all time, with John Cleese, is by far the most funny of all sitcoms. It shows also the salient difference between British and American sitcoms, which are much more sophisticated, with excellent directors, screenwriters and actors, in short – works of art. 2. [Yes, Prime Minister](#) with Paul Edington (James Hacker) and Nigel Hawthorne (Sir Humphrey Appleby), not only did I read the book, but also I introduced one of the episodes (about the smokers who die from cancer) into my curriculum and thousands of students saw for the first time this sophisticated (and almost true) sitcom and were amazed how funny it was. Here, again, through humor you can convince people to be more ethical, and show the grotesque and dangerous facets of corruption and the double standards of British and Global politics. Some situations were conceived as fiction, but were later revealed to have real-life counterparts. *Yes, Prime Minister* is a sequel of *Yes Minister*, both were written by Antony Jay and Jonathan Lynn, and transmitted by BBC Television.

3. Last but not least, the British sitcom and the sitcom in general that I enjoyed most – [Are You Being Served?](#) With Mollie Sugden (Betty Slocombe), Frank Thornton (Captain Stephen Peacock) and Harold Bennett (Young Mr. Grace). I only saw the credits that I started to laugh and I couldn't stop even half an hour later. In short, it made my night and I went to sleep with a big smile on my face, and so my wife Ruthy, who enjoyed all the sitcoms mentioned above, and doesn't like either the new sitcoms. Unfortunately, we don't share the same sense of humor with our children or grandchildren, who say that I, as an Egyptian, still live in the Pharaohs epoch, and maybe beyond our back they call us "overbutel"/passe in Yiddish/French, that is if they knew Yiddish or French, oldies from the last century as all our grandchildren were born in the new century while I started school in the first half of the past century. But, still, they love us very much and forgive us our lack of taste and sense of humor, as we overlook the scratches of an antique furniture, bearing in mind that it was manufactured in the Victorian area.

FAMILY PRIVATE JOKES

Ruthy and I laughed together a lot when we met and during our almost 50 years of marriage we continue to laugh, even when we encounter serious problems. I make many jokes in several languages with words having different meanings, and Ruthy who speaks also those languages laugh a lot from them. It is enough to say a word in one of the languages to understand the funny situation that we encounter. We have sayings for false poets (in Romanian – *la mini su pat*, nonsense in rhyme), for a woman staying all the time close to her husband (in Ladino – *Hanah detras/after de Muhulu*), for pompous people (in Arabic – *Nefsi Kebir/big nose*, in Italian – *siamo o non siamo* – we are or we are not... high society).

For false intellectuals (in Aramaic – *Istra balagina kish kish karia/empty jar makes a lot of noise even with one coin*), for cheap rich people (in Yiddish – *Mehr Oisher Mehr Hazer/more riches more piggish conduct*). For stupid old people (in Hebrew – *Baa Zikna Baa Tipshut/when you grow old you become stupid* – although in the last 20 years we have stopped to use it). We call a woman heavily made-up *Bubulina* like the heroine of *Zorba the Greek*, and Ruthy calls all my girlfriends prior to her *Godzilas*, if she is dressed very chic I call her in German *Ausgeputzt*, but if she doesn't like my sweater she says in Ladino that it is *zurzuvi/multicolored*, and a woman dressed without taste is *Hastrapula* or *Tchloha*.

When we want to say mockingly that the situation is excellent we say in Turkish that it is *bir lanbir*, and if we see a man, who cannot appreciate the opera where he goes and leaves in the intermission or art in a museum, we say – *vender Djoyas a Bahchavanes/sell jewelry to a gardener in Turkish Ladino*. A woman who complains all the time is called *viven los yoradores/long live those who cry*, in Ladino/Spanish, social climbers are *nouveaux riches* in French or *es passt nicht* – it is not fit in German, the crooked tycoons who poison the population with their factories' emissions but donate a cancer department at the hospital is called by us in Ladino – *rova pitas i beza mezuzot/steal bread and kisses mezuzah*.

When we notice that someone spends a lot of money that we don't know where are his sources we ask in Romanian: "*De unde ari/from where to they have*" (of course we are not jealous...). If we spend too much beyond our means we say in Turkish – *Paras chok*, we have plenty of money. However, if we pay a small amount of money and get a lousy job done, we say in Turkish: "*bu kadar para, bu kadar boya/you get the shoeshine in proportion to what you pay*", or in Ladino: "*Lo karo es barato i lo barato es karo/the cheap is expensive and the expensive is cheap*". This proverb exists in many other languages, and was invented by the boutiques who sell you expensive stuff trying to convince you that because you pay a lot it is also worth a lot. Experience has shown us that in many instances we buy the best products at a low price and we pay an outrageous price for a lousy service.

We gave in this book examples to that axiom, *inter alia* when we related the expensive tour in Saint Petersburg that was of the lowest quality. When a husband treats his wife badly we call her in Ladino "*La pare basha/the low wall... on which you can throw whatever you like*". And when we want to say that there is no need to rush we say in Italian *Chi va piano va sano e va lontano*, in German *Langsam aber Sicher*, in Romanian *Nu Fugi Trenu*, in French *Rien ne sert de courir il faut partir a point*, in English *It is never too late*, in Hebrew and Arabic – *Hahipazon min hasatan/alajala min alshaitan...* All of those proverbs mean the same, as it is amazing to notice how human society arrived to the same conclusions in all the cultures and languages. In short we have a funny expression for everything, in about ten languages...

Caricatures are another vehicle of humor and I am fond of caricatures even today, as at least in this medium I am not old fashioned as in the other vehicles of humor. I tried to find a

caricature on the political issues of the Middle East, but most of them were anti-Semitic and anti-Israeli, inspired by Der Stuermer's ideology. On the other hand I didn't opt for a caricature that would be anti-Arab, as I am against any racism. So, this caricature is probably the only one that is politically correct, and I hope that I'll not be condemned by a fatwa, as it has nothing against the Islam, which I respect, against Muhammad, who understood and honored business ethics, being himself merchant, it is just a caricature against the world hypocrisy and the naivety of Europe.



Above is a picture taken during the Balkans trip in June 2015, with Ruthy laughing of my joke, and another picture taken in Nahariya, Israel, in June 1969, a few weeks after I met Ruthy.

COMIC MUSICALS, FILMS AND PLAYS

We enjoyed the most humorous scenes in the films, musicals, and plays that we saw: [Make 'em laugh](#) from Singing in the rain, which I have seen several times in film and on the stage, the Marx's Brothers - A Night At The Opera: [Crowded Cabin Scene](#), Danny Kaye in The Inspector General (Revizor by Gogol), which was part of my courses on Business Ethics, here in a memorable scene – [The Gypsy drinking song](#). From South Pacific - [I'm Gonna Wash That Man Right Out Of My Hair](#), [There Is Nothing Like a Dame](#). South Pacific was one of the first musicals that I've ever seen and I enjoy every time that I see the film or the musical. From Annie Get Your Gun - [Doin' What Comes Natur'lly](#), with Betty Hutton, [I'm an Indian Too](#), with Judy Garland, [You Can't Get a Man with a Gun](#), with Megan Mullally. Irving Berlin's Annie Get Your Gun is by far the best musical that I've ever seen, I have seen it several times, the movie and the DVD, on stage in two performances – one in Los Angeles where I drove for an hour thru Watts right after the riots to see it, and one on Broadway with my favorite actress [Bernadette Peters](#). This the perfect musical where everything is perfect – music, lyrics, acting, directing, it is first of all very funny, the funniest musical as well, it is so good that it brings me tears into my eyes, when I watch the movie or see it on Broadway.

And, frankly, there is only one scene that brings me tears also – this is the final scene of It's a Wonderful Life, which I have seen at least fifty times, as it is part of my business ethics courses. Other humorous scenes are: from [West Side Story](#) - Gee Officer Krupke!, from [My Fair Lady](#) – With a Little Bit of Luck. West Side Story was the first musical that I've seen live in New York in 1968, at a school trip of all our Insead class that lasted about a month and was financed by David Rockefeller who gave us our diplomas. It was a revelation for me in a year that opened for me the world – first in Berlin where I studied German, then at Insead near Paris, and finally in the US with the school trip. I went for the first time to the best theaters, saw plays and musicals, and finally saw West Side Story, at the location where it happens – New York. People use to forget that in such a tragic play of Romeo and Juliet there is a funny scene as Officer Krupke, but it is one of the funniest scenes in the history of musicals. My Fair Lady is another story, it started with Pygmalion by George Bernard Shaw, one of my favorite playwrights which I read several times, then of course there was the movie, I saw the musical several times in London and in Israel, every time I enjoy it, as it is the most sophisticated musical, a masterpiece in all its aspects, so British, so true...

Another British musical is The King and I, well half British and half Siamese, with the humorous scene of the [March of the Siamese Children](#). I have seen it several times, in the film, on Broadway, and it is a wonderful fairy tale about overcoming prejudices. Speaking of prejudices, another brilliant musical is Fiddler on the Roof, which showed for the first time to the general public that Jews are not "always" rich, and had a very important contribution to eradicate anti-Semitic prejudices. One of the most humorous scenes is of course [If I Were a Richman](#), here in the film with Topol, but also on Broadway with [Zero Mostel](#), one of the best actors, whom I have seen also at least fifty times, as I teach [Rhinoceros](#) in my business ethics courses and he gave an unforgettable performance in this play, [especially when he becomes a rhinoceros](#), in the [transformation scene](#). The Sound of Music is probably the most popular musical, at least "old fashioned" musical, and not tasteless musicals as Cats or Evita, Chorus Line or Jersey Boys. Here we can see the humorous song ["do re mi fa"](#) with Julie Andrews and the von Trapp children in the film. I have seen it many times in film, DVD and on stage, and every time, I get excited and delighted by this wonderful musical. Cabaret is a different kind of musical, very acerbic, not a l'eau de rose, as many other musicals. I have seen it many

times on stage and in film, in Israel and in Europe, here we can see from the film Liza Minnelli and Joel Grey in the humorous [Money](#). I didn't include the musical or the song in my courses, but it fits quite well with their contents.

I enjoyed also very much these excellent musicals, some of which I have seen on stage and all of them I saw in films: [Oklahoma](#), [Hello Dolly!](#), [The Wizard of Oz](#), [Mary Popins](#), [Oliver](#), [Little Shop of Horrors](#), [Meet Me in St Louis](#), [How to Succeed in Business Without Really Trying](#), [Porgy and Bess](#), [Fame](#), [Gigi](#), [Kiss Me Kate](#), [Hair](#), [Grease](#), [On the Town](#), [Show Boat](#), [The Band Wagon](#), [Easter Parade](#), [Gentlemen Prefer Blondes](#), [Mamma Mia](#), [Yentl](#), [Seven Brides for Seven Brothers](#), [White Christmas](#), and the films [Gilda](#), [Top Hat](#), [Blue Skies](#).

Anything Goes is one of the best musicals I've ever seen, with music and lyrics by Cole Porter. I've seen it several times in films and also once on Broadway with Patty LuPone in an excellent performance. I love all the songs and here we bring [You're the Top](#), from a 1956 film "Anything Goes", with Bing Crosby, Donald O'Connor, Mitzi Gaynor and Zizi Jeanmaire (who sat on my knees in Paris when singing "Je cherche un millionnaire" asking me if I was a millionaire). The song has [outstanding lyrics](#), relating about symbiosis in a couple. We give also as a bonus the excellent performance of [Frank Sinatra and Ethel Merman](#) in a film from 1936. "You're the top! You're a dance in Bali. You're the top! You're a hot tamale. You're an angel, you, Simply too, too, too diveen, You're a Boticcelli, You're Keats, You're Shelly! You're Ovaltine! You're a boom, You're the dam at Boulder, You're the moon, Over Mae West's shoulder, I'm the nominee of the G. O. P. Or gop! But if, baby, I'm the bottom, You're the top!" Ruthy and I think the highest on each other and we continue saying how beautiful or smart he/she is.

The [second song Friendship](#), here sung at a rehearsal on Broadway with [Sutton Foster and Joel Grey](#): "If you're ever in a jam, here I am. If you're ever in a mess, S. O. S. If you ever feel so happy, you land in jail. I'm your bail. That's friendship, friendship. Just a perfect blendship. When other friendships have been forgot. Ours will still be hot." Beyond esteem stands also friendship, experiencing together life, counting on each other. The third song is [I get a kick out of you](#), sung by Frank Sinatra and Natalie Cole, and the [lyrics are also outstanding](#). "I get no kick from champagne. Mere alcohol doesn't thrill me at all. So tell me why should it be true That I get a kick out of you?". Well, in our case it is also true as Ruthy and me don't drink alcohol and we get no kick in a plane too. As I don't drink alcohol, coffee or Cola, don't smoke, don't drive speedy cars, and don't get excited by food, clothes or houses, I center all my kicks on Ruthy and vice versa (well, in my case also on plays, films, reading, writing, ethics, but only after Ruthy).

That is why I included the three songs in my Audio Play to Ruthy in 1989, and I called them the ingredients of love – having the highest esteem on each other/you're the top – the head, having friendship as pals – the heart, and most of all having the kick out of you, the chemistry, the guts between the couple. And finally the song [Anything Goes](#) with Patty LuPone on Broadway, the performance that I saw. Here also the [lyrics are very actual](#), although not as acerbic as in Tango Cambalache, well, it is a comedy, not a satire, the musical excels as one of the best comic musicals ever made. "The world has gone mad today And good's bad today, And black's white today, And day's night today. When most guys today That women prize today Are just silly gigolos. And though I'm not a great romancer I know that I'm bound to answer When you propose, Anything goes."

Some of the most hilarious comic operas were made by Gilbert and Sullivan - here [The Pirates of Penzance](#) with the scene of Hold Monsters Major General, and in [The Mikado](#) – Behold the Lord High Executioner in the hilarious Act I. I have seen many times on stage and in films those operas, as also Offenbach's operas, which are the most famous and hilarious comic operas – here [La Belle Helene](#), [Orphee aux enfers](#), [La vie parisienne](#). I'll just mention

also Mozart's [Le Nozze di Figaro](#), and [Verdi's Falstaff](#), as two more examples of hilarious operas. And we cannot finish this chapter on comic plays, films and musicals, without referring to the best comedian of the twentieth century who was a true cosmopolitan, who fought for social justice, whose films are cornerstone on the fight for workers recognition – Charlie Chaplin, in [Modern Times](#), especially in [Factory Scene](#), [The Gold Rush](#), especially the scene of [eating his shoe](#), [Monsieur Verdoux](#), especially [the trial scene](#), [The Great Dictator](#), with the very funny [barber scene](#) and the [globe scene](#), [The Kid](#), [The Immigrant](#), [The Idle Class](#), [The Tramp](#), [Police](#), [A Dog's Life](#), [Limelight](#).

It goes without saying that films of the best comedians that I enjoyed much can be watched on the Internet, such as [The General](#) by Buster Keaton. The best comic plays – Moliere's plays at the Comedie Francaise: L'Avare, [part I](#) and [part II](#), [Le Bourgeois Gentilhomme](#), [L'Ecole des Femmes](#), [Les Precieuses Ridicules](#), [Georges Dandin](#). Le Misanthrope, [part I](#) and [part II](#), [Tartuffe](#), [part I](#), [part II](#), [Les Femmes Savantes](#), [Les Fourberies de Scapin](#), [Le Malade Imaginaire](#). It is amazing how these ten plays, the best of Moliere and many more, played by the Comedie Francaise, the best theater on earth, can be watched on the Internet free of charge, as most of the plays, concerts, some of the best films and TV series as well. If you cannot afford to go to the theater because you don't live in Paris or you don't have enough money you can watch the plays at home whenever you wish so. And those are the best plays with the best actors at the best theaters. Because we deal here with comedies we didn't link the book with tragedies, but most of them can be watched on the Internet as well free of charge.

For those who cannot understand French (I strongly recommend them to study the language without delay) they can watch the plays in English, Spanish or Italian on the Internet free of charge as well. Such as [Tartuffe](#) or the Imposter by the Royal Shakespeare Company with Nigel Hawthorne, L'Avare or [El Avaro](#) in Spanish, Le bourgeois gentilhomme or [Buerger als Edelmann](#) in German, Le Misanthrope or [Il Misanthropo](#) in Italian, L'ecole des femmes or [Beit sefer lenashim](#) in Hebrew, and so on. We have of course other excellent comedies by Aristophanes – [Lysistrata](#) and [The Birds](#), by George Bernard Shaw – [Man and Superman](#), [Arms and the Man](#), Oscar Wilde – [Lady Windermere's Fan](#), [An Ideal Husband](#) and [The Importance of Being Earnest](#), [Plautus – Amphitryo](#), Ephraim Kishon – [Ho, ho, Yulia](#), [Haktuva](#), [Salah Shabati](#), [Taalat Blaumlich](#), [Hashoter Azulay](#), and others.

To sum up, I recommend to see the excellent comedies, songs, arias, and musicals: Singing in the rain, the Marx's Brothers - A Night At The Opera: [Crowded Cabin Scene](#), Danny Kaye in The Inspector General (Revizor by Gogol) - [The Gypsy drinking song](#). From South Pacific - [I'm Gonna Wash That Man Right Out Of My Hair](#), [There Is Nothing Like a Dame](#). From Annie Get Your Gun - [Doin' What Comes Natur'lly](#), with Betty Hutton, [Make 'em laugh](#), [I'm an Indian Too](#), with Judy Garland, [You Can't Get a Man with a Gun](#), with Megan Mullally, from [West Side Story](#) - Gee Officer Krupke!, from [My Fair Lady](#) – With a Little Bit of Luck. And finally the song [Anything Goes](#) with Patty LuPone on Broadway, the performance that I saw. Some of the most hilarious comic operas were made by Gilbert and Sullivan - here [The Pirates of Penzance](#) with the scene of Hold Monsters Major General, and in [The Mikado](#) – Behold the Lord High Executioner in the hilarious Act I.

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TOPAZE & LES MARCHANDS DE GLOIRE BY MARCEL PAGNOL, YES MINISTER

I have quoted many comedies and comic scenes in my books, which is completely uncommon in academic books and dissertations, but as I received my PhD at the age of 60, I felt free enough to do what I like and what was fit to do according to my ideas. That's how in my academic books we can find texts of plays by Marcel Pagnol and scenes from the TV's *Yes Minister*, as follows:

"At the third act of Marcel Pagnol's *Topaze* we discover that the honest teacher was transfigured and has become corrupted. He is sitting behind a desk, while on the walls we can read: 'Soyez brefs' – be brief, 'Le temps, c'est de l'argent' – time is money, 'Parlez de chiffres' – speak in numbers. *Topaze* is a frontman, a man of straw. He feels soiled and cannot suffer the look of an honest man. He tries to maintain still that money does not bring happiness, but Suzy, the woman he loves answers him 'No, but it buys it from those who make it'. In the corrupted environment he starts to prove himself and becomes much more competent than his colleagues. In confrontation with his old friend he justifies himself: 'Tout ce que j'ai fait jusqu'ici tombe sous le coup de la loi. Si la société était bien faite, je serais en prison.' – 'All that I have done is legal. If society was just, I would have been in prison.'

And he concludes: "Regarde ces billets de banque, ils peuvent tenir dans ma poche mais ils prendront la forme et la couleur de mon désir. Confort, beauté, santé, amour, honneurs, puissance, je tiens tout cela dans ma main... Tu t'effares, mon pauvre Tamise, mais je vais te dire un secret: malgré les rêveurs, malgré les poètes et peut-être malgré mon cœur, j'ai appris la grande leçon: Tamise, les hommes ne sont pas bons. C'est la force qui gouverne le monde, et ces petits rectangles de papier bruisant, voilà la forme moderne de la force. (Pagnol, *Oeuvres Complètes I, Topaze*, p. 453) "Look at those banknotes, they can fit in my pocket but they will soon take form and color of my desire. Comfort, beauty, health, love, honors, power, I hold all this in my hand... You are bewildered, my poor Tamise, but I will tell you a secret: in spite of the dreamers, in spite of the poets and maybe in spite of my heart, I have learned the big lesson: Tamise, men are not good. It is power which governs the world, and this small rectangles of noisy paper, this is the modern structure of power."

Pagnol, alternatively pessimist and optimist, describes to us admirably the dilemmas of all of us and how many of us resolve them. If *Topaze* would have remained in his environment, as a teacher with an honest headmaster, he would have remained the most honest man. But it is because he has suffered injustice and has joined a corrupted society that he has been corrupted himself and has sold his soul, while being convinced that he is on the right track. He becomes much more corrupt than his mentors, as he thinks that this is the only way to survive, and he finds justifications that manage to convince him as well. This is therefore the predominant role of the moral environment, which succeeds in most of the cases, especially with men who do not have a strong and well-formed character, to fashion its member into its image. Tell me who your friends are, and I will tell you who you are."

"But even the members of the Supervision Board can be corrupted and behave like men of straw. Berlureau needs a man of straw for a fishy business in Corsica, and he contemplates

sending Henri in order to get rid of him. Henri, who had scruples prior to then, plays the game and sells himself to the highest bidder.

"Henri – Mais puisque je vends mon ame au diable, j'ai besoin de deux mille francs pour apaiser mes scrupules.

Berlureau – Ils sont un peu chers vos scrupules.

Henri – C'est qu'ils sont grands, et assez douloureux... Le scrupule, mon cher Ferdinand, est une maladie pénible dont tu n'as probablement jamais souffert. Mais c'est aussi cruel qu'une sciatique. Par bonheur, il existe un très vieux remède, mais dont l'effet est immédiat: c'est le cataplasme d'oseille.

Berlureau (joyeux) – Les remèdes de bonne femme ont toujours été les meilleurs. D'accord.

Bachelet – Il ne faudrait tout de même pas abuser...

Henri – Tu trouves que ce n'est pas MORAL?

Berlureau – Edouard, ne sois pas confus, parce que moi, ça me rassure. Je craignais que l'amnésie ne l'ait rendu inutilisable, et je l'envoyais la-bas pour l'escamoter... Mais puisqu'il a toute sa tête, et qu'il a compris la musique, il peut me rendre de grands services. C'est une affaire très délicate. Les deux mille francs, il les vaut."

(Pagnol, *Les Marchands de Gloire*, Oeuvres Complètes I, p. 153)

"Henri – But if I sell my soul to the devil, I need two thousand francs to appease my scruples.

Berlureau – Your scruples are a little bit expensive.

Henri – It is because they are huge, and quite aching... The scruple, my dear Ferdinand, is a painful sickness from which you have probably never suffered. But it is as painful as sciatica. Luckily, there exists a very old cure, with an immediate effect, the poultice of dough.

Berlureau (happily) – The old women cures were always the best. I agree.

Bachelet – You should nevertheless not exploit the situation...

Henri – You think that it is not MORAL?

Berlureau – Edouard, don't be confused, because I am reassured. I was afraid that the amnesia has made him unusable, and I was sending him there to make him disappear... But as he has got all his senses, and he has understood the tune, he can render me valuable services. It is a very delicate matter. He is worth the two thousand francs."

So, even in the Supervision Board nothing prevents its members from abusing their rights and working as men of straw of the majority shareholders. The independent directors in the Board of Directors are already tempted in many cases to act in favor of the majority shareholders, and this scenario can repeat itself also in the Supervision Board. We should therefore elect to this board members with a reputation of incorruptibility. The organism that will take care of electing most of the members of the Supervision Board and will verify their integrity is therefore the Institute of Ethics."

"The English treat the same subject in a humorous manner in the TV series *Yes Minister*, which describes the trials of the British minister James Hacker and his chief of cabinet, Sir Humphrey Appleby. The minister discovers that the British government has received a contract from an Arab country by paying bribes. He is scandalized by his discovery and tries to clarify the facts with Sir Humphrey.

"Humphrey. Are you telling me that BES got the contract through bribery?"

He looked pained. 'I wish you wouldn't use words like 'bribery', Minister.'

I asked if he'd prefer that I use words like slush fund, sweeteners, or brown envelopes.

He patronisingly informed me that these are, in his view, extremely crude and unworthy expressions for what is no more than creative negotiation.

'It is the general practice', he asserted.

I asked him if he realised just what he was saying. After all, I ratified this contract myself, in good faith.

'And in that communique I announced to the press a British success in a fair fight.'

'Yes,' he mused, 'I did wonder about that bit.'

'And now,' I fumed, 'you are telling me we got it by bribery?'

'No, Minister,' he replied firmly.

There seemed to be a light at the end of the tunnel. My spirits lifted.

'Ah,' I said, 'we didn't get it by bribery.'

'That's not what I said,' he said carefully.

'Well what did you say?'

'I said I am not telling you we got it by bribery.'

(Lynn and Jay, *Yes Minister*, p. 412)

Will the Europeans implement the new norms or will they find ways to get around them? The eternal dialogue between Don Quixote/Hacker the idealist, and Sancho Panza/Humphrey the practical man, will probably continue endlessly, with much humor and sarcasm...

SOUTH AMERICA - CORRUPTION CASE – ETHICS IN SALES

(All the characters and plot and all the names of the companies in this case are fictitious)

Claudio immigrated to his country from Argentina when he was one year old. He of course didn't remember a thing from his Latin American childhood, he didn't even dream in Spanish as his parents did, both of them were professors of Spanish Literature who immigrated for economic reasons. His mother tongue was indeed Spanish as the Argentineans in his new country didn't want to relinquish their heritage. Claudio made over the years frequent trips to Argentina to visit his many uncles and aunts who remained in Buenos Aires. When he compared his fate to the fate of his cousins he was very happy that his parents have decided to immigrate. He loathed the corrupted ambience in Argentina, the corrupted politicians, the regime that was often dictatorial, the shaky economy and the poverty that he encountered in the streets. He received his MBA from one of the best Californian universities. He enjoyed very much the couple of years that he spent there, the weather was fair, the mentality was American but most of his friends there were Hispanic. Nevertheless, when he received an offer that he couldn't refuse he decided to return immediately to his country. He was offered a job as sales manager to Latin America of one of the leading defense companies, Global Defense, that sold tens of millions dollars annually to this continent. He was not bothered by the fact that in many cases he sold similar military systems to belligerent countries which had often border skirmishes and he contributed to the arms race in those countries, which were the poorest in the world. He enjoyed every moment during his frequent trips to Latin America, he was single and the long negotiations didn't tire him. He did not encounter corruption cases as he worked with local agents and what they did with the 10% commission he gave them from the sales to the armies was none of his business. His conscience was crystal clear.

After several years in which he succeeded very much in his job Claudio received the most important assignment of his career. He was about to submit a proposal of \$80M to the Air Force of one of the leading armies in the region. It was the largest proposal his company ever made and, if he succeeded in receiving the contract, there was a good chance that he would replace his boss as VP Sales and his boss, John, will become CEO of the company. "Not bad", he thought, "to become a VP of one of the leading companies in my country being younger than 30. My mother would finally forgive me for not becoming a lawyer or a physician as most of the children of her friends." At about this period he started to date a young lawyer of his age who wanted to get married very soon and have children. He worked night and day to prepare the proposal to his agent Jesus, who was the brother-in-law of the Chief of Staff of this country's army. Claudio's client was Jose, a Colonel in the local Air Force, with whom he made excellent personal contacts. They visited often local bars, got drunk, met with local women, although Jose was married and had children, and played tennis every morning when Claudio was in the capital. Now and then Jose hinted to him that the receipt of "goodies" would improve the chances of receiving the large contracts but Claudio insisted on giving only a 10% commission to Jesus and only after the award of the contract. John backed this attitude and told him that when you start to give bribes you never know when to stop. But Jesus insisted on receiving at least a few hundred thousand dollars in the proposal phase in order to improve the chances of receiving the contract.

This time the situation was different. If Global Defense would receive the contract, the company's profitability would increase by twenty million dollars, a substantial percentage of its annual profit. There was no doubt that after receipt of the contract Claudio and John would receive very large bonuses, and this would help Claudio to start his married life. He made the trip to his client with mixed feelings. He knew that Jesus insisted on receiving a "prepayment"

of at least \$1M in order to pay it to the Chief-of-Staff - his brother in law, the Air Force Commander and Jose. But he knew that in the past there were many cases that such prepayments were paid by his competitors and they didn't get the contract after all. He was in a big ethical dilemma, although the problem was only of the timing of the payment of the bribe, prior to the receipt of the contract or as a part of the 10% commission - or \$8M - that Jesus would receive after the signature of the contract. There was a long delay in the flight and Claudio figured that he would arrive at one o'clock in the morning of Saturday when the deadline for submitting the proposal was on Friday midnight. He could therefore miss the deadline for technical reasons and lose everything, even his job. Claudio phoned in panic from the stopover where he was delayed and begged Jesus to do his utmost for obtaining him a few hours delay. Jesus told him "not to worry" in his nonchalant way but Claudio told him harshly "you are about to receive \$8M from this contract for a few hours work so do anything needed in order to get the contract..."

When Claudio arrived to the Airport gates, Jesus waited for him with a large smile. "Why are you so happy?" asked him the nervous Claudio "Have you got a postponement?" "Better than that", answered Jesus, but he didn't want to explain. Claudio tried to get from him an explanation but Jesus remained silent. "Paciencia", he told him at last, "you will know soon". Claudio noticed that they drove in a new direction which was not the hotel or Jesus' home. "Where are we going?" he asked, but before Jesus could answer the car stopped in front of a large hacienda in one of the most luxurious suburbs of the capital. "Take with you the proposal and some blank pages with your company's letterhead" said Jesus. The door of the hacienda opened and Jose received Claudio to his home with a strong "abrazo". "Mi casa es tu casa", he said. It was the first time that Claudio visited Jose's home, as Jose preferred to prevent Claudio from meeting his wife (and the "suegra") for obvious reasons. When the worried Claudio asked him where his wife was, Jose answered him with a wink: "I sent her to the country with her mother, as we are going to have a very special machos' entertainment". "Ay", thought Claudio, "This sex maniac must have invited call girls instead of taking care of the proposal. He forgot that I am almost married!"

But Jose took him to his study where he found five open envelopes with all the proposals of Claudio's competitors. The envelope of Global Defense contained a hundred blank pages. "This is your envelope that Jesus has submitted to us duly sealed right on time. As I have received the proposals to review them during the week-end, and in view of our warm friendship, and if you promise to lose five consecutive times in our tennis matches, you are invited to hand me your proposal now. We read all the proposals and found that the cheapest one is the American with \$91M, so that we ask you kindly to submit your proposal at a price of \$90M instead of the \$80M that Jesus told me that you intended to submit. It will still be the lowest bidder, but Jesus and his friends are going to receive a commission of \$18M instead of the original \$8M, let us say because of our warm hospitality. Your company will receive \$72M net and will not lose a thing, you will meet the deadline although you were late, my country will give the contract to the lowest bidder and will not lose a thing. It is a win-win situation, but you have to give us an immediate answer and you cannot consult anybody as we are afraid of bugs. What do you decide? Say yes and the contract is yours!" Claudio knew that he stood at the most important ethical crossroad of his career, he couldn't delude himself anymore, this was the "real" thing, he was asked to pay bribe, to commit an unlawful act. If he would decline the friendly offer he might lose the contract and even his job, after all he was late and they did him a favor to receive his proposal. He might even get fired because of his negligence of not coming a day earlier. If he agreed, John might disapprove as he told him several times not to give any bribes. But was it a bribe? After all, he only increased the commission from ten to 20%, his company would receive anyhow the \$72M it has forecasted, the profitability will be enormous, he will be promoted to VP, receive huge bonuses, John might agree after all and nobody would ever know. Should he accept or decline the offer?

ANALYSIS AND TOPICS FOR CONSIDERATION ON: CORRUPTION CASE - ETHICS IN SALES

Topics for consideration on the personal, business and ethical dilemmas of the main protagonists of the case: 1. Claudio, Sales Manager Latin America in Global Defense, 2. John, VP Sales in Global Defense, 3. Jesus, Global Defense's local agent, 4. Jose, Colonel in the local Air Force.

- * Describe the ethical attitude of Claudio.
- * Is it possible to conduct business in a corrupted country and remain ethical?
- * Is the argument that "paying a 10% commission to the local agent in a corrupted country after the receipt of the contract" valid from an ethical point of view or is it only self delusion?
- * To what extent does the background of Claudio affect his decision: his Latin American origin, his revulsion from the corrupted practices in Argentina, the ethical education that he received at home, the ethical deterioration in his country's business environment, the ethical standards of Global Defense, the ethical standards or double standards in the defense industries in the world?
- * Do Jesus and Jose see the imbroglio that has developed as a problem or an opportunity?
- * How will John react when Claudio will tell him about the events: if he agrees to the friendly persuasion or declines it?
- * Acceptance of Jose's offer would break Claudio's country law, the local law, the American law?
- * Does Claudio incur a risk of being arrested by the local authorities?
- * Jesus tempts Claudio (he knows well enough the ethical inhibitions of his "client") by telling him that Global Defense would receive exactly what it had forecasted with a large profit, there is no a priori bribe, there is no direct bribe, the country of Jesus doesn't suffer as it gives the contract to the lowest bidder, is it really a win-win situation?
- * Claudio's conscience might be corrupted as he is involved now for the first time in his life in giving directly a bribe. He knows that Jose shouldn't show him his competitors' proposals, that he shouldn't let him participate in the bid as he was late, that his friends will benefit from the additional ten million dollars and not their country, that the lowest bidder - the American company - will not get the bid although technically they should win.
- * What do you think of the scenario that Claudio would tell his hosts: "It is all fine, but I haven't been in Jose's home. I came to give a proposal of \$80M and this is what I shall do, take it or leave it!" Would his hosts agree reluctantly to his attitude, would it affect their future relationships, should he inform John later on of all that happened if they agree or if they refuse?
- * What do you think of the scenario that Claudio would tell his hosts: "You are asking me to risk going to jail in your country and the prisons are quite filthy here. I risk ten years of my life and don't get a thing while you will be \$10M richer. I agree on one condition that you give me a kickback of \$2M, you'll still get \$16M instead of \$8M, doubling your commission, and I'll get \$2M for the risk that I take. This is really a win-win situation to all!"

- * How do you think would be the reaction of Claudio's fiancée when she hears of what happened if he will agree to Jose's offer? She works in the state's prosecutor office. Should he tell her, assuming that they have no secrets from each other?
- * What are the risks that Jose incurs in this tricky case?
- * Whose initiative was it to make the offer to Claudio? Who is going to receive most of the "increased commission"?
- * What will happen to Claudio in his future career if he agrees to the offer?
- * The US have enacted an Anti Corruption Act in 1977 prohibiting paying bribes in foreign countries. Most of the Western countries have issued similar laws. Claudio's country has not. Can Claudio be charged according to the US Act, can Jesus and Jose be charged, assuming that the American company that offered \$91M and lost the bid although technically it was the winner would discover all the scheme? Is there any chance that they would discover it?
- * In Rome do as the Romans do. Is it valid in a Latin American country that is used to bribes? Is it valid in an anthropophagic tribe if you visit there? What about your own values?
- * Is business ethics universal as the Declaration of Human Rights?
- * Is paying bribes an ethical wrongdoing? Why? How does it distort competition, the local country's budget, the local social justice, the income gaps between the richest and the poorest?
- * Was Claudio right in befriending with Jose? Would the situation be different if they were not old buddies?
- * Claudio is not yet 30. Can he afford to commit unethical acts at his young age, but promise to himself that in the future he will always be ethical? Are elder men/women more ethical?
- * How would the situation change if the Sales Manager Latin America was woman aged 40 with a lot of experience in Sales and was not from a Latin American family?
- * Did John hoped in the deep of his heart that Claudio, being a "Latin American", would find a way to deal with his compatriots without telling him how he does it?
- * Would John agree to give a written or tacit approval to Claudio to accept Jose's offer?
- * What are the lessons that you can draw from this case? How would you act if you were Claudio? John? Can you be more Catholic than the Pope? Do you have first of all an allegiance to your company, yourself, your country, who cares about the other stakeholders?

CONCLUSION

Claudio agreed to increase his proposal to \$90M and accepted Jose's offer. He wrote a letter to Jesus stating that if they will receive the contract he will get a commission of \$18M, to be sent to whatever location Jesus will indicate.

Global Defense received the contract. The profitability of the company increased subsequently to unprecedented levels, the shares' prices increased by 30% and the executives, including Claudio and John who had options, received huge amounts. The "deal" remained the secret of four people: Claudio, Jesus, Jose, and later on John.

John backed Claudio retroactively but didn't give him a written approval. He even congratulated him on his resourcefulness. John was promoted CEO of Global Defense and Claudio became its VP Sales.

Claudio married his sweetheart but he didn't tell her what happened.

Global Defense continued to conduct business with local agents mainly with Latin America and South East Asia. But the amounts and percentages of "commissions" skyrocketed and amounted sometimes even to 40% of the contracts.

After five years, the internal auditor of Global Defense discovered a kickback deal in which Claudio received from his South Asian agent half of the commission of \$30M that the agent received from a \$90M contract. The auditor learned it from the Chinese ex-wife of the South East agent who didn't receive from her ex-husband the alimony that she hoped to get and decided to blow the whistle and tell everything she knew, thus incriminating her ex-husband and all his associates.

Claudio was fired on the spot by John, although he denied the allegations of the agent's ex-wife. "I am innocent!" he said, "This is a second Dreifuss case!" Claudio's wife divorced him after speaking with the ex-wife who told her that Claudio received also "other kinds" of bribes...

The agent's ex-wife was found drowned in suspicious circumstances in the pool of her beautiful house. The police discovered that the South East agent was connected also to the local mafia that probably received part of the commission. Claudio and the agent were exonerated after the police couldn't find any evidence on the kickback, the only witness being dead.

Claudio felt outraged from the alleged suspicions to his impeccable integrity and immigrated to a Polynesian Island State. He married there the daughter of the local Prime Minister. Claudio was appointed recently as his country's consul in this tiny state, and it has become the most fervent supporter of his country in the United Nations. Claudio even invested \$2M in the local tourism and boosted by far the local economy.

SUSTAINABLE JUSTICE – TEN COMPONENTS IN TEN LANGUAGES

The cosmopolitan gist of this book elaborates ten components of sustainable justice in ten languages summarizing Cory's beliefs on sustainable, social, economic, governmental, public, ecological and global justice, meaning the same in all the languages, philosophy and religions, in Hebrew, Aramaic, Spanish, Latin, Norwegian, English, German, Italian, Ladino or French.

1. Sustainable Justice should be holistic, encompassing all systems of life in harmonious unity.

"There are seven things that will destroy us: Wealth without Work, Pleasure without Conscience, Knowledge without Character, Religion without Sacrifice, Politics without Principle, Science without Humanity, Business without Ethics." Mahatma Gandhi. In English, Indian philosophy.

2. Social Justice should not be received from government, tycoons, but coming from the people.

"Justice is not requested. Justice is not given. Justice is growing from the bottom, from the people, from a man who helped his friend in need, from a house who was open for the poor, from a husband who was kind to his wife, from a son who respected his father, from a friend who didn't cheat his friend. Justice is like wheat and barley. You cannot find it in another country – but in your country." Milhemet bnei or, Moshe Shamir, in Hebrew.

"צדק אין מבקשים אותו. צדק אינו ניתן. צדק דרכו שהוא צומח. מקרקעו של עם, מאדם שסייע לחברו בשעת הדחק, מבית שנפתחה דלתו לאביון, מאדם שנהג חיבה באשתו, מבן שנהג כבוד באביו, מחבר שלא הונה את חברו. צדק כמוהו כחיטה וכשעורה. לא בארץ אחרת תמצאנו - אלא בארצך".
דברי שמעון בן שטח, מלחמת בני אור, משה שמיר

3. There is no Economic Justice when society doesn't ostracize the wrongdoers, the "haircutters".

"Hoy resulta que es lo mismo ser derecho que traidor...! Ignorante, sabio o chorro, generoso o estafador...! Todo es igual. Nada es mejor." Tango Cambalache, Enrique Santos Discepolo.

"Today, there is the same result if you are honest or you don't keep your promises! Ignorant, wise, licentious, generous or scoundrel! Everybody is the same. No one is better!" Tango Cambalache, Enrique Santos Discepolo, Argentina, in Spanish.

4. For achieving Governmental and Public Justice, one should denounce the wrongs.

"Qui tacet, consentire videtur, ubi loqui debuit ac potuit" Latin proverb, in Latin.

"He who is silent, when he ought to have spoken and was able to, is taken to agree."

5. There is no Legal Justice when there is a huge gap between the law which favors the rich and powerful and justice which is meant to assist the weak and poor.

"Les lois sont des toiles d'araignées à travers lesquelles passent les grosses mouches et où restent les petites" La maison Nucingen, Honoré de Balzac.

"The laws are spider's webs that the fat flies succeed to go through, while the small flies get stuck to them." La maison Nucingen, Honore de Balzac, in French.

6. Communication Justice is achieved with transparency and full reporting of the wrongdoing to the public without interference of the government or powerful tycoons.

"Und Macheath, der hat ein Messer

Doch das Messer sieth man nicht." Die Dreigroschenoper, Bertolt Brecht.

"Und Macheath has got a knife
But the knife remains unseen."
The Threepenny Opera, Bertolt Brecht, in German.

7. Educational Justice is meant to prevent conformism and imitation of the wrongdoers.

"Chi va con lo zoppo impara a zopicare".

"He who goes with the crook learns to be a crook". Italian proverb, in Italian.

8. Cultural Justice will be achieved if the intelligentsia will dare to express itself, even if they are alone, against the wrongdoing of the government, business and society.

"Den sterkeste mann i verden, det er han som står mest alene." En Folkefiende, Henrik Ibsen.

"The strongest man in the world is he who stands alone most of the time." An Enemy of the People, Ibsen, in Norwegian.

9. Ecological Justice will be achieved if we can perceive on time the storm that is ahead of us, that can ruin the world.

"La dulce esperansa repoza sovre su kuesta,

I no lo desha sentir la boz de una tempesta

Ke furioza, menaza de destruyir el mundo."

La Vinya de Navot, Yosef Avraam Papo

"Sweet hope resides on its summit

Without being able to hear the noise of the tempest

That furious, is threatening to destroy the world."

La Vinya de Navot, Yosef Avraam Papo, in Ladino.

10. Global Justice will be achieved when all nations, societies and human beings will adhere to the Golden Rule, which is the basis of ethics and justice.

"דעליך סני לחברך לא תעביד" (שבת לא א – הלל)

One should not treat others in ways that one would not like to be treated. (Shabat, 31:1), in Aramaic. In Judaism, Christianity, Islam, Confucionism, Buddhism, Hinduism, etc.

And some cosmopolitan quotes on business ethics:

"All truth passes through three stages. First, it is ridiculed. Second, it is violently opposed. Third, it's accepted as being self-evident." (Arthur Schopenhauer, 1788-1860, German)

"I've become rich, friendless and mean, and in America, that's as far as you can go." (Mr. Vandergelder, "Hello, Dolly!", American)

"The accomplice of a thief is his own enemy; He is put under oath and dare not testify." (The Bible, Proverbs, 29:24, Hebrew)

"In a too limpid water, there are no fishes." (Zen Proverb, Chinese)

"Obsequium amicos veritas odium parit" Readiness to oblige creates friends, frankness engenders hatred (Terence, Andrienne, I,1,68, Latin/Rome)

"The problem with being in the rat race is, even if you win, you're still a rat." (Lily Tomlin)

"Les vertus se perdent dans l'interet comme les fleuves se perdent dans la mer." Virtues get lost by personal interests like rivers that disappear into the sea. (La Rochefoucauld, French)

"Theories are like nets: only those who throw them, will fish." (Novalis, German)

ANALYSIS OF CORRUPTION PERCEPTIONS INDICES IN 2012-2014, 2005, 1996 AND 1995: TRANSPARENCY INTERNATIONAL'S RANKING OF ETHICS AND CORRUPTION IN THE WORLD

Each year countries are scored on how corrupt their public sectors are perceived to be. It is a combination of surveys and assessments of corruption, collected by a variety of reputable institutions. The CPI is the most widely used indicator of corruption worldwide. Corruption comprises illegal activities, which are deliberately hidden and only come to light through scandals, investigations or prosecutions. There is no meaningful way to assess absolute levels of corruption in countries or territories on the basis of hard empirical data. Capturing perceptions of corruption of those in a position to offer assessments of public sector corruption is the most reliable method of comparing relative corruption levels in countries.

Transparency International (TI) maintains that corruption is a major threat facing humanity, it destroys lives and communities and undermines countries and institutions. It generates popular anger that threatens to further destabilise societies and exacerbate violent conflicts. The Corruption Perception Index (CPI) scores countries on a scale from 0 – highly corrupt – to 100 – very clean. While no country has a perfect score, two-thirds of the countries score below 50, indicating a serious corruption problem. Corruption translates into human suffering, with poor families being extorted for bribes to see doctors or to get access to clean drinking water. It leads to failure in the delivery of basic services like education or health care. It derails the building of essential infrastructure, as corrupt leaders skim funds. Corruption amounts to a dirty tax, and the poor and most vulnerable are its primary victims. Governments need to integrate anti-corruption actions into all aspects of decision-making. They must prioritise better rules on lobbying and political financing, make public spending and contracting more transparent, and make public bodies more accountable. But corruption is not limited only to the public sectors, as examined in the surveys of TI. It spills over to all the segments of activities in the country, first of all to business, but also to the relations with all the stakeholders in society – customers, environment, employees, community, suppliers, shareholders and especially minority shareholders, creditors, all levels of society, the media, education, welfare, hospitals, schools, universities, culture, and so on. Those problems are the leitmotif in all the research, courses, books, lectures and articles of Dr. Jacques Cory, who was also a member of TI's Board in Israel, and were presented to the management of Transparency International in Berlin in 2010 (see detailed synopsis at the end of this section).

The Scandinavian countries - Denmark, Finland, Sweden and Norway, with New Zealand, Switzerland, Singapore, the Netherlands, Luxembourg, Canada and Australia are in most of the years among the 10-12 most ethical and least corrupt countries, scoring 80-90+. But those countries score also the best grades in most of the other data entries, thus proving that there is a direct causal connection between ethics, wealth, happiness, democracy, human development, quality of life, social progress, peace, competitiveness, and total freedom.

"Ethics Pays" analyses the performance in the most salient parameters of the 11 most ethical and least corrupt countries in the world, scoring consistently over the years between 80 and 90+ - "very clean", namely Denmark, New Zealand, Finland, Sweden, Norway, Switzerland, Singapore, Netherlands, Luxembourg, Canada and Australia. But right after them one can find Germany, Iceland and United Kingdom that have also scored in the past more than 80 but now they score less. We found common denominators and behavior of the ethical countries proving that "Ethics Pays" as they perform in general much better than the other countries. On the other hand the most corrupt countries score the worst results in almost all parameters: in

ascending order - Somalia, North Korea, Sudan, Afghanistan, South Sudan, Iraq, Turkmenistan, Uzbekistan, Libya, Eritrea. And the 10 following countries are: Yemen, Venezuela, Haiti, Guinea-Bissau, Angola, Syria, Burundi, Zimbabwe, Myanmar, Cambodia.

One can see how the most ethical and least corrupt countries score the highest ranks in most of the other parameters – Happiness based on real GDP per capita, healthy life expectancy, having someone to count on, perceived freedom to make life choices, freedom from corruption and generosity, HDI human development index based on education, literacy, life expectancy, standards of living and quality of life, Least Income Inequality (Gini Index) and Least Poverty, Quality of Life based on GDP per capita, life expectancy at birth, family life, political freedoms, job security – unemployment rate, climate, personal physical security ratings, community life, governance – ratings for corruption, gender equality in parliament seats, Freedom in the World, Economic Freedom and Press Freedom Indices, Democracy Index based on electoral process and pluralism, functioning of government, political participation, political culture, civil liberties, Social Progress Index based on 52 indicators of basic human needs, foundations of wellbeing and opportunity to progress, providing for the social and environmental needs of citizens, rather than economic factors, including ecosystem sustainability, health, wellness, shelter, sanitation, equity, personal freedom and personal safety; as well as purely Economic Indicators such as the efficiency parameter - highest GDP (PPP) per Hour Worked, lowest Unemployment Rates, best results in Wealth Indicators, etc. We have analyzed dozens of parameters, but we have not analyzed much more in order to focus only on the most salient parameters. However, it is worthwhile to mention that the most ethical countries score the best/lowest results also in other parameters, such as Life Expectancy at Birth, Maternal Mortality Rate, Infant Mortality Rate, people and society, economy, energy, communications, transportation and other important parameters as well.

The most ethical countries are located mostly in cold weathered Northern Europe - all the Scandinavian countries, even Iceland is ranked no. 12, all the Benelux countries: Luxembourg, the Netherlands, even Belgium is ranked no. 15, and Switzerland, or have mostly Northern/Anglo-Saxon European origins (Canada, New Zealand and Australia). The majority of their population has North/West Germanic ethnicity and languages (except Finland, but even Germany is ranked no. 12 and United Kingdom no. 14) and most of the population shares Protestant religions, but they have in many cases large religious minorities.

Singapore is an exception, located right near the Equator, a former UK colony with a deep British influence, with a majority of Chinese and minorities of Malaysians and Indians, and with a common language – English. However, China is ranked no. 100 in TI index, Malaysia – no. 50, and India – no. 85. The reason of Singapore's lack of corruption could be the leadership of its founder Lee Kuan Yew who lead and influenced Singapore since its inception, which could prove that ethical leadership is a very important indicator of ethics.

Even in the other most ethical countries ethnicity and religion are not the exclusive determinators - as Finns have no Germanic ethnicity and language but have a long legacy of social progressivism, in 1906 becoming the first nation in the world to give full suffrage to all adult citizens. French/Italian Switzerland, French Canada, and in Belgium (no. 15) the Walloons, as well as most of the non Anglo-Saxon immigrants to Australia and Canada, are not Germanic or Protestants. However, all peoples of those countries share the same ethical heritage and cultural beliefs, whether they are the descendants of the Vikings, Australian Greeks or Vietnamese (but Greece is ranked no. 69 and Vietnam – no. 119 in TI's index), Canadian Jews or Arabs (but Israel is ranked no. 37, Jordan - no. 55, Lebanon – no. 136, and Syria – no. 159), Swiss Italians (Italy is ranked no. 69), Dutch Indonesians (Indonesia is - no. 107), or in the case of the US (no. 17 in TI's index) – Mexicans, Russians or Haitians (Mexico - no. 103, Russia –136, Haiti – 161), proving that culture is a very dominant factor of ethics.

We analyze occasionally, the second tier countries, scoring 74-79, ranked 12-17/20 – mostly: Germany (12) - the largest Germanic country, Iceland (12) – the 5th Scandinavian country, United Kingdom (14) – the parent nation of the Anglo-Saxon countries, Belgium (15) – the 3rd Benelux country, Japan (15) – the largest Eastern capitalist country, influenced deeply after World War II by the US constitution and capitalist model, Barbados (17) – an Afro-Caribbean population, with the deepest English influence, Hong Kong (17) – a Chinese population with the deepest English influence, Ireland (17) – the 5th Anglo-Saxon-Celtic capitalist country among the most ethical countries, and finally the United States (17) – the largest Anglo-Saxon Protestant country, and the model of modern capitalism in the world.

If we try to find a common denominator for the most ethical countries it could be - countries of Germanic ethnicity (most of the population in Scandinavia, Benelux, Germany, and Switzerland), with Anglo-Saxon-Celtic origins (most of the existing or founding population of New Zealand, Canada, Australia, the United Kingdom, Ireland and the United States), with Anglo-Saxon capitalist influence (Singapore, Japan, Barbados, Hong-Kong), with a majority of protestant population in almost all those countries (except Singapore, Ireland Republic, and Japan). However, with substantial minorities from Latin, Slavic, African or Asian origins, with Catholic, Orthodox, Jews, Muslims and Eastern religions, but sharing the same ethical culture or influenced by ethical leaders as the founding fathers of the US or Lee Kuan Yew.

But what about the most corrupt countries, can we find for them also a common denominator that affects their ethics and cause them to have the worst scores in almost all the parameters? Who are those countries? The 10 most corrupt countries score 8 to 18 in TI's index, comparable to 80 to 90+ for the most ethical countries: 174. Somalia, North Korea, 173. Sudan, 172. Afghanistan, 171. South Sudan, 170. Iraq, 169. Turkmenistan, 166. Uzbekistan, 166. Libya, 166. Eritrea. What is common for all those countries? Most of them are Moslem countries, except South Sudan and North Korea (Eritrea is half Moslem). But we have to bear in mind that some Moslem Oil-Rich countries have a high ranking in TI's index – United Arab Emirates – 25, Qatar – 26. All of them have totalitarian regimes and limited civil rights, although some of them as Iraq and Afghanistan made attempts to be democratic. This is true also for the next 10 most corrupt countries (scoring 19-21). Most of them have made wars or suffered from civil unrest recently, like Iraq, Afghanistan, Sudan, Somalia, South Sudan, Syria, Libya, Yemen. All of them are very poor countries, most of them in Africa and some of them in Asia and Latin America. North Korea spends huge amounts for its defense and Venezuela is very generous towards communist regimes like Cuba. They suffer from the worst quality of life in the world, worst social progress and worst economic performance.

An important factor of analysis is the analysis over the years. We have chosen to compare the ranking of the most ethical countries, less ethical and most corrupt in 1995 – the first year of the Corruption Perception Index of Transparency International, with 41 countries surveyed, 1996 – the second year with 54 countries, and 2005 – the 11th year with 159 countries surveyed. We have analyzed above the ranking in 2014, the most recent results available in this book, but as we have also in the table the scoring in the years 2012, 2013 and 2014 (with 175 countries), we can compare the changes occurring in the last three years. In those years the scoring of the 25 most ethical countries hasn't changed much (more than 3 points in 3 years) except for Australia, UK, Ireland. We see it all over the period of the index – 20 years – that the ranking of the most ethical and corrupt countries haven't changed much and especially not within the brackets of the 10 and 20 most ethical countries as well as the most corrupt states.

In the period of the 3 years 2012-2014 the few material changes in the scoring of the countries were as follows: a deterioration of 7 points in Eritrea, 6 points in Syria, Guinea-Bissau, 5 points in Australia, Spain, Gambia, Timor-Leste, 4 points in Rwanda, Turkey, Liberia, Malawi, Tanzania, Madagascar, Yemen, an improvement of 4 points in UK, Lithuania,

Slovakia, Lesotho, Philippines, Laos, Afghanistan, 5 points in Ireland, Estonia, Saint Vincent and the Grenadines, Egypt, Saudi Arabia, 6 points in Latvia, Swaziland, Myanmar, 7 (!) points in Greece, Senegal. Overall, if we don't count small changes of 1, 2 or 3 grades out of 100, there was a deterioration of 67 points in 2012-2014 and an improvement of 85 points, or a net improvement of 18 points for 175 states in three years, this isn't much but perhaps it shows a slight improvement in the fight against corruption over the years. One can be optimistic to find that corrupt countries as Greece, Myanmar, Egypt and Saudi Arabia have become more ethical over the years, and that former communist countries, as Latvia, Estonia, Lithuania, Slovakia, have become more ethical, as well as African countries such as Senegal, Swaziland, Lesotho, and Asian countries as Afghanistan, Philippines, Laos. On the other hand there was a sharp deterioration in ethics in very corrupt countries as Eritrea, Syria, Guinea-Bissau, Yemen, Tanzania, Madagascar, but also in ethical countries as Australia and Spain.

It is amazing to find that there was no change in the 10 most ethical countries over the years: In 1995 – New Zealand, Denmark, Singapore, Finland, Canada, Sweden, Australia, Switzerland, Netherlands, Norway – exactly like in 2014, twenty years after, bearing in mind that in 1995 Luxembourg was examined together with Belgium and not separately as in 2014. And who are in the first 10 places in 1996? – New Zealand, Denmark, Sweden, Finland, Canada, Norway, Singapore, Switzerland, Netherlands, Australia. Exactly as in 1995 and 2014. And what happens in 2005, ten years after the first survey? Here we have a small surprise – Iceland in no. 1 with a fantastic score of 9.7, *sic transit gloria mundi* – 3 years later Iceland was involved in one of the worst unethical banking scandals of the Great Recession, and was ranked in 2012 in the 11th rank, excellent ranking but not no. 1 as a few years before, in 2013 – 12 and in 2014 – 12. But who comes just after Iceland? The same members of the exclusive club as in all the previous years: Finland, New Zealand, Denmark, Singapore, Sweden, Switzerland, Norway, Australia, Austria, Netherlands, United Kingdom, Luxembourg, Canada. The 11 most ethical countries of 2014 are here ranked from no. 2 to 14. And in 2012 – Denmark, Finland, New Zealand, Sweden, Singapore, Switzerland, Australia, Norway, Canada, Netherlands, Iceland, Luxembourg. Only a slight change: Luxembourg is here no. 12 while in 2014 Iceland is ranked no. 12 and not no. 11 as in 2012. But in 2013 we find the same results as in 2013 (but not in the same exact ranking within the 11 most ethical countries in 2014): Denmark, New Zealand, Finland, Sweden, Norway, Singapore, Switzerland, Netherlands, Australia, Canada, Luxembourg. All is the same in an ethical front!

The same similarity can be found as well in the next ethical countries up to no. 20 and even beyond a few rankings: in 1995 – Ireland, UK, Germany, Chile, USA, Austria, Hong Kong, France, Belgium/Luxembourg, Japan. Iceland and Barbados were not surveyed, and Chile, Austria and France are even in 2014 very close to no. 20. In 1996 – Ireland, UK, Germany, Israel, USA, Austria, Japan, Hong Kong, France, Belgium. In 1996 we find the same results in the 20 most ethical countries as in 1995 and as in 2014, but with one exception – Israel, ranked here no. 14 with a score of 7.71. Here we can say even more *sic transit gloria mundi*, as there was a huge deterioration in Israel ranking from no. 14 in 1996 to no. 37 in 2014, with the very low score of 60 instead of 7.71. Israel has become a much more corrupt country in 18 years, going down 23 grades, perhaps the most drastic negative change in TI's surveys.

In 2005 we find in the ranks 12-22: United Kingdom, Luxembourg, Canada, Hong Kong, Germany, USA, France, Belgium, Ireland, Chile, Japan. Exactly the same countries as in the previous and following years. In 2012 – after Iceland in no. 11 and Luxembourg in no. 12, Germany, Hong Kong, Barbados, Belgium, Japan, United Kingdom, United States, Chile (and Ireland in no. 25, due to the problems it had in the Great Recession). In 2013 – Germany, Iceland, United Kingdom, Barbados, Belgium, Hong Kong, Japan, United States, Uruguay, Ireland (in no. 21). So, in all those years as in 2014 we find the same countries in the 20 most ethical countries, with minor changes within the ranks in the Big 20, as in Iceland and Ireland.

However, if we analyze the score of the first 10/11 ethical countries we find in 1995: 9.55-8.61, 1996: 9.43 – 8.60. 2005: 9.7 – 8.6, 2012: 90 – 82, 2013: 91 – 80, 2014: 92 – 80. The scores are much lower over the years, but the issue is too complex to be analyzed in this book. In the 11/12-20 countries the scores were in 1995: 8.57 – 6.72, 1996: 8.45 – 6.84, 2005: 8.6 – 7.4, 2012: 80 – 72, 2013: 78 – 73, 2014: 79– 74. The gaps have narrowed over the years because there are now much more countries in the survey: 175 instead of 41-54, 20 years ago.

The most corrupt countries remained almost the same, though in the first years of TI's index most of them were not surveyed. In 1995 the most corrupt countries (in a total of 41 states) were Greece with a score of 4.04, Colombia, Mexico, Italy, Thailand, India, Philippines, Brazil, Venezuela, Pakistan, China, Indonesia with a score of 1.94. In 1996: Italy with a score of 3.42, Argentina, Bolivia, Thailand, Mexico, Ecuador, Brazil, Egypt, Colombia, Uganda, Philippines, Indonesia, India, Russia, Venezuela, Cameroon, China, Bangladesh, Kenya, Pakistan, Nigeria with a score of 0.69. In 2005: Burundi with a score of 2.3, Cambodia, Republic of the Congo, Georgia, Kyrgyzstan, Papua New Guinea, Venezuela, Azerbaijan, Cameroon, Ethiopia, Indonesia, Iraq, Liberia, Uzbekistan, Democratic Republic of the Congo, Kenya, Pakistan, Paraguay, Somalia, Sudan, Tajikistan, Angola, Cote d'Ivoire, Equatorial Guinea, Nigeria, Haiti, Myanmar, Turkmenistan, Bangladesh, Chad with a score of 1.7. There were some changes over the years: Afghanistan has become much more corrupt, and so are Libya, Syria, Eritrea and so on, while Bangladesh is less corrupt, and so are Georgia, Indonesia, Cameroon, Liberia, etc. There is therefore hope for improvement over the years.

All the surveyed countries out of the top 20 most ethical countries have the lowest percentage of paid bribes in the world - 1% to 7% - in the first 21 ranks of the Barometer: Australia, Denmark, Finland, Japan, Canada, New Zealand, Norway, Belgium, United Kingdom, Switzerland, United States. No mention of the reasons for not surveying the other top 20 countries was mentioned but from other sources they have probably also one of the lowest ranks of bribery and corruption: Sweden, Singapore, Netherlands, Luxembourg, Germany, Iceland, Ireland, Hong Kong, Barbados. This is another proof that Ethics Pays – in wealth and quality of life – but not in bribes! The other countries with the lowest % of bribes – up to 10% - are mostly ethical and quite ethical: Spain (TI – 37), South Korea – 43, Malaysia – 50, Maldives, Portugal – 31, Uruguay – 21, Croatia – 61 (quite corrupt), Georgia – 50 (yet, it has the highest rate of shadow economy), Italy – 69 (quite corrupt), Estonia – 26, Slovenia – 39, Bulgaria – 69 (quite corrupt) and Chile – 21.

In the first 24 countries paying bribes of 10% or less – we find all the most ethical and most of the ethical countries surveyed with a few exceptions of 3 quite corrupt countries but no corrupt or very corrupt countries. It shouldn't be too surprising, as paying bribes is per se not ethical and one expects to find that the most ethical countries do not pay bribes. In the following ranks of 20 countries paying bribes – up to 27% of the population - one can find a mixture of quite ethical, quite corrupt and up to very corrupt countries. As we have mentioned before that the rule that ethics pays is mostly true in the extremes of the 20 most ethical/20 most corrupt countries, this barometer shows the same. 25. El Salvador (TI – 80), 25. Hungary – 47, 25. Israel – 37, 25. Jamaica – 85, 25. Philippines – 85, all of them with 12% paying bribes. However, the percentage of people paying bribes increases drastically in most corrupt and very corrupt countries as Papua New Guinea and Venezuela (27%), Iraq, Pakistan, Madagascar, Ukraine, and inexorably we find that the 20 countries with the highest percentage of people paying bribes – 44%-84% - are in most of the cases also the most corrupt countries in the world – Kyrgyzstan, Afghanistan, Democratic Republic of the Congo, Cambodia, Cameroon, Libya, Uganda, Zimbabwe, Kenya, Yemen, Nigeria, but in some cases also "just" corrupt countries as Liberia, Mozambique, Senegal, India, Morocco, South Africa, Ghana, Morocco, Tanzania. So, corruption is heavily linked to paying bribes.

THE RISE AND FALL OF BUSINESS ETHICS FOLLOWING THE GREAT RECESSION OF 2007/10

King Solomon, the wisest man in history, said "Don't be right often". And indeed, the business world after The Great Recession of 2007-2010 is not willing to forgive those who were right in their forecast, who saw the catastrophe approaching and who now tell everybody "Look, we were right!" In the last decade, there were a few academics and businessmen who dared challenging the consensus of vox populi, the alchemy and euphoria of those who made gold out of subprime assets, and who forecasted that the markets will crash because of the excessive leverage, risk and overconfidence that no one would dare to harm those who are too big to fail. Warning lights could be seen from the "remote" times of the junk bonds collapse, the Asian, Latin American, Russian insolvency, the burst of the dot-com bubble, the corporate scandals and the subsequent meteoric rise of the stock markets which was not sustainable.

Among the few who dared to oppose the prevailing neoliberal laissez-faire views was Joseph Stiglitz who did it very bravely in his books, articles, lectures and videos, who advocated a Third Way approach, with tighter regulation and who didn't believe in trickle-down economics and the Invisible Hand. He saw instead a greedy hand getting richer and richer, with the tacit cooperation of the neoliberal regimes in the U.S. and other Western economies.

When the Great Recession of 2007/10 occurred, ethicists and whistleblowers had a short-lived epiphany. Most of politicians, governments, international organizations, businessmen and faculties admitted being wrong and admitted that from now on they will act conscientiously, will devote all the time needed for business ethics courses, will work with lower leverage and more respect to other people's money, will increase regulation and not maximize profits with unfettered risk at the expense of the interests of the stakeholders. But following the trillions dollars bailouts and the miraculous recovery of the stock markets due to zero interest rates, none of the culprits was held responsible.

Lehman's Dick Fuld is still active on the stock exchange market, LTCM's Myron Scholes is still the chairman of an Advisers company, and our old friend Drexel's Milken is a well-known philanthropist and Chairman of the Milken Foundation. Only poor Bernie Madoff was sentenced to 150 years in prison, but he was the only one indicted in the 65 billion fraud, or even on the Recession's quasi-frauds, a superman!

The Titanic was rescued at the last moment thanks to Hank Paulson and to the fact that global warming has thawed the icebergs in her route. The one and only Warren Buffet who called the derivatives a weapon of mass destruction buys Goldman Sachs's shares on the cheap instead of investing in clean technology, and the hero of the day is John Paulson who speculated on the downturn and won billions. Even if some regulation was enacted, we can bet that neo-Enron's wizards will find a way to circumvent it as they did with Sarbanes-Oxley Act that proved totally inefficient in the last Crisis.

All is legal, crooks continue to donate money to politicians and to charities, and we, the fools, continue to invest in the stock exchange in unethical companies headed by unscrupulous businessmen, who will scheme our pension funds again and again, ad infinitum. The heavy smokers, who recovered miraculously from lung cancer, are smoking even more than in the past, since they know that nothing will happen to them, and if worse comes to worse, some minority shareholders with a victim's syndrome will donate one of their lungs (or even two,

why not?) to them in order to enable them to catch their breath in the toxic assets environment where they breathe.

Inequality has reached an unprecedented level, unemployment is still very high, and the Economic Whirl, which has started twenty years ago with damages of billions, has reached now damages of trillions. We are not far from a Doomsday Depression as we need to increase only by a factor of 10 in order to reach damages of tens of trillions, the world economy is only \$54 trillions, bringing about the collapse of the world's economy. When we reach this level, even maverick neoliberal economists will not be able to rescue us or to bailout their friends on Wall Street. In the meantime, they have sterilized every opponent, business ethics courses were eliminated or cut down drastically, as the universities don't have funds because of the Crisis or Madoff, or both. When they teach ethics the students learn about Aristotle, Kant or Adam Smith, but not about the Crisis and its causes which are mainly ethical. In corporations and banks no ethical screening for executives is practiced, and when we have now and then a Chief Compliance Officer, it is mostly the Legal Counsel who advises the corporate how to evade paying taxes legally, how to pollute the environment externalizing the costs legally, how to wrong minority shareholders legally and prevent labor's rights legally.

Yet, the ethicists were promoted, they are no longer hallucinated Don Quixotes, they are now the Enemies of the People, and everything is permitted to discredit their previsions. Instead of teaching business ethics courses of 50, 100 or 150 hours at the universities, the faculties continue to teach irrelevant quantitative theories that were proven wrong now, as with LTCM, and they invite once in a while Nassim Taleb to tell them fairy tales about Black Swans. It sounds nice but they wouldn't dare to invite Daniel Kahneman to teach about irrational economics. Economics is a science, prices of shares can be predicted, we can hedge them with CDS, we can speculate on Lehman's going bankrupt, with derivatives, shorts, put options, because if economics is not a science how would Scholes, Friedman and Von Hayek get a Nobel Prize? We are now like the Good Soldier Shweik at six o'clock after the First World War. We don't pay attention to Winston Churchill who is a grouchy old bore, to Bertolt Brecht's Threepenny Opera, to Keynes' theories.

We live in the roaring twenties, with exiting new technologies, no regulation, financial engineering and unshakable optimism. The Economic Whirl will not deter us, illegitimi non carborundum, we have marginalized Joseph Stiglitz and Naomi Klein, and have managed to surround presidents and prime ministers with Wall Street's and equivalents old boys. We are the new Freemasons and our moral and metaphysical ideals, our new Supreme Being, are money, greed, maximization of profits, unfettered capitalism, unlimited risk, CBOs, CDOs, CLOs, CMBS, CMOs, CDS, LTCM, S&Ls, RMBS, CMBS, OPEC, NASDAQ (and good old Bernie, its Chairman), SEC (who?), TARP (shock therapy to the suckers), Fannie Mae & Mae West, Freddie Mac & McDonald's.

But it is not too late, we may have lost an eye and a tooth (not ours of course, but of the taxpayers, as we don't pay taxes, it is against our beliefs), we have another eye and plenty of teeth, maybe Bear Stearns and Lehman Brothers were drowned in the tsunami, but the other banks with the bailout are stronger than ever. Main Street is recovering; we have time for a new beginning with business ethics, social responsibility and sustainability as a cornerstone. It is the only guarantee for a full long term recovery, with minimal leverage, low risk, living according to our means, humane capitalism, effective regulation and optimal profits taking into consideration the interests of all the stakeholders, including customers, suppliers, employees, creditors, minority shareholders, society and the environment. It depends on us to make the change, as the power is with the stakeholders, not with the tycoons and the politicians. Change will come from those who are not willing to be wronged anymore, who don't suffer from the victim's syndrome, who learned the lesson, who desire to live!

THE PRINCIPLES OF BUSINESS AND ETHICS IN THE ECONOMIC WORLD TOWARDS 2020

1. Companies should see profitability as a viability precondition and not as their only reason for existence, as corporations also employ people, sell products, and contribute to society.
2. The mantra of maximization of profits should be discarded, as it necessarily causes maximization of risks and wrongdoing of stakeholders: employees, customers, community and the ecology.
3. Financial moderation should prevail, with a balanced leverage (not 30:1 as in Lehman Brothers), sufficient equity, low indebtedness, a positive cash flow, integrity of the financial management, even if it is at the expense of maximizing profitability, growth and valuation.
4. Financial reports should be accurate and transparent and instead of spending tens of millions in order to circumvent the Sarbanes-Oxley Act, companies should spend millions to be ethical.
5. Lawyers who assist companies to evade taxes "lawfully" would be unemployed, as all companies would pay the full taxes, after being convinced that it is the only way to maintain law and order, eradicate crime and to fund defense, education, health and infrastructure equitably.
6. All pension funds should cease to invest in the stock exchange, no longer risking pensions, and minority shareholders should invest only in ethical funds and ethical companies.
7. Independent directors should be really independent and should ensure the stakeholders' rights.
8. An Institute of Ethics should be established, giving ethical ratings to companies, controlling shareholders and executives, and the management should have an impeccable ethical record, preventing the collapse of AAA ethical companies due to unethical conduct.
9. The internet would become the ultimate ethical vehicle, ensuring full transparency, preventing the use of insider information and enabling open communication between all stakeholders.
10. Cooperation, equilibrium and harmony would replace the principles of cut-throat competition and street fighting, having the killer instinct and adopting war tactics.
11. Companies should not compete in adopting unbridled marketing campaigns, deceptive advertising, deceiving customers, but should compete on who gives better service and products at fair prices, without putting "stumbling blocks" before the blind subprime customers.
12. Our examples of model businessmen would be Warren Buffett, Jerry Greenfield and Paul Hawken, and not Ken Lay and the executives of Lehman Brothers, Bear Stearns and AIG.
13. Society would not judge people by the size of their wallets but by the greatness of their minds.
14. The ideal manager should lead his company in an authoritative, democratic and humane approach, and not be inconsiderate, brutal and lacking in sensitivity.
15. We should prevent sexual harassment, race, gender, age and other discrimination, nepotism, and all workers should be treated equitably and recruited with ethical screening.
16. The ratio between the highest and lowest salaries in a company should not exceed 30:1.

17. The environment in our cities would be as good as in Copenhagen and not as bad as in Naples, and petrochemical companies would invest in preventive measures as in the Netherlands.
18. Our country would be rated among the ten most ethical countries in the Transparency International Corruption Perception Index, our model would be Finland and not Nigeria, and those who enforce the ethical laws would not cross the lines to work for those who infringe upon them.
19. Companies and tycoons should not perceive corporate social responsibility as the donations of one percent of profits being the essence of ethics, but should earn the other 99% ethically.
20. Government would not be neo-liberal or social democratic but neo-social, adopting the "third way" of Joseph Stiglitz, with a balanced equilibrium between free market and regulation.
21. Perception of success would not be living on a property of \$125 million but on a modest property, like Warren Buffett, known for his personal frugality despite his immense wealth.
22. The model of a politician would be Mahatma Gandhi, practitioner of non-violence, truth, integrity, austerity, simplicity and peace, as opposed to many corrupt politicians of today.
23. The excessive ties between government and business would be loosened, politicians would not be responsible to tycoons and their lobbies but to the people and would be funded by them. Civil servants should not be employed by the tycoons after quitting their jobs, putting their motives in doubt.
24. Milton Friedman's vision would be achieved - that companies should not invest in social responsibility and the policy of the neo-liberals would be implemented with minimum regulation, because if companies are ethical, there will be no need for charity or regulation.
25. Society would not worship bankrupt businessmen who outsmarted their creditors, tax evaders who conned the government, and controlling shareholders who wronged minority shareholders, but nerds who pay their taxes, behave ethically and repay their debts.
26. White-collar criminals should be sentenced to 20 years imprisonment, without plead bargains, indirect or direct bribes, and judges should not be lenient toward bankers, tycoons and corrupt politicians, who are usually represented by the best lawyers.
27. Society would ostracize those who withhold payments to suppliers and employees, those who employ people without providing them with social benefits, and those who prevent unionizing aimed at improving working conditions.
28. Society should encourage and reward whistleblowers who warn against corruption, wrongdoing to stakeholders and ethical criminals.
29. Our country would have minimal social gaps and would rank close to Sweden, with 50% of its population in the middle class and not 50% of the wealth owned by the richest 1%, since democracy is not voting every few years, but having equity, welfare and equal opportunities.
30. We should take our fate in our own hands, acting lawfully and ethically but decisively, investing only in ethical companies, working only in ethical companies, buying only from ethical companies and welcoming only ethical and sustainable companies into our communities.
31. We should not aspire to be creative capitalists or creative accountants, but to be creative in our R&D in high tech, green energy and low tech, with holistic ethical strategic planning.
32. Quality and excellence should be the cornerstones of a company's activities, by adhering to specifications and standards, without jeopardizing quality and endangering people's lives.

33. Ethical standards, codes and assimilation would not be eyewash but the basics of a company.

34. Tenders would not be bent, positions would not be promised to the boys, and lawsuits would not drag on, in an economy with minimal red tape and an ethical environment and infrastructure.

35. We should return to basics: obeying the Golden Rule by not doing to others what we do not want to be done to us, acting in equity, moderation and equilibrium; the Categorical Imperative with its moral obligations should prevail, concluding in an All My Sons Credo.

36. The significant progress that has happened in the last decades in consumerism, quality, health, education and democracy would also be expanded to ethics, social responsibility, corporate governance and sustainability towards the year 2020, if we wish to preserve life.

We can draw the lessons for the future of capitalism and the obvious necessary conclusions which are based and substantiated by the events, but are regrouped in the building blocks which are the preconditions for the future of capitalism in a sustainable society, namely:

- * what is the raison d'être of the company * ethical leadership
- * low leverage and low risk with other people's money
- * discarding maximization of profits
- * financial moderation * transparency * adequate regulation
- * new mission of auditors and lawyers
- * changing the attitude of society
- * cooperation instead of cut-throat conduct
- * establishing the Institute of Ethics
- * electing truly independent directors
- * bridling of derivatives to be functional rather than speculative
- * analyzing long term Treasury Bills return on investment versus Dow Jones Index
- * pension funds investing only in T-Bills
- * full disclosure in financial reports and prospectuses
- * heavy penalties for fraud and tax evasion
- * adequate ratio between highest and lowest salaries
- * corporate social responsibility, environment and sustainability
- * ethics, ethical strategic planning, screening of management, assimilating ethical standards
- * replacing neo liberal policies by humane capitalism
- * limiting government and business influence * encouraging whistleblowers
- * minimal social gaps and enlarging the middle class
- * activist conduct of stakeholders
- * Main Street creativity instead of financial creativity
- * obeying the Golden Rule * model citizenship * progressive taxation
- * abolishing investment in tax heavens and legal but unethical tax evasion
- * living within your means with minimal credit and adequate savings
- * drawing lessons from the Scandinavian Capitalism * eliminating "soft" corruption
- * paying very high salaries to politicians and civil servants
- * prohibiting crossing between public and private careers
- * a new balanced approach between unbridled capitalism and socialism
- * 90% taxation on excessive compensation
- * taking into consideration irrational economics
- * restraining contributions to politicians, political parties and lobbying
- * eliminating bailouts to "too big to fail" corporations
- * restraining monopolies, cartels, large multinationals and banks
- * ensuring an adequate return on investment for savings regardless of the Fed's policy
- * devising from scratch a holistic sustainable economy doing justice to people, not to tycoons

DETAILS ON JACQUES CORY'S WORKS – BOOKS, eBooks, ACADEMIC, NOVEL, PLAYS, ESSAYS, ARTICLES, LANGUAGES, BUSINESS...

PUBLICATION OF BOOKS: 10

1. [BUSINESS ETHICS: THE ETHICAL REVOLUTION OF MINORITY SHAREHOLDERS](#)

Kluwer Academic Publishers – 2001 – hard cover, First Springer Science+Business Media, Inc. – 2005 – soft cover, and in subsequent years additional soft cover and eBook editions. ISBN - hard cover 0-7923-7300-6, 9780792373001, soft cover 0-387-23040-8, 9780387230405, eBook 0387232311, 9780387232317, held by [700+ libraries worldwide](#).

The first published academic book in the world on business ethics to minority shareholders. A pioneer research, based on case studies of U.S., French & Israeli companies and on the author's extensive business experience, with a modern approach on activism in business ethics. The book found the rules that govern unethical conduct towards minority shareholders, which were validated by the Enron, WorldCom and corporate scandals after the publication of the book. You can read extracts, details, purchasing, and reviews of the English book on [Cory's website in Books](#).

2. [ACTIVIST BUSINESS ETHICS](#)

Kluwer Academic Publishers – 2002 - hard cover, First Springer Science+Business Media, Inc. – 2005 – soft cover, and in subsequent years additional soft cover and eBook editions. ISBN - hard cover 0-7923-7566-1, 9780792375661, soft cover 0-387-22848-9, 9780387228488, eBook – 0387229140, 9780387229140, held by [1000+ libraries worldwide](#).

Activist Business Ethics is an academic book in English quoted on Wikipedia and many other websites, and several times in the entry "Business Ethics" of Wikipedia, is recommended in Wikipedia and Answers.com for "Further Reading", and is treated as a standard text/source book in Talk: Business Ethics in Wikipedia. The book examines international aspects, business ethics in the religions, psychological and sociological aspects of business ethics, ethical and democratic evolution, the personification of stakeholders, the predominance of values & ethics for CEOs, & the inefficient safeguards of the stakeholders' interests. The book presents new vehicles for the safeguard of those interests, such as the Internet, Transparency, Ethical Funds and Activist Associations, and future activist vehicles, such as the Supervision Board and the Institute of Ethics. You can read extracts, details, purchasing, and reviews of the book on [Cory's website in Books](#).

3. [BUSINESS ETHICS FOR A SUSTAINABLE SOCIETY: CONQUERING THE CORPORATE FRANKENSTEIN](#)

The Edwin Mellen Press – 2009 hard cover, 2010 soft cover. ISBN – hard cover 0-7734-3848-3, 9780773438484, soft cover- 0-7799-1291-8, 9780779912919.

The academic book in English is a pioneering book on business ethics, social responsibility, sustainability, corporate governance and globalization. It covers the three main facets of those subjects: the theoretical with 11 chapters on the essence of ethics and sustainability in the context of the Economic Whirl and the ethical credo of the author, the empirical with 20 case studies written mostly as short and compelling stories on ethical and corporate governance dilemmas in international business, and the emotional with the analysis of dozens of films, plays, novels - masterpieces on those subjects. You can read extracts, details, purchasing, and reviews of the book on [Cory's website in Books](#).

4. [SELECTED ISSUES IN BUSINESS ETHICS AND SOCIAL RESPONSIBILITY](#)

סוגיות נבחרות באתיקה עסקית ובאחריות חברתית מאת יעקב קורי

SUGYOT NIVHAROT BE-ETIKAH 'ISKIT UVE-AHRAYUT HEVRATIT

The Hebrew University Magnes Press – 2008 soft cover, and subsequently eBook edition. ISBN – 978-965-493-355-1, 9654933551

The academic book "Selected Issues in Business Ethics and Social Responsibility" in Hebrew is unique in the sense that it comprises theoretical chapters, case studies that are based on the large business experience and the academic research of the author, and the analysis of films, plays, documentaries and novels - masterpieces on business ethics. The parts of the book focus on the ethical facets of leadership, integrity, whistleblowers, corporate governance, stock market, banking, government and business, corruption and bribes, wrongdoing of stakeholders, trust, transparency, decency, sustainability, social responsibility, activism, environment, globalization, international aspects and business ethics in Israel. You can read extracts, details, purchasing, and reviews of the book on [Cory's website in Books](#).

5. [L'ETHIQUE DES AFFAIRES ET LES ACTIONNAIRES MINORITAIRES: DES VOIES NOUVELLES POUR SAUVEGARDER LES INTERETS DES ACTIONNAIRES MINORITAIRES](#)

BUSINESS ETHICS & THE MINORITY SHAREHOLDERS: NEW WAYS FOR SAFEGUARDING THE INTERESTS OF THE MINORITY SHAREHOLDERS. Editions Universitaires Europeennes – ISBN – 978-3-8417-9771-1, 3841797717. Sudwestdeutscher Verlag fur Hochschulschriften GmbH & Co. KG, 2012, soft cover.

Le livre examine le contexte actuel de l'éthique des affaires envers les actionnaires minoritaires, et propose des voies nouvelles. Il traite successivement de la nécessité de mener une recherche pionnière ; de l'intérêt d'une recherche qualitative et des études de cas ; de la légitimité de la recherche littéraire dans le cadre d'un livre académique ; des règles concluant le livre; de l'analyse comparative de l'affaire Enron et du livre. Le livre montre comment les mécanismes ou instances traditionnels visant à garantir les droits des actionnaires minoritaires; à savoir le système légal, les actions collectives, les dirigeants des entreprises, les membres des conseils d'administration, les administrateurs indépendants, l'autorité de tutelle des marchés boursiers, les auditeurs, les analystes, les soumissionnaires et la presse; n'apportent pas souvent une protection suffisante aux actionnaires minoritaires. You can read extracts, details, purchasing, and reviews of the French academic book on [Cory's website in Books](#).

6. [L'ETHIQUE DES AFFAIRES ET LES ACTIONNAIRES MINORITAIRES](#)

BUSINESS ETHICS AND THE MINORITY SHAREHOLDERS

Thèse de doctorat en Sciences de gestion sous la direction de Yvon Pesqueux, soutenue en 2004 à CNAM, Paris, France. PhD dissertation on Business Ethics, 2004, at the libraries of CNAM Paris and ANRT Grenoble, France, as well as at the library of the University of Haifa, Israel.

The French thesis by publications, Business ethics and the minority shareholders, is based on two books by Jacques Cory that were published in 2001 by Kluwer Academic Publishers in Boston: *Activist Business Ethics* and *Business Ethics: the ethical revolution of minority shareholders*. The dissertation examines the actual context of business ethics towards minority shareholders, the new vehicles to safeguard their rights, expands on the necessity to conduct a pioneer research, the methodology of the publications, the qualitative research, the case studies, the legitimacy of literary research as part of an academic research, the rules that conclude the books, a comparative analysis of Enron and the publications, describes in detail the basis of the bibliographical research and ends with the repercussions of the thesis on future research. You can read extracts and reviews of the thesis/dissertation/academic book in French on [Cory's website in Books](#).

7. [BEWARE OF GREEKS' PRESENTS](#)

הישמרו מדורון יוני מאת יעקב קורי

HISHAMRU MI-DORON YEVANI – NOVEL IN HEBREW

Kedem Publishing, Sidrat Keshet ha-Mizrah, 2001, soft cover.

ISBN – 965-7103-11-8, 9789657103111.

The Hebrew novel “Beware of Greeks’ Presents” describes in a trenchant way the corruption in the business world, as only a businessman who knows the reality from personal knowledge can describe. This is the basis of the book’s originality, that is very convincing by its authenticity and by the message it conveys about the future of society in the new Millennium, a message of despair mixed with some hope. The protagonists of the book are Uly (Ulysses) and Nelly (Penelope) Doron, an Israeli couple, who is not ready to succumb to the new norms and pays the full price for that, followed by the betrayal of their best friends. Their ordeal is related as a modern Odyssey, as the heroes are from Greek origin and are compared to those of Homer. You can read extracts, details, purchasing, and reviews of the book: in English on [Cory's website in Books](#), and in [Hebrew](#), and watch a film of two hours on the launching of the book in 2001.

8. [LE CHOIX DE NELLY](#)

NELLY'S CHOICE - BEHIRATA SHEL NELLY

[בחירתה של נלי](#) מאת יעקב קורי ועמליה אייל

A play in French by Jacques Cory and Amalia Eyal, with an introduction and review by Joshua Sobol, translated from the Hebrew play by Saskia Cohen, the French text was edited by Jacques Cory.

Edilivre, 2012, soft cover and eBook editions

ISBN – 978-2-332-50663-4 soft cover, 9782332506641 eBook

The play in Hebrew has not been published yet in a printed version, but it can be found at the library of the University of Haifa, the text of the play and the music of the play are – [on Cory's website](#), and reading of the play was performed at the Hebrew University of Jerusalem on July 30, 2008.

La pièce *Le Choix de Nelly* décrit d'une façon incisive la corruption qui règne au sein du monde des affaires, comme seul un homme d'affaires qui connaît personnellement la réalité peut le faire. Le thème de la corruption du monde des affaires, en particulier des méfaits commis à l'encontre des actionnaires minoritaires, n'a pas encore été étudié de façon adéquate dans la littérature contemporaine, et il n'existe presque pas de livres écrits par des hommes d'affaires sur ce sujet. La pièce originale et convaincante transmet un message sur l'avenir de la société moderne en ce siècle - un message de désespoir et d'espérance mêlés. La pièce aborde des problèmes tels que la corruption du monde des affaires, le racisme, la libération de la femme, l'amour et la trahison. You can read extracts, details, purchasing, and reviews of the French play: in French and in English on [Cory's website in Books](#), and in [Hebrew](#), as well as the music of the play – the list and the audio.

9. ESSAY: UNE MANIÈRE ORIGINALE D'ENSEIGNER LA RSE – IN THE BOOK: [LA RSE](#) – LA RESPONSABILITE SOCIALE DES ENTREPRISES: THEORIES ET PRATIQUES BY FRANCOIS LEPINEUX, JEAN-JACQUES ROSE, CAROLE BONANNI, SARAH HUDSON

ESSAY - AN ORIGINAL METHODOLOGY FOR TEACHING CSR – IN THE BOOK: THE CSR – THE CORPORATE SOCIAL RESPONSIBILITY: THEORIES AND PRACTISES – IN FRENCH

Dunod Edition, 2010, soft cover and eBook editions. ISBN – 978-2-10-052648-2, 2100526480 soft cover, 9782100526482, 2100526480 eBook

La responsabilité sociale des entreprises (RSE) est un concept dans lequel les entreprises intègrent les préoccupations sociales, environnementales et économiques dans leurs activités et dans leurs interactions avec leurs parties prenantes. Cet ouvrage est le premier manuel de référence en français consacré à la RSE. Il présente les origines et le développement progressif de ce concept, puis montre comment la RSE se décline dans les différentes disciplines des sciences de gestion, et dans les différentes fonctions des entreprises. Enfin, il met l'accent sur les nouveaux types de gouvernance avec la RSE. L'ouvrage propose une approche interdisciplinaire (sciences de gestion, sociologie, sciences politiques...) et une orientation internationale (par les exemples choisis). Il contient des entretiens avec des spécialistes, tel Jacques Cory d'Israël. The French essay of Cory can be read in French on [Cory's website in Articles](#), and in a [Hebrew version](#) of it.

10. ESSAY: IN THE NAME OF CITIZENS, BUSINESS OR OFFICIALS? (ON SOCIAL AND ECONOMIC JUSTICE) BY ERAN VIGODA-GADOT AND JACQUES CORY – IN THE BOOK: [PUBLIC RESPONSIBILITY IN ISRAEL](#), EDITED BY RAPHAEL COHEN-ALMAGOR, ORI ARBEL-GANZ, ASA KASHER

מסה: בשם האזרחים, העסקים או העסקנים? הארות על האחריות הציבורית של הממשל והמנהל הציבורי, מאת ערן ויגודה ויעקב קורי, בספר: אחריות ציבורית בישראל, עורכים: רפאל כהן-אלמגור, אורי ארבל-גנץ, אסא כשר. Hakibbutz Hameuchad Publishing House and the Jerusalem Center for Ethics, 2012, hard cover and eBook editions. ISBN – 0 0310005170 5

Public responsibility is often conceptualized as an objective and universal expression beyond time and era. However, the individual's understandings and interpretations may emphasize the personal perspective of bureaucrats and elected officials' duties. How can one bridge

between citizens' expectations and subjective concepts of the term *public responsibility* and the limited definition drawn by the public sector? These and other related questions are addressed in this seminal volume. For the first time, leading Israeli scholars and experts have gathered to explore the meaning of public responsibility. Each of the distinguished authors - historians, political scientists, sociologists, social-psychologists, philosophers, literature scholars, law professors, policy analysts, economists, former judges, legislatures and ministers – had clarified a different aspect of *Public Responsibility*, based on his professional discipline and resulting understandings of the discussed concept. The result in this academic book in Hebrew is a thorough review of the meaning of public responsibility. The essay of Cory can be read on Cory's website: in the version with the co-author Eran Vigoda-Gadot - [extracts](#), [full text](#), and in the [original version](#) by Jacques Cory.

WRITING OF eBOOKS: 11-20

11. [SOCIAL, ECONOMIC & GOVERNMENTAL JUSTICE: ESSAYS, ARTICLES](#)

[Google Books](#) צדק חברתי, כלכלי ושלטוני: מסות ומאמרים מאת יעקב קורי

The academic eBook in Hebrew is a compilation of essays and articles on Social, Economic and Governmental Justice, written by Jacques Cory and published in leading universities and organizations websites. The book gives an alternative method to conduct business, more social in its approach, more humane – the opposite of the neoliberal approach prevailing in the United States and Israel. Its political implication is a new regime – the Second Republic of Israel – focused on the welfare of the 99% of citizens, which are not represented adequately in the Israeli government. But the ideology of the book is universal, as the same economic and social injustice prevails in all the neoliberal regimes and in many other so-called social regimes, which advocate minimal regulation, extensive ties between government and the tycoons ruling business, and a reckless market economy, which is in fact ruled by monopolies and oligarchs. Finally, the book analyzes the Scandinavian model and suggests adopting most of their precepts in order to achieve best results. The eBook from 2012 exists only in this format, and anyone can print it, as Cory and others did, or read it free of charge. The eBook can be found at the websites of the libraries of the [University of Haifa](#) and Carmel Academic Center, Israel, the websites of [Transparency International Israel](#), [Ometz Israel](#), [Cory](#)...

12. [ETHICAL CODES](#) AND CASE STUDIES, ESSAYS AND ARTICLES ON SOCIAL, ECONOMIC AND GOVERNMENTAL JUSTICE

קודים אתיים ואירועים על קודים אתיים, מסות ומאמרים על צדק חברתי, כלכלי ושלטוני

An academic eBook in Hebrew published in 2016, comprising ethical codes, generic case studies on ethical codes, professional essays and articles on social, economic and governmental justice, published until 2015. The eBook exists only in this format, and anyone can print it as Cory and others did, or read it free of charge. The eBook can be found at the websites of the libraries of the [University of Haifa](#) and Carmel Academic Center, Israel, the websites of [Cory](#), organizations, etc...

13. [ESSAYS, MEMOIRS](#) AND ARTICLES ON GENERAL AND PERSONAL TOPICS

מסות, זכרונות ומאמרים על נושאים כלליים ואישיים

An eBook in Hebrew on general and personal topics published in 2016, comprising essays and articles on general topics, memoirs and personal topics based on Cory's autobiography, on literature, biographies, drama, linguistics, correspondence, a youth diary, Cory's Ladino activities, and views on the Israeli-Palestinian conflict. The eBook exists only in this format,

and anyone can print it, as Cory and others did, or read it free of charge. The eBook can be found at the websites of the libraries of the [University of Haifa](#) and Carmel Academic Center, Israel, the websites of [Cory](#), organizations, etc...

14. [THE RAIN FAIRY](#) – A CHILDREN BOOK IN HEBREW

פיית הגשם מאת יעקב קורי, איורים מאת יוסי קורי

This children book is a fairy tale on the Rain Fairy, who is there to assist everyone encountering difficult situations, sorrow, sickness or catastrophes. The Rain Fairy falls in love with a poor young man and decides to quit the fairy world and become human in order to live with her love. The children eBook in Hebrew, by Jacques Cory, illustrated by Joseph Cory, from 2012, exists only in this format and anyone can print it, as Cory and others did, or read it free of charge. It was [published with the academic eBook](#) Social, Economic and Governmental Justice on all the websites mentioned above and can be found in pp. 469-476 of the academic eBook, with other works by Jacques Cory and also on Cory's website as a separate booklet.

15. [JIJKO AND HIS GRANDPARENTS IN THE JUNGLE](#)

איז'יקו מטייל בג'ונגל מאת יעקב קורי, איורים מאת הלנה גת, עריכה מאת שירלי גרפונקל

This children book is based on the author's jungle stories to his children and grandchildren with names primarily deriving from funny words in Ladino, as the lion Hastrapula, the giraffe Siskerina, the monkey Sholobolo, the peacock Zurzuvi, the witch-doctor Melizina, the rhinoceros Haftona, etc. The children eBook in Hebrew, by Jacques Cory, illustrated by Elena Gat, edited by Shirly Garfunkel, from 2016, exists in a book format with illustrations but it was not published yet, and also as an eBook (without the illustrations) [on Jacques Cory's website](#), and on the websites of the University of Haifa and Carmel Academic Center, Israel, as part of the book "Essays, Memoirs, Articles..." We have approached several publishers and we hope that it will be published as a printed book in the near future.

16. [ETHICS PAYS: A COMPREHENSIVE ATLAS OF SALIENT PARAMETERS IN THE 300 COUNTRIES OF THE WORLD PROVING THAT ETHICS PAYS](#)

Ethics Pays is a unique book analyzing multiple facets of academic findings in ethics, geography, economics, politics, business, psychology and sociology. The book analyzes the most relevant and actual parameters of performance in all the countries of the world in the prism of their ethical conduct and level of corruption. The book has a message – it proves that "Ethics Pays", as the most ethical and least corrupt countries score the highest ranks in quite all the parameters examined in this book. The book condenses also the most salient parameters per country for the 300 countries in an abbreviated format or an extensive format, in 60+ tables/lists and 180+ links to the best sources, thus in one or two clicks one can find all the parameters he needs. Within a few minutes the readers can find all the relevant data on the country, its maps, flag, population, area, but also in the tables - the GDP, exchange rates, external debt, budget surplus, unemployment, or even corruption perceptions and quality of life indices. If the readers want even more data – they can with one click visit the best Internet's websites on those countries. The book was published in 2016 in English as an eBook, due to its thousands of links, it is offered free of charge and anyone can print it, as Cory and others did. In the future it will be probably published in a hard cover and a soft cover format by a publisher. It was published as an eBook on the websites of ESCP Europe in

France, the University of Haifa, Carmel Academic Center, Israel, organizations and on Cory's website.

17. [CORY'S COSMOPOLITAN CULTURAL CREDO](#): AUTOBIOGRAPHY – A LIFETIME COMPANION FOR THE UNIVERSAL INTELLECTUAL HUMANIST

An eBook in English describing Cory's experience, works and thoughts on his fields of interest, a new kind of literature, comprising of a mixture of: novels, drama, biographies, non-fiction, linguistics, geography, business, ethics, academics, economics, history, music, arts, films, philosophy, poetry, folklore, sociology, travel, and even humor. Cory blended all those ingredients in his long careers in diverse occupations and avocations, which might interest the intellectual reader of the book. The book is Cory's credo and truth, an ode to humanism, moderation and harmony, in Cory's cosmopolitan, polyglot and holistic approach. It can be read, seen, or heard during thousands of hours, everybody can find interest in parts of this book, which hopefully will arise a desire to learn languages, literature, philosophy, history, geography, ethics, and drama, and watch the best films, music, folklore, and arts. The book was published in 2016 in English as an eBook, due to its thousands of links, it is offered free of charge and anyone can print it, as Cory and others did. In the future it will be probably published in a hard cover and a soft cover format by a publisher. It was published as an eBook on the websites of ESCP Europe in France, the University of Haifa, Carmel Academic Center, Israel, organizations and on Cory's website.

18. [DIARY – A PORTRAIT OF THE IDEALIST AS A YOUNG MAN](#)

דיוקן של אידיאליסט כנער בוגר מאת יעקב קורי

After more than 50 years the author reads once again a diary written between the ages of 13 and 17 and is astonished how the character of the author was shaped in his early youth, while he had opposite materialistic and idealistic inclinations, intellectual and superficial tastes, egoistic and humanistic tendencies... What were his views on poverty and wealth, women, friendship, ethics, how he perceived his aims in life, on career, family, children, love, what kind of a man he wanted to be 50 years from now and what kind of a man he became? The author laughs, cries, is excited, amazed, finds analogies with his grandsons' conduct, and also a unique approach to life. The diary in Hebrew comprises hundreds of pages, but the Portrait in Hebrew, written in 2013, gives its gist in 26 pages. As a matter of fact, the diary should be listed as Opus 1 of Jacques Cory's Works. It was published in 2016 in an eBook format as part of the eBook "Essays, Memoirs, Articles..." on the websites of the University of Haifa, Carmel Academic Center, Israel, organizations, and on Cory's website, as part of the eBook "Essays, Memoirs, Articles..." and also as a separate booklet.

19. [NELLY DORON](#)

[Google Books](#) [נלי דורון](#), מחזה בחמש מערכות, מאת יעקב קורי

The plot of the play commences at a surprise party that Ulysses throws in his Tel Aviv house to his wife Nelly, in which all their friends participate. In the party a scheme is conceived to takeover at a manipulated price a company that Ulysses assisted its founder to make public and invested heavily in it, thus making him lose all his money as well as the investment of the minority shareholders. Ulysses, a modern Ulysses, is a shrewd and tough businessman, who tries to fight the corruption while keeping elementary ethical norms. However, he is not able to cope with the ruthless businessmen who act without any inhibitions and are backed by almost all the society. On the other hand Nelly, a modern Penelope, develops out of the crisis from an innocent teacher to a fearless warrior. She ceases to be the submissive woman, weaving all day and keeping a complete fidelity to her husband, and becomes a modern woman who takes

her fate in her own hands in order to save her husband, herself and their marriage. Finally, the solution is found by introducing a Trojan horse, a Greeks' present, into the fortress of the enemy. But, is the victory complete, are the methods employed by the protagonists adequate, are they not corrupting also, what is the limit that one should not cross when fighting corruption, and is such a victory worthwhile? This is the main dilemma of the play that every one of us faces with his own inclinations and finds the parallels in his personal experience, in France, Israel or the US.

The eBook play Nelly Doron in Hebrew, by Jacques Cory, published in 2012, exists only in this format and anyone can print it, as Cory and others did, or read it free of charge. It was [published with the academic eBook](#) Social, Economic and Governmental Justice on all the websites mentioned above, and can be found in pp. 487-649 of the academic eBook, with other non-academic works by Jacques Cory, and also on Cory's website as a separate book.

20. NELLY'S CHOICE - [BEHIRATA SHEL NELLY](#) – PLAY IN HEBREW

[בחירתה של נלי](#) מאת יעקב קורי ועמליה אייל

By Jacques Cory and Amalia Eyal. The play is an adaptation of Nelly Doron to the theater. The eBook play published in French in 2012 was not published yet in Israel in Hebrew, but is on Cory's website, at the library of the University of Haifa and at Cory's library in a printed format. Cory has chosen the music of the play, songs, arias, folk and classical music in ten languages – one and a half hour long - and it can be heard on Cory's website.

[Nelly's Choice, a Play in Hebrew by Jacques Cory and Amalia Eyal – Summary, Review by Joshua Sobol and List of Musical Numbers, Audio of Music Part 1, Part 2](#) – direct links.

OTHER WORKS – 21 TO 36

21. [COURSES IN ENGLISH & FRENCH ON BUSINESS ETHICS, ETC.](#) COURSES IN HEBREW ON BUSINESS ETHICS...: [PART I/PART II](#)

Most of the courses were taught at International MBA and BA courses in Israel and abroad and received an excellent acclaim ([see Cory's website](#)). The courses are based on an extensive bibliography read and analyzed by Dr. Jacques Cory, as well as on his books and articles. In many cases, the courses were the base of Cory's books, especially in the case on the Future of Capitalism. Apparently no courses in the whole world are based on the Great Recession 2007-2010 and on the books that were written subsequently, and Cory's contemporary courses appeal to a need perceived by Cory since 2004, and by thousands of students who organized after the Great Recession and in response to the "dictatorship of the neoliberal teaching" at most of the universities in the world, in the "[International Student Initiative for Pluralism in Economics](#)".

22. [THE FUTURE OF CAPITALISM IN A SUSTAINABLE SOCIETY](#) - OUTLINE

The book addresses the most important issues of the world economy - the future of capitalism in a sustainable society - in the context of the Great Recession of 2007-2010, finding a pattern of the Economic Whirl starting in the eighties with damages of billions and incurring in 2008 damages of trillions. The book is unique in its holistic and comprehensive approach: psychological, economic, sociological, philosophical and moral, rather than descriptive as most of the books on this subject. It is less theoretical, more practical and understandable in approach to the issue of the future of capitalism. The book analyzes contemporary capitalism,

the Recession and the Whirl, based on Dr. Cory's research and books, and more than 120 books, 130 videos, thousands of articles and documents, as well as hundreds outlines, researching them in a vivid, critical and captivating way. It examines various preferred solutions to the crisis of capitalism, corporate governance and conduct, adopted by regulators and business, recommended by eminent professors, writers and tycoons, and advocated by Cory in his works. This book is not only timely, but urgent. In the next crisis which could occur not later than 2020, as nothing has changed while the pace of the crises has increased exponentially, the world economy could indeed collapse, with damages reaching into the hundreds of trillions of dollars, far beyond the scope of the world GDP. Adoption of the remedies offered might prevent this collapse. Academic, private and public institutions approached by Dr. Cory are not willing yet to fund the book as it differs fundamentally from the prevailing neo liberal views. This is the outline of the book. [The book will be written provided that it will be financed by an organization, university or individual, that are broad-minded enough to support this novel, contemporary, and in a way contrarian approach.](#)

In addition or alternatively a Hebrew academic book in progress: THE GREAT RECESSION OF 2007-2010 IN THE WORLD AND IN ISRAEL – see [extracts, outline, TOC, bibliography.](#)

23. AUDIOPLAY: RUTHY - THIS IS YOUR LIFE – IN WRITING, IN MUSIC, CORRESPONDENCE BY RUTHY AND JACQUES CORY

[AUDIOPLAY OF PROGRAM BY JACQUES CORY TO RUTHY CORY ON THEIR 20TH WEDDING ANNIVERSARY IN 1989, WRITTEN AND READ BY JACQUES, LETTERS OF JACQUES AND RUTHY IN 1969 PRIOR TO MARRIAGE, HEBREW TEXT, AUDIOPLAY AND SONGS IN 12 LANGUAGES. SUMMARY OF THE AUDIOPLAY. RECORDING OF THE AUDIOPLAY IN ALBUMS 1, 2, 3, 4, 5, 6 – IN TOTAL 4 HOURS AND 38 MINUTES.](#) – links to Cory's website. Cory has chosen all the music, songs, arias, folk and classical music of the audioplay, and has written the text of the play as well – four and a half hours long.

[Audioplay \(4'38"\) of Program by Jacques on 20th wedding anniversary, 1989, written & read by Cory, Letters of Jacques & Ruthy in 69, prior to marriage, text, music, play & songs in 12 languages, Summary, Albums 1, 2, 3, 4, 5, 6](#) – links to the Audioplay, Summary, 6 Albums.

24. SCREENPLAY: SURPRISE PARTY – IN WRITING, IN VIDEO, IN MUSIC

[SCREENPLAY AND DIRECTION OF FILM BY JACQUES CORY ON RUTHY'S 45TH BIRTHDAY IN 1992. SUMMARY, LIST OF CLIPS & SONGS, VIDEO 1, 2 – 1'20" HOURS.](#) – links to Cory's website. Cory has chosen all the music, songs, arias, folk and classical music of the screenplay, clips from films and other sources, and has written the text of the play as well – about one hour long.

[Screenplay/Direction of 1'20" Film by Jacques on Ruthy's 45th Birthday in 1992, Summary, List of Clips/Songs, Video 1, 2](#) – links to the Screenplay, Summary, List of Clips, Video 1, 2.

25. OTHER FAMILY VIDEOS, RECORDS AND MUSIC

[The Surprise Party film was published on YouTube in two parts, as well as academic lectures and interviews.](#) Additional clips of Jacques Cory on YouTube - links to the [70th anniversary](#) – clip of photos, [Greetings of family](#) – video of greetings.

The Surprise Party film and the Audioplay are on Cory's website: in [Hebrew Read More](#), the academic lectures and interviews are: in [Hebrew Lectures](#), and the music of the play Nelly Doron is: in [Hebrew](#). The DVDs of all those are in Cory's DVD library and most of them is also in Cory's Books library.

[Nelly's Choice, a Play in Hebrew by Jacques Cory and Amalia Eyal – Summary, Review by Joshua Sobol and List of Musical Numbers, Audio of Music Part 1, Part 2](#) – direct links.

HUNDREDS OF HOURS OF FAMILY VIDEOS, INCLUDING TRIPS ALL OVER THE WORLD, BIRTHDAYS, EVENTS, RECORDS OF CHILDRENS' VOICES, MUSIC, CHILDREN'S WEDDINGS, ARE PARTLY ON CORY'S WEBSITE, ON YOU TUBE, AND MOSTLY IN CORY'S AUDIOTAPES AND VIDEO/DVD LIBRARY. SEE ALSO IN [CORY'S COSMOPOLITAN CULTURAL CREDO](#) PAGES 1534-1535.

26. FAMILY PHOTOS

120+ ALBUMS OF THOUSANDS OF FAMILY PHOTOS OVER MORE THAN HALF A CENTURY FROM CORY'S CHILDHOOD TO CORY'S GRANDCHILDREN. HUNDREDS OF PHOTOS ARE ALSO ON CORY'S WEBSITE, IN CORY'S BOOKS, IN CORY'S MYPICTURES, DVDs, etc. SEE ALSO IN [CORY'S COSMOPOLITAN CULTURAL CREDO](#) PAGES 1534-1550.

27. JACQUES CORY'S WEBSITE – WWW.BUSINESSETHICSCORY.COM

Comprises texts of all unpublished eBooks, courses, part of correspondence, videos, music, photos, all published articles, details on the published books, details on all the lectures, [links to lectures, symposiums](#), YouTube, connected websites, CVs, etc.

28. CORRESPONDENCE

Part of business and personal correspondence is on Cory's website, in Cory's books, emails, but most of the correspondence with Ruthy, children, family, friends, business colleagues, etc. is in Cory's study/office. [Correspondence between Joshua Sobol, one of the leading playwrights in the world, and Jacques Cory, in Hebrew. Review of Cory's play "Nelly's Choice" by Joshua Sobol \(emails translated into English\). Appreciation letters in Hebrew. Appreciation letters in English. Correspondence and Speeches in Hebrew, English, French, Romanian, etc., including on the translation of the UN Declaration of Human Rights into Ladino.](#) Correspondence of Jacques and Ruthy Cory in the months prior to their wedding in 1969 – photocopies and reading of letters by Jacques Cory – see Audioplay and Screenplay.

29. POETRY, SATIRES, EULOGIES AND LADINO ACTIVITIES

On Cory's website one can find extensive material on Cory's poetry, satires, eulogies, and Ladino activities, on the following pages: [HL2](#), [Articles](#), [HA2](#). Worth mentioning are Cory's Ladino activities published in newspapers, magazines and websites, and especially the initiation of the translation into Ladino of the UN Universal Declaration of Human Rights, participation in the translation (with Ladinokomunita), and editing of the text. This is a unique case that combines Cory's ethical activities – teaching in all his courses the UN Declaration of Human Rights, as a cornerstone of universal ethical conduct, linguistic activities – reading in 72 languages the Declaration, as a finalization of learning 50+ languages, and Ladino

activities, including poetry, literature, folklore, music, films, plays, prayers, history, culminating with the translation of the Declaration and the discovery of the synagogue of Coria in Spain. Cory has written poetry, satires, eulogies..., that were published in eBooks, on Cory's website, or were not published yet.

30. [BUSINESS PLANS](#), TURNAROUND PLANS, APPROVED ENTERPRISES, etc.

Most of the hundreds plans are in the format of books of about a hundred pages each. All the plans were aimed primarily to achieve a specific goal – find investors, receive an approved enterprise status or grants from the Chief Scientist, technology transfer, strategic planning, turnarounds, etc. Some of the books, as a business plan of a Jewel company, were also designed artistically, with a layout including photos of the jewels, the factory..., cover pages, fonts, colors of pages, graphs designed by Cory and so on.

Writing of Turnaround Plans and successful implementation of Elbit (1981-1982), Elscint's subsidiaries (1987-1988), NBase (1995-1996), and other companies, in hi-tech and low-tech, in France, the US and Israel, increasing in several cases valuation by more than 1,000%.

M&A/JV Negotiations of Israeli, U.S., Canadian, French, German, and Spanish companies in the computer, Internet, data communication, telecom, imaging, semi-conductor, and aerospace industries. Due diligence, negotiations, writing of 100 business plans, strategic planning.

Technology Transfer: conducting of negotiations and agreements, including development, manufacturing and marketing rights, between large European, American and Israeli companies, such as Nixdorf, Alcatel, Hon and Global. Management of a Satellite Communications Consortium (1991-1993) comprised of some of the largest Israeli companies: IAI, Rafael/Galram, Elisra, Gilat, Technion. Writing of the applications to the Chief Scientist.

Obtaining Approved Enterprise Status: including writing the investments plans and conducting the negotiations with the Ministry. Mainly for foreign companies, including for huge investments, for new companies, for small and large companies, high tech and low tech.

31. ON LINGUISTICS AND LANGUAGES

Cory has written hundreds of pages on linguistics and languages, part of it in Cory's autobiography. The autobiography in English, comprising 1566 pages, and the Hebrew book "Essays, Memoirs and Articles...", comprising 1020 pages, could be actually split into several books of 100-200-300... books each – the biography part of a few hundred pages, and the essays, memoirs and articles of a few hundred pages, to be inserted as they were in the eBooks, but also separate books on different topics, as detailed in the next 6 paragraphs. The first one is languages and linguistics – the methodology of learning languages, texts in Aramaic, Latin, Dutch, Haitian, Yiddish, Provencal, etc., an essay on learning 5 languages at school, an essay on Cory's experience in learning languages, comparison of 120+ languages, polyglot greetings, sayings in many languages, links to hundreds of popular songs, dance and music in dozens of languages, lists of countries where English, French, Spanish, Portuguese... have an official status, reflections on the intellectual damage of the new constructed languages, aptitude to languages, how to become a polyglot, trifles about new languages, deciphering IKEA's instructions in 30 languages, entries on dozens of languages, texts in hundreds of languages – the Bible, prayers – Pater Noster, the Little Prince, and the UN Universal Declaration of Human Rights.

32. ON MODERN AND CLASSIC LITERATURE

A survey on Modern World Literature comprises lists by Cory and others, as well as Cory's insights on modern literature, from 1860 until nowadays, in dozens of languages – the most cosmopolitan list, analysis of dozens of books, links to 1000+ books, to the best-selling books of all times, Jewish authors in modern literature, the contribution of Jews to the world's welfare and culture, in the context of the resurgent anti-Semitism in Europe, in Arab and Moslem countries. Classic literature and personal insights on the literature, authors and best books, in the ten languages that Cory knows best - German, Romanian, Interlingua, Ladino, Portuguese, Italian, Spanish, English, French, Hebrew. Insights on conscious and subconscious considerations, Sephardic Jews, singing Agada in Ladino to Harry Recanati who burst out crying, on happiness, on Dante's inferno, the Sorrows of Young Werther, the poet Eminescu, Italy's merits, Lorca – a las 5 de la tarde, Shakespeare, James Joyce and Cory, on nonconformism, Friulian, Galego, Irish Gaelic, children songs in dozens of languages, Pagnol, Zola, Hugo, Balzac, Proust, Scott Fitzgerald, Sinclair Lewis, Cervantes, Llosa, le comte de Monte Cristo – on revenge and forgiveness, Hebrew – community singing, Agnon, Amos Oz – peacelovings, cosmopolitan society and literature, most translated books, on cosmopolitan communism and the Internationale, the methodology of reading...

33. ON DRAMA, PLAYS AND THEATER

Favorite playwrights, plays read in 30+ languages, Cory's subjective impressions on reading plays and watching drama. Plays read (and mostly watched) in their original language - The Threepenny Opera in German in Berlin and Cory's lecture at Transparency International based on it, Cory's academic courses based on plays, Joshua Sobol's Ghetto (Hebrew), Arthur Miller's All My Sons (English), Cory's first memory – Edmond Rostand's play L'aiglon (French) at a theater in Cairo, Egypt, Best business ethics notion – Henrik Ibsen's An Enemy of the People (Norwegian), Modern plays by Pirandello – Sei personaggi in cerca d'autore (Italian), Lorca – La casa de Bernarda Alba (Spanish), Strindberg – Froeken Julie (Swedish), Chekhov – Tri sestry (Russian), plays in Ladino – La vinya de Navot by Yosef Avraam Papo, Catalan – Terra Baixa by Angel Guimera, Portuguese – Frei Luis de Sousa by Almeida Garrett, Latin – Medea by Seneca, Haitian – Mouche Defas/Tartuffe, Romanian - Tartuffe, Esperanto – The Tempest, Asturian – Xuacu busca criau I y na mas, Gascon – La pastorala deu paisan, etc. Glengarry Glen Ross by David Mamet, Rhinoceros by Eugene Ionesco, Shakespeare – All the World's a stage, we are players. Comments on plays seen in Israel, London, Paris, New York, Berlin, videos of plays...

34. ON BIOGRAPHIES AND LIVES OF PROMINENT PERSONALITIES

It is fascinating to read biographies of the best politicians, businessmen, composers, musicians, painters, writers, actors, kings and emperors, heads of states and ministers, economists, etc. One can learn a lot from the good and the bad examples, from [Churchill](#), [F.D. Roosevelt](#), [De Gaulle](#), [Ben Gurion](#), [Lee Kuan Yew](#), but also from Hitler, Mussolini, Franco, Mao Zedong, and Stalin. Biographies are probably the form of literature that I enjoy most, as they are a synergy between documentary and fiction. I read about ten biographies/novels of Dona Gracia, finding that probably she was responsible for rescuing my forefathers who were obliged to convert to Christianity in Portugal, and enabling them to escape to the Ottoman Empire. After reading all the books by [Emile Zola](#), my most beloved author, I read several biographies of his life, until I started reading the monumental biography of Zola by Henri Mitterand in 3 volumes of about a thousand pages each, being sure that I'll never finish it, as I

read in parallel tens of other biographies, I have postponed reading literature until I finished all the 120 books about Capitalism, and I am writing presently the book Ethics Pays. But, it is very interesting to read in parallel the biographies of the leaders of the world in World War II, and notice how the conflict started and evolved from all the possible angles. I started reading also in parallel biographies of my most preferred authors from Shakespeare to [Thomas Mann](#), from Cervantes to [Marcel Pagnol](#). But, as I decided to focus on one book of each category, I intend to read once in ten days Zola's biography, and so I may finish it within a couple of years, but I would have to postpone for that reading the biographies of Churchill, [Proust](#), [Shaw](#), [Renoir](#), Moliere, [Verdi](#), Steve Jobs. I can of course read only biographies, but what about the languages that I will forget if I abandon Anna Karenina in Russian, the plays, the geography books, and the books in Spanish and English? The best 36 biographies of prominent personalities that I have read rather recently are: Dona Gracia, Honore de Balzac, David Ben-Gurion, Brutus, Charles Chaplin, Felix Mendelssohn, Arthur Rubinstein, Charles de Gaulle, Theodor Herzl, Henrik Ibsen, Lee Kuan Yew and Singapore, Alma Mahler, Karl Marx, Arthur Miller, Victor Hugo, Mahatma Gandhi, Federico Garcia Lorca, Liv Ullmann, George Sand, Emile Zola, Jean-Paul Sartre, Lev Tolstoi, Rembrandt, Rachel, Verdi, Warren Buffett, Renoir, Paul Hawken, Disraeli, Marcel Dassault, Don Isaac Abravanel, Coco Chanel, Sarah Bernhardt, Shelley, Alberto Moravia, Anne Frank. And I intend to read in the future the 36 biographies that I have started reading in parallel: [Shai Agnon](#), [Woody Allen](#), [Ingmar Bergman](#), [Ludwig van Beethoven](#), [Bertolt Brecht](#), [Miguel de Cervantes](#), [Winston Churchill](#), [Leonardo da Vinci/Eine Kindheitserinnerung des Leonardo da Vinci by Sigmund Freud](#), [Michelangelo Buonarroti](#), [Alfred Dreyfus](#), [Bob Dylan](#), [Ernest Hemingway](#), [Heinrich Heine](#), [Albert Einstein](#), [Isaac Newton](#), [Napoleon](#), [Moliere](#), [Marcel Pagnol](#), [Franklin Delano Roosevelt](#), [Rothschild](#), [William Shakespeare](#), [George Bernard Shaw](#), [August Strindberg](#), [The Brothers Mann \(Heinrich and Thomas\)](#), [Tennessee Williams](#), [Yisrael Meir Lau](#), [Steve Jobs](#), [Lee Iacocca](#), [Lorenzo da Ponte](#), [Marcel Proust](#), [Augustus](#), [Henri IV](#), [Goethe](#), [Elias Canetti](#), [Yitzhak Navon](#).

35. ON THE ISRAELI-PALESTINIAN CONFLICT, DOVES AND RADICAL ISLAM

Until now I have never referred to the Israeli-Palestinian conflict in writing, as I did not have much to contribute. I have sometimes voted for hawk leaders and sometimes for dove leaders, and I even had the surprise to vote for Menachem Begin, the ultra-hawk, who was the first to make a peace agreement with an Arab country – Egypt. But today, Israel is under siege, by a coalition of Radical Islam countries and terrorist groups as Iran, Hamas, the Palestinian Authority, Hizballah, ISIS, etc., by anti-Semites in Western countries, by the extreme left and extreme right in Europe, by peaceloving organizations, BDS, by the UN organizations, and even by many Israelis organizations and individuals. Therefore, I have decided to write my credo on this topic in a few hundred pages in my autobiography in English and in my book "Essays, Memoirs and Articles..." in Hebrew. I emphasize that this book – as it really can be a book, is not against Arabs and Muslims to whom I have great respect, as I have showed in my career, or against the Quran which I taught in my courses as example of business ethics.

I observe the situation **today** – not in the history – and today development, ethics, democracy, human rights, technological progress, are practiced especially in "Western" societies, including Japan, South Korea, Singapore, Hong Kong, Israel, Chile, Barbados, or Botswana. Bearing in mind that those countries are not in the West, but rather in the East, and of course are not Europeans, one should refer to Western – as to the development, democracy, ethics, human rights and technological progress that prevail and originate mainly in Europe, the US, Canada, Australia and New Zealand, and were adopted by other countries in the East. This is what I mean by Eurocentrism/Western/Humane socio-economic culture, which is universal, but unfortunately does not prevail in Arab and Muslim countries and in many developing

countries, not because of the Quran, which is as humane as the other religions, but due to a faulty and fundamentalist implementation of the Quran and human rights, which prevents in most of the cases democracy and human rights, gender equality, and keep their countries far away from development, progress, peace, ethics, in backwardness, poverty, extreme inequality, corruption, racism, sanctifying death instead of life.

The "book", or rather the parts of my books dealing on those issues, comprises the following topics: on Europocentrism and Western culture, against racist remarks on Jews and Muslims, on delegitimization of Israel and the Jews, the unbearable lightness of slandering Israel in the theater, the danger of ISIS expansionism - right of return to Europe, a sober point of view on the Middle East crisis, a solution to the Israeli-Palestinian conflict, on BDS and defamatory organizations, Israeli boycott by our Irish friends, the monstrous analogy between the Holocaust and the Nakba, the Palestinian and Israeli impasse preventing them to make peace, the Muslim society's blame on not condemning fundamentalists, Muslim Nobel Prize laureates, Israeli Nobel Prize laureates, On Muslims called Jihad and Shahid, double meaning statements of Palestinians, the danger of Muslim extremism to the Western world, Are Fundamentalists Muslims the only terrorists nowadays, first they came for the others and we did not speak out, is Israel an Apartheid country and Sharia a democratic law, is Jewish, Israelis, Swedish et al. criticism against Israel justified, a satire on the Middle East conflict based on Moliere's *Tartuffe*, Palestinian right of return – myth and reality, fundamental Muslim anti-Semitism and Nazism, burning of books, what would happen if fundamentalist Islam would win, Jews and Israel are today as in the past the usual scapegoats, *divide et impera* – persecution of Christian by Muslims, who makes ethnic cleansing – Muslims or Jews, a few questions to the Christians who blame Israel, right of return of Jews out of Israel, all segments of Israel should join forces, focus on the most important issues, Israel should assume total responsibility for the situation, Muslim shahids fantasy on 72 virgins in paradise.

36. ON FILMS, MUSIC, ARTS, PHILOSOPHY, GEOGRAPHY, TRAVEL, HUMOR...

Finally, from all the other topics in my two books mentioned above we could make a new book on some of my most important fields of interest, mainly films, music and arts, with lists of the most favorite films, classical music, operas, shows, painters, and so on. This book would include also the other fields of interest not mentioned previously, namely– Geography, Philosophy, History, Travel, Humor, Innovation, etc. The best museums in Paris, New York and London, on Impressionism, the best painters, lists of festival films with grades, the best films seen in Cory's youth, lists of films in Cory's business ethics courses and books, lists of Cory's best cosmopolitan films, the best directors, screenwriters, actors, actresses, cinema of Israel, lists of Israeli films, on the films - *Wall Street*, *Other People's Money*, *The Crooked E*, *Damaged Care*, *The Insider*, *Erin Brockovich*, *Silkwood*, *A Civil Action*, *McLibel*, *The Big One*, *The Take*, *Rogue Trader*, *It's a Wonderful Life*, *The Visit of the Old Lady/The Visit/Hyenas*, *Enemy of the People/Ganashatru*, *Jean de Florette/Manon*. Best shows and concerts, best concerts seen recently, best classical music, opera, *Rigoletto*. Essay on Aristotle's book "Ethics", Epicurean thought, On Stoicism. The Cory theory on paradise on earth for the just – reading the books of the 720 best authors, 72 biographies of the most prominent persons, watching 72 best plays, 72 best operas, 72 best concerts, 360 best films, 72 best singers' performances, 72 best painters, knowledge of 72 languages, 72 fields of interests, etc. Israel – startups, inventions, the book *Start-Up Nation*. American and British sitcoms that Cory likes best, comic musicals, films and plays, *Topaze*, *Les marchands de gloire*, *Yes Minister*, business humor and jokes, Jewish humor, Rossini's *Largo al factotum* from *Il Barbiere di Siviglia*. Cory has also written humoristic letters/emails, most of them remain unpublished. On extensive travel all over the world, comments on countries visited, A visit to the Balkans. Cosmopolitan aspects of all those fields of interest in holistic harmony.

EPILOGUE

The books that I am writing are a new form of literature, as they combine an autobiography, memoirs, dissertations on the topics that I like most – linguistics (with a focus on the languages that I have learned), literature (with a focus on modern literature), drama (with a focus on the plays that I like most), music (with a focus on the composers I like most), philosophy (expanding on my views on life), geography (expanded in my book *Ethics Pays*), films (with a focus on the films of my courses), biographies (especially of the personalities I admire most), ethics (summarizing my pioneering activities), business (focusing on case studies of my career), the Middle East conflict (expanding for the first time on my political agenda), history (a personal view on pages of history), innovation (contribution of peoples and Israel to innovation), humor and saying (focusing on the main topics of the book), arts and museums (the painters I like most), culture (my contribution to culture), cosmopolitanism (my cosmopolitan and multicultural experience), Judaism, Zionism, xenophilia, poetry, religion, my wife and family, links to photos, classical music, plays, operas, books, songs, films, personalities, history, geography, Wikis, etc. My books can be read in an hour – if one chooses from the table of contents a few topics only, a few days – if one reads the full parts of the books that interest him, a few weeks – if one reads one of the books, a few months – if one reads and watches all the links of the book, a whole life – if one expands on all the personalities, issues, topics, languages, books, music, countries mentioned in my 36+ books.

I have published 20 to 36+ books and eBooks (depending on definition) as specified above. First, we can find the 10 books that were published as printed books – 4 academic books in English and Hebrew that comprise similar and different contents, a doctorate dissertation in French in the format of a book and a dissertation, a novel in Hebrew based on a play published in French, 2 edited books in French and Hebrew comprising my essays, and so on. Second, we can find the 10 eBooks that were published on my website and partly on universities, colleges and organizations' websites and libraries – 3 eBooks in Hebrew on original and updated essays and articles, including new materials as ethical codes, case studies, memoirs, on professional, general and personal topics, one geography and ethics eBook in English, one autobiography eBook in English, 2 versions of a play in Hebrew with 1.5 hours music chosen by Cory, 2 children eBooks in Hebrew – one of them was also in a book format, 1 youth diary in Hebrew – with extracts published on the Internet. To those 20 books we can add Cory's courses in English, French, Hebrew, correspondence published on the Internet, in books and unpublished, Cory's website, an Audioplay – text and music in DVD, a Screenplay – text, video and music in DVD, poetry and satires, 2 books in progress with hundreds of pages as notes, hundreds of hours of family videos, records and music – mostly unpublished, thousands of photos over more than half a century partly published in books and website, business plans, turnaround plans, approved enterprise – with only one artistic business plan as a sample, and 6 books comprising of essays, surveys and original inputs, that were published as part of the 1566 pages autobiography and 1020 pages book "Essays, Memoirs and Articles...", in addition to the autobiography and memoirs contents, on Modern and Classic Literature, on Linguistics and Languages, on Drama, Plays and Theater, on Biographies and Lives of Prominent Personalities, on the Israeli-Palestinian Conflict, Doves and Radical Islam, on Films, Music, Arts, Philosophy, Geography, Travel, Humor... If we add to those 36 books/works - turnaround and strategic plans, 100 business plans, business, finance and sales reports in format of books/brochures, they amount to hundreds. See also video in English on the 36 Books, eBooks and Works on my website.

GEOGRAPHIC DATA

I have read dozens of geography books and atlases, I have written a geography book *Ethics Pays* on the 300 countries of the world with essential data on those countries – area, population, capitals, languages, religions, ethnics, maps, flags, membership in organizations, GDP per capita, democracy, inequality, peace, unemployment, environment, globalization, debt and savings, etc. The book focuses on proving that *Ethics Pays* and the most ethical countries score the best results in all the performance parameters, and vice versa, the most corrupt countries are lowest. I have traveled to more than 60 countries and have [documented most of it in writing, pictures, films, etc.](#) Some of the pictures are [on Cory's website](#), [Ruthy Cory's pictures](#), [Jacques Cory's pictures](#), [Ruthy and children's pictures](#), and the others are in 130+ albums. To see details on those and other countries, see Cory's book "*Ethics Pays*" - [*Ethics Pays - eBook on Geography & Ethics - Expanded Ed.*](#) , and in the following links:

[CIA- The World Factbook: Flags, Maps & Data on Independent and Dependent Countries](#)

[Encyclopaedia Britannica – Independent States - Populated Dependent States](#)

[Wikipedia: Countries - Independent \(UN\) – Dependent – De Facto Independent](#)

[Nations Online – Independent and Dependent Countries](#)

[UN Data – Countries – Independent and Dependent, World Statistics Pocketbook](#)

[UN Statistical Yearbook – Independent and Dependent Countries](#)

[BBC – Countries Profiles – Independent, Dependent, and De Facto Independent](#)

[World Atlas – Independent and Dependent States](#)

[Maps of World, Basic Data on Independent and Dependent Countries](#)

[Countries of the World – Independent and Dependent](#)

[List of Independent and Dependent Countries of the World](#)

[Index Mundi – Independent and Dependent States](#)

[Operation World – Independent and Dependent States](#)

[Internet World Stats, Basic data on Independent and Dependent Countries](#)

[Larousse Encyclopaedia in French](#)

Geographica, The Complete Illustrated Atlas of the World, in English

Atlas Haolam, Atlas of the World, Edited by Oren Nahari, in Hebrew

Ha - Encyclopedia Ha – Ivrit, in Hebrew

National Geographic – Countries: <http://travel.nationalgeographic.com/travel/countries>

FLAGS

Of Sovereign States: http://en.wikipedia.org/wiki/Gallery_of_sovereign_state_flags

Dependent territories: http://en.wikipedia.org/wiki/Gallery_of_flags_of_dependent_territories

Of Unrecognized States: http://commons.wikimedia.org/wiki/Flags_of_unrecognized_states

Of Country Subdivisions: http://en.wikipedia.org/wiki/Flags_of_country_subdivisions

Of Formerly Independent States: http://commons.wikimedia.org/wiki/Flags_of_extinct_states

VIDEOS

Videos and Trips of National Geographic to Most Countries of the World:

<http://www.nationalgeographicexpeditions.com/destinations/africa>

<http://video.nationalgeographic.com/video/player/places/countries-places>

Videos on the Countries of the World – View from Space, the 10 Most Populated Countries, 10 Largest, 10 Smallest, 10 Poorest, 10 Greenest, 10 Most Polluted, 10 Most Dangerous, 10 Most Corrupt, 10 Strongest, 10 Most Beautiful, 10 Fattest, We Are Happy in 157 Countries...

https://www.youtube.com/results?search_query=videos+on+the+countries+of+the+world

The Top 10 World's Safest Countries in the World: 10. Finland, 9. Austria, 8. Sweden, 7. Australia, 6. Ireland, 6. Netherlands, 5. Denmark, 5. Switzerland, 4. Norway, 3. Japan, 3. Iceland, 2. Singapore, 2. Tuvalu, 1. New Zealand. 9 of them are among the 11 most ethical countries in the world, according to Transparency International's Index, Austria is no. 23 in TI's index, Ireland – 17, Japan – 15, Iceland – 12. So, here again Ethics Pays in safety also.

<https://www.youtube.com/watch?v=vE6IIYB0wl8>

Video Clip – Top 15 Best Countries in the World: 15. South Korea, 14. United Kingdom, 13. New Zealand, 12. Germany, 11. USA, 10. Denmark, 9. Japan, 8. Netherlands, 7. Canada, 6. Norway, 5. Luxembourg, 4. Australia, 3. Sweden, 2. Switzerland, 1. Finland. These countries were ranked according to education, health, quality of life, economic dynamism and political environment. All the first 8 countries as well as Denmark (no. 10) are among the 11 most ethical countries in the world by Transparency International Index. New Zealand (TI – 2) is ranked no. 13. Only Singapore (no. 7 in TI's index) is not part of the best 15, but Japan (TI – 15), United States (TI – 17), Germany (TI – 12), United Kingdom (TI – 14) are also part of the best 15. Only South Korea ranks much lower in TI's index – no. 43. Ethics Pays!

<https://www.youtube.com/watch?v=uT41RPzfX1E&list=RDuT41RPzfX1E#t=407>

INTERNET WEBSITES

The Wikipedia: Articles on the countries and other data, Member States of the United Nations, Dependent Territories, States with Limited Recognition, Outlying Territories, Exclusive Economic Zones, List of Enclaves and Exclaves, Members States of the European Union, the Commonwealth of Nations, Articles on Antarctica, Territorial Claims in Antarctica, Demographics of Antarctica, Research Stations in Antarctica, etc.

http://en.wikipedia.org/wiki/List_of_sovereign_states - Independent, Dependent and De Facto

http://en.wikipedia.org/wiki/Member_states_of_the_United_Nations

http://en.wikipedia.org/wiki/Dependent_territory

http://en.wikipedia.org/wiki/List_of_states_with_limited_recognition

http://en.wikipedia.org/wiki/Member_state_of_the_European_Union

http://en.wikipedia.org/wiki/Member_states_of_the_Commonwealth_of_Nations

<http://en.wikipedia.org/wiki/Antarctica>

http://en.wikipedia.org/wiki/Territorial_claims_in_Antarctica

http://en.wikipedia.org/wiki/Demographics_of_Antarctica

http://en.wikipedia.org/wiki/Research_stations_in_Antarctica

http://en.wikipedia.org/wiki/Outlying_territory - An Outlying Territory is a state territory geographically separated from its parent territory and lying beyond Exclusive Economic Zone of its parent territory: in the same continent, outside the continent, outlying uninhabited dependent territories, outlying dependent territories and areas of special sovereignty.

http://en.wikipedia.org/wiki/Exclusive_economic_zone - Exclusive Economic Zone

http://en.wikipedia.org/wiki/List_of_enclaves_and_exclaves - List of Enclaves and Exclaves

US – CIA – The World Factbook

[US - CIA - The World Factbook](#): Data on most of the countries in the world (except most of the disputed de facto independent states, such as Transnistria, South Ossetia, Somaliland...), with the following chapters: Introduction, Geography, People and Society, Government, Economy, Energy, Communications, Transportation, Military, Transnational Issues.

US – CIA – The World Factbook: [Regional and World Maps](#).

US - CIA – The World Factbook: [Flags, Maps and Data](#) on Each Country of the World.

US – CIA – The World Factbook: Country Comparisons (some of the total):

Geography: Area.

People and Society: Population, Population Growth Rate, Birth Rate, Death Rate, Net Migration Rate, Life Expectancy at Birth, Total Fertility Rate.

Economy: GDP (PPP), GDP – Real Growth Rate, GDP – Per Capita (PPP), Labor Force, Unemployment Rate, Industrial Production Growth Rate, Taxes and Other Revenues (% of GDP), Distribution of Family Income – Gini Index, Budget Surplus or Deficit, Gross National Saving, Public Debt (% of GDP), Inflation Rate, Central Bank Discount Rate, Current Account Balance, Exports, Imports, Reserves of Foreign Exchange and Gold.

Energy – Electricity Production and Consumption, Electricity from Fossil Fuels,...From Other Renewable Sources, Crude Oil/Natural Gas – Production, Exports, Imports, Proved Reserves.

Communications: Telephones - Main Lines in Use, Mobile Cellular, Internet Users.

Transportation: Airports, Railways, Roadways, Waterways, Merchant Marine.

Military Expenditure: % of GDP.

US – CIA – The World Factbook: [International Organizations and Groups](#)

US – CIA – The World Factbook: [Exchange Rates of World Currencies](#) to the US \$

Lists of Sovereign and Dependent Countries

List of Sovereign States: http://en.wikipedia.org/wiki/List_of_sovereign_states

List of Dependent Territories: http://en.wikipedia.org/wiki/Dependent_territory

List of States with Limited Recognition

List of World's Countries in Alphabetical Order: <http://www.listofcountriesoftheworld.com>

BBC News – Country Profiles: http://news.bbc.co.uk/2/hi/country_profiles/default.stm

Countries and Regions: http://www.nationsonline.org/oneworld/countries_of_the_world.htm

Countries Listed by Continent and Other Data: <http://www.worldatlas.com/cntycont.htm>

List of Countries, Name of Inhabitants and Name's Adjective**Regional and World Maps**

Regional and World Maps and links to maps of every country – CIA's World Factbook:

<https://www.cia.gov/library/publications/the-world-factbook/docs/refmaps.html>

Maps of the countries of Africa: http://www.nationsonline.org/oneworld/africa_map.htm

http://www.nationsonline.org/oneworld/map/google_map_africa.htm

<http://www.nationsonline.org/oneworld/africa.htm>

<http://www.nationsonline.org/oneworld/map/africa-political-map.htm>

<http://www.mapsofworld.com/africa>

Maps of the countries of Asia: <http://www.nationsonline.org/oneworld/asia.htm>

http://www.nationsonline.org/oneworld/google_maps_index_asia.htm

<http://www.mapsofworld.com/asia>

Central and Eastern Asia: http://www.nationsonline.org/oneworld/asia_map.htm

Western Asia: http://www.nationsonline.org/oneworld/western_asia_map.htm

Maps of the countries of Europe: http://www.nationsonline.org/oneworld/europe_map.htm

<http://www.nationsonline.org/oneworld/europe.htm>

http://www.lib.utexas.edu/maps/europe/europe_ref_2012.pdf

<http://www.lib.utexas.edu/maps/europe.html>

<http://www.mapsofworld.com/europe>

Maps of the countries of America: <http://www.nationsonline.org/oneworld/america.htm>

North America: http://www.nationsonline.org/oneworld/map/north_america_map2.htm

<http://www.mapsofworld.com/north-america> (including Central America and the Caribbean)

Central America: http://www.nationsonline.org/oneworld/map/central_america_map2.htm

South America: http://www.nationsonline.org/oneworld/map/south_america_map2.htm

<http://www.mapsofworld.com/south-america>

Maps of the countries of Australia, Oceania and Antarctica:

http://www.nationsonline.org/oneworld/map/oceania_map.htm

<http://www.nationsonline.org/oneworld/oceania.htm>

http://www.nationsonline.org/oneworld/map/antarctica_map.htm

<http://www.mapsofworld.com/australia>

World Maps: http://www.nationsonline.org/oneworld/countries_of_the_world.htm

http://www.nationsonline.org/oneworld/map/google_map_earth.htm

<https://www.google.co.il/maps/> <http://www.nationsonline.org/oneworld/earth.htm>

<http://www.mapsofworld.com/world-map-in-world-languages.html> (in different languages)

Lists of Capitals, Languages, Religions, Ethnics, Government, Population, Area, Density

[List of States, capitals, largest city, population, area](#), etc., and Territories of the United States

List of Sovereign Nations & Their Capitals <http://www.nationsonline.org/oneworld/states.htm>

List of Capitals: http://en.wikipedia.org/wiki/List_of_national_capitals_in_alphabetical_order

List of World Capitals: <http://www.english-for-students.com/World-Capitals.html>

List of Countries and National Languages: http://en.wikipedia.org/wiki/National_language

Official Languages by State: http://en.wikipedia.org/wiki/List_of_official_languages_by_state

[List of Countries and Dependencies](#), Their Capitals and Official Languages

List of Countries and Religions, etc.: <http://www.operationworld.org/countries-alphabetically>

[Religions by Countries, Population](#), % of Christians, Moslems, etc.

[Ethnic Groups by Countries](#)

Ethnic Groups by Countries (Europe): http://en.wikipedia.org/wiki/Ethnic_groups_in_Europe

World Ethnic Groups: http://en.wikipedia.org/wiki/Category:Ethnic_groups_by_country

[List of Countries by System of Government](#), Constitutional Form, Head of State

[List of Countries and Territories](#) by various definitions

List of Current Population: http://www.nationsonline.org/oneworld/world_population.htm

Countries' List by Population: http://en.wikipedia.org/wiki/List_of_countries_by_population

Population Country Ranks [by Alphabetical Order](#) and [by Ranks](#)

[List of Countries and Dependencies by Population](#) (including de facto states)

[List of Countries and Dependencies by Area](#) km², mi² – Land and Water, % of Water

[List of Sovereign States & Dependent Territories by Population Density](#), Area & Population

[List of Population Density, Alphabetical](#)

List of State Leaders in 2015: http://en.wikipedia.org/wiki/List_of_state_leaders_in_2015

[List of Current Heads of State and Government](#)

[List of Current Longest Ruling Non-Royal National Leaders](#)

[List of Current State Leaders by Date of Assumption of Office](#)

[Current Reigning Monarchs by Length of Reign](#)

[List of Current Dependent Territory Leaders](#)

[List of Colonial Governors in 2015](#)

[List of Current United States Governors](#)

[List of Elected or Appointed Female Heads of States](#)

[List of Elected or Appointed Female Heads of Governments](#)

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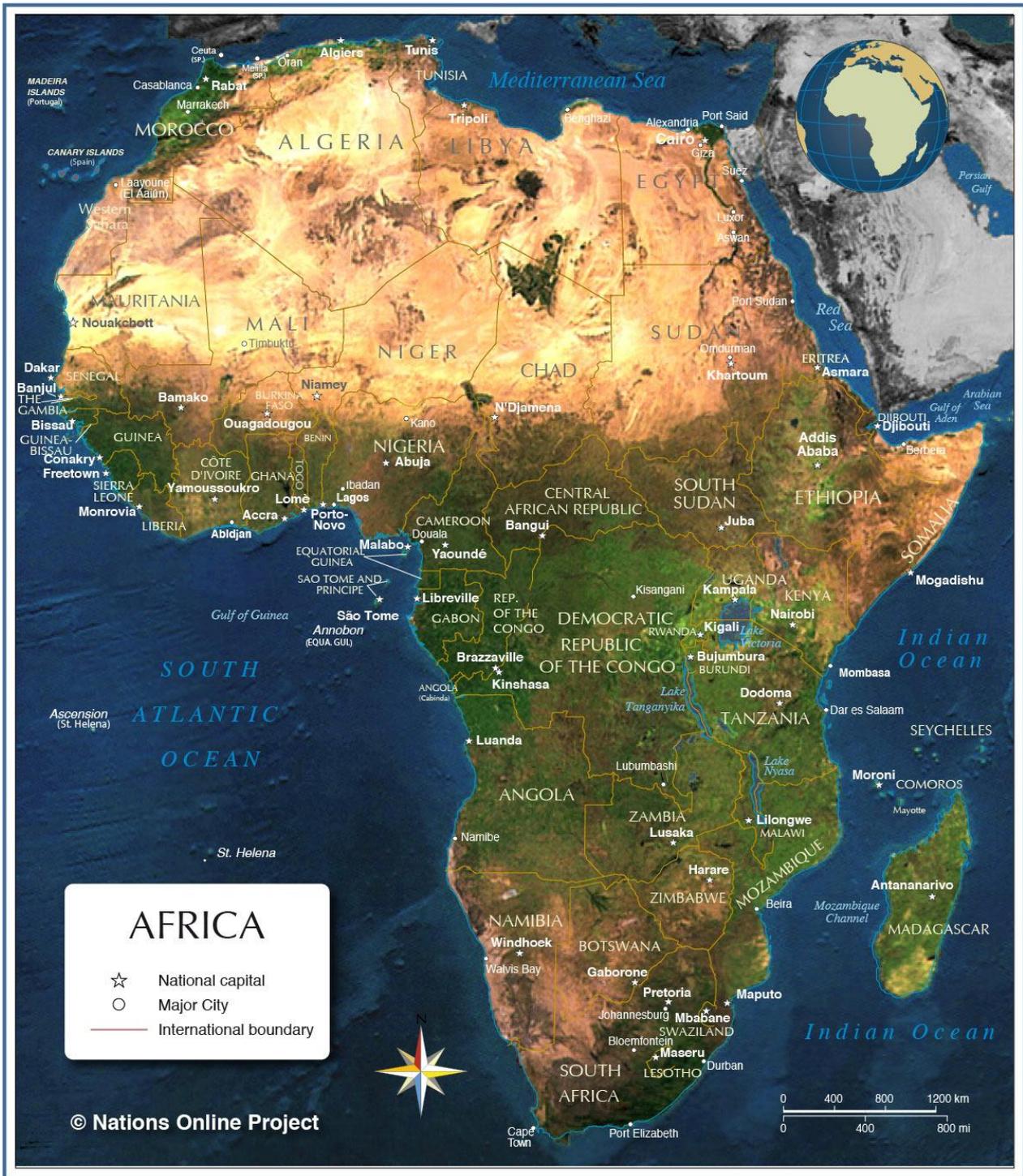
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MAPS OF THE WORLD, CONTINENTS – AFRICA, NORTH & SOUTH AMERICA, CENTRAL AMERICA & THE CARIBBEAN, WESTERN, CENTRAL & EASTERN ASIA, EUROPE, OCEANIA, ANTARCTICA - COUNTRIES, TERRITORIES, CAPITALS, POPULATION



Countries and Territories in Africa: [Algeria](#) | [Angola](#) | [Benin](#) | [Botswana](#) | [Burkina Faso](#) | [Burundi](#) | [Cameroon](#) | [Cape Verde](#) | [Central African Republic](#) | [Chad](#) | [Comoros](#) | [Democratic Republic of the Congo](#) | [Congo, Republic of the](#) | [Côte d'Ivoire](#) | [Djibouti](#) | [Egypt](#) | [Equatorial Guinea](#) | [Eritrea](#) | [Ethiopia](#) | [Gabon](#) | [Gambia, The](#) | [Ghana](#) | [Guinea](#) | [Guinea-Bissau](#) | [Kenya](#) | [Lesotho](#) | [Liberia](#) | [Libya](#) | [Madagascar](#) | [Malawi](#) | [Mali](#) | [Mauritania](#) | [Mauritius](#) | [Morocco](#) | [Mozambique](#) | [Namibia](#) | [Niger](#) | [Nigeria](#) | [Réunion](#) | [Rwanda](#) | [Sao Tome and Principe](#) | [Senegal](#) | [Seychelles](#) | [Sierra Leone](#) | [Somalia](#) | [South Africa](#) | [Sudan](#) | [Swaziland](#) | [Tanzania](#) | [United Republic of Togo](#) | [Tunisia](#) | [Uganda](#) | [Zambia](#) | [Zimbabwe](#) |

Maps of African Countries: [Algeria Map](#) | [Angola Map](#) | [Benin Map](#) | [Botswana Map](#) | [Burkina Faso Map](#) | [Burundi Map](#) | [Cameroon Map](#) | [Cape Verde Map](#) | [Central African Republic Map](#) | [Chad Map](#) | [Comoros Map](#) | [Congo-Brazzaville Map](#) | [Congo-Kinshasa Map](#) | [Cote d'Ivoire Map](#) | [Djibouti Map](#) | [Egypt Map](#) | [Equatorial Guinea Map](#) | [Eritrea Map](#) | [Ethiopia Map](#) | [Gabon Map](#) | [Gambia Map](#) (see [Senegal Map](#)) | [Ghana Map](#) | [Guinea Map](#) | [Guinea-Bissau Map](#) | [Kenya Map](#) | [Lesotho Map](#) (see [South Africa Map](#)) | [Liberia Map](#) | [Libya Map](#) | [Madagascar Map](#) | [Malawi Map](#) | [Mali Map](#) | [Mauritania Map](#) | [Mauritius](#) | [Morocco Map](#) | [Mozambique Map](#) | [Namibia Map](#) | [Niger Map](#) | [Nigeria Map](#) | [Rwanda Map](#) | [Senegal Map](#) | [Sierra Leone Map](#) | [Somalia Map](#) | [South Africa Map](#) | [South Sudan](#) (see [Sudan Map](#)) | [Sudan Map](#) | [Swaziland Map](#) | [Tanzania Map](#) | [Togo Map](#) | [Tunisia Map](#) | [Uganda Map](#) | [Zambia Map](#) | [Zimbabwe Map](#)



Eastern Africa

Country	Population	Maps	Capital City
Burundi	8,500,000	Burundi Map	Bujumbura
Comoros	727,000	Comoros Map	Moroni
Djibouti	900,000	Djibouti Map	Djibouti
Eritrea	5,200,000	Eritrea Map	Asmara
Ethiopia	85,000,000	Ethiopia Map	Addis Ababa
Kenya	40,000,000	Kenya Map	Nairobi
Madagascar	20,100,000	Madagascar Map	Antananarivo
Malawi	15,400,000	Malawi Map	Lilongwe
Mauritius	1,300,000		Port Louis
Mozambique	23,400,000	Mozambique Map	Maputo
Réunion	800,000	Réunion Map	Saint-Denis
Rwanda	10,400,000	Rwanda Map	Kigali
Seychelles	100,000		Victoria
Somalia	9,400,000	Somalia Map	Mogadishu
Tanzania	45,000,000	Tanzania Map	Dodoma, Dar es Salaam
Uganda	33,800,000	Uganda Map	Kampala
Zambia	13,300,000	Zambia Map	Lusaka
Zimbabwe	12,600,000	Zimbabwe Map	Harare

Central Africa (Middle Africa, or also Equatorial Africa)

Country	Population	Maps	Capital City
Angola	19,000,000	Angola Map	Luanda
Cameroon	20,000,000	Cameroon Map	Yaoundé
Central African Republic	4,800,000	Central African Republic	Bangui

Map			
Chad	11,500,000	Chad Map	N'Djamena
Congo, Rep. (Brazzaville)	3,900,000	Congo, Rep. Map	Brazzaville
Congo, Dem. Rep. (Kinshasa)	67,800,000	Congo, Dem. Rep. Map	Kinshasa
Equatorial Guinea	700,000	Equatorial Guinea Map	Malabo
Gabon	1,500,000	Gabon Map	Libreville
São Tomé and Príncipe	200,000		São Tomé

Northern Africa or North Africa

Country	Population	Maps	Capital City
Algeria	36,000,000	Algeria Map	Algiers
Egypt	80,400,000	Egypt Map	Cairo
Libya	6,500,000	Libya Map	Tripoli
Morocco	31,900,000	Morocco Map	Rabat
South Sudan	9,000,000	see: Sudan Map	Juba
Sudan	36,000,000	Sudan Map	Khartoum
Tunisia	10,500,000	Tunisia Map	Tunis
Western Sahara	500,000	see: Mauritania Map	(El Aaiún)

Southern Africa

Country	Population	Maps	Capital City
Botswana	1,800,000	Botswana Map	Gaborone
Lesotho	1,900,000		Maseru
Namibia	2,200,000	Namibia Map	Windhoek
South Africa	49,900,000	South Africa Map	Pretoria , Bloemfontein , Cape Town

Swaziland	1,200,000	Swaziland Map	Mbabane, Lobamba
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Western Africa

Country	Population	Maps	Capital City
Benin	9,800,000	Benin Map	Porto-Novo, Cotonou
Burkina Faso	16,200,000	Burkina Faso Map	Ouagadougou
Cape Verde	500,000	Cape Verde Map	Praia
Côte d'Ivoire (Ivory Coast)	22,000,000	Ivory Coast Map	Yamoussoukro, Abidjan
Gambia, The	1,800,000	see: Senegal Map	Banjul
Ghana	24,000,000	Ghana Map	Accra
Guinea	10,800,000	Guinea Map	Conakry
Guinea-Bissau	1,600,000	Guinea-Bissau Map	Bissau
Liberia	4,100,000	Liberia Map	Monrovia
Mali	15,200,000	Mali Map	Bamako
Mauritania	3,400,000	Mauritania Map	Nouakchott
Niger	15,900,000	Niger Map	Niamey
Nigeria	158,300,000	Nigeria Map	Abuja
Saint Helena	6,000		Jamestown
Senegal	12,500,000	Senegal Map	Dakar
Sierra Leone	5,800,000	Sierra Leone Map	Freetown
Togo	6,800,000	Togo Map	Lomé



The Americas: Complete Map Set

Countries and Their Capitals



Countries and Territories in the Caribbean (capitals in parentheses):

[Anguilla](#) (The Valley) | [Antigua and Barbuda](#) (Saint John's) | [Aruba](#) ([Oranjestad](#)) | [Bahamas](#) ([Nassau](#)) | [Barbados](#) ([Bridgetown](#)) | [British Virgin Islands](#) (Road Town) | [Cuba](#) ([Havana](#)) | [Dominica](#) ([Roseau](#)) | [Dominican Republic](#) ([Santo Domingo](#)) | [Grenada](#) ([Saint George's](#)) | [Guadeloupe](#) ([Basse-Terre](#)) | [Haiti](#) ([Port-au-Prince](#)) | [Jamaica](#) ([Kingston](#)) | [Martinique](#) ([Fort-de-France](#)) | [Montserrat](#) (Plymouth) | [Netherlands Antilles](#) (Willemstad) | [Puerto Rico](#) ([San Juan](#)) | [Saint Kitts and Nevis](#) ([Basseterre](#)) | [Saint Lucia](#) ([Castries](#)) | [Saint Vincent and the Grenadines](#) ([Kingstown](#)) | [Trinidad and Tobago](#) ([Port-of-Spain](#)) | U.S. Virgin Islands ([Charlotte Amalie](#))

Countries of Middle and Central America (capitals in parentheses):

[Belize](#) ([Belmopan](#)), [Costa Rica](#) ([San José](#)), [El Salvador](#) ([San Salvador](#)), [Guatemala](#) ([Guatemala City](#)), [Honduras](#) ([Tegucigalpa](#)), [Mexico](#) ([Mexico City](#)), [Nicaragua](#) ([Managua](#)), [Panama](#) ([Panama City](#))

Maps of Countries in North America, Capitals and Countries:

[Canada Map](#), [Mexico Map](#), [USA Map](#) [Washington D.C.](#) ([United States](#)) [Ottawa](#) ([Canada](#)) [Mexico City](#) ([Mexico](#)) [Nuuk](#) ([Greenland](#))

Maps of Countries in Central America:

[Belize Map](#), [Costa Rica Map](#), [El Salvador Map](#), [Guatemala Map](#), [Honduras Map](#), [Nicaragua Map](#), [Panama Map](#)

Maps of Caribbean Islands

[Cuba Map](#), [Dominican Republic Map](#), [Haiti Map](#), [Jamaica Map](#), [Puerto Rico Map](#)

Countries (sovereign states) in South America (capital cities in parentheses)

[Argentina](#) ([Buenos Aires](#)) | [Bolivia](#) ([La Paz](#)) | [Brazil](#) ([Brasilia](#)) | [Chile](#) ([Santiago](#)) | [Colombia](#) ([Bogotá D.C.](#)) | [Ecuador](#) ([Quito](#)) | [French Guiana](#) ([Cayenne](#)) | [Guyana](#) ([Georgetown](#)) | [Paraguay](#) ([Asunción](#)) | [Peru](#) ([Lima](#)) | [Suriname](#) ([Paramaribo](#)) | [Uruguay](#) ([Montevideo](#)) | [Venezuela](#) ([Caracas](#)), the island nation of [Trinidad and Tobago](#) ([Port-of-Spain](#)) comprising of two islands, is considered to be part of the Caribbean, but it's just off the northeastern coast of Venezuela.



States and Territories of the Americas and the Caribbean

Caribbean

Country	Population	Maps	Capital City
Anguilla	13,000		The Valley
Antigua and Barbuda	100,000		Saint John's
Aruba	103,000		Oranjestad
Bahamas	300,000	Bahamas Map	Nassau
Barbados	300,000		Bridgetown
Bermuda	65,000		Hamilton
British Virgin Islands	22,000		Road Town
Cayman Islands	38,000		George Town
Cuba	11,200,000	Cuba Map	Havana
Dominica	100,000		Roseau
Dominican Republic	9,900,000	Dominican Rep. Map	Santo Domingo
Grenada	100,000		Saint George's
Guadeloupe	400,000		Basse-Terre
Haiti	9,800,000	Haiti Map	Port-au-Prince
Jamaica	2,700,000	Jamaica Map	Kingston
Martinique	400,000		Fort-de-France
Montserrat	5,000		Plymouth
Netherlands Antilles	220,000		Willemstad
Puerto Rico	3,900,000	Puerto Rico Map	San Juan
Saint Kitts and Nevis	100,000		Basseterre
Saint Lucia	200,000		Castries
Saint Vincent and the	100,000		Kingstown

[Grenadines](#)

Trinidad and Tobago	1,300,000	Port-of-Spain
US Virgin Islands	93,000	U.S. Virgin Is. Map Charlotte Amalie

Central America

Country	Population	Maps	Capital City
Belize	300,000	Map of Belize	Belmopan
Costa Rica	4,600,000	Map of Costa Rica	San José
El Salvador	6,200,000	Map of El Salvador	San Salvador
Guatemala	14,400,000	Map of Guatemala	Guatemala (City)
Honduras	7,600,000	Map of Honduras	Tegucigalpa
Nicaragua	6,000,000	Map of Nicaragua	Managua
Panama	3,500,000	Map of Panama	Panama (City)

South America

Country	Population	Maps	Capital City
Argentina	40,500,000	Map of Argentina	Buenos Aires
Bolivia	10,400,000	Map of Bolivia	La Paz, Sucre
Brazil	193,300,000	Map of Brazil	Brasilia - São Paulo
Chile	17,100,000	Map of Chile	Santiago
Colombia	45,500,000	Map of Colombia	Bogotá D.C.
Ecuador	14,200,000	Map of Ecuador	Quito
French Guiana	200,000	French Guiana Map	Cayenne
Guyana	800,000	Map of Guyana	Georgetown
Paraguay	6,500,000	Map of Paraguay	Asunción
Peru	29,500,000	Map of Peru	Lima

Suriname	500,000	Map of Suriname	Paramaribo
Uruguay	3,400,000	Map of Uruguay	Montevideo
Venezuela	28,800,000	Map of Venezuela	Caracas

North America

Country	Population	Maps	Capital City - Largest City
Canada	34,00,000	Map of Canada	Ottawa - Toronto
Mexico	112,000,000	Map of Mexico	Mexico (City)
United States	313,000,000	United States Map	Washington - New York





Eastern Asia

Country	Population	Maps	Capital City
China	1,338,100,000	Map of China	Beijing
China, Hong Kong SAR	7,000,000		Hong Kong
China, Macao SAR	500,000		Macao City
China Tibet	2 620 000		Lhasa

Japan	127,400,000	Map of Japan	Tokyo
Korea (North)	22,800,000	Map of North Korea	Pyongyang
Korea (South)	48,900,000	Map of South Korea	Seoul
Mongolia	2,800,000	Map of Mongolia	Ulaanbaatar
Taiwan	23,200,000	Taiwan Map	Taipei

Northern Asia

Country	Population	Maps	Capital City
Russian Federation	144,000,000	Map of Russia	Moscow

South-Central Asia

Country	Population	Maps	Capital City
Afghanistan	29,100,000	Map of Afghanistan	Kabul
Bangladesh	164,400,000	Map of Bangladesh	Dhaka
Bhutan	700,000	Map of Bhutan	Thimphu
India	1,188,800,000	Map of India	New Delhi
Iran	75,100,000	Map of Iran	Tehran
Kazakhstan	16,300,000	Map of Kazakhstan	Astana
Kyrgyzstan	5,300,000	Map of Kyrgyzstan	Bishkek
Maldives	300,000		Male
Nepal	28,000,000	Map of Nepal	Kathmandu
Pakistan	184,800,000	Map of Pakistan	Islamabad
Sri Lanka	20,700,000	Map of Sri Lanka	Colombo
Tajikistan	7,600,000	Map of Tajikistan	Dushanbe
Turkmenistan	5,200,000	Map of Turkmenistan	Ashgabat
Uzbekistan	28,100,000	Map of Uzbekistan	Tashkent

South-East Asia

Country	Population	Maps	Capital City
Brunei Darussalam	412,000		Bandar Seri Begawan
Cambodia	15,100,000	Map of Cambodia	Phnom Penh
Indonesia	235,500,000	Map of Indonesia	Jakarta
Lao PDR	6,400,000	Map of Laos	Vientiane
Malaysia	29,000,000	Map of Malaysia	Kuala Lumpur
Myanmar (Burma)	53,400,000	Map of Myanmar	Naypyidaw , Yangon
Philippines	94,000,000	Map of Philippines	Manila
Singapore	5,100,000	Map of Singapore	Singapore
Thailand	68,100,000	Map of Thailand	Bangkok
Timor-Leste (East Timor)	1,200,000		Dili
Vietnam	89,000,000	Map of Vietnam	Hanoi

Western Asia and Middle East

Country	Population	Maps	Capital City
Armenia	3,100,000	Map of Armenia	Yerevan
Azerbaijan	9,500,000	Map of Azerbaijan	Baku
Bahrain	1,300,000	Map of Bahrain	Manama
Cyprus	1,100,000	Map of Cyprus	Nicosia (Lefkosia)
Georgia	4,600,000	Map of Georgia	T'bilisi
Iraq	31,500,000	Map of Iraq	Baghdad
Israel	7,600,000	Map of Israel	Jerusalem (claimed)
Jordan	6,500,000	Map of Jordan	Amman
Kuwait	3,100,000		Kuwait (City)

Lebanon	4,300,000	Map of Lebanon	Beirut
Oman	3,100,000	Map of Oman	Muscat
Palestinian territories	4,000,000	see: Map of Israel	Jerusalem (claimed)
Qatar	1,700,000	Map of Qatar	Doha (Al-Dawahh)
Saudi Arabia	29,200,000	Map of Saudi Arabia	Riyadh
Syria	22,500,000	Map of Syria	Damascus
Turkey	73,600,000	Map of Turkey	Ankara
United Arab Emirates	5,400,000	United Arab Emirates Map	Abu Dhabi
Yemen	23,600,000	Map of Yemen	Sanaa



Eastern Europe

Country	Population	Maps	Capital City Largest City	Currency
Belarus	9,500,000	Belarus Map	Minsk	Belarusian Ruble
* Bulgaria	7,500,000	Bulgaria Map	Sofia	Lev
* Czech Republic	10,500,000	Czechia Map	Prague	Czech Koruna
* Hungary	10,000,000	Hungary Map	Budapest	Forint
Moldova	4,100,000	Moldova Map	Chisinau	Moldovan Leu
* Poland	38,200,000	Poland Map	Warsaw	Złoty
* Romania	21,500,000	Romania Map	Bucharest	Romanian Leu
Russian Federation	144,000,000	Russia Map	Moscow	Russian Ruble
* Slovakia	5,400,000	Slovakia Map	Bratislava	Euro
Ukraine	46,000,000	Ukraine Map Crimea Map	Kiev	Hryvnia

Northern Europe

Country	Population	Maps	Capital City Largest City	Currency
* Denmark	5,500,000	Denmark Map	Copenhagen	Danish Krone
* Estonia	1,300,000	Estonia Map	Tallinn	Euro
Faroe Islands (DK)	43 000	Faroe Is. Map	Tórshavn	Faroese Króna
* Finland	5,400,000		Helsinki	Euro
Greenland (DK)	56 854	Greenland Map	Nuuk (Godthab)	Danish Krone
+ Iceland	300,000	Iceland Map	Reykjavik	Icelandic Króna
* Ireland	4,500,000	Ireland Map	Dublin (City)	Euro

* Latvia	2,200,000	Latvia Map	Riga	Euro
* Lithuania	3,300,000	Lithuania Map	Vilnius	Euro
Northern Ireland (UK)	1 690 000	UK Map	Belfast	Pound Sterling
+ Norway	4,900,000		Oslo	Norwegian Krone
Scotland (UK)	5 200,000	UK Map	Edinburgh Glasgow	Pound Sterling
* Sweden	9,400,000	Sweden Map	Stockholm	Swedish Krona
* United Kingdom	62,200,000	UK Map	London Birmingham , Manchester	Pound Sterling
Wales (UK)	2 750 000	UK Map	Cardiff	Pound Sterling

Southern Europe

Country	Population	Maps	Capital City Largest City	Currency
Albania	3,200,000	Albania Map	Tirana	Lek
Andorra	100,000		Andorra la Vella	Euro
Bosnia & Herzegovina	3,800,000		Sarajevo	Convertible Mark
Croatia (Hrvatska)	4,400,000	Croatia Map	Zagreb	Croatian Kuna
* Cyprus	1,100,000	Cyprus Map	Nicosia (Lefkosia)	Euro / Turkish lira
Gibraltar (UK)	25 000		Gibraltar	Gibraltar Pound
* Greece	11,300,000	Greece Map	Athens	Euro
Vatican City State	1 000	Holy See Map	Vatican City	Euro
* Italy	60,500,000	Italy Map	Rome - Milan	Euro
Macedonia, Rep. of	2,100,000	Macedonia Map	Skopje	Macedonian Denar
* Malta	400,000		Valletta	Euro
Montenegro	600,000	Montenegro Map	Podgorica	Euro

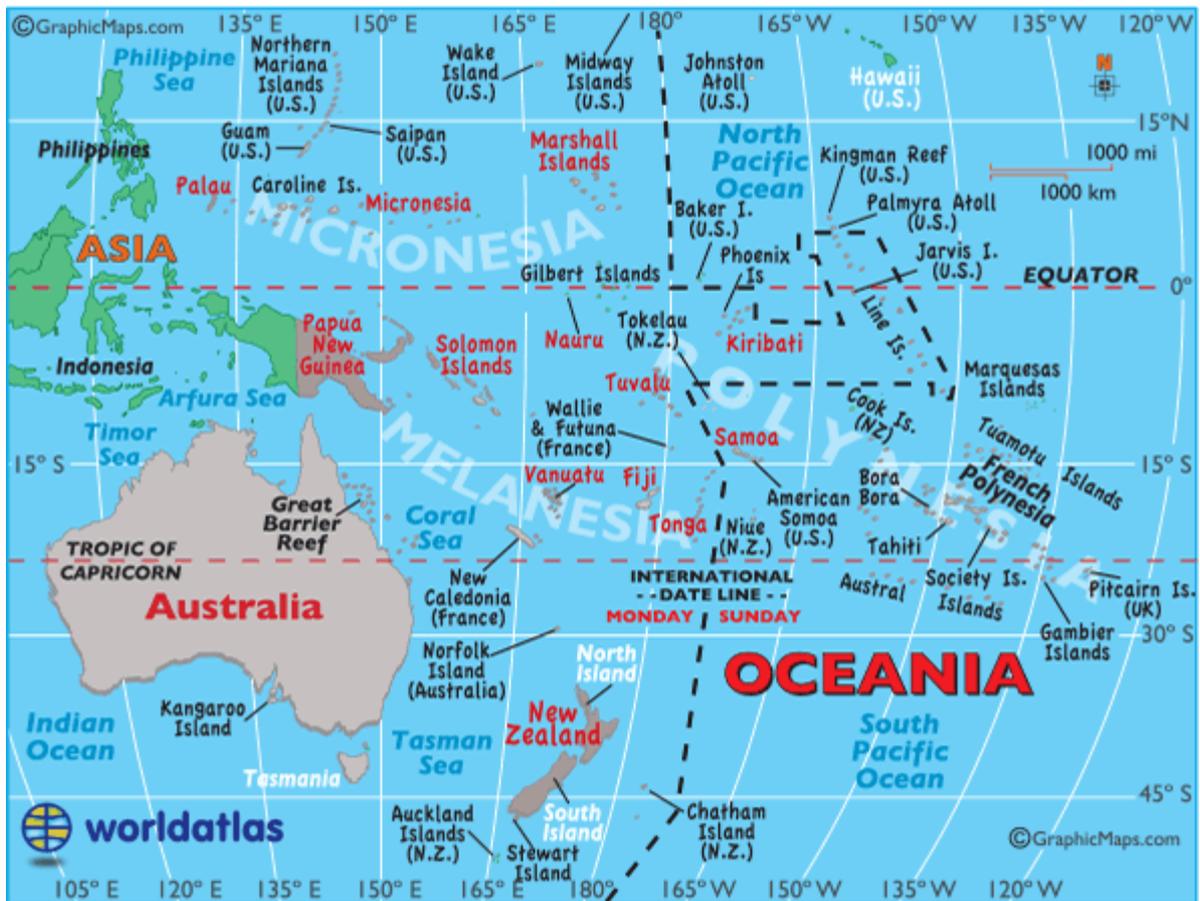
* Portugal	10,700,000	Portugal Map	Lisbon	Euro
San Marino	30,000		San Marino	Euro
Serbia	7,300,000	Serbia Map	Belgrade	Serbian Dinar
* Slovenia	2,100,000	Slovenia Map	Ljubljana	Euro
* Spain	47,100,000	Spain Map	Madrid	Euro
Turkey	73,600,000	Turkey Map	Ankara - Istanbul	Turkish Lira

Western Europe

Country	Population	Maps	Capital City Largest City	Currency
* Austria	8,400,000	Austria Map	Vienna (Wien)	Euro
* Belgium	10,800,000	Belgium Map	Brussels	Euro
* France	63,000,000	France Map	Paris	Euro
* Germany	81,600,000	Germany Map	Berlin	Euro
+ Liechtenstein	40,000		Vaduz	Swiss Franc
* Luxembourg	500,000	Luxembourg Map	Luxembourg	Euro
Monaco	40,000		Monaco	Euro
* Netherlands	16,600,000	Netherlands Map	The Hague, Amsterdam	Euro
+ Switzerland	7,800,000	Switzerland Map	Bern - Zürich	Swiss Franc

* Member States of the European Union (EU)

+ Member States of European Free Trade Association (EFTA)



Searchable Maps of Countries and Island Nations in the South Pacific:

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Nauru	12,000	---
Northern Mariana Islands	78 000	Saipan
Palau	20 000	Ngerulmud, Melekeok

► [Map](#) of [Micronesia](#)
 Reference Map of Micronesia.

Polynesia, the islands in the eastern part of Oceania.

Country	Population	Maps	Capital City
American Samoa	68 000	Tutuila Map	Pago Pago
Cook Islands	20 000		Avarua
French Polynesia (Tahiti)	300,000		Papeete
Niue	2 000		Alofi
Pitcairn	>100		Adamstown
Samoa	200,000	Map of Samoa	Apia
Tonga	100,000		Nuku'alofa
Tuvalu	10,000		Funafuti

TRIPS PHOTOS OF JACQUES, RUTHY, CHILDREN



Jacques Cory in Darwin, Australia, 1999. Jacques with Ruthy, Kotor Bay, Montenegro, 2015



Ruthy Cory in Apolonia, Albania, 2015. Jacques discovering Coria's Synagogue, Spain, 1998



JACQUES WITH GEORG & MARIANA HEINE, CHRISTMAS DINNER, ATHENS, 2000



Jacques in front of CNAM, Paris, 2004. (2nd right) at Insead, Fontainebleau 1968 & nowadays



Jacques, Ruthy, Friends, Avignon bridge, 2014. In Singapore, where he taught at Insead, 2006



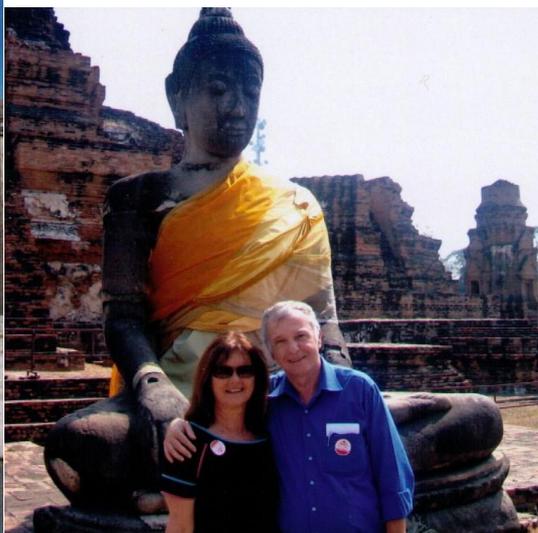
Left – Ruthy Cory in Toulouse, 2014. Right – at the Castle of Pau, Pau, France, in 2014



Jacques, Ruthy at a synagogue in Portugal. Jacques, French, German friends, East Berlin 1967



Ruthy in Prague, Czech Republic. Jacques in Corfu, Greece. At Club Med, Bodrum, Turkey



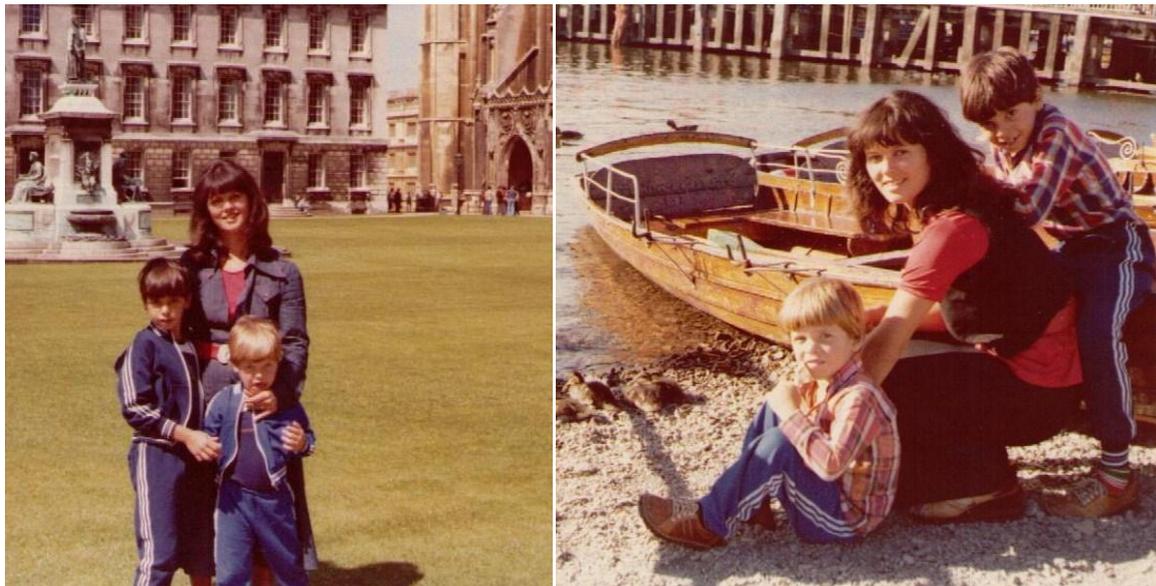
JACQUES, RUTHY, ISTANBUL, 2000, THAILAND, 2006. JACQUES, SINGAPORE, '06



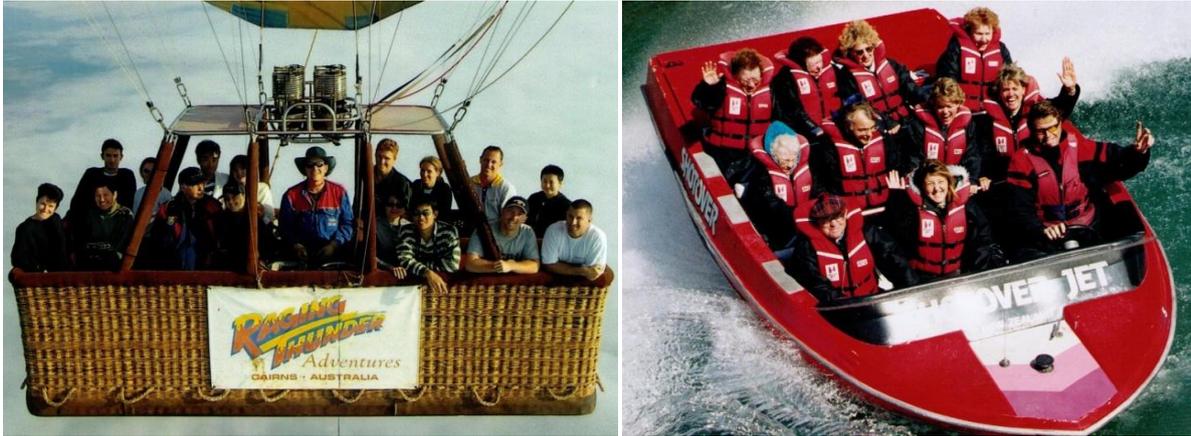
Ruthy at the Champs Elysees and in front of Guy Laroche, in Paris. Ruthy in Berlin, 2010



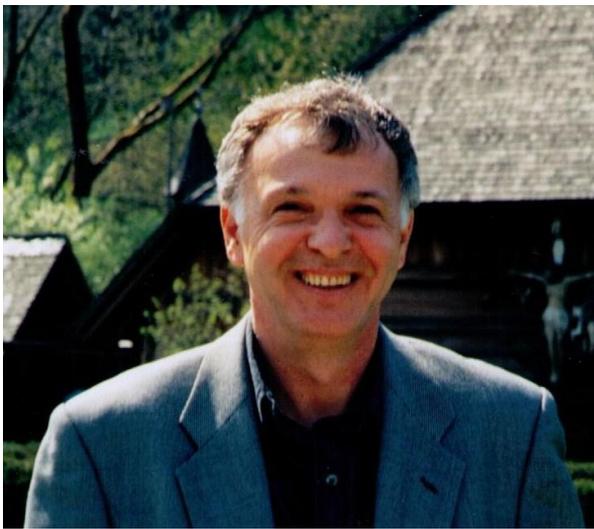
Ruthy on trips in Spain, Switzerland, Italy and Spain



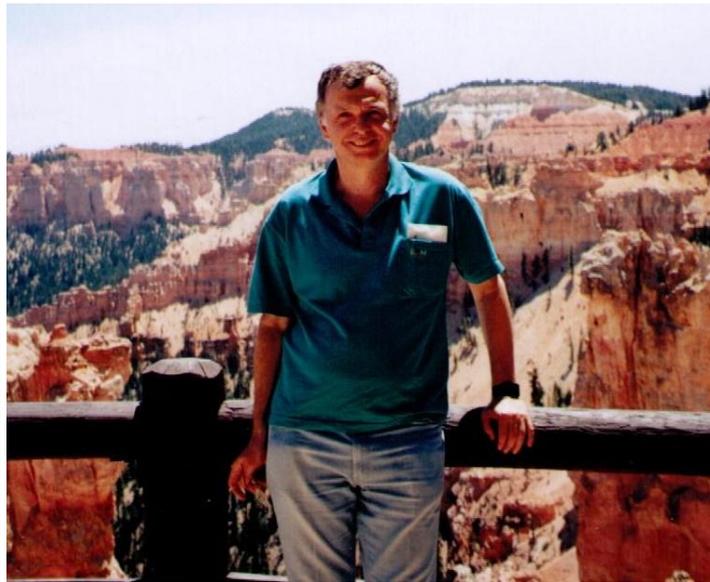
Ruthy, Joseph and Amir, 1978. Left at Cambridge, right at Windermere, England.



Shirly and Jacques - left on a baloon in Australia, right on a jet boat in New Zealand - 1999



Jacques at an open-air museum in Germany. Jacques by the Arc de Triomphe, Paris, France



Jacques viewing San Francisco, US. Jacques at the Bryce Canyon, US, in a family trip,



Jacques in Taiwan, 1979, in Tokyo, Japan, 1979, in Johannesburg, South Africa, 1972



Jacques and Shirly on top of Mount Cook in New Zealand, 1999, with the helicopter that brought them there. Shirly with Aborigines in Australia. Jacques by the Amazon, Iquitos, Peru.



1978 - Joseph, aged 7, in Oslo; Amir aged 4 (front row, 2nd from left) in Copenhagen.



Joseph lecturing on TedX on his project - 2nd in Architecture in the China Solar Decathlon, 2013. Amir at the Nobel Prize Award of his in-law Dan Shechtman in Stockholm, 2011.



Shirly in Times Square (Musicals), New York and in Red Square (Bolshoi), Moscow – 2016.



Jacques and Ruthy with (from left to right): children - Amir, Shirly, Joseph; and grandchildren - Itai, Ophir, Doron, Noga, Yael, Noam, Ido, Tomer. At Cory's house, Haifa, Israel, in 2014.